



The Adelaide University Students' Association Weekly
Wimmin's Edition
Volume 63 Number 13 July 31 1995





editorial

Well, where to start. We wanted to write an ODE TO TASH cause she's such a groovy womyn, but if you had any idea of the time it takes to lay out an edition you'd realize why we didn't quite get around to it. So instead of doing something overly creative we just want to say the biggest thankyou to Tash for being so cool!!

We'd also like to say sorry to those wimmin whose articles were not included in this year's Elle Dit. We had **HEAPS** of contributions and at first this was going to be an eighty page mega edition, but unfortunately due to catastrophe after catastrophe the collective had to make a choice between cutting the edition so we could finish it in time or face the prospect of not having an Elle Dit this year. Needless to say we cut the edition, so again we're really sorry.

Elle Dit is an extremely important paper for all wimmin. Media, both at universities and in wider society, is largely male dominated. It tends to be both about men and produced by men. Elle Dit is a space in which wimmin can explore issues and ideas which are important to us. It enables us to express opininons which may otherwise be sidelined. Many wimmin disagree with each other over various issues throughout this edition. However, Elle Dit is significant as a forum which values all wimmin's opinions, and in which we can challenge each other's ideas and attitudes.

It's essential that people understand that the Collective chose to use a different process for this year's Elle Dit. Instead of forcing wimmin into the most efficient process we chose to allow all wimmin to contribute in any way they liked. As a result, wimmin tried new things, learnt new skills, and learnt the hard way **never ever** fuck with the template (gratuitous in-joke but we figured we deserved it). However, this process was by no means the fastest and accounts for the lateness of Elle Dit. Regardless, the Collective believed it was fundamental to Elle Dit that women be given the opportunity to do new things. We don't regret the process we chose to implement. Elle Dit this year is an expression of our refusal to allow any womyn to be sidelined from any part of the process and we're damned proud of that.



What On Earth Is On In Heaven This Week



WEDNESDAY 2/8

With a *Tough Marmalade*



1/2 Price Drinks 9-9.30 and 12-12.30

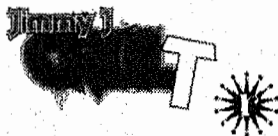
FRIDAY 4/8



Pamper Yourself

IN HEAVEN
Southern Comfort promotion and 1/2 Price Drinks 10-10.30 and 1-1.30

THURSDAY 3/8



6 DAYS

'3 Sub Zero, With 2 Vodka (Firetrucks) from 10-10.30 and 12-12.30

SATURDAY 5/8

HIDEAWAY

TICKET GIVEAWAYS



Shooters on Tray, Champagne "Hit" (with Cointreau/Midori for the normal price of a champagne

production notes

Elle Dit is the annual women's edition of On Dit. On Dit is the weekly publication of the Students' Association of the University of Adelaide. The collective has complete editorial control, although the opinions expressed in the paper are not necessarily their own.

1995 Elle Dit Collective:

Rachel McLaine, Natasha Yacoub, Etain Daniels, Julia Davey, Kym Taylor, Sandy Pitcher, Sabina Nowak, Libby King, Sally Burchard, Christina Soong, Kathleen, Kylee Smith, Karin Duerwald, Kerina West and Cassie Peters.

Advertising Manager:

Mark Scruby

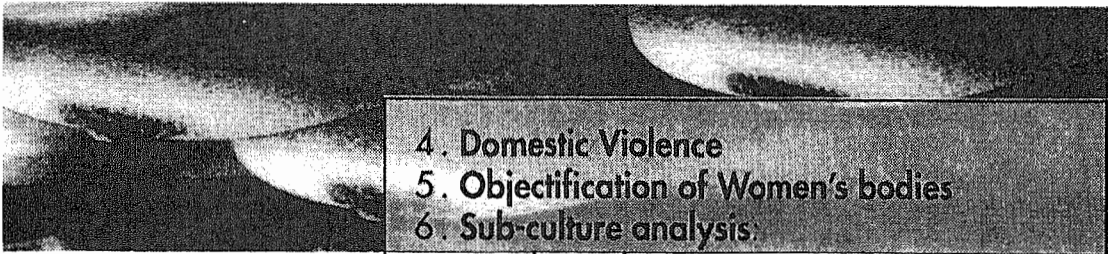
Distribution:

Mike Downing

Big thanks to:

Katrina, Ching Yee, Katherine Lau, Amanda Karo, Serena Mawulisa, Sophie Allouache, Suze "Bob" Harrison, Emma Yates, Del, Tammy Franks, Corina McLaine, Tristana Sidoran, Marian Clarkin, Kylie Smith, Stephanie Munn, Angela Dujvek, Sharron Middleton (you're a life saver!), Bryan, Matt and Richard Vowels (token boy effort), Marcellinas Hindley Street (for scrummy pizza), and all the wonderful wimmin who sent contributions.

Here begins the tale of Cinderella and her two sisters



- 4. Domestic Violence
- 5. Objectification of Women's bodies
- 6. Sub-culture analysis:

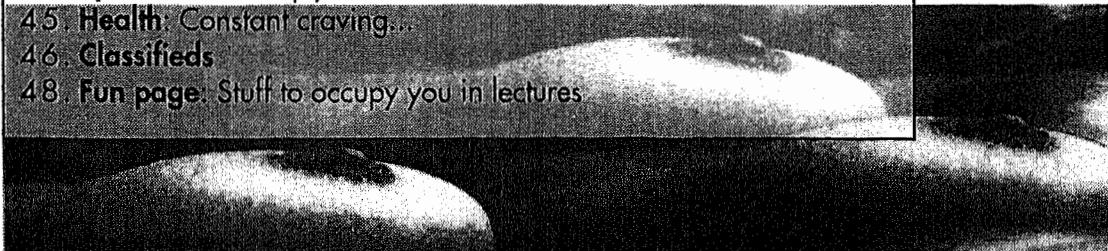
Girls can beat-mix too

- 13. Postgraduates and fees
- 14. Vego Femo Debate:
Can I call myself a femmo if I like meat?
- 16. Global Sisterhood:
What does it mean?
- 26. Fluid Sexuality
Flexibility, NOT the Karma Sutra
- 29. I'm a sex worker and a feminist
- 30. Wicca:
About Glinda, the good witch of the North
- 31. Christianity:
Its role in feminism
- 37. Country chicks

Features in a list

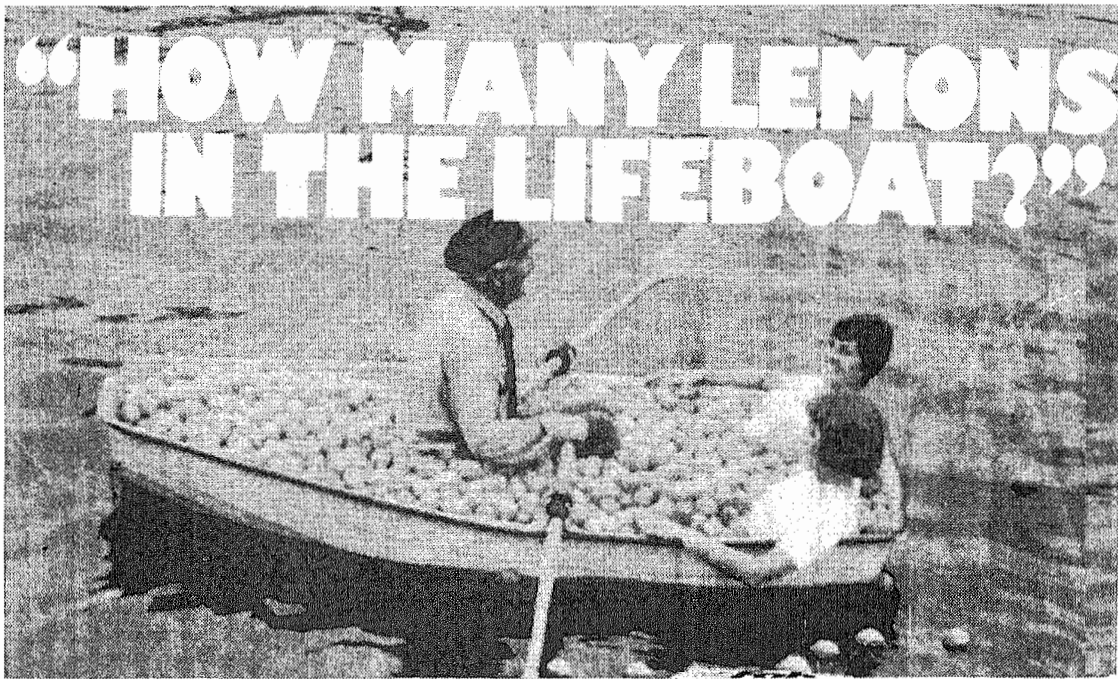
- 2. Editorial: Look right
- 3. Contents: Pandora's box
- 9. Z
- 10. Letters: All the juicies
- 11. SAUA: Saucy As Uncoordinated Acrobats
- 12. Blue Stocking Week: 1000 things to do in a pair of pantyhoes
- 18. News: Beijing '95
- 21. News: CASM
- 23. OSA: Speaking on experience
- 24. Vox Pop: Women on Women
- 28. Belly Celebration: Love your pot
- 33. Wayzgoose: Women friendly places... where to score and more
- 34. Music Miracle Fish and Spitboy
Women's Music & Women Performing
- 38. Creative Writing
- 40. Poetry
- 42. Visual Arts
- 43. Literature: 1st Stone (we couldn't forget Helen Garner)
- 44. Sport: We're simply the best!!
- 45. Health: Constant craving...
- 46. Classifieds
- 48. Fun page: Stuff to occupy you in lectures

Regular with a twist





l
e
m
o
n
s



Union Studio

COURSES ENROLLING NOW ...

SHOEMAKING
Tues 6 - 9 pm

DRAWING
Tues 2.15 - 4.14 pm

LIFE DRAWING
Wed 6.30 - 9.30 pm

BLOCK PRINTING
Wed 6 - 8 pm

PHOTOGRAPHY
Thurs 6.30 - 7.30 pm

POTTERY
Tues 6 - 8 pm

SEWING
Mon 1 - 2 pm
Wed 5.30 - 7.30 pm
Fri 1 - 2 pm

WINE APPRECIATION
Mon 6 - 8 pm

PUBLIC SPEAKING
Wed 6 - 8 pm

WOMEN'S SELF DEFENCE
Wed 6 - 7.30 pm

YOGA
Tues 6.30 - 7.30 pm
Wed 1 - 2 pm
Thurs 6 - 7 pm

MASSAGE
Tues 1.15 - 2.15 pm

MEDITATION
Thurs 1 - 2 pm

CAR MAINTENANCE
Tues 6 - 8 pm

UNION STUDIO • LEVEL 4 • UNION HOUSE
Telephone (08) 303 5857

ONE NIGHT STANDS

CANDLEMAKING
PAINT A BOWL ...
PLATTER ...
MUGS
FRAME A PICTURE

DO AN ACTIVITY IN
JUST ONE NIGHT!

*For full details, see our brochure -
available from the Studio, from your pigeonhole,
around the place ...*

Union Studio, Level 4, Union House
Telephone (08) 303 5857



Once there was a cool young womyn named Cinderella (Cindy for

DOMESTIC VIOLENCE



f
e
a
t
u
r
e

It is extremely difficult to translate into words the emotions and psychological effects to which a victim of domestic violence is subjected. Unless one has been in that particular situation, it is near impossible to conceive not only the physical trauma but the mental fear of constant harassment, verbal abuse and intimidation, especially if this is coming from a partner that the victim loves or once loved and with whom they shared their life. If anyone has ever known the fear of being watched, or beaten, or has ever received an obscene phone call, imagine that fear and apprehension multiplied a thousandfold, having to live with this constantly, knowing that the perpetrator continues this behaviour under

the guise of love and wants to keep you forever as a possession.

This is a generalisation of the domestic violence issue, but it highlights the effects and traumas of its victims, comprising thousands of Australian wimmin.

Domestic violence legislation was amended and re-introduced into SA in 1994. The main object in this act is to protect wimmin who are involved in domestic violence. Note that the act does not aim to break the cycle of domestic violence. It is on a complaint basis and a restraining order prevents the defendant from engaging in particular conducts to protect the applicant, including harassment, phone calls, stalking, physical abuse and approaching the applicant. It does not, at any stage, offer education or help for the defendant for his abuse, thereby only constraining and punishing the violence already committed, rather than looking at the cause and possible solutions.

There were no major

changes to the Domestic Violence Act. Penalties for breaches of restraining orders were increased, applications for these orders may now be via the telephone, orders from other states may be recognised and compulsory seizure of firearms were introduced. Restraining orders are the only legal option to "protect" wimmin involved in domestic violence. It has been shown that these are not taken seriously by the defendant in many cases and results in further actions of violence, or wimmin hiding out from their "spouses". However, the increased penalties for breaching restraining orders, although not effective, is symbolic of the recognition that wimmin were not "protected" by them. The other three amendments have done little to improve wimmin's situations and certainly they have not attempted to break the cycle of domestic violence.

The State has a role to protect its citizens and although domestic violence has been considered to be a private issue, this artificial boundary means that the perpetrator's actions are protected and even condoned. Domestic violence must be brought out into the community and become a public issue as it has been estimated that one in three wimmin may be a victim of domestic violence at some time in her life. We need policies to reflect the state's commitment to eradicating violence against wimmin. Currently this is not happening and there are many problems;

-restraining orders are ineffective and many breaches are not reported due to fear of further violence or intimidation.

they also must be served upon the defendant to be effective, which can also lead to many problems.

-interpretation is undertaken by the police and the courts, the latter being middle aged elite men. Their prejudices

and view of what constitutes domestic violence rules.

-no recognition of domestic violence in lesbian and gay relationships. Again, the prejudices, especially from police, mean that many cases of domestic violence in lesbian and gay relationships go unrecognised and further stigmatise the issue in the community.

Wimmin's shelters are crucial in helping wimmin leave the situation and then start again. Many wimmin use only these shelters, recognising that the legal arm really does nothing to protect them and can enrage the perpetrator if he has to go to court. Shelters need more power in policy formation and need to be given their own power to help wimmin. Generally, there needs to be more wimmin in the legal and political arms, thereby giving wimmin a political voice that recognises the emotions and seriousness of domestic violence.

The cycle needs to be broken and the defendant's behaviour must be looked at and stopped, either through education or counselling. Until this is done, we are only punishing the defendant for one particular incidence of violence and not attempting to solve the larger problem. Domestic violence needs to be brought out into the community spotlight to de-stigmatise it. Only with input from the public can we make real changes for thousand's of Australian wimmin's lives.

Cassie Peters

NOTES.

1. *Break The Silence* (Compiled by the Women's Emergency Programme Forum, 1993)

FUCK YOU

The gender relations which exist in our culture, and the power plays and politics which are a part of them, are perpetuated and reinforced through institutionalised patriarchy. The construction of gendered subjectivities results in women who are constantly struggling within extremely narrow, ever shifting, boundaries to meet the approval of a patriarchal society, which privileges the male gaze and silences the female subject. In her book, *The Beauty Myth*, Naomi Wolf criticised the construction of a female/feminine subjectivity in terms of a socially constructed 'beauty myth' based on male-dominated institutions and institutional power.

In keeping with notions of capitalism as a fundamentally patriarchal economic system (though other economic systems also function in cooperation with patriarchal ideology), the beauty myth is seen by Wolf as the social development of a particular set of physical characteristics most desirable in women - deemed most 'feminine'. These characteristics are either unattainable, not able to be achieved without a great deal of suffering or finance, and/or must be attended to constantly to maintain the ef-

fect. Women are constantly confronted with expectations of mutilation, distortion, ornamentation and other forms of denial of the natural female body.

On the other hand, images of ideal feminine beauty are naturalised, described and often portrayed as works of art, which accords with the notion of women as objects to be looked at and possessed. Historically, art itself reveals a tradition of patriarchal definition and manipulation of female bodies, illustrating how notions of feminine beauty are constantly altered to fit the patriarchal ideal, while there remains a degree of consistency of form in the portrayal of the male.

In contemporary society, images from the media, coupled with the billion dollar beauty and fashion industries, perform the role previously played by art (these industries often referring to their imaging of women as art). Surgical procedures responsible for altering the appearance of women's bodies are held in high esteem, with the surgeons themselves often described as 'artists'. They are often constructed by the media as men responsible (and they are predominantly male) for sculpting that malleable, imperfect female form into a work of art so skillfully that the effect is one of 'natural' beauty, scarless and perfect, until, of course, the fashion and definition of female beauty changes and perfection takes on a different appearance (which, of course, can be [surgically] dealt with or copied).

The emphasis on the 'natural' is cruelly ironic and manipulative, with magazines

and other areas of the media constantly emphasising a kind of contrived natural loowhich women should be striving to achieve.

We are positioned to understand nature and culture as dichotomies - as part of the wide system of binaries which describe and inscribe our world according to patriarchal, capitalistic concepts. This dichotomy implies a "dependency" between the two: one cannot be mentioned without

PATRIARCHAL IMAGES OF FEMININITY



I WON'T LOOK HOW YOU TELL ME

inferring the other. The irony lies in the process whereby, having given "natural objects cultural forms", the aim is to use the connotations of 'nature' and the 'natural' to sell images of science and technology. The operations, diets, make-up and slimming clothes are the appropriation of a technology or 'culture' so that women can achieve the illusion of what is deemed 'natural'. The aim is that when a woman is being looked at all

appears to be as it 'naturally' should. Hence, when women ascribe to the ideals of patriarchal femininity, the 'natural' result is often actually very 'unnatural' but deemed unproblematic, whereas the uncensored female appearance is infinitely problematic for patriarchy, since it signifies the possibility of a power which exists outside that informed by patriarchy, threatening the hegemonic 'masculine'.

Women, therefore, live with constant pressure to conform to unrealistic ideals or else be labelled as 'other', unfeminine and undesirable. Capitalism constantly feeds these insecurities and thereby generates the needs which sell beauty products, using images of women air-brushed to 'perfection' and shown receiving the attention from the opposite sex that women are constantly told to aim for. Under-age models (twelve and thirteen year olds) are made up to represent adult women, contributing to the construction of unrealistic images which are literally impossible to achieve.

So a very interdependent relationship exists where the media creates insecurities which this same institution sets itself up to address. The constant barrage of images prescribing new looks, fashions and desirable body shapes enables multi-million dollar beauty industries to prosper as well as preoccupying women. The dispersal of women's energies effectively weakens feminist discourse, through both the act of distraction and the content of the distraction, which feeds insecurities. As Wolf states;

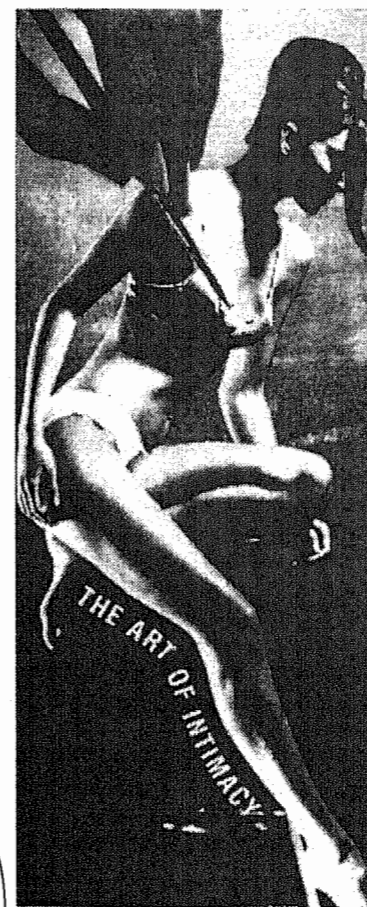
"what happens to women's

bodies happens to our minds." If women's bodies are and have always been 'wrong', whereas men's are 'right', then women are wrong and men are right. Whereas feminism taught women to put a higher value on ourselves, hunger teaches us how to erode our self-esteem. If a woman can be made to say, "I hate my fat thighs," it is a way she has been made to hate femaleness. The more financially independent, in control of events, educated and sexually autonomous women become in the world, the more impoverished, out of control, foolish and sexually insecure we are asked to feel in our bodies.

We are not living in a post-feminist era - women are still oppressed by patriarchy. Equal opportunity and equal status legislation does not mean automatic equality for women in patriarchal society. The 'beauty myth' is one of the ways this patriarchal power is reiterated. This myth preoccupies women by creating and focussing on their insecurities. Women have been preoccupied with their apparent inadequacies, rather than criticising the structure of a society that continually identifies inadequacies in women. This has been one of the strongest weapons patriarchy has had against feminism, and one which needs to be constantly addressed and criticised at all levels.

Elise Bateman

PATRIARCHAL FEMININITY AS ART



reading Cosmo, talked more about the patriarchal nature of society than

from her step sisters: she preferred deconstructing Naomi Wolf to



Subcultures: Subversion or Submission

Most of us can remember having been involved in some sort of subculture in our lives, and some of us still are. A quick look at the history of youth subcultures however, will show that in general, females have not been encouraged to fully take part. We are often pushed into the passive position of onlooker and girlfriend. Being a female in a subculture, often means marginalisation. Something is terribly wrong here. Subcultures are meant to function as an escape from the norm. They serve as a subversion, and are supposed to allow the participant some form self expression and escape from the expectations of society. Well, for males anyway. When a girl wants to fully become a part of a particular subculture, to get all the benefits that she sees males receiving, she is met with reactions ranging from surprise, to patronisation, to rejection. Often she must relinquish some of her female sexuality for the privilege and become one of the boys. The rule seems to be "do it our way, or don't do it at all (but

representative of the average youth subculture. My preferred home is in the underground, but over the years I have sampled pieces from all of the other subcultures, both here and in Melbourne.

As a keen female participant, I have felt marginalised in all but a couple of my preferred areas. I have found that in general, guys talk about records and music, and the girls stand around and wait. I have pulled aside a number of my female companions, and the general consensus is that they are completely bored with this, but don't know what to do. Many of them do not want to be fully involved as a DJ or a producer or putting on parties, and so are not prepared to go the hard slog that would allow them more involvement. They do, however, want to be involved moderately. Males in the scene do not have to be really full on to be accepted as an equal participant - so why should females? I dabble in mixing and play at small parties and get together. DJ-ing, however, is an extremely



Techno -Strictly for the Boys

always remember, you will never be fully accepted, no matter how hard you try and no matter how well you do it, anyway)". Rather than functioning as a well earned break from the norm, many subcultures have become a place where girls must fight (even harder than usual), for their right to equality and to be taken seriously.

It appears that as far as feminism goes, many youth subcultures are extremely conservative. The gender division is heightened, and inequalities and sexism are often more apparent than in every day life. Because subcultures are male dominated, females are seen as ignorant. Whether the focus is on cars, sport, music, or some other activity, the males are the knowledgeable ones. Girls, if they are knowledgeable, are often either excluded from conversations anyway, are not taken seriously, or are seen as not really a girl anyway. I am involved in the dance music scene, and have been for the past few years. I think it is generally

male dominated sphere and if I wanted to take mine seriously, and become one of Adelaide's well knowns, I would have a big job ahead of me, breaking down all the conservative assumptions and viewpoints. An aspiring female DJ would find as many, if not more hurdles in her subculture, than she would achieving anything in society at large. She would certainly have to prove herself beyond her male counterparts.

Subcultures are supposed to be an avenue for escape from some of the crappier assumptions of society, yet female participants can find themselves bound by these assumptions more so in their subcultures than in their everyday lives. The strength that males can get from subcultures should be available to females as well. Girls in subcultures who feel marginalised must fight to be included. Involvement in youth subcultures is an important part of growing up for many males, and there is no reason why females should be denied the privilege.

Amanda Karo



Z

Z

coming soon

d
i
t

9

than night clubs. Her step sisters, on the other hand were "perfect size 10"



l
e
t
t
e
r
s

Feminist Liberal Speaks Out

Dear Editors

It is a commonly held belief that the Liberal Party, and the Young Liberal Movement, are conservative and reject progress at all levels, including feminism and its role in society. I, as a member of both the Young Liberal Movement and the Adelaide University Liberal Club, would like to dispel some of these myths. In my experience, and that of others, I have found that these organisations recognise and reward hard work and talent, regardless of gender. Quotas and other rule-bending measures are not necessary within Liberal groups because the female talent is there and, most importantly, is recognised. Michelle Lensink, our newest Young Liberal State President, has been recognised by the Movement for her outstanding contributions, and her election is the result of the progressive attitude of the Movement. Half of our Young Liberal State Executive is female, and it must be noted that 50% of the Executive members also come from ethnic backgrounds.

But it is not only the younger section of the Party that is progressive. Ms Vickie Chapman is retiring from her position as the State President of the Liberal Party in SA, after three very successful years. Her leadership will be missed, but we look forward to seeing Ms Chapman play an active role in the Party at a national level.

Vickie and Michelle are only two examples from a Party that actively promotes women and young people in

its ranks. The Liberals are not about "jobs for the boys" but jobs for those most capable of doing the work - female or male.

Amanda Elliott
Editor AULC

Girls Have Vaginas & Boys Have Penises

Dear Editor,

There is no doubt that women and men were created as equals, and are loved by God as such. Although equal, we are thankfully not identical and have different qualities we can respect in each other. Have we forgotten this??

Monique Decrevel B.A.
Ruth Kilpatrick B.Mus.

Not Just A Pretty Face

Dear Eds,

Some people place greater expectations on women than they do on males in the music industry. Generally it is fair to say that whenever a woman is in a band there is a tendency to scrutinise her legitimacy in being there: Is she there for decoration or is she actually talented? No such demands are placed on the guys, though. In fact, many male artists have succeeded solely on their looks. Individuals, male and female, who have no talent, deserve our criticism but treat talented artists equally.

Christina Soong
Arts

\$2 off
any box of computer disks (Macintosh or DOS)
ink cartridges for StyleWriter I, II and 1200

***offer ends this Friday 4th August ***

Come in and visit our our shop on Hughes Plaza for more details or telephone 303 3320.

CAMTECH (SA) Pty Ltd
CAMTECH is a venture company of The University of Adelaide

Authorised Apple Reseller

fashion victim disco bunnies to a terminal degree. One day the step sisters

A Day in the

When a womyn at NOWSA asked me what session I had been to, and I explained that there had just been a Women's Officer's meeting, she laughed and said: "That would have been uplifting - a group of stressed out wimmin sitting around sharing their complaints!" She was right as it turned out - we had collectively been stressing out and sharing tales of woe (combined with the occasional victory).

It seems to be agreed among those in "the know" that the Women's Officer year is often the worst year of that womyn's life. I don't believe it has to be that way (I, for one, had a worse year when I was a hormonally imbalanced thirteen year old) but there's no argument from me that a day in the life of a Women's Officer is one of the most stressful and draining days to be lived by a student.

Women's Officers are pulled in every direction. Representing "wimmin students" concerns in your every action is impossible when those concerns are often in direct conflict with each other, and possibly

Life of a

with yourself. I constantly put everyone else's concerns before my basic survival - sleep, food, study and a social life; because I was determined to do everything I could for everyone who asked, and that's not always conducive to having fun! The paradox: working with wimmin to say "No" and not saying it myself before I realised I was sitting on thirty three committees.

More stressful than trying to do everything for every womyn is doing stuff for womyn who simply don't care. Personally I find it extremely upsetting when wimmin argue that "feminism has gone too far" as though "feminism" is a tangible, regimented idea that you either agree to or reject with no room for personal adaptation.

And I won't deny that it is also upsetting to feel that whatever I do as Women's Officer, some wimmin won't accept my feminism or actions because they are different to their own beliefs. Or even more to the point - some wimmin love to judge Women's Officer's just as men have judged wimmin

Women's Officer

for centuries - not on what is said, but on what she wears, how she looks and whatever it is convenient for them to believe. The tall poppy Women's Officer that must be cut down idea shines though with comments like "she can't wear drinkerfuck that - she's a Women's Officer".

Then there's the less stressful, but annoyingly time consuming chores of justifying the existence of Women's Officer's; wimmin's rooms and sexual harassment policy ad nauseam to people who refuse to listen (in between their complaints to the Equal Opportunity commission that Women's Only aerobics is sexist).

A friendly smile and the million dollar question (Is there anything you would like me to help with?) is often what kept me going. Oh and getting a new childcare centre, saving Women's Studies, running Wimmin on the Internet classes, writing policy, meeting heaps and heaps of groovy wimmin, "solving" grievances, working with the best Women's Standing Committee ever helped make the year pretty cool as well.



S
A
U
A



Sandy Pitcher Women's Officer

Background: Documentia, Goddess of Lists

Twenty Adelaide Uni Women Revolted at NOWSA '95

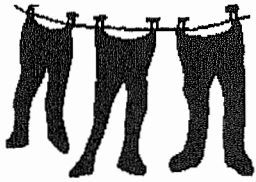
thanks to:



were particularly excited. The entire male cast of their favourite

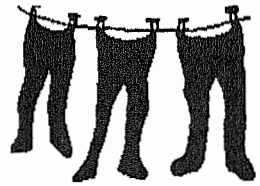


**B
S
W**



BLUE STOCKING WEEK

... the celebration you have when you're not having a celebration.



Why celebrate womyn in education?

- because sexual harassment happens everyday at Adelaide University.
- because some lecturers don't believe that gender inclusive language is an education issue.
- because Aboriginal women don't have a voice in Australia's education system.
- because fees affect women more drastically than they do men.
- because the dominant culture is male.
- because some people actually believe that feminism is finished and women and men enjoy equal opportunities (equal to what one may ask?!).

There are so many ways that wimmin are oppressed at Uni, and I'm not going to depress myself by trying to list them all. And the objects of oppression differ from womyn to womyn - as a white Australian womyn I cannot claim that I feel the same oppression that Aboriginal womyn and ethnic womyn encounter. Blue Stocking Week is a great chance to learn about these

But aren't we supposed to be celebrating?

issues and (most importantly) for feminists to educate everyone about the evils of patriarchy.

Oh yeah - that's right - a celebration! Well when I look at the facts and the stats and explain to someone for the hundredth time why we need a Women's Officer and a wimmin's room I don't really feel like celebrating, I feel like fighting more and more... (and on the bad days - giving up!)

But for me Blue Stocking Week is an opportunity to celebrate being a womyn at University - celebrating that although there is a fuck of a long way to go, womyn are achieving new gains and new levels of awareness every day. The oppression of womyn and the dominance of patriarchy is why we need Blue Stocking Week, but the gains wimmin are making are the reason to celebrate. Without feminism (of whatever kind) there would be no Elle Dit, no Blue Stocking Week and no wimmin at Universities - and they're fucking excellent reasons to celebrate!

Sandy Pitcher

Blue Stocking Week 1995

MONDAY

BBQ & performer
Zero Tolerance Launch
1pm Barr Smith Lawns
BSW State Launch
5:30pm Union Gallery
Hilary Charlesworth
Janine Haines
Katrina Power
Kylee Smith
gold coin / \$5 donation
A women only event
Presented AUU Centenary
SAUA, NUS, FUSA, USASA

TUESDAY

"Feminism" Debate
Rotunda on the BSL 1pm
Flinders Uni - Film Night
Short films by Aussie women
Gold coin - Supper provided
7pm - 12 (bus returning city)

WEDNESDAY

BBQ & Band "Fruit"
Bring SAUA cup! Barr Smith Lawns
Magill Women's Room Launch
Champagne & nibbles free
City Campus USA 1pm
Speakers and free luncheon
Pride/WSC Movie Night AU
Free: Horace Lamb 7:30

THURSDAY

Introducing Ecofeminism
Dr Sandra Taylor 1-2pm
Margaret Murray Room
Self-defence for women \$3
Nth/Sth Dining 3 - 5pm
Comedy/ Cabaret Night
Upper Refec Union Building
\$5 wine nibbles laughs - 6pm
Labour Studies Clubs & SAUA

FRIDAY

OSA Lunch 1pm
Asian food - BSLawns
BSW Cabaret Night - free
Gate One Bar USA City
Miracle Fish
Feels So
Del Barczak



Students' Association
of Flinders University



TV drama were rumoured to be appearing at the biggest



I AIN'T PAYING TO DO HOMEWORK!

Universities have embraced the 1994 deregulation of fee-paying courses as an alternative form of revenue raising. The Senior Management Group (SMG) has recommended that 'as a general policy postgraduate course work awards should be offered on a fee-paying basis wherever possible'.

Since 1988, the federal government has allowed universities to charge fees for postgraduate courses, and subsequently, a continued progression of deregulation of fees has been on the agenda. Universities now have no restrictions on the number of postgraduate awards for which they can charge up-front fees, nor how much they can charge.

The government's justification for this deregulation is two-fold; first, a market mechanism is the most economic and efficient means of achieving excellence and secondly, that postgraduate study is undertaken for the student's own private gain.



WHAT IS HAPPENING AT OUR UNIVERSITY: COURSES & COSTS.

Currently, the University of Adelaide offers 55 fee-paying postgraduate course work awards. Fees range from \$1 for the Graduate Diploma in Management up to \$16800 for the Masters in Business Administration (it is rumoured that this fee will rise for 1996).

CURRENT FEE EXEMPTION POLICY

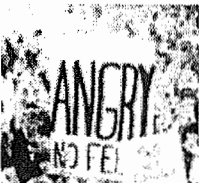
Some students may be permitted to enrol in a fee-paying course on a HECS liable basis but this is only granted '... under certain circumstances ...'. Each course has a different set of criteria set for the granting of a fee exemption and they are usually determined at a departmental level.

WOMEN

One of the groups of individuals likely to be the most disadvantaged by the introduction of up-front fees for postgraduate course work is women. The fact is that the majority of course work postgraduate students are female and with the extension of fee-paying in this area, they are immediately disadvantaged. Of particular concern is the issue of 'private gain', as evidenced by the disparities between the incomes of men and women with the same qualifications. Women with a higher degree earn only 73% of the income of men with similar qualifications. In 1993, women only comprised one third of the total enrolments in fee-paying courses at all three South Australian universities, despite representing 51% of commencing postgraduate students.

Women are less likely to receive financial support from employers. 62% of male graduates who are employed in their final year of study receive employer support in contrast to only 47% of women. Women as a group appear to have a greater financial responsibility than men in maintaining and enhancing their professional knowledge and skills. Women trying to re-enter the work force after time off for child rearing, are expected to compete with an individual who is in full employment, who can claim a tax deduction or who may have an employer paying the cost of fees.

Another consequence of the introduction of fee-paying courses is that women and, in fact, other disadvantaged groups are being forced to pursue non fee-paying courses which tend to be in the traditional areas of study where women already have a high level of participation and are less employment oriented.



Tara Hemingway



f
e
a
t
u
r
e

I just want to start of by saying that not all feminists are vegetarians and not all vegetarians are feminists. Unless, of course, you want to say that feminists don't eat meat. Then we've got a problem.

I eat meat. Lots of it, actually. And I am a feminist. I happen to believe that being a meat eater and being a feminist are not mutually exclusive, and I also resent being told that I'm not a "true" or "worthy" feminist because of this belief, that is essentially my choice.

I pride myself as a feminist who doesn't try and inflict (for want of a better word) my beliefs onto everyone around me. That doesn't mean that I feel less strongly about my opinions, because my feminism is my life. What it means to me is that I respect that wimmin don't agree on everything, and some wimmin won't agree on anything, but they can all still identify as feminists. To argue that all feminists must agree on everything, and present a united front to the public and the media is a notion that rests very uneasily with me. If I, as a white, middle class womyn, spoke on behalf of "all" wimmin, then I am silencing Aboriginal wimmin, working class wimmin, older wimmin, younger wimmin Wimmin telling other wimmin what to eat isn't my kind of feminism, and I refuse to be told that my beliefs are wrong, because that's the feminist "line".

I have my own particular "brand" of feminism - "Sandy brand" - which is the ideologies and beliefs that I choose to live by. "Sandy Brand" feminism is a mixture of every "brand" of feminism there is, plus a mishmash of other ideas. One of the best bits about "Sandy Brand" feminism is that I can eat as many greasy Big Macs

and roast dinners as I want!

On International Wimmin's Day earlier this year myself and the Wimmin's Standing Committee put some food and a band. One of the first responses to the food (which was a mixture of Thai, Chinese and Vegetarian dishes) was from a womyn who commented that she thought I could have at least arranged all of the food to be vegetarian on International Women's Day. To me this attitude is an example of "Dictator Feminism" at its best. Us feminists tend to have a particular habit of telling other wimmin/women how to dress, who to fuck, and now what to eat!! I believe that the entire concept of some "special" wimmin telling other wimmin what to think is patriarchy epitomised. The last thing that I think wimmin in Australia need is a hierachy of feminism.

I respect vegetarianism, in fact I was a vego earlier in my life, but I respect it as a choice and not a compulsory prerequisite to feminism. Like Angela argueson the opposite page, there is some kind of implicit acceptance of vegetarianism within feminism, but I don't believe this is a necessarily positive thing. I reject the very notion that it is meat eating that is the main/sole cause of people starving to death all over the world - for me the answer lies more with issues of race, class and patriarchal power of which meat eating is of minor consequence. But that's just my opinion - and herein lies my point - as feminists and as wimmin we all have different priorities and beliefs. Let's smash the hierachy of feminism on our way to smashing the patriarchy!

Sandy Pitcher

DON'T EAT YOUR DINNER BEFORE IT'S DRESSED

The personal is political..Ok'.

After having eaten meat for twenty years of my life I finally made the decision to be true to myself and stop. I thought I could tolerate eating meat but this was because I stopped fully thinking about what I was doing. The thought of eating dead animal flesh has always repulsed me, but (like it is all too easy to do) I managed to conveniently detach myself from how I really felt about the issue and chew yet another piece of cow, sheep or chicken leg.

Many people find the thought of biting a raw carrot or apple quite appetising, while comparatively the thought of biting into a raw, dead piece of animal would upset most of us (hopefully). However people consume vast amounts of meat every day in the various eating places around this university, the only difference being that the dead animal they are digesting had been cooked and covered in concealing gravy or hidden nicely in pastry. My message here is to encourage everyone to really challenge them-

selves and actually think about what they are eating when they have lunch. That pie might be tasty and salty but an animal was killed so you could give yourself arteriosclerosis by eating such foodstuffs. Do you really want to be supporting a meat industry that is based on the idea that there is a culturally guaranteed market for edible dead animal? Please notice what you are actually eating and reflect on how that food was produced and what was sacrificed in the process.

Etain Daniels



f
e
a
t
u
r
e

"She is impregnated forcefully either by physical restraint and mounting ... artificial insemination, being tethered to a 'rape rack' for easy access; or through 'the surgical transplant of embryos'.

The above paragraph is offensive to me as a woman and a feminist. In fact, I would almost go so far as to say that it would be offensive to most feminists.

Yet, if I were to inform you that this is a description of one aspect of "life" for a breeding sow, would you be equally offended? I am. This is because, as a feminist and a vegetarian¹ I know all too well the connections between the exploitation of animals and women. It is no accident that the patriarchal dualisms at work in society have long relegated nature (animals being included within nature) alongside women and rationalised the domination of both. Yet there seems to be a lack of analysis amongst feminists, even eco-feminists, of what it means to participate in the patriarchal meat-eating culture.

I find this strange because when I became a feminist I began to question everything about the dominant culture. Feminism is very much about challenging the norms, the "givens" of society. Yet as I explored feminism on a theoretical and a practical level, I found little to challenge the meat-eating culture that most of the western world is trapped in. It was almost as if this was the taboo topic.

That's not to say that feminists haven't been supportive of my vegetarianism, in fact, most of the feminists I know are vegetarian. Yet this is more often than not seen as a "choice", not something in direct connection to my/our feminism.

Within the feminist movement, there seems to be an implicit acceptance of vegetarianism. At most, if not all, feminist gatherings I have been to (including most recently NOWSA) the food provided is vegetarian. Yet not once has this been the focus of, or even an area for discussion at such gatherings. It seems to be accepted that many feminists "choose" to be vegetarian.

Coincidence? I don't think so.

For me, my vegetarianism is not some added bonus to my feminism and neither is it much of a "choice". By this, I mean, as a feminist, I would find it contradictory not to be one.

True, feminism is about increasing "choice" for women, yet we should be asking how much of a "choice" we are making if we participate in the eating of animals. "Meat" is a cultural construct stemming from a culture which chooses to rename that which it wishes to exploit and hence somehow "prove" it was there to be exploited in the first place. When a woman says she felt "like a piece of meat", we know what she means. She is consumable, able to be used and exploited. Yet neither animals nor women belong on the market. As feminists, we should not participate in the ethics of exploitation which govern our capitalist-patriarchal society.

If feminists "choose" to eat animals, it includes the "choice" to oppress another living being on much the same basis as that which patriarchal ideology justifies the oppression of women. The "logic of dominance" which gives power to use as instruments those perceived to be inferior, is the driving force behind the modern capitalist-patriarchal world of which meat-eating is a major part.

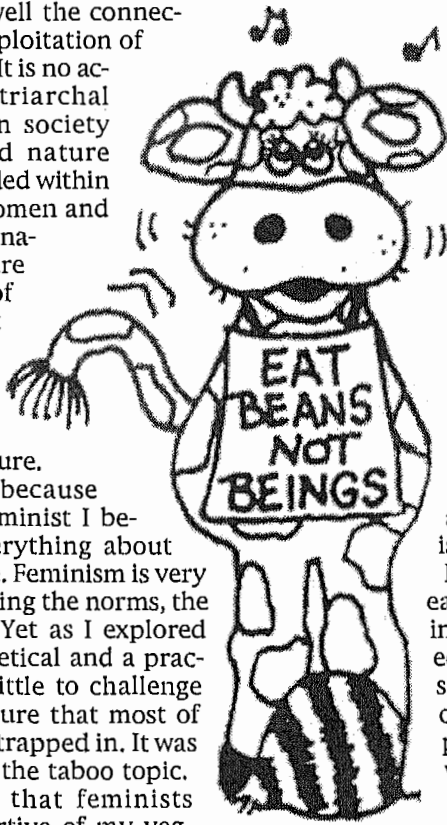
By not actively challenging the meat-eating culture, feminists play a role in maintaining Third/First world inequality, de-forestation on a massive scale and help perpetuate the so-called "food crisis", which allows people in developing countries to starve while their land and grain is used to fatten cattle for western plates. On top of all this is the death of approximately 16 million animals daily. Does any feminist *want* to play a role in this?

I feel the more a feminist learns about the meat culture she participates in, the less it becomes a "choice" and the more a necessity!

Angella Duvnjak

For those interested in exploring feminist-vegetarian theory, a good introduction is "The Sexual Politics of Meat" Carol J. Adams.

¹Vegetarian meaning strict vegetarian, often referred to as "vegan".



GLOBAL SISTERHOOD?

This article specifically focuses on the relationship between western middle class women and women in developing countries.

In order for middle class western feminists to maintain our lifestyles, the lives of women in developing countries are being sacrificed. It is imperative that we address this issue, and explore how feminism can be about achieving better lives for all women instead of allowing some women to benefit from the oppression of others.

Among western feminists, I have discovered two equally frustrating attitudes towards the issue of women in developing countries. The first is to ignore them altogether, asserting that we must concentrate on fighting discrimination within our own society. I find this argument flawed, because it fails to recognise that we are a part of a system in which the first world oppresses the third, with women in particular suffering. If we say, as feminists, that we want to achieve better lives for all women, then we have a responsibility to stand up to the ways in which our political system oppresses women not only in Australia but overseas.

The second attitude is to assume that it is our responsibility to go over and educate women in developing countries. Anna Bimney comments that,

"Although racism is a pertinent factor, it is also the attitude of certain western feminists - it's the domination and the attempt to dominate the discourse of African women's oppression - this is just a new and alternative kind of imperialism"

(Bimney, 1989)

It is imperative for western feminists not to assume that they can speak for women from developing countries. Originally, someone asked me to write an article on third world women. However, I feel that this would be totally inappropriate, because I am not a third world woman and have never even been to a developing country. Elle Dit would not accept an article on feminism which had been written by a male, so why should it accept an article on third world women which has been written by a white middle class feminist? I cannot claim to speak for third world women. However, I think that as a feminist, it is imperative to question how my actions and the actions of the society in which I live affect women living in different countries. Feminism, to me, is about achieving a better life for all women, not just women who are already privileged by the class system.

Oppression of women in developing nations is inextricably tied up with first world politics. I will briefly outline some of the reasons for this. I am aware that the following paragraphs may seem contradictory in the light of what I have just said. However, rather than attempting to describe the situation from the perspective of a third world woman, I am demonstrating how the ways in which the first and third worlds interact are disadvantageous to women in developing countries.

In the seventies, many developing nations borrowed

money from the world bank at high interest rates to promote growth of agriculture and industry. However, "overproduction" occurred and world market prices plunged. Most of these countries are still struggling to pay back interest which is much higher than the amount of money borrowed ever was.

In order to raise income, production of crops for export to first world countries takes priority over production of food. Land that was once used to produce food becomes taken over by coffee and cocoa plantations. Women in many African countries have traditionally produced most of the food as well as performing many of the tasks involved in their husband's commercial crops. It is increasingly difficult for them to gain land and resources with which to produce food, and the large number of cash crops creates huge amounts of work. In some parts of Africa, it is estimated that women do up to 80% of all work. Thus, while their workload is increasing dramatically, their low position in society means that when little food is produced they are the first to go without. As a result of this, statistics show that nine out of ten of the people around the world who die from starvation are women and children. Meanwhile, we benefit from having a cheap source of raw and processed products. We are also able to use up vast amounts of energy and resources because people in developing countries do not have the money to

access them.

In order to borrow money to help pay back interest to the World Bank, developing countries must adhere to damaging economic policies. One condition of these policies is often that the country must meet a population reduction target. This is a way of denying that world hunger problems are caused by unequal distribution of food, and that high population is a result, rather than a cause, of hunger. Instead, it puts the responsibility onto individual women. The easiest way for countries to prove that they are meeting targets is to sterilise a certain percentage - for example, 10% - of the female population. Many women in developing countries have been forcibly implanted with Norplant rods. These are capsules which, once implanted in a woman's arm, provide contraception for five years. However, they often have severe side effects, and in first world countries are frequently removed before the five years is up. Women in South America, however, who have been implanted with them, are given no warnings of side effects and no medical attention, and the capsules are often not removed after the five year period. A number of South American women have been found to have suffered to the point where they have ripped the capsules out of their arms with machetes. It is important for western feminists to recognise and challenge the sexist policies

of a world bank that exists to preserve the privileges of the first world.

If the issues discussed in this article are not explored, then feminism will be little more than a movement which reaffirms existing class and race structures, merely enabling some women to benefit. So how do we approach them? I believe that, first, we have to look at our own lives and consider how our actions support a system in which so many women suffer. I am not claiming to lead the perfect, non-oppressive lifestyle by



any means; It would be hypocritical of me to suggest that I do. However, I am becoming increasingly aware of the extent to which the way in which I choose to live is connected to my ideas about feminism. Next time you make a Nescafé coffee to sip while you write your essay on feminist theory, think about the women who had to work on these cash crops at the expense of producing food to eat. Next time you drive into uni. to go to a women's studies lecture when there is available public transport, think about how many of the world's resources you are using when some women don't even have access to enough

fuel to boil water.

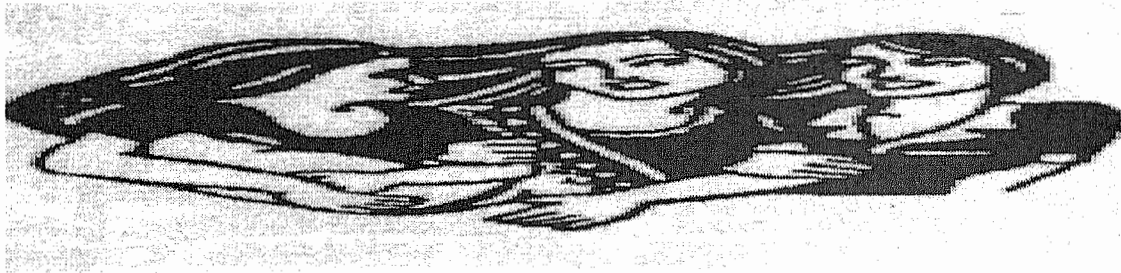
Obviously in this society, it is practically impossible to survive without exploiting somebody, however, I believe that it is imperative to think about how the choices which we make can restrict the choices which other women around the world have. From here, I believe that we must make feminist issues out first world/ third world relations, and the way in which the World Bank impacts on countries.

As a western feminist, I believe that it is important to challenge the ways in which the first world relates to the third, making conditions increasingly difficult for women. Women in developing countries don't need our charity; they need us to stop exploiting

them.

I sure as hell don't want to be part of a movement which helps a few white middle class feminists smash the glass ceiling so that they can exercise their consumer power and lead lifestyles which have cost other women their lives.

sally burchard



In September this year, the international women's conference will be held in Beijing, China. Most of the discussions and hard core decisions were decided in New York several months ago.

The majority of the decisions were termed 'universal and indivisible'. Universal applies the decisions to all concerned - women and nations all around the world. Indivisible brings this universal rule into an individual perspective. The Vatican, however, have pushed hard in the pre-conference discussions to have this ad-

ject removed from most articles about female reproduction rights. This means that any country will, in effect, be able to ignore all articles on reproduction quite easily, merely claiming a cultural relative stance. The Vatican will then be able to ban abortions and contraception such as condoms, in countries where this right is vital. Countries such as China will be able to continue their forced sterilisation programs. Women will not have the basic rights over their own bodies. The implications of this continue to perpetuate the oppression of many women.

Another problem, with the conference is the lack of Tibetan representatives present. China invaded Tibet in 1949. Therefore, although Tibet has a unique, deep culture, China claims Tibet as no different, and an

organisation. The NGO Conference is being held 60km away from the Government Organisation's one. Most of the major decisions will be made with the Government Organisations making the NGOs separate conference

merely a token gesture, and not even allowing them an opinion in the final proceedings.

The international Women's Conference is a vital step forward

'95 Beijing Conference

integral part of it. Tibet's exclusion from the women's conference (ironically held in Beijing) means that Tibetan women don't have their needs covered. This is not only a blatant international display of China's complete control over Tibet, it is also detrimental to many Tibetan women who have needs and a culture different to their conquerors.

Finally, the Chinese government has divided the conference into two. The Non-Government Organisations (NGOs) which are attending the conference have been given a separate location to the government Or-

ganisation. The NGO Conference is being held 60km away from the Government Organisation's one. Most of the major decisions will be made with the Government Organisations making the NGOs separate conference

merely a token gesture, and not even allowing them an opinion in the final proceedings. The international Women's Conference is a vital step forward for women's liberation (or at least, basic living standards), for women everywhere, however, this conference is being physically divided, and in a sense is colluding with oppression (Tibetan Delegates) as well as having to contend with the Vatican's intransigence.

The major achievements of the conference (preordained, of course), merely cater to powerful political agendas which do not have women's issues as the focus. These agendas, once again, deny women the right to their own voice.

Rachel McLaine

URGENT ACTION



n
e
w
s

Women's Campaign

Amnesty International is a well known human rights activist group. Amnesty is working on a women's campaign at the moment. The nature of Amnesty in the past has precluded women as a focus.

Men have been seen, traditionally, as those who take leadership roles in revolutionary and other groups, and so are detained and tortured or killed. Women, while also taking these roles, are abused in other ways that are ongoing and almost monotonous in their regularity. Rape as a weapon of war is an example. The women's

campaign acknowledges that there are some human rights abuses that pertain mainly to women.

Algeria

Armed Islamist groups in Algeria have issued death threats to women who refuse to comply with the Islamic dress code. In retaliation, an anti-Islamist organisation, the Organisation of Free Algeria Youth, has begun issuing death threats to civilian Islamists. After Katia Bengana's murder in February 1994, a statement was issued threatening to kill 20 veiled women and 20 bearded Islamists for every woman killed for not wearing a veil.

Shortly afterwards, on 29 March, two veiled high-school students were shot dead at a

bus stop in the suburbs of Algiers. In Algeria, it seems, women can be killed for wearing the *hidjab*, or killed for not wearing the *hidjab*.

Religious and political differences are being used by all sides as an excuse to abuse human rights. In all cases, at



issue is a woman's right to express her own beliefs.

Katia Bengana

On 28 February 1994 Katia Bengana walked home from school with a friend who was veiled. The two young women were stopped by a gunman who signalled to Katia's friend to stand aside, and shot Katia dead. She was shot because her head was uncovered.

Armed Islamic groups in Algeria have repeatedly issued ultimatums to women: wear the *hidjab* or risk death. They have killed hundreds of civilians in Algeria since 1922 and issued many death threats. In particular, women are threatened with death for "un-Islamic behaviour" or failing to comply with the Islamic dress code. Women have been for-

bidden to go to mixed schools or travel on unsegregated public transport. In addition, hairdressers and beauticians have been told to close down or be killed.

Katia Bengana was not the only young woman who refused to wear the *hidjab* - but she was also outspoken. She believed she would not have to wear the veil and said so publicly. She paid with her life for expressing that belief.

Action

Please write to representatives of the Islamic Salvation Front (FIS), about the killing of Katia Bengana.

Urge the FIS to condemn the killing of any woman by armed Islamic groups, and to call on armed groups to stop killing and threatening women for not complying with the Islamic dress code or for what they may consider "un-Islamic Behaviour".

Send your letter to Anouar Haddam, c/o American Muslim Council, 1212 New York Avenue, Suite 400, Washington DC, 20005 USA.

Thank you.

Adelaide Uni Amnesty International, Wimmin's Campaign

Self Defence

(so you wanna kick some butt)



The Women's Officer in the SAUA is offering a *Self-Defence for Women* course.

Time: Starting Thursday 3rd August, from 3-5pm, and running for 8 weeks until Thursday 21st of September.

Place: North/ South Dining Room

Cost: \$ session - \$24 the lot!! (Really cheap)

For more information and/or to book a place, call 303 5406 and speak to Sandy Pitcher

or

If you'd prefer to go to self-defence classes in the evening then;

Time: Starting Wednesday 9th August, from 6-8pm and running for 8 weeks until Wednesday 27th of September.

Place: North - South Dining rooms.

Cost: Only \$40 for the 8 two hour sessions. (Cheap!)

or

If you are a woman student at Roseworthy there are going to be two self-defence afternoons: Monday September 11th and Monday September 14th from 2-5pm. For more information contact Sandy Firth or Mike Giles at RACSU, or Sandy Pitcher in the SAUA (303 5383).

CASM



n
e
w
s

We have 18 Aboriginal and Torres Strait Island Women in the Centre for Aboriginal Studies in Music (CASM).



Torres Strait Island people, have had this sort of situation at Primary and High School.

At the start of the second semester, we were moved from Finnis St, North Adelaide,

to the 6th floor of the Schultz Building of the University. The move uprooted the heart of CASM, especially with classes and with studies for our music future.

It had happened in the first semester and now in the first week of the second semester this problem is happening again to us. The Faculty had promised that this would be rectified by the second semester, but this situation hasn't been rectified.

We, the Aboriginal women of CASM, have a chance to be creative and to be able to show our talent to ourselves, as well to the Uni. and the rest of the country.

We are told this is a common thing that happens with changing lecturer from semester to semester through the year in the University. Our concern is that this would disrupt the flow of teaching, especially in Music with one on one instruments and exams.

We, the students of CASM, who have been disrupted in our studies, would like to be treated like the rest of the students in the University. We, as Aboriginal and

children again. We feel like we are being treated like that, like we haven't the intelligence.

Being an Aboriginal woman who has had this taken away because of the system, I do not need it now and I will not accept this. Especially when it is going to give me the career that I want, for what is left of my life as a proud Aboriginal woman, and I know I speak for the rest of the Aboriginal Women Students.

Donna Henley
CASM Student
Student Rep.

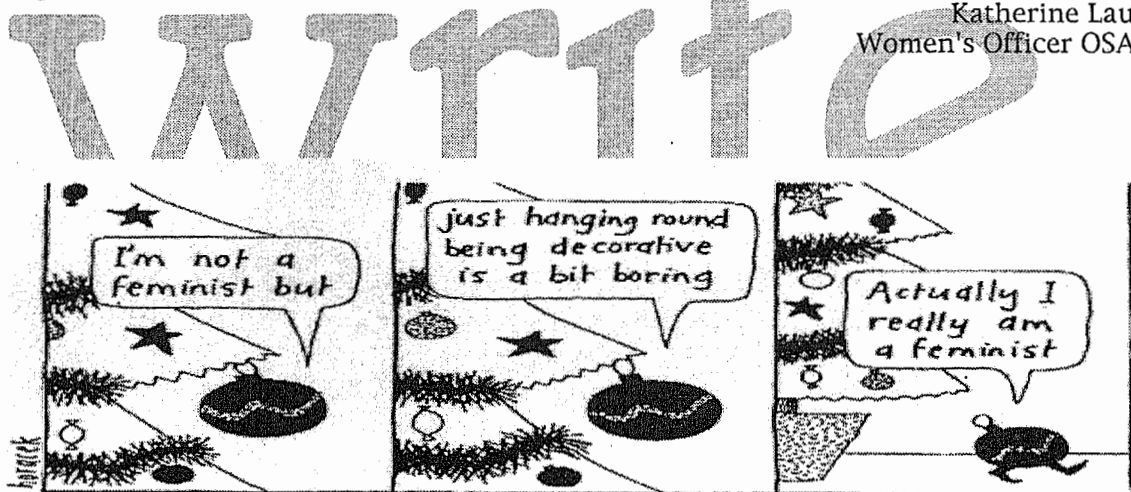


n
e
w
s

Feminism, or No?

Blue stocking week is for all women! So come on in and get involved in all the interesting and thought provoking events going on. In the past, many men and women (and certainly myself) have not shown interest in this week. I have been hesitant to participate previously and have shunned the label 'feminist' lest a few eye-brows are raised and I be categorised as a head-shaven, nose-piercing man-hating individual. Why? Aren't feminists a completely different breed? Hasn't every celebration of women I have witnessed dealt predominately with sexuality? Not necessarily. On self-examination, I believe in social equality between men and women. I believe we compete on equal grounds for academic and job placements. I don't believe in exclusive victimisation of women in our daily lives. I then call myself a feminist. So calling out to all men and women, recognise and let out the feminist in yourselves. Look out for things you relate to and realise that women have come a long way in education. Blue stocking week is the sounding board for so many issues and some may well concern you.

Katherine Lau
Women's Officer OSA



Nuns on the Run? Nah...

For the past 3 years I've been in Adelaide, many Australians, Europeans (ie. tourists) and even Asians (e.g. Vietnamese) have mistaken me for a Nun! This happens when I'm dressed head and chest with a long veil or tudong as we call it. Occasionally, when I'm being a "half proper" Muslim lady (or, in other words, when I'm a little naughty), I just cover my head with a scarf. When I do this, people think I'm bald! Excuse me! I happen to have great hair (actually, honest, I think I've got long, beautiful, silky hair ... but ... I might be biased though!)

Anyway, the reason for us wearing the veil is because the "International Code for Muslim Ladies" required ladies to wear long skirts and blouses and cover our heads and chests. That is, we have to be fully covered except for our faces and hands. However, this code of dressing applies when we are out in public or when communicating with males who are not our immediate relatives (ie. males that we can marry). Otherwise, for example, when we are at home, we dress just like everyone else.

One of the main reasons for this dress code is that because we have to preserve our beauty *only* for the eyes of our *husband* (it is explained in great detail in our holy book, Al-Quran).

So! When you bump into me (or any other Muslim lady) please don't mistake us for Nuns! Maybe we do resemble them physically, but in reality, we are not!

We are allowed to get married! That's a *big difference*!

Kartini Mohn Mustafa
Reprinted from the OSA Yearbook 1991

"But why?" asked Cindy exasperatedly. "Well..." said the other step sister,

Experiences of an Overseas Postgrad Womyn



I first came to Australia a year and a half ago on a scholarship sponsored by the Australian government. Before that I worked for a beer company in the Philippines which seemed to prepare me quite well for my "down under" adventures. My greatest achievement to date is probably havtng retired at the age of 26. I don't think many people can say that, but then that's really another story all together.

I remember being so homesick and lonely when I first got here it wasn't funny I must have prayed more rosaries in that first month than I did in my entire lifetime. But since I couldn't spend most of my time wallowing in self-pity (well, I guess I could have but just chose not to) I decided to force myself into the social butterfly mold. I must

point out that this was not easy. It helped to live in a residential college with other post grads from both overseas and Australia. Everybody seemed to be in the sameboat -alone and bored.

My life quickly settled into a routine -lectures, assignments, presentations, Friday night pub crawls, after lectures get together, Tuesday nights at the movies, squash - two or three times a week. Even the shopping's not too bad. I quickly discovered the great culinary delights Adelaide had to offer -the

Asian Food Plaza at the central market, the cafes down Melbourne, Rundle and O'Connell streets, the North Adelaide Burger Bar (aka the leed and White where I've spent millions of dollars, thanks to my boyfriend I am discscoving the joys of pinball). I even have a favorite pub - The Kentish Arms Hotel on Stanley Street. They have the best beer in North Adelaide (swear), big, juicy steaks

something intelligent to say during class discussions. I've since learned that delivery can be more important than conter The LOUDEST voice always wins.

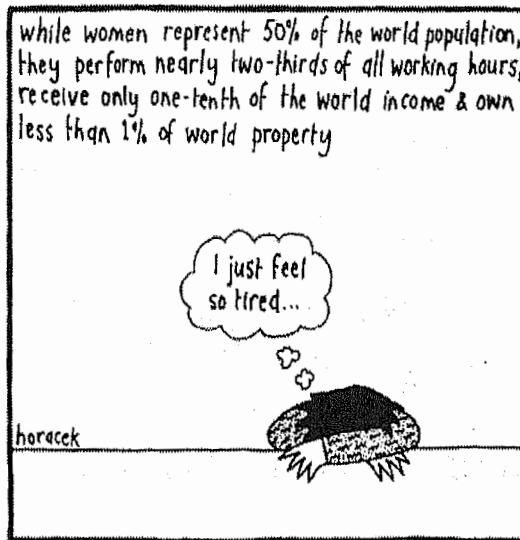
To a certain extent, I guess I don't fit into the typical Asian female stereotype. For one thing, most Aussies think I sound American thanks to too much T.V. Its

actually been pretty easy being a Filipino in Australia, except since Priscilla came out I've had to endure the occasional Filipino mail-order bride" joke or two. I guess I don't fit the typical post grad woman stereotype as well - most of my friends at the dept. consider me one of the boys. And I know I definitely don't fit into the typical women's

officer stereotype at all.

But things have gotten a bit more serious this year. It's my last year and academic requirements are slowly winding up. Lots of friends have gone home and its slowly sinking in that the party is almost over - but not quite. I am slowly learning to cope with the temporary nature of my stay here. Not that home is all that bad - its just that I'll probably have to find a job eventually and well - we all know what that means ... back to reality.

Milou Lopez



and the friendliest bunch of people I've ever met. Its definitely not a bad life.

Through the course of my stay lots of people have asked the inevitable question, "Why Adelaide?" (smirk optional). Now this is the honest to goodness truth. For some bizarre reason - I saw a picture of Bonython Hall in the brochure and thought, "That looks so nice and old, so dignified and British - might as well go there." In retrospect - boy was I dumb... (duh). The education system here is very different though. Its probably more aggressive than back home. I spent a lot of time at the start trying to think of



V
O
X
P
O
P



VOX POP



Rupa:

1: Basically it's just equality between men and females which has given females the chance to voice their opinion.

2: I think it's gone a long way in the last ten, fifteen years. Like I said before it has enabled females to be heard in this society which wasn't the case maybe fifteen or so years ago.

Tina :

1: Ability for women to think and to be able to view their opinions. Ability for women to seen on an equal level with men, and I guess the ability for women to do what they want and not be restricted by their gender.

2: I think It has accomplished a lot within the last ten years. I mean, women are no longer restricted to home, bearing children and raising them. Women are able to go out there, make a future, make a life and be happy with themselves.

Megan:

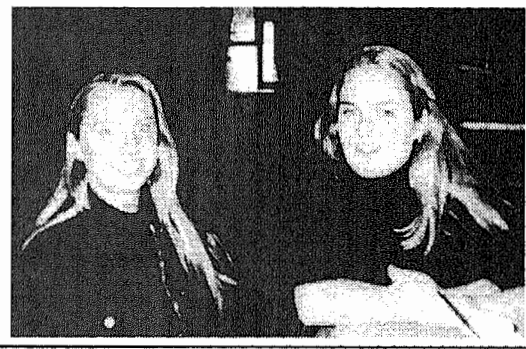
1: I don't really agree with it. I agree that women should have rights but I think we've gone a little bit too far.

2: It certainly is and it's gone a long, long way. Women didn't have many rights at all but I think it should stop somewhere there.

Sophie:

1: Basically I think it's just women trying to get equality in society which is male dominated.

2: Yeah I think it's on its way.



Jill:



1: Feminism is equality between men and women, thinking but not really physical, because we never can fight them.

2: Yeah, I think

it's succeeding. In my country there are a lot of situations, I think there are less here.

e
i
l
e

Questions

- 1 What does feminism mean to you?
- 2 How far do you think feminism has taken women? Do you think it has been successful?



V
O
X
P
O
P

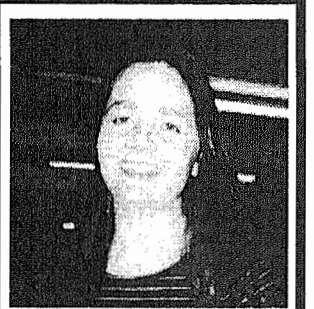


Sandra:

1: It doesn't really mean anything to me. I see feminism as a group that I'm not really part of, even though I'm female, I'm not really a part of a feminist group.

2: Feminism in some ways has been good because it has enabled women to vote and we have gained some equality. Yes, it has succeeded in some ways. In

other ways it has made the situation worse when women have tried to take things too far by trying to be superior over men, rather than by trying to gain equality.



Olivia:

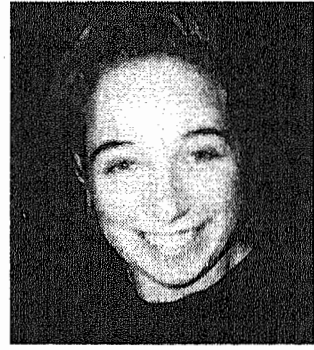
1: Feminism to me is something that has achieved a great deal towards equality in the past but has lost its direction .

2: I think it has been successful but now I think people need to maybe lose the word feminism and just aim for equality.

Nastasha:

1: To me, feminism means equality: men and women having the same rights.

2: I think it's been successful to a degree, however I still think there are some inequalities in the workforce and in society.



Judy:

1: That we're doing a better deal than the guys are now.

2: It hasn't taken us far enough yet.

Kym:

1: Feminism means equal rights for women.

2: I think it's gone a fair way since the 1950s 1960s but it still needs to go a lot further.



d
i
t

much respect. At least if I get married I'll have someone to love."

"Also, with my expensive tastes, I'll need someone with greater earning



Fluid SEXUALITY

- I like it like that!

After reading the article in the *Weekend Australian* on May 27-28, we thought hmm... fluid sexuality, not bad, not bad. For those who didn't catch it, fluid sexuality has emerged as a nineties phenomenon, dorky name, serious stuff.

What exactly is fluid sexuality? It's about not limiting yourself to traditional labels of gay, bi, or het, fucking who you want, when you want, without thinking "gee, should I be doing this?" Simone Kippax, from Uni of NSW was quoted as saying "I'd say that predominantly I would be a [lesbian]... but I don't see why I should narrow myself down to one definition."¹

Fluid sexuality need not be an unwillingness to call yourself bisexual, a confused phase before finding your true sexuality, or just killing time before the right man comes along.

Fluid sexuality recognises a distinction between sexual orientation and sexual label. For example, a self-identifying lesbian can fuck a man and still call herself a lesbian or alternatively a bisexual who has only had sex with one gender, should in no way feel the need to question their sexuality. People can use their identification with a sexuality label as more of a political or social label, as opposed to describing who they fuck, or want to.

Subscribing to labels can be

limiting: they define pigeon-holes, trying to neatly categorise people, for example, assuming that if you identify as a lesbian that you only fuck wimmin. This kind of stringent categorising fails to recognise that human sexuality is dynamic and can not necessarily be pinned to one defined label. Sexuality can be fluid - just because you did not want to fuck a man or woman two weeks ago does not mean you won't want to in the future.

Of course, identifying with a label is not completely an evil phenomenon. The importance our society places on labels makes it easier to fit into one category, having a common ground with others. Heterosexuality has been the dominant sexuality label and still prevails in our culture. Because of this, many non-hets find it important to identify as such, as an empowering tool. Historically, homosexuality has not even been recognised as a legitimate sexual orientation. To create a label with which people can identify, in itself develops visibility. This visibility entails both an awareness within the dominant culture and an awareness within non-hets themselves, that they are not alone. Both of these result in the provision of adequate health services and law reform specific to non-heterosexual people.

Being part of whatever community has a reinforcing and re-

We see feminism as being pro-wimmin and to see wimmin who have sex with men as anti feminist only serves to undermine the strength of the wimmin's community.

potential than myself to maintain my preferred lifestyle." Added the first.



assuring quality to which people can have a sense of belonging. As humans are social creatures, the worst torture you could possibly inflict on someone is to isolate them. Lesbian, bisexual and gay communities help overcome the isolation they feel from mainstream culture. When a non-het community rejects you or what you are, this can result as a double blow, leaving you in effect nowhere. Fluid sexuality blurs this distinction between gay and straight.

As the lesbian community has embraced the gay/straight dichotomy as a self-preservation mechanism, sexually fluid and bisexual people threaten this isolation. The bi community does help in some ways, by providing a place and support for those who challenge the gay/straight dichotomy, but this is not suitable for everybody. Those who choose not to identify with a bi label, may feel the bi community is not suitable for them.

The lesbian community can sometimes be a little less than sympathetic to the concept of fluid sexuality. The lesbian cult movie of the nineties, *Go Fish*, raised this exact point. One of the lesbian characters, Daria, was accosted after fucking a man, questioning the definition and boundaries of what it is to be a lesbian and highlighting the unrealistic pretences of these assumptions. For example, do you have to fuck more wimmin than men to become a lesbian, and what is, if there does exist, the time frame between fucking a man and coming out as a lesbian? While the values of the lesbian community

are changing, there still remains a strong ethic of sexual exclusivity.

This rejection of wimmin's experiences alienates a large proportion of non-het wimmin. We see feminism as being pro-wimmin and to see wimmin who have sex with men as anti feminist only serves to undermine the strength of the wimmin's community. To say when a womyn has sex with a man she is selling out - or in other words, a womyn can't be powerful or dominant when fucking a man - denies some wimmin any sense

of assertiveness within sexual relationships and is defining wimmin as victims. This feeling of being threatened by the possibility of opposite sex relationships within the lesbian community devalues

the legitimacy of sex between wimmin.

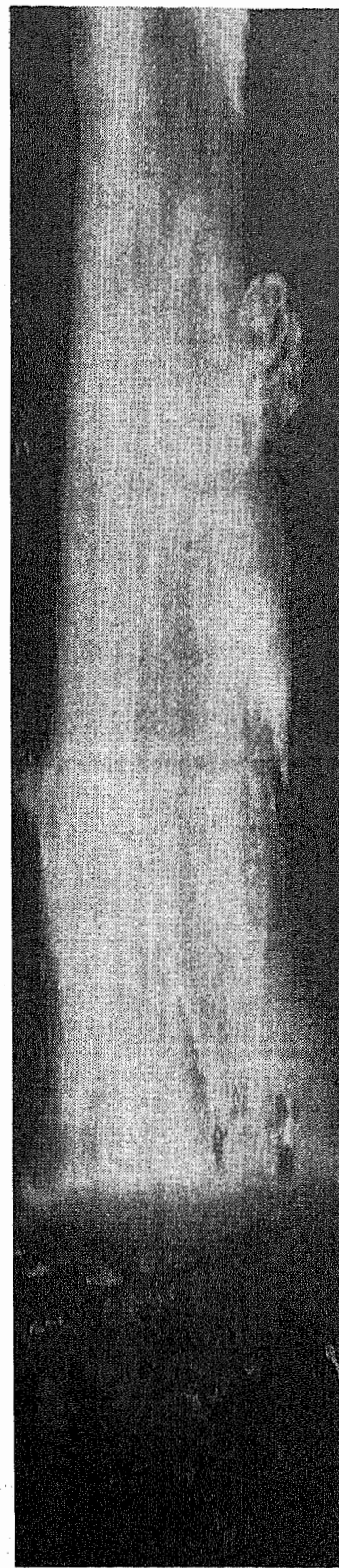
The concept of fluid sexuality is about breaking free of traditional limitations put upon us, be they sexual labels or gender norms. It is about having sex with or recognising attraction for whatever gender you feel like, without guilt tripping yourself about it afterwards, or feeling like you have to re-evaluate your whole sexual identity. Sexuality is not just black and white. Until we recognise this, and that the current labels we use don't adequately represent the enormity that is sexuality, people will continue to be marginalised.

Julia Davey & Sabina Nowak

¹ *Weekend Australian*, May 27-28



Oh my goddess! I can't believe you think that!" Cindy replied. "You

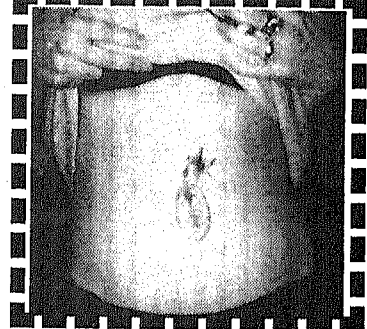
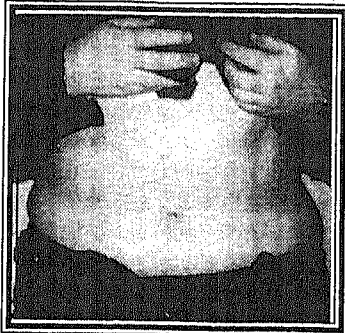
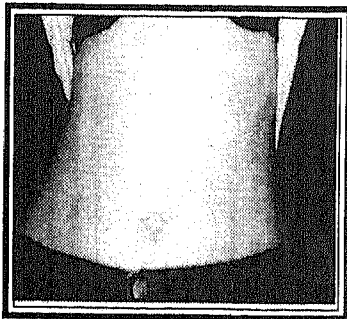
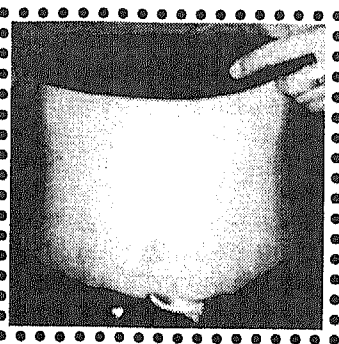
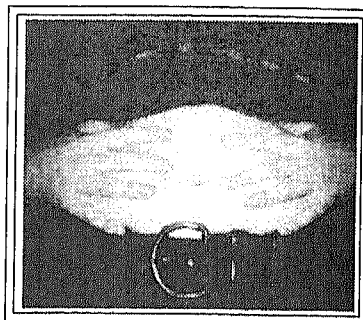
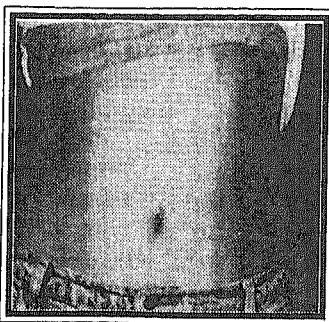
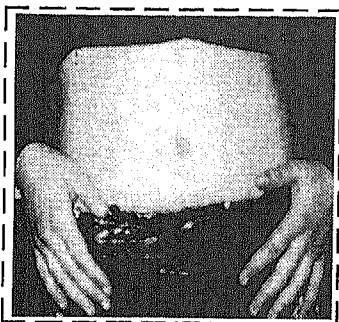




b
e
l
l
i
e
s

Beautiful

Sensuous



Bellies

Can feminism and sex work be reconciled?



f
e
a
t
u
r
e

I want to start off by saying that I am a proud self-identified feminist and a proud self-identified whore. I do not believe that this is an oxymoron.

I do believe that feminism means working to empower wimmin (and everyone else), providing a wider range of viable lifestyle options for everyone and providing clear, unbiased resources and information, so that people can make the best possible choices for their lives.

I am greatly saddened by the number of feminists that would question my commitment to feminism, and in a pitying, (dare I say it?) quite paternalistic fashion, refer to my occupation as evidence to my 'victim mentality that allows me to commodify my body'.

So, how can I possibly do sex work? Well, firstly, the money is great. Sex workers - quite rightly - earn professionals' wages. I consider it a feminist act to put a high value on my time and skills. As a result, I am not stuck in a 40 hour working week. I have a lot of free time and creative energy.

Also, I am selling my services, rather than my body. I have strict physical boundaries that I uphold when I work. This is to make my working environment safe and comfortable and to establish myself in a position of power in the exchange. As a service worker, I make my clients feel more relaxed, less lonely and less isolated. To many feminists, I am conforming to the stereotype of the self sacrificing female, servicing the male. I say, if

you are going to call whores victims because we are service workers, then mothers, personal assistants, nurses and numerous others are also victims according to this logic.

Working grrrls are sometimes blamed by feminist dogma for selling out the sisterhood. Traditionally, hooking was a womyn's only option, if she did not want to be owned by a man (marriage), or by the church (becoming a nun). 'Good women' were grateful for the whores' services, if contemptuous. After all, if it weren't for the whores, husbands would actually expect their wives to provide these distasteful services. Incidentally, about five years ago in Britain, three brothels in the same area were closed down by the police. Within 6 months, the number of reported rapes in that area doubled. Is it still so easy to condemn whores as anti-feminist?

Basically, I reconcile my sex work and my feminist commitment by community education: I don't play the bimbo at work. These are men that I wouldn't ordinarily spend time with, so I make sure that they are left with the impression of an intelligent, compassionate womyn worthy of their respect. I also try to get feminists and others in the left-wing movements to get off their moral hobby horses and take a fresh look at sex workers and other 'black sheep' within the (supposed) progressive communities, and see just how many people are being left behind.

In denying access to feminist ideas to sex workers and other 'unacceptable' wimmin, feminism loses its revolutionary spark. It becomes an elite group of wimmin with stagnate, well-policed ideologies. To avoid impotence, maybe feminism needs to embrace a few whores.

Serena Mawulisa





f
e
a
t
u
r
e



Wicca

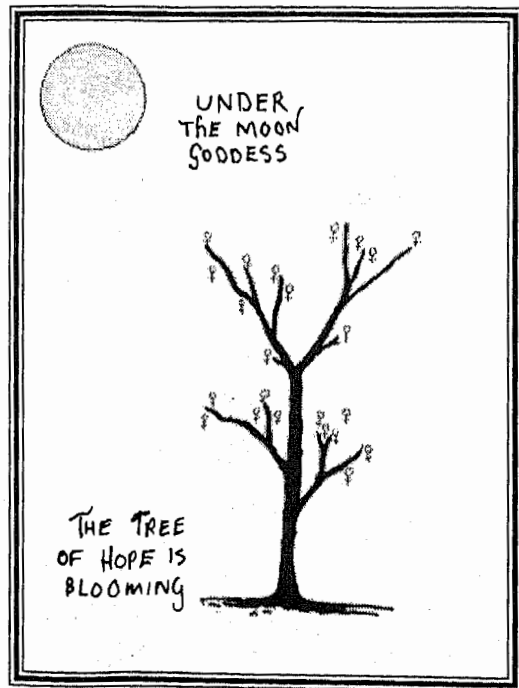


Witches aren't just little old ladies who wear black and ride broomsticks. That is the traditional image of a witch. Today, people all over the world practice Witchcraft, or Wicca. Contrary to popular belief, it has nothing to do with 'devil worship'. The devil is predominantly a Christian invention, and as Wiccans (or pagans), don't necessarily follow the Christian tradition (although some may). Wicca is

about reverence for nature and our fragile world today. It is worship of the goddess and the god, who have taken many forms and names over the years. This is one of the advantages for those who find an all male religion exclusive. The god and the goddess have an equal and balanced relationship. Wicca incorporates a belief, or knowledge of magic, which may be hard to understand. However, most major religions, too, have their ritu-

als. One of the most appealing aspects of Wicca is that it is not hidebound with dogma. There are different traditions in the Craft, but there is no one 'true way'. The only overall 'rule' in the Craft is to do as thou wilt, but harm none. Those who do not live by this simple statement are not Wiccan. The Craft is not for everyone, but it is a path that some may choose to explore. Blessed be.

Hepzibah, Witch



Artwork by Corinna McLaine



f
e
a
t
u
r
e

IS THERE A PLACE FOR FEMINISTS IN THE CHURCH?

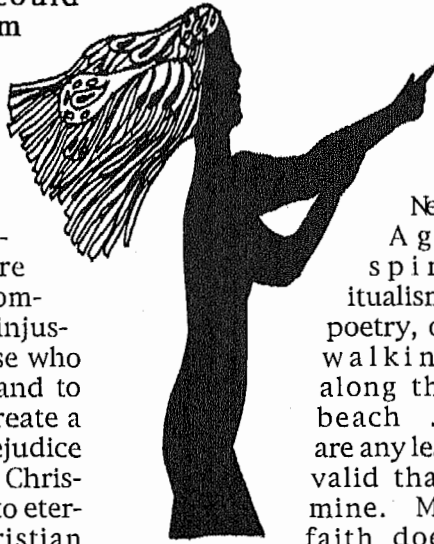
TWO CHRISTIAN FEMINISTS TELL WHY THEY THINK THERE IS AND WHERE THEY FOUND IT

Using the term "Christian" leaves me open to a barrage of preconceived ideas from feminists who are not part of the Church. It is very frustrating when feminists, especially some of those with so-called "radical and inclusive" ideals, write Christian women off as simply tools and followers of a conservative church hierarchy. The immediate assumption upon hearing that dreaded "C" word is conservatism in politics and action. For me though this could not be further from the truth. My Christian faith is embedded in a belief that the historical figure Jesus Christ was a person committed to all humanity and the entire creation. My faith compels me to challenge injustice, to side with those who are most oppressed and to work for change to create a society free from prejudice and injustice. Being a Christian is a commitment to eternal peace. My Christian faith is a commitment to radicalism.

One of the criticisms some feminists make of Christian women is that they believe everything they are told without thinking. Unfortunately, and this does deeply concern me, this same criticism is often applicable to people who think of their politics as radical and inclu-

sive. I find that stereotypes are applied to Christian women by feminists who have little knowledge or experience of Christianity and who have not considered that by doing this they too are being mindless. It is frustrating when the inclusive rhetoric is argued but not practised.

My belief in God and my following the teachings of Jesus, provides me with an insight into life. This is not to say that any other form of making sense of life through other religions,



New Age spirituality, poetry, or walking along the beach ... are any less valid than mine. My faith does

not trap me in some outdated, patriarchal thought process, but it enables me to discover a God and a path which resonates within me. My worship of God is caught up in my delight and joy of the world around me and beyond. Thus I see the expression of sexuality as a celebration of the Divine!! Living and making love is a

manifestation of God.

It is not just women of my generation who have found a supportive and nurturing place in the Church. For Centuries women in convents have created their own women's space. Women have always been integral in the Church's wisdom and celebrations and the Church has always worshipped Sophia as the knowledge of God. For me, and for many women before me, the Church has been a place where women can find liberation and enact social change.

I do not deny that the place of women within the Church has not always been and is still not good, and for that reason I give my solidarity to those women in the Catholic Church still fighting for ordination. I do not deny that the teachings of the Church have at times been and are often still today oppressive and unjust. For that reason, I give my solidarity to those non-heterosexually identifying women who have been marginalised within the Church. However for these women, and for other Christian women, the Church has been a place of growth and life and the source of spirited women!

Karen Dimmok and Libby King

Adelaide University Union Catering Department

100 CENTENARY WEEK

MEAL DEALS • COMBOS • FREEBIES

Please present voucher for specials valid until 4th August, 1995

<p>GRILL BAR & VEGOS</p> <p>LEVEL 2</p> <p>Buy your favourite Burger and get a FREE Bucket of Chips</p> <p>Check out our NEW Breakfast Menu</p>	<p>MAYO REFECTORY</p> <p>LEVEL 2</p> <p>Bucket of Chips and 2 Dim Sims for only</p> <p>\$1.50</p>	<p>TARTS ARE US</p> <p>LEVEL 4</p> <p>Spinach Ricotta Lattice</p> <p>\$1.00</p>
<p>ORIENTAL EXPRESS</p> <p>LEVEL 4</p> <p>Buy a main meal and get a FREE can of drink</p>	<p>THE HOT POTATO</p> <p>LEVEL 4</p> <p>Your choice of hot fillings on your potato for</p> <p>\$3.00</p>	<p>CISCO'S</p> <p>LEVEL 4</p> <p>Taco</p> <p>\$2.00</p>
<p>EQUINOX</p> <p>LEVEL 4</p> <p>With any Burger or Pizza get a FREE Coffee or Tea</p>	<p>GALLERY COFFEE SHOP</p> <p>LEVEL 6</p> <p>Buy a Gourmet Focaccia and get a Glass of Wine or a Coffee</p> <p>\$5.00</p>	<p>CATACOMBS</p> <p>UNION HALL</p> <p>Pie of your choice and Can of Coke for</p> <p>\$2.50</p>
<p>BACKSTAGE</p> <p>SHULTZ BUILDING</p> <p>Pie of your choice and Bucket of Chips for</p> <p>\$2.50</p>	<p>GRILL BAR</p> <p>LEVEL 2 * 8.30 - 11.00 AM</p> <p>PANCAKE SPECIAL \$1.50</p> <p>Jam, Maple Syrup or Sugar & Lemon</p>	<p>TARTS ARE US</p> <p>LEVEL 4 * 10 AM - 12 NOON</p> <p>Tea or Coffee with a Danish of your choice for</p> <p>\$1.50</p>
<p>EQUINOX</p> <p>LEVEL 4 * 10 AM - 12 NOON</p> <p>Tea or Coffee and Cake for</p> <p>\$2.50</p>	<p>EQUINOX</p> <p>LEVEL 4 * 7 PM - 10 PM</p> <p>Bowl of Fries of your choice</p> <p>\$1.00</p>	<p>GALLERY COFFEE SHOP</p> <p>LEVEL 6 * 9 - 10 AM</p> <p>Coffee and Cake</p> <p>\$2.50</p>

WHAT'S COOKING?



\$3,000 COKE COMPETITION

Buy any can and enter the competition.
Instant prizes of can of Coke or major prizes of Tasmanian Adventure Holiday
CYCLING * TREKKING * RAFTING



Wimmin Friendly Places To Go in Lil' Ol' Adelaide

with Del Barczac



Cafes

Babette's

69 Semaphore Rd, Semaphore
Reasonably priced food of good quality in a lovely, friendly atmosphere. Drop in for a coffee in the afternoon, followed by a walk on the Semaphore Jetty. The whole of Semaphore Road is womyn and dyke friendly.

Mamma Getta Restaurant

55 Gouger St. Adelaide
Great pasta in a friendly light-hearted atmosphere. Browse the menu.

Mystiques

125 Gilles St. Adelaide
Great place! Really interesting gourmet style menu with snackie things as well. Downstairs is the Cafe section and you're never left with nothing to look at. Art work, including sculpture and paintings are regularly displayed, and if that does not take your fancy at least some of the other decor could. Upstairs is the actual restaurant. Tastefully done, the atmosphere makes for great dining.

Queen of Tarts

178 Hutt St Adelaide
Beautiful food. Trust me! A little on the expensive side but well worth it. Homey atmosphere. A warm, chill out space - perfect for an afternoon coffee and chat.

Agatha's Cafe

1 Gawler St. Pt. Noarlunga
Agatha's has set up a Womyn/Dyke get together thing on the first Sunday of every month between 10-12. Check it out.

Miscellaneous

Femme Erotica

73 Hindley St. Adelaide
Adelaide's only adult shop for women. Ever wondered what's in those places? Well here you can check it out without worrying about being freaked - maybe.

Central Market

Between Currie and Gouger Streets City
Great place to shop and wonder. Stop in for a coffee at Lucia's, a cornerstone in Quaintness. Explore and enjoy.

Nightspots

Labrys Exist

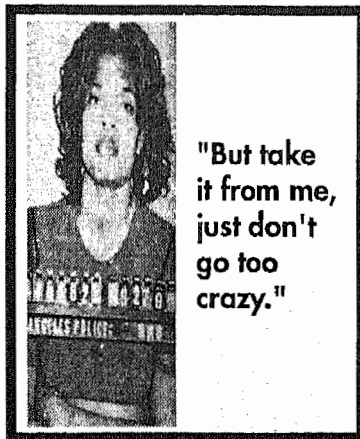
at the Crown and Anchor Hotel
196 Grenfell St., Adelaide
Women and Gay-friendly guests
Wednesday nights - late
"Techno-Dance" style venue with different DJ's. Run by Honey Pot Productions, Labrys is the only night of its kind in Adelaide. It's main aim is to cater to women, so be sure to go and check it out - play in the pool comp. and boogie down!

\$5/\$3 entry

Beans Bar

258 Hindley St Adelaide
Mixed - mainly wimmin's space
Wimmin only 5pm - 9pm Friday nights

Although still a lilt crowded, Beans have just extended space and started opening on Sundays again. With two pool tables, courtyard, open fire place, dancefloor (although small) and the odd barbecue out the back, Beans offers an experience Quite unlike anything in the rest of Australia. See for yourself and decide whether its for you or not.



"But take it from me, just don't go too crazy."

Entertainment

Bedda Thymes For Women at Mystiques

125 Gilles St. Adelaide
\$5.00 entry (including entree of your choice)

A wonderful combination of local and imported performers, relaxed atmosphere and friends. Bedda Thymes was put together by GIAH Productions specifically to entertain and provide women with a comfortable social space. It's on every second weekend and alternates between being womyn only and mixed. Definitely check this one out.

Women Performing

at the Irish Hall,
Carrington St. Adelaide.
\$8.00/\$5.00.

Women only

Happening once a month, Women Performing presents a cabaret style, acoustic night with anyone from poets and musicians to ladies auxiliary clubs! A real mixed bag, this night usually goes off in a big way. Join the other hundred or two women in Adelaide appreciating this opportunity.

Extra Body Show

Before You Were Blonde

Nexus - At the Lion Arts Centre off North Terrace (Near the Mercury)
\$16.50/\$12.50

Friday 4th August and Saturday 5th Aug.

A rare opportunity to see amazing home grown talent. Before You Were Blonde (a 26 piece, 3/4 women choir) are appearing with Adelaide's Emerald Sun for a 3 week show extravaganza. Get along and you'll be hooked - for life.



m
u
s
i
c

NO NEED FOR MIRACLES

Miracle fish, the all-girl local acoustic trio, have been around since September '94. Not bad for a band that performed at the '95' Big Day Out, supported Penny Flanagan on her recent tour; and will be playing with The Church this week.

It all began when Amanda and friend Kirsty Parkin discovered their joy of harmony at a dinner party. Then, enter Jules Sobotta and the birth of what is now known as Miracle fish.

Along with two guitars and "a bit of percussion", the voice is the main instrument and foundation of the band. Lyrically, many of their songs have feminist leanings, such as 'Breakdown', a track regularly played on 3d radio. Quirky songs full of black, biting humour, is probably the most accurate definition of their style. The music itself is deceptive of the underlying messages.

Miracle Fish are currently working on their first album. With four tracks already mixed, their eight song debut should be available soon. An independent release, it is being produced by Jim Patterson (The Borderers).

And so the future indeed looks bright for this Adelaide outfit. Perhaps it can be attributed to Amanda's positive philosophy:

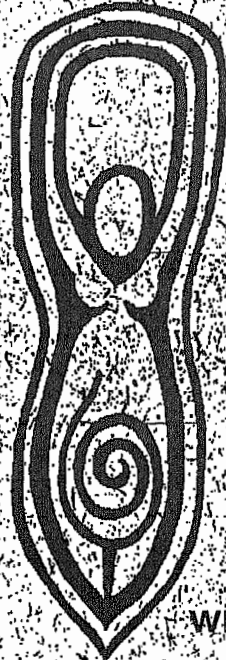
"You don't have to wait until you're perfect at anything before you do it. If you think you've got a good product, get out there straight away and start doing it. People don't expect perfection."

Miracle Fish are performing on August 4 at the USA (City) at 9pm, and with The Church at 10.30pm at Synagogue. You can also catch them here at Adelaide Uni on August 9.

Kathleen O'Shea




TUESDAY AUGUST 8TH
TIVOLI HOTEL
TICKETS AT THE DOOR \$7



WITH
PRIDE OF SILENCE
and
FORCE FED 9


S
P
I
T
B
O
Y

ALL - WOMYN PUNK BAND FROM CALIFORNIA.



1. THE BOMB Bucketheads
2. ALL AROUND THE WORLD Nightraver
3. U SURE DO Striker
4. STOOPID Hal 9000
5. FEEL IT Hi Lux
6. FOREVER YOUNG Interactive
7. TIK TOK Ultrasonic
8. AS LONG AS YOUR GOOD Judy Cheeks
9. THE FEELING Endive
10. WONDERFUL DAY Charlie Low Noise/Mental Theo

compiled by James Ingram & AFB



had joined a collective to organise a rally against government cuts to

Women's Music

To define any music as 'women's music', is to assign the doctrines of our society onto an art form which transcends such concepts as gender.

In Western music history, we see that composers are predominantly male. This, I believe, is due to a lack of opportunity, teaching or encouragement given to women to pursue any career other than "loving-wife and mother". So we see, that as women began fighting for the right to pursue any chosen career, recognition of women's composition also occurred.

With the emergence and recognition of more and more music composed by women, a problem arises for the displaced male composers, who may be feeling threatened, or at the very least 'challenged'. "How can women be as good or better, than men, at something so intellectual as music composition?" A question I have genuinely heard male musicians ask!

The consequence: a dichotomy based on gender; women must compose music differently because they are women. What is different about music composed by women? It automatically equates to the qualities characteristic of women (note the tone of sarcasm): emotional, heartfelt, intuitive, warm, 'of the heart' (as opposed to 'of the brain'). Having defined a dichotomy women's music can be neatly labelled, packaged and swept under the carpet, after all it is just not up to the intellectual, academic standard of music composed by men.

Although adding a label to anything has a negative connotation, there is a positive side to all of this ... the proof of the reverse case! Much of the music composed throughout history by men coincides with the definitions imposed on the music written by women; and much of the music composed by women has qualities traditionally assigned to men (intellectual, determinant, academic, highly structured) ... thus smashing the dichotomy! So... what is women's music? ... simply MUSIC.

There is no women's music, no women composers, just composers and music, because as I stated at the beginning "Music transcends gender".

Kylee Smith



m
u
s
i
c



Women
Performing



Gigs run by women, featuring women and for women.

Jenny Clark is one of the original members of the collective Women Performing and has an extensive background in the music industry, having been in bands, being a solo artist and also a coordinator of Adelaide Community Music.

Dissatisfied with the way regular gigs worked, she was aware that often those factors that surround a gig were beyond the control of the performer. "I wanted to set up a performance venue where the performers weren't the pawns of some poor managers and promoters. I think it's really important to say that a good manager is worth their weight in gold but there are a lot of poor promoters who can manipulate performers. Also the other issue is performers often weren't remunerated at realistic rates and performers will also get exploited."



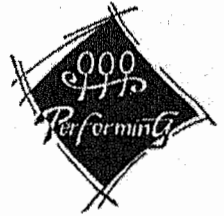
Women Performing is a non-profit, voluntary organisation. They receive assistance from the Australia council, however the collective donates their time and they are self-funding from ticket sales. Jenny believes that it is "a very positive project that has a political agenda which takes an entertainment focus as its tool."

Jenny emphasises that Women Performing is not a "ghetto" and that its intention is not to separate women from their male colleagues but to "establish a safe space for women to perform in a safe atmosphere". She is aware of the almost inevitable comments a group of women performers draw. "Some people thought that Women

Performing would be really a defacto "lesbian performing".. It's certainly very important to the aims that lesbian performers or women who choose to use lesbian political content in their work would have an avenue and a platform to work in but it's almost very deliberately been done for all women."

"We believe that what we do and create there will encourage women to gain confidence so that when they work with their male colleagues, friends and partners in the wider world they will be more able to be assertive to get the material and content they want, in their own band and performance situations."

Response from women has been generally supportive, with gigs attracting up to 200 people a night. "I think initially there was a lot of scepticism; 'oh, it must be a bunch of lesbians, it must be a bunch of dykes.' Initially there were some performers who were a little reticent perhaps to do a gig there, but our commitment was unwavering to good quality performance and remuneration of award rates."



The once-monthly cabaret nights are open for any women who wants to be part as they can do a 10 minute floor spot. If the audience are encouraging, and the collective think they are appropriate, they may be invited to do a 40 minute paid gig. Aware of dissenting talk like, 'oh, it's a women's night. Anybody can stand up there and do anything and they get thunderous applause but often the acts are fairly abysmal," Jenny is quick to point out that their commitment is to highlight women's performance in 'as high as standard to as high a level as we could in an attempt to encourage developments of the standards."

Their cabarets feature all sorts of art-forms including music, dance and written work. Some of their more unusual acts have included a circus and a troupe of tap-dancing Grannies. Local acts featured include The Schmaltzarellas, Women sing the Blues, Archipelago, Fruit, Ronnie Taheny and Andrea rienets. Interstate performers like Willie and Fleur have also performed.



Their cabarets have not only provided a unique environment for women performers and audiences but have also have a positive effect in drawing women together. "No matter how talented and committed the collective is, this project could not be success if we didn't have the commitment from our volunteers. There have been literally hundreds women that have helped out over the four years.

Interested performers or general inquiries can contact Women Performing at GPO Box 153 Adelaide.

The next cabaret is on Friday 11th August at the Irish Hall, Carrington street, city and features Weave and Jenn Cole (ex-Archipelago).

Christina Soong

COUNTRY HICKS ARE COOL CHICKS



f
e
a
t
u
r
e

Australian women living and working in rural areas as farmers and town dwellers have traditionally been overlooked by policy makers and feminist scholars alike. The urban focus has failed to address the unique problems of rural women. It has only been in the last ten to fifteen years that information on the life experiences of these women has been gathered.

Generally feminism has not embraced country women and country women have not embraced feminism. There is a feeling that rural men and women must pull together and not apart to overcome the adversity of rural life.

Rural women experience exacerbated forms of urban women's disadvantages. Country women face additional difficulties such as a lack of adequate health and welfare services transport, childcare and communication facilities.

Rural women generally have limited education and employment opportunities and therefore, little chance of achieving financial independence. Long distances, public transport, bad conditions and the cost of telephones and postal services represent their greatest personal concerns.

The work women perform on farms is consistently undervalued. 88% of country women said they worked manually as well as being mothers, housewives and sometimes working at an 'off the land' job.

However domestic work for women in the country is extended to include tasks such as cultivating vegetable gardens, feeding animals, caring for workers, mowing lawns, running errands and supervising children's correspondence lessons.

Women in rural areas have less access to health services. In Metropolitan areas the ratio of doctors to people is 1:156

whereas in the country it is 1:434. This has particular ramifications for women's reproductive health. Women's access to abortion in a one doctor town is problematic in the light of the South Australian legislation requiring two doctors' approval. Also the sole doctor in the town may refuse to prescribe contraception for single women and because women see their doctor on social occasions they are often not confident seeking advice about gynaecological problems.

The ideology of the country is typically conservative and people may not necessarily believe domestic violence is a crime or that they should not interfere with the 'private' lives of others. There is also the problem of the attitude of service providers such as police who may mix socially with the perpetrator and victim and are reluctant to get involved. The isolation of women on farms makes women particularly vulnerable to abuse. A number of victims have said: "no one can hear you scream". The opportunities for rural women to escape domestic violence are limited in country towns as there is limited access to transport and alternative accommodation.

The problems outlined above that beset rural women are exacerbated for groups such as Aboriginal and migrant women as they already face 'social and linguistic isolation'.

There has been some positive development, that has flowed from the gathering of information. One is the establishment of the Women's Agricultural Bureau of SA within the Department of Primary Industries. The government has also published two documents targeting rural women: "Doing It For Ourselves Rural Women's Guide To Fitness And Well Being" and "You Can Beat the Country Blues". At least this is a sign that the invisibility of rural women to policy makers is beginning to change. There are obviously many is-

issues raised in this article that remain unaddressed.

This is where feminism can play a vital role. By researching and writing about the specific problems of country women these issues can be kept on the political agenda. It will also ensure that country women do not feel alienated from the feminist movement. Let us remember our country sisters.

Cassie White
A lot of people in the country don't understand the importance of education. I knew a woman who wanted to come down to Adelaide to study, but her parents wouldn't support her if she did that. So she stayed in the country and applied for secretarial jobs.

Fortunately, my parents believe education is vitally important. Living away from home gives you a lot of freedom. However, you miss out on the support only your family can provide. Coming from the country you understand a very different mentality. Uni is so different to that and most people at uni take it for granted.

I go back to the country on a regular basis and it's wonderful to have the calm and quite of the country for a couple of days. It can be difficult though to give enough time to your family and keep up with everything your involved with at uni.

Kym Taylor
I think the main thing I noticed after moving from the country, away from the quiet and sheltered family dwelling to the huff and bustle of the city at the tender age of 17, was attitudes. I was a naive, innocent country girl wide eyed with amazement at all the sights and sounds of the city. The country didn't expose me to anything political. I had no idea what feminism was, the simple fact differing theories existed was unknown to me. I had some idea, but I found living in a rural area limited the scope of many advantages city folk have. Different sports, political ideology, resources and many things I now take for granted, just weren't options for me at the time. Be thankful for the advantages you have been given, but never lose sight of the fact others haven't been awarded the same.

Julia Davey





Deep down I know that you didn't love me the way that I loved you. Of course, there were words, flowered with endearing phrases and undying love. I suppose that it was part of a larger play where I was a spectator drawn into the magic. I knew, but I made myself believe those words. And I made myself believe you.

I made myself believe that your smiles really were larger than before you met me. As if I were the catalyst in your happiness. And I basked in the artificial sunlight. Knowing, but not wanting to believe.

And I wanted to believe that you were making love to me, as I make love to you. Ignoring the warnings from friends and pushing the memories of you with other women to another place. As you called my name, I truly thought that I had arrived at a place where only heavenly creatures roamed.

My love for you was pure and I needed to believe that your love for me was a reflection of my own. But you only wanted to take my love, to take my virginity and wear it around your neck as a medal, a prize. A conquest. I knew, but I didn't want to believe.

I loved you, and in a way, I still do. And even now, after more than two years, I pretend to myself that you loved me. I imagine you holding me close, smelling your skin and melting into

your flesh. I see us sitting close watching the stars on a clear night. I hear you whispering to me and I know that every part of me is awake and ready for you.

I feel you touch me and I respond, tingling with delight and ecstasy. I can almost taste your lips on my flesh and want to savour the salty, soft offerings that you give me. In my dreams, you give yourself to me and I hungrily accept you. All of you - in my dreams.

I know that my reality does not include you. I know that I pretended that you still "loved" me, after discovering that you had made love to another woman only hours before. And I believed your explanations and wept with you. Now I weep only for myself. I stopped making myself believe that your words and sweet caresses were truly heartfelt. I discovered that I always knew but could not face the pain.

You could not deny it; just as I cannot deny how I feel for you even now. Mine was the greater pain for I cannot leave memories in the past. Forever I torture myself, thinking that if I could see you again that things could be different. But I know and understand now. We are two different people and our time together meant different things to us. I only wish that you loved me the way that I loved you. But unfortunately, I can no longer pretend that you did.

Cassie Peters



c
r
e
a
t
i
v
e

A woman with a large bustline is walking down the street, every step that she takes accentuates this fact.

Each man that passes does not look her in the face, they stare downwards. Even the women look down with mixed emotions pitying her plight.

After a while, over many weeks, the woman develops a complex. She stops wearing tanktops and shirts with plunging 'V' necklines, she changes her wardrobe to suit society's insecurities. Loose blouses and jackets hide and protect the once proud benchmark of her womanhood. Shame forces something inside of her to die and she mourns. The ugliness of difference is overwhelming and it over shadows the beautiful things.

One morning she wakes up and looks across at the dressing table mirror, to her amazement she see's a unique wonderful person and she feels angry for allowing society to force her to hide. Getting dressed with determined intention she puts on her sheerest shirts, with the deepest plunging neckline and walks out the door.

She walks down the city streets, feeling daring, dangerous, in control. Instead of despising the piercing lewd stares she revels in them. The energy from them feeds her very soul. She interprets the looks from other women as those of jealousy, and flirts provocatively with her eyes at the men who have that courage to look up.

Past the differences is normality, is a safe haven for all those who are ready to know it is there. Sensing this courageous invitations only a small part to this woman, responding in kind far outweighs this sacrifice.

With the fading of the sun comes the loss of her courage. Soon the stares once again, become embarassing. The wall of confidence is slowly being chipped away again, by the fears and insecurities of others.

Why do the thoughts of others bother her? If she could have readily answered that question she would not have gone into the nearest clothing store and bought that thick woollen coat.

Immediately she feels safe again, fading away into the crowd becoming just another shopper. Whilst gaining anonymity, she loses some of her personal freedom. She feels trapped, looking down at the things which betray her, she feels the bile rising in her throat.

She despises them, their shape, their restrictiveness, their very existence is what makes her different.

This hatred engulfs her entire being and the act of hating itself, soon far outweighs the problem. Life has become a void of internal torment, she wishes, she hopes, she desires a place where she is considered normal. Sometimes in her wild unchecked dreams being called normal also scares her.

Will she lose her importance when the apparent difference is gone?

She can not remember whom she was before the problem. Her identity was formed with this affliction before she realised the damaging effects it would have on her life. Before society helpfully pointed out how bad it was.

Outrage engulfs her, who sets these standards? Who determines what is ugly and beautiful? Who is right or wrong?

When the depression reaches its lowest ebb it is revealed to her, that she must be the one who decides these things. Others opinions become irrelevant until she discovers how she feels, constructively turning her back to her society.

Even beneath this cool calm resolute lies lingering doubt. Is she strong enough to succeed? Will her own ugliness be her downfall? If only she could know the future. Of course she would try to change it because she doesn't want to get huft. Everytime she is made to feel different it is like a noose of uncertainty lightening around her neck, slowly choking the life, draining the very essence of living, from her body.

She becomes self reflective, a far away voice tells her to go back, back to the beginning, when she first bloomed upon that secure base. Life seemed so wonderful then, everything was so fresh and new. Her innocence was as vividous as her curiosity. Learning just one thing a day as required was not enough. Then she remembers the not so good times of uncertainty and inexperience, when people took advantage of her and allowed her to do things which felt good, before she knew the difference between right and wrong. She feels dirty and unworthy, she paraded herself like a brazen hussy and now she is paying the price, self inflicted isolation.

Suddenly out of the nothingness comes light, a ray of emotion, of courage, of hope. A voice from the present joins the hunk of dead flesh in her heart. She clings to it, her lifeline, it restarts her heart and nourishes her spirit. Feeling alive again she rediscovers one of the most important of life's lessons. Normality is no set benchmark, it changes as we change. She chastises herself, how could she have lost something so simple, so fundamental?

Realising that she has been worrying about a thing which in time must change, all of the pain dissolves.

Happiness precides, life continues.
Not that it ever stopped.

D. Quinn

d
i
t

39



P
o
e
t
r
y

PUBSCENE

(Song lyrics sung in two parts à la Courtney and Juliana)

Stop looking at me
with your Catholic priest eyes,
staring at my tits,
leering at my thighs.

Stop looking at me.
You make me feel sick.
One hand on your beer,
the other on your dick.

Hey boys! Won't you look at me
with your puppy dog eyes?
I just want to feel worthwhile,
and that's what your gaze
provides.

Hey boys! Won't you look at me
I'm pretty don't you think?
Your looks give me confidence,
and so will another drink.

Well I'm not desperate, and I'm
not lonely
but I need loving too.
What's a politically correct
post-modern feminist to do?

Stop looking at me
you repulsive little shit.
You know you're a sleaze,
and I think you're proud of it.

Hey boys! Won't you look at me?
I'm the tall one on the right.

I can't believe you haven't seen
me yet,
you've been looking at my friends
all night.

So when you look at me in a pub
I'll pretend that I'm not flattered,
coz I'll be thinking of the
patriarchy
and the millions of women
battered,
and I'll be wondering what it
would be like to live
in a world where men's approval
mattered.

Anonymous

Eternity

Her hair was a golden silk
His was of ebony.
Two people seemingly so
different
And yet ultimately the same.
They live alone in a world of fear
And are drawn together through
loneliness.
In each other they find a safe
haven
A place of comfort.
Their bodies draw closer.
His soft caresses warm her heart
As her sweet lips join his.
Their bodies conform to the
desires held within
As they begin removing the
layers of clothing
That form a barrier between
them.
As their naked bodies fuse a fire
is light within them
That remains burning for what
seems an eternity.
He enters her body cautiously

As a bear enters a cave for the
first time.
She releases a groan
He shows concern but
continues.
As one they move rhythmically
Together reaching the climax
they have longed for.
When it is over
They decline the peak together
Laying almost unconscious in
each others arms.
Although they will inevitably
part and find another
Their love has been made solid
through this one act
And will be sealed from this
moment until death.
It can never be broken no matter
how far they roam
As the act of one's first true love
Can never be repeated or
revised
Ever.

Jayne

ONE DAY I TURNED TO MY DAILY
SEXUAL HARASSER WHO WAS ALSO MY
FRIEND AND TOLD HIM THAT I
DIDN'T LIKE BEING PINCHED ON
THE BUM. HE LOOKED STUNNED
BUT DID IT AGAIN THAT DAY
ANYWAY.

ONE DAY I REALIZED THAT MY
BODY WAS DYNAMIC, THAT IT
COULD FLY, MOVE,
THROW, DANCE, SWIM AND
JUST BE, THAT IT COULD BE
PLAYED LIKE AN INSTRUMENT
WITH SLAPS TO THE GUT AND
THIGHS, THAT IT WAS MINE
AND THAT I LOVED IT. I
REALIZED THAT IT WASN'T
JUST SOMETHING TO BE
LOOKED AT AND HATED
BECAUSE IT DIDN'T LOOK
THAT GOOD.

ONE DAY I MOVED BACK
INSIDE MYSELF, LOOKED
OUT AND FELT STRONG.

ONE DAY, FOR A DAY
I FELT LIKE ME.

STEPHANIE MUNN

ball

I'm like a ball
Bouncing to reach freedom
To escape the unhappiness
That pulls me down.

Felicity Lellow

I offered myself to you.
You said you'd come in for
a look
but wouldn't stay.
I let you evaluate my
mouth
I believed your decision,
so I was left to feel as if
your denial of me
was a true reflection of

myself
as a woman.
However,
Your rejection led me
to a discovery
of something that I had
always known,
but had somehow lost
along the way.

anon.



P
o
e
t
r
y

The Persistent Fool

I am a persistent fool seeking an angel
in hell
my failure is to laugh is to cry
is to love when I should die
I am a mystic fuckwit I've seen the
light
so I pulled out my banana shot out the
filament
was it my ugliness I saw in the lake
if only I was a chocolate cake
transcendental geek knowledge zero
why do I speak
brilliance goddess live what do I seek
nerd seeks ugly for mutual self abuse
share our favourite sob stories
be proud of the way we weren't
sorrow we never earn

seeds in dirt

I am a surmounted nerd not sure what
that is
no you cannot have a kiss what's your
story miss
I aspire to be a fool
sad grotty little reject
feels a little suspect
my dream was to be a transcendental
geek
in the wild with with with oh no me
Mrs Williams.

ashamed silence of the wounded was
it all my fault
weird secretive introvert planting

Symmetries

You said
you'd never
leave me,
You lied.
You said that
you loved me,
You lied.
You said I was
special,
You lied.
You said there
could be no
one else,
You lied.
You said we
would last
forever,
You lied.
You said you
trusted me,
You lied.
I can lie too,
I don't love
you anymore.

oilwater

My life's in balance
A perfect mixture
Of injected passion
And a dead man's song.
I'm on the edge,
But glued there.

Felicity Lellow

Norma
DePlume

Poetry

a long time" said Cindy. And so it seems everything turned out well



FRIDA KAHLO: *Art, Politics and Pain.*

Frida Kahlo was a Mexican painter who is famous for her many self-portraits. Like many artists, she has received more attention after

enced a horrific accident at the age of 18, when a bus she was travelling in had a collision with a tram. This caused a handrail to force its way into her abdomen and out through her vagina. Consequently, she gave up her medical studies and started painting. The injuries she sustained were extremely painful and fuelled her creativity. They also caused her pregnancies to result in miscarriages and abortions.

Another significant event in Kahlo's life was her turbulent marriage to a wealthy and famous artist, Diego Rivera, in 1929. He was an abusive, obese man, several years her senior. They lead the unconventional lifestyle of non-conformists. Their house was divided into two portions.



her death than during her lifetime. In 1983, her *Self-Portrait with Loose Hair*, a 1947 painting (pictured above), was sold for \$85,000. It later broke the record price paid for a Latin American artist, at a staggering \$1.65 million.

Kahlo has become immortalised by her faux-naïf surrealist works. She has been the subject of biographies, illustrated diaries, films and stage productions. These have launched her into pop culture and have made her a modern-day icon for many women throughout the world.

Kahlo's life was problematic. Born in 1907 to a German Jewish father and a Mexican mother, she experi-



Frida and Diego

These were painted pink and blue and joined by a bridge. He created large murals that were inspired by his political ideologies.

Rivera was unfaithful to her and, on these occasions, she would cut her hair off and wear men's clothing, to express her objections to his behaviour. He even seduced her own sister. However, the bisexual Kahlo is reported to have tried to retaliate by also having affairs with Leon Trotsky and some of the women whom her husband was intimate with.

Frida Kahlo is also remembered for her political activities, as she was a devoted Communist. When she died, in 1954, a hammer and sickle was draped over her coffin. She even left an unfinished portrait of Joseph Stalin. This political passion was one that both she and her husband shared.

Frida Kahlo's short, traumatic life has been paralleled to that of Vincent Van Gogh's and, like him, her paintings are fetching huge sums of money - and a share of the spotlight. With men still dominating the big names in art, she certainly is one of most famous twentieth-century women artists.

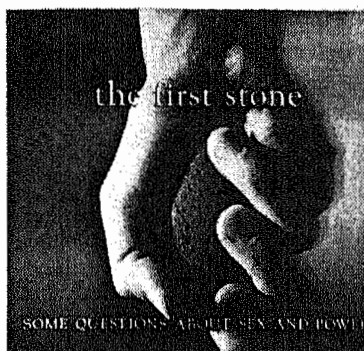
Marian Clarkin



Kahlo's *Diego y yo*

"This is writing of great boldness and it will bring the heart...
an intense, eloquent and audacious work..." AUSTRALIAN

HELEN GARNER



The debate that has surrounded *The First Stone* by Helen Garner has been fascinating to observe.

What has been particularly interesting is the political and media manipulation of the novel and is indicative of the way the media constantly portrays feminist issues in a negative way. Sadly, people have responded to this ploy. Rather than actually reading the novel and participating in constructive debate, people have preferred to criticise or defend the novel according to superficial social analyses. The benefit of a novel like *The First Stone* is that it can stimulate argument that challenges or reinforces our complex feminist beliefs. We should be open to a plethora of responses to this novel because the more variety there is the greater the diversity of feminism.

The following article is one woman's response to *The First Stone*. In reading her response think about your reaction and why you are reacting. Don't react because it's easy to do so without thinking. Respond, challenge or support because you've thought about the issues and what your saying is your opinion.

Kym Taylor

In the publicity surrounding the release of *The First Stone*, I have been struck by one very obvious thing: almost every comment on the incident at Ormond College has been utterly coloured, however unwittingly, by the belief of the author about whether or not the Master was guilty.

In choosing to take this incident of sexual harassment as a microcosm of the changing world of gender relations, Helen Garner and other commentators on both sides have started out with a premise of guilt or innocence and then drawn conclusions about Australian feminism and society.

I for one find this illogical. One of the big problems with sexual harassment is that sexual harassment is defined 'in the eye of the beholder'. Some people find this unfair, but sexual harassment is not the only crime defined in this way, and the law has established ways of regarding these sorts of crimes. What sets sexual harassment apart is that it is a gender related crime. It is about sex.

It is worth mentioning at this point that it is no wonder that Garner's suggestions as to alternative behaviour available to the women such as telling the Master that his actions were not acceptable, are found offensive for those in the camp holding the 'that the statement was made' view.

A cursory discussion with most victims of sexual harassment will reveal that it is not unusual to feel paralysed or powerless when someone attacks you in a sexually harassing way. It is not just a touch, like brushing past someone in a crowded bus, it interferes with a person's feelings of sexuality and self.

It is then no wonder that these women did not go to the Master at Ormond College and ask for an apology and try to illicit a promise that he would not commit the acts again. In a normal assault a person

would be thought to be quite mad, if after being physically threatened, they went to the aggressor and said, "Hey, I feel a bit uncomfortable with your behaviour." The aggressor would know this. In fact, they intended this. This would not be logical to do if someone had threatened to punch another person and it is not logical either when the threat is of sexual violence.

Let us turn to the feminist dilemma of women embracing the status of victims. If the women at Ormond College had a crime committed against them as defined above, they felt more than just victimisation in a general sense, they were victims. But if you apply the victim question to women in general (ie why do they even suspect sexual harassment, why do they fear assault) and thus turn an 'innocent' comment into sexual harassment, it is not nearly as simple.

It seems a truism to say that women (as a group), are threatened with physical violence by men (as a group), and that consequently, they feel victims because at many points they are. This answers the question of why they *might* feel threatened, but does not go very far towards explaining any specific case. It does not answer why they *do*.

In the final analysis, *The First Stone* did not answer, or even critically analyse this question of when it is that a person becomes guilty of sexual harassment, and this is crucial in the confusion surrounding the issue. Is it too much to throw the onus on to men after all this time, and expect to ensure their behaviour does not offend? Or should they be held to answer for every hand that strays on the dance floor... Or something in between.

I leave it to the reader to decide (or indeed argue about it with someone close by).

Cressida Wall



b
o
o
k
s

BATS AND BALLS NOT JUST FOR BOYS



S
P
O
R
T

The world of sport has traditionally been seen as an exclusively male domain. Men have long been the administrators, promotions executives, coaches and players - a view that is intensified if you look at the sports media and see the disproportionate amount of coverage men and women receive.

In 1992, women's sports received just 1.2% of total sports television time, compared with 72.8% for men's sports. The statistics are astounding, especially when you consider that Australian women have won close to 40% of this country's Olympic gold medals, despite the fact that less than a quarter of events are open for female participation.

In the instances where women's sports have been receiving coverage - usually netball, basketball and tennis, they have been, according to ratings, reasonably successful. Yet, the report highlights that the quality of reporting is often mediocre, with the photographs of men showing them in action in their chosen sport, while those of women were more likely to be portrayed in attractive poses.

One possible reason for the lack of recognition women's sport receives is the common

portrayal of our female athletes. Male athletes are always portrayed as macho, heterosexual, masculine, with the emphasis on maleness. This is well exemplified by the advertising campaign of the Australian Football League last year. As this is the virtually unchallenged portrayal of our male athletes, the perception of our female athletes often falls



into the same category: they are seen as masculine and macho, which often casts doubts about their sexuality, particularly in team sports.

There are other problems of sponsorship and prize money. Netball, which is the highest participatory sport in Australia and runs state-wide and national competitions, is still an amateur

sport, with high-profile players and teams still struggling for sponsorship so the game can continue. Trying to gain television coverage is equally difficult, as a vicious circle has developed with companies refusing sponsorship to women without this coverage, and TV stations refusing airtime to women without sponsorship. Women and men perform at the

same sports yet receive radically different amounts. In 1984 a triathlon held in Victoria offered the winning female and two return tickets to Hawaii to the winning male. Some women have rebelled, such as marathon runner Tani Ruckle, who refuses to run in events with uneven prize money.

It appears, therefore, that there are few identities for women connected with sport. The female spectator, the lesbian or androgynous player, the woman playing a sport most media administrators believe no one is interested in anyway, the competitor receiving ridiculously low prize money or battling for a shred of sponsorship recognition. This can only be described as a sad indication of the portrayal of women in sport in our society, and, until it is accurate and fair to all concerned, one that we must all work hard to rectify.

Johanna Whelan

Massage for women

STRESS RELIEF, RELAXATION, THERAPEUTIC, REMEDIAL

\$15 unwaged/full time student

\$20 part waged

\$25 full waged

Appointments are on Friday only in the Women's Room from

10am-5pm. Bookings made at the Student's Association Office, George Murray Building, North-East corner of the Union Cloisters.

A little bit about massage.....

Swedish massage is derived from an ancient Chinese healing therapy dating back around 3,000 BC.

Early in the 19th Century Professor Henry Ling established a teaching school at Stockholm, thus the term Swedish Massage. Over the last 30 years the healing art of massage and manipulative therapy has evolved, becoming an eclectic therapy incorporating the metaphysical, aroma therapy and acupressure.

Apart from massage's ability to ward off mild cases of anxiety and depression through loving and empathetic touch, the benefits of massage are mostly due to the manual stimulation of acupunctured points

(reflexology, acupressure), which, to some degree, can free energy blocks caused by emotional stress. This healing therapy is based on the assertion that, certain areas of the body have reflex or 'sympathy' with internal organs - usually the hands and the sole of the foot. Internal conditions can be relieved or encouraged to self correct, through pressure on the appropriate point.

The techniques of massage such as pressure, wringing, stroking, and rubbing can relieve or cure muscle pain,

"Aromatherapy can be traced back to the early Egyptian empire some 5,000 years ago."

stiffness and soreness, organ malfunction, mental and emotional problems, break up adhesions and move toxins out of the tissues into the stimulated blood and lymph flows. Where injury and stiffness occur through physical exertion, massage serves to break up the offending lactic acid, allowing it to be eliminated from the muscle tissue.

AROMATHERAPY

Apart from providing the necessary viscosity, which ensures the depth and flow of Swedish Massage, the massage oil itself becomes a healing tool. Aromatherapy can

be traced back to the early Egyptian empire some 5,000 years ago.

The effects of odours on the emotions have been known for centuries but it has only been in the last 30 years that we have begun to realise the healing potential of this deep inherent response to fragrance.

When the base oil (almond, apricot kernel or grapeseed), is impregnated with essential oils the healing effects come from both the inhalation of the scent and through absorption of the skin. Essences can be found for the whole spectrum of emotional disease; from anger (chamomile), to grief (hyssop), to jealousy (rose). Essences such as bergamont, chamomile and lavender have been found to possess the property stimulating the production of white blood cells. Thus, the combination of massage and aroma stimulate the body's natural defence against infection.

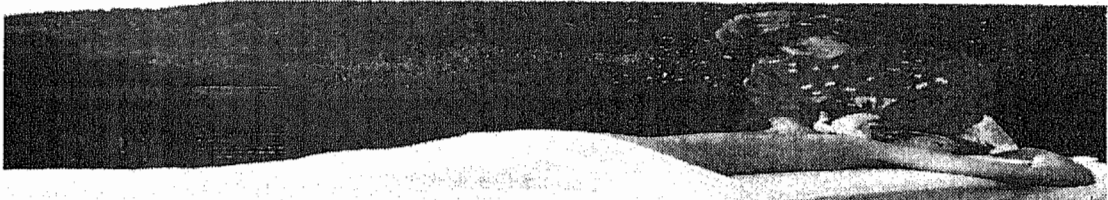
Massage is undeniably an integral part of wholistic medicine. Whether it is used for stress relief/relaxation, therapeutically or remedially, it provides us with an opportunity to take time out and nurture ourselves and is in a sense an affirmation of self worth and self love.

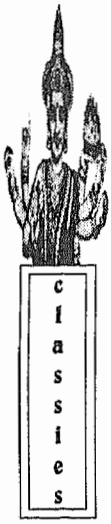
Karen Gould

(Historical data and resources from Unconventional Medicine 1979, New York, Crown Publishers, Ed. Anne Hill.)



h
e
a
l
t
h





classics

So the SAUA didn't get its page

1995 ANNUAL SAUA ELECTIONS
Election week for the 1995 Annual SAUA Elections shall be:

MONDAY, 28TH AUGUST UNTIL FRIDAY, 1ST SEPTEMBER 1995

Nominations open: 9.00 am. Thursday 4th August 1995

Nominations close: 4.00 pm. Thursday 12th August 1995

Nomination forms shall be available from and lodged with:

- Student's Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)

- RACSU Office, Union Building, Roseworthy Campus (9.00 am - 5.00 pm)

- Student Office, Waite Campus (9.00 am - 5.00 pm)

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED

Positions available for election are:

President (1 position)

Education Vice-President (1 position)

Activities/Campaigns Vice-President (1 position)

Women's Officer (1 position)

Environment Officer (1 position)

Orientation Co-Ordinator (1 position)

On Dit Editor(s) (1 position)

Student Radio Director(s) (1 position)

General Member of the Student's Association Council (8 positions)

General Member of the Education/Services Standing Committee (6 positions)

General Member of Activities Standing Committee (6 positions)

General Member of Women's Standing Committee (4 positions)

General Member of Environment Standing Committee (4 positions)

National Union of Students Delegate (5 positions)

ONLY STUDENTS OF THE UNI OF ADELAIDE MAY NOMINATE

Published and authorised by the Returning Officer, 25th July, 1995

Austudy Immigration Ceremony

To all students who have to become Australian Citizens due to Austudy changes, there is a proposal to have the ceremony on the Barr Smith Lawns. The Immigration Dept. is prepared to help, but it is urgent to get your forms in now. If interested in participating, ring Ronda, 269 5210

Oopsie

APOLOGY

To any woman who placed a contribution in the Elle Dit Box in the foyer of the Performing Arts Library. The box mysteriously disappeared at some unknown point in time and any articles contained within went with it! Sorry, Sorry.

Put on your Blue Stocking and come eat some chicken...

ADELAIDE UNIVERSITY LABOUR CLUB PRESENTS:

A BBQ in support of Blue Stocking Week on Wednesday

August 2nd on the Barr Smith Lawns (or Cloisters if wet) 12:00 Noon. Cajun Chicken Fillets \$2.00.

Don't miss this one

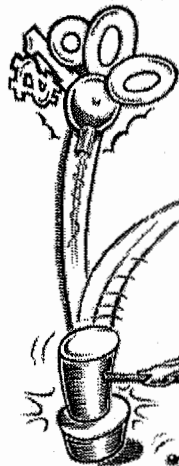
Special Clubs Association Council meeting, Tuesday, 8/8/95. Elections for vacant positions of Records Officer and Assitant Treasurer. Nominations close Friday 4/8/95. Constitutional amendments will be put.

You get to kick people's heads

The Adelaide Uni Judo Club welcomes women members. The club has been established for over 35 years and prides itself on its reputation for providing an equal opportunity for all students to enjoy the sport of judo. After an initial training session most women experience the exhilaration and confidence that the sport of Judo offers! Check the next On Dit for more info or call Karel Curran on 242 1088, Adelaide University Judo Club.

The Unibooks SA Short Story Competition

an event inaugurated by independent SA organisations



50 1500 words - free entry - closing Friday 15th August 1995
OPEN TO SA RESIDENTS OF ALL AGES
except school children and those who are currently on the programme of SA short story classes. The Book, Mouthpiece, Poetry, On Dit

\$1,000 first prize!
2nd prize - \$500 High Performance Passbook Account
Courtesy of the ANZ Bank
3rd prize - Mercury Cinema Season Pass

- Other prizes...
- 4th - \$100 High Performance Passbook
 - 5th - \$500 ANZ A House Book Prize
 - 6th - \$500 Member Grants Book Prize
 - 7th - \$500 Member Grants Book Prize
 - 8th - \$100 Air Canada Book Prize
 - 9th - \$500 Member Grants Book Prize
 - 10th - \$500 Member Grants Book Prize
 - 11th - \$500 Member Grants Book Prize
 - 12th - \$500 Member Grants Book Prize
- also student's management awards...
- 1st - \$500 High Performance Passbook
 - 2nd - \$500 High Performance Passbook
 - 3rd - \$500 High Performance Passbook

WINNERS ANNOUNCED 4TH SEPTEMBER 1995
Winners' works will be published in participating media

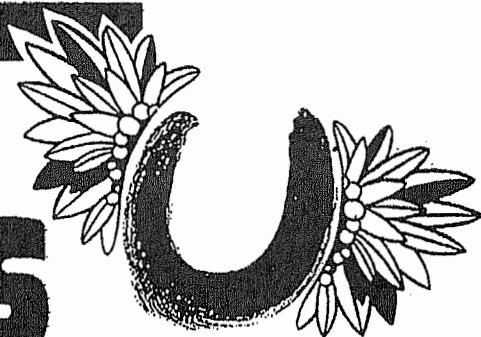
Entries should be submitted to: 44 York, 6th floor, Adelaide, SA 5000. Entries should contain their name, address, contact and education. Short stories, along with identification details, should be sent to: SHORT STORY COMPETITION, UNIBOOKS, GPO BOX 478, ADELAIDE 5001

For further information contact Graeme Fitzpatrick on phone 223 4368 or fax 223 4676

The Unibooks SA Short Story Competition: The winners will soon be on the wall



UNION ACTIVITIES



BLUE STOCKING WEEK

JULY 31st - AUGUST 4th

MONDAY

1pm..
Barr Smith Lawns
ZERO TOLERANCE
launch
Performers and BBQ
**THE BIG BLUE
STOCKING WEEK
LAUNCH 5:30 pm..**

Union Gallery
Hillary Charlesworth
Janine Haines
Katrina Power
Music by
Kylee Smith
gold coin /\$5
donation
Women's only event
Presented by SAUA,
FUSA, NUS & USASA

TUESDAY 1pm.

Debate- Barr Smith
lawns rotunda

WEDNESDAY

1pm..
Band & BBQ
Barr Smith Lawns

Movie Night FREE
hosted by
Adelaide Uni Pride
in the Horace Lamb

THURSDAY

1pm..
Introducing Ecofeminism
Dr. Sandra Taylor
Margaret Murray Room
Union House - FREE

3 - 5pm..
Self Defence Classes
North/South Dining
room Approx. \$3

Comedy Night
Upper Refectory
Union Building

FRIDAY 7 pm.

Battle of the bands
Adelaide Uni. Final

-HELL'S HOIST

-KEITH MARTIN'S
ALMINYAK

-FIVE HOURS OF
CHEESE

-LEE HARVEY &
THE OSWALDS

-HABIT

Winner & second place
will go onto the State
final on the 18th August
at Magill Campus.
Sponsored by Two Dogs
& the Union Centenary
Committee



⊛ WAITE BALL

Saturday 12th August
From 7:30 to 12:00 p.m.
Waite Rugby Oval
Band : SHAKE
Black Tie
ALL DRINKS INCLUSIVE
Cost \$25 pre-paid
\$30 on the night

Tickets from
W.I.S.A Office
S.U.C. Office
S.A.U.A Office

⊛ Don't forget, coming up is:

ENVIRONMENT WEEK - 7-11 Aug.
SPORTS WEEK - 14-18 Aug.
MULTI CULTURAL WEEK- 21-25 Aug.

⊛ Check out the exciting new Studio
Courses for Semester Two. See Sherry
or Helen in the Studio on level 4.

in co-operation with SAUA FGSA USA Sports Association, Clubs Association, Waite Institute Association
Roseworthy Student Union Council, Uni Catering, UniBar, UniBooks, Craft Studio and Resource Centre

Quiz me...

1. Which do you consider to be the tv character that best portrays your brand of feminism?

- a) CJ from *Baywatch*
- b) Patsy from *Ab Fab*
- c) Murphy Brown
- d) Roscane for the class analysis

2. A disposable razor is a handy dandy implement to have around the home. When you use yours, do you...

- a) shave your legs
- b) shave your armpits
- c) shave your head
- d) shave the bobbles off your mohair jumper

3. Choosing a magazine is not just a fun way to while away the weekend, it's just a lifestyle choice. Do you buy...

- a) *Cleo*, because you want to know how to give a good blow job
- b) *Cleo*, because you want to know what the enemy is thinking
- c) *Ms.* to inform yourself about the trends in the white, middle class, American feminist movement
- d) *Elle Dit* for the Wimmin's Edition article that article that you've just submitted.

4. How far are you willing to go in protest?

- a) a glance in the general direction of the

- speakers on your way to the train station
- b) applaud and boo at the appropriate moments
- c) carry placards and chant dutifully but not too loud and not for too long in order to avoid those embarrassing moments
- d) leap at the opportunity of an open mike, initiate chants and instigate the obligatory charge into the government building.

How do you rate? (even if that is a patriarchal construct)

Mostly a:
You might as well go home, get yourself a lifetime subscription to Prozac & contemplate the Laura Ashley spring catalogue.

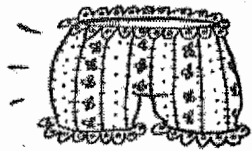
Mostly b:
You're one of those who think that men are oppressed by the women's movement and one day you'll probably call yourself a post-feminist.

Mostly c:
Fuck a woman or 2 (if you haven't already) and you'll be in like Flynn. You'd like to have FEMCRED, if only to have something to talk about at the Exeter.

Mostly d:
Your FEMCREDentials are impeccable. You hate Naomi Wolf, you only ever make a decision through a collective and you hold a lifetime membership to the Sisterhood.

Before you get to chuffed with your result, consider this: If you decided to pursue this quiz as far as you did then you've obviously succumbed to the whole patriarchal hierarchical plot. You probably take this FEMCRED stuff seriously. You make us feel sick.

Reprinted from *Womentropy E** #10 Vol 2



Funny Ha Ha Whoop Whoop

Colour me in & avoid a tute....

