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Women's week

By Dale F Adams

Monday sees the start of Women's Week at the University of Adelaide. Organised primarily by the Student's Association Women's Officer, Heidi Ryan, and the SAUA Women's Standing Committee, the week seeks to celebrate women at both this University and in society as a whole.

In past years the corresponding week has been called Blue Stocking Week. The National Union of Students voted to change the name at the start of this year.

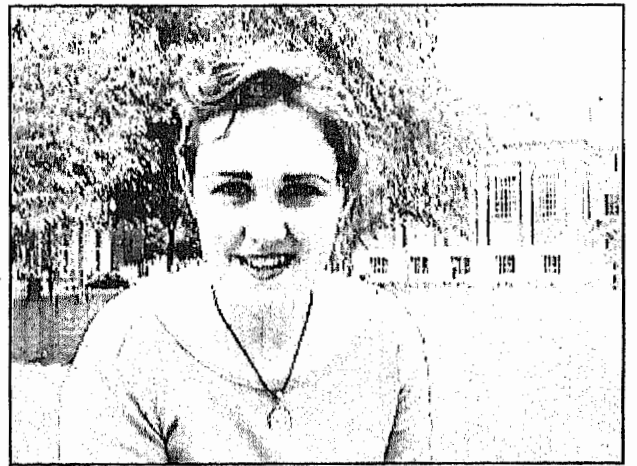
'The decision was made by NUS to change the name to Women in Education Week - Blue Stocking Week is a little bit too Anglo-Saxon in tone,' Ms Ryan said when speaking to *On Dit* recently. 'We felt that we should try to be as inclusive as possible. We didn't want to exclude women who perhaps hadn't had access to certain educational privileges, so we felt that Women's Week was even more inclusive.'

A variety of events have been organised for the week, which Ms Ryan hopes can be of interest to all Women on campus. 'We'll be holding forums throughout the week, on things like body image, the Fair Wear Campaign, Women in Engineering,' said Ms Ryan. 'We also have programs for Roseworthy and Waite. And then on Friday we're going to have a Food and Wine Festival, where we'll have performances from women from all sorts of backgrounds. It's really indulgent, and that's the idea. Women shouldn't feel any guilt about indulging themselves, so

we're trying to break that down a little.'

Women's Week is very much the culmination of Ms Ryan's year, as her term as Women's Officer is nearing its completion. She is presently entering the 'changeover' period, working closely with incoming Women's Officer Anais Chevalier.

'I think that the Women's Department is looking great for next year,' she said. 'I've worked with Anais all through the year, so I was thrilled when she nominated and won, because some of the stuff she's done this year has been great. And from what I saw at the SAUA Retreat, the Women's Standing Committee is going to be really good as well. So I think that the Department should be great next year.'



SAUA Women's Officer Heidi Ryan.

Whilst acknowledging that her year as Women's Officer hasn't always been easy, Ms Ryan certainly seems to have found the time fulfilling. 'I've enjoyed a lot of this year, although it's been hard,' she said. 'I've just tried to be inclusive as I can this year, while getting across the message that feminism isn't a dirty word, which is very important to me.'

women's

WEEK



TUESDAY

- Speakers on the Fair-weather campaign
- Gourmet BBQ from the PGSA
- Women's only pool night in the bar followed by a (free) movie, Elizabeth, in the Union Cinema

WEDNESDAY

- 12-2pm women's lunch at Lirra Lirra Café & Bar, Waite Campus. Speakers include: Hon. Caroline Schaefer MLC (Australian Women in Agriculture) and Di Davidson (Davidson Viticulture Consultancy Services). Sandwiches, fruit platter and drinks will be provided. No entry fee!
- Wednesday evening, AMSS hosts a seminar on body image. Speakers will be addressing the history of eating disorders and how they impact on women today... followed by dinner

THURSDAY

- Womens' lunch at Roseworthy
- Student Radio and Women's Bands on the lawns

FRIDAY

- Women in Engineering Forum: Louise Nitschke and Augusta Briggs discuss their experiences as women within the field. Come and meet other women from different departments and years - refreshments provided (free!) 1-2pm in the Ira Raymond Room, Barr Smith Library (straight in front of you as you come in the main entrance of the Library)
- and, finally, the WINE AND FOOD FESTIVAL on the Barr Smith Lawns... come and try your hand at wine tasting and enjoy women performers from across the artistic and cultural spectrum. BE INDULGENT!

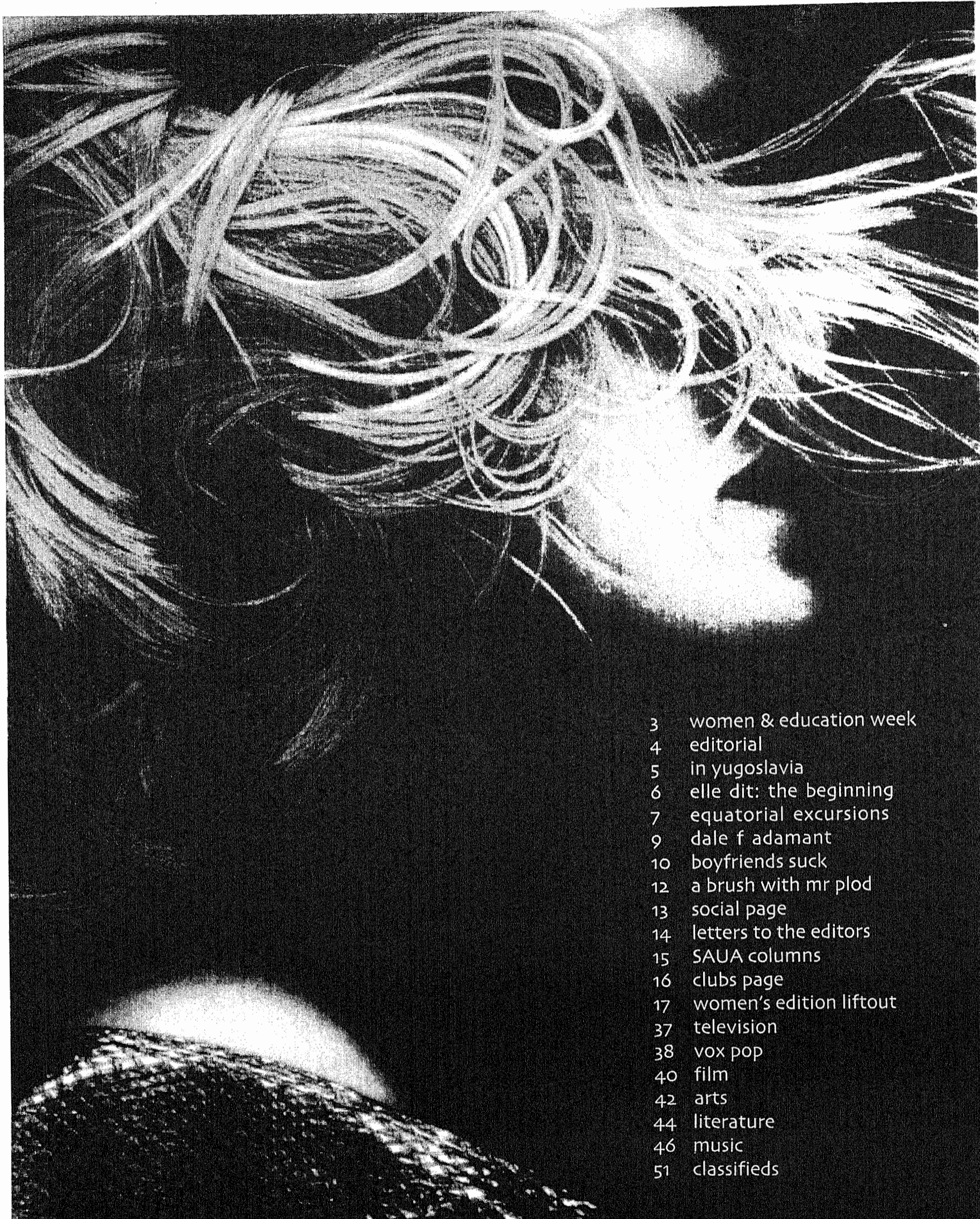
MAKE SURE THAT YOU POP INTO THE EQUINOX TO SEE DISPLAYS OF WOMEN STUDENT'S ART

WOMEN'S WEEK IS BROUGHT TO YOU BY THE STUDENTS' ASSOCIATION WOMEN'S DEPARTMENT

Just because the Women's Edition has passed you by, *On Dit's* interest in material by women, for women, doesn't just vanish.

We're always open to submissions.

So get cracking.



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Welcome to Women's Week, and to the Women's Edition of *On Dit*. In this week's *On Dit*, you will find a special twenty-page liftout devoted to articles about and relevant to women - although by no means irrelevant to men. We would like to thank all the people who took the time to write something for this edition, in particular our very own Film Sub-Editor Jayne Lewis, who contacted literally hundreds of people and organisations in the quest for submissions, as well as writing for the edition and generally helping out.

In the Women's Edition Liftout you'll find an a-z of feminism as well as articles on a diverse range of topics, including contributions from women such as academic Natalie Williamson, of Adelaide University's Chemistry Department; Rosie Scott, one of the founding members of Women for Wik; and Senators Meg Lees and Natasha Stott Despoja (also a past SAUA Women's Officer). You'll also find some articles by men, because we believe that 'women's issues' aren't *just* women's issues: they are men's issues too. To paraphrase Gloria Steinem, what we are really talking about is humanism, and, at the end of the day, while 'women's autonomous space' no doubt has its advantages, it's pretty hard to change the world if only half the population is invited.

Showdown at the Yugoslav corral

By Georgie Hambrook

In the biggest show of defiance yet, more than 200,000 ecstatic opponents of the now struggling Yugoslavian strong man Slobodan Milosevic swarmed into the streets of the capital city Belgrade

to support the opposition in its claim of a resounding triumph in last week's Presidential and Parliamentary elections. The scenes in Belgrade were mirrored by large demonstrations throughout the country. The demonstrations were followed hours later by

the Government releasing the final election figures showing that the Opposition had failed to win enough votes for a first round victory. The figures showed that Opposition leader Vojislav Kostunica finished first with 46.4% of the 5.5 million votes to Milosevic's 38.6%, thus forcing another poll set for next week. According to the Opposition's own figures, Kostunica won 55% of the vote to Milosevic's 35%. The Opposition alleges that one million 'dead souls' have been resurrected to cast their vote for Milosevic.

"The opposition alleges that one million 'dead souls' have been resurrected to cast their vote for Milosevic"

Kostunica has already said that they Opposition will boycott any attempt at a run-off, adamant that Milosevic is buying time to fortify his hold on power. 'If we bargained with them, then we would recognize the lie instead of the truth,' Kostunica said. 'If we bargain, we would recognise that the will of one man, Slobodan Milosevic, was stronger than the will of the entire nation.'

However, some analysts say that a boycott is exactly what Milosevic anticipates and, indeed, wants since it would deliver the presidency to him and another four years in control. Yugoslavia's opposition parties have a history of bickering amongst themselves and running out of steam under pressure. In 1996, when local elections were also alleged to have been rigged in Milosevic's favour, there were weeks of protests which eventually fizzled out as the Government stood its ground and the opposition divided over tactics. Milosevic was anticipat-

ing the same when he called these elections and was startled when the opposition united behind one candidate in the squeaky clean, previously little known but increasingly popular Kostunica, whose campaign slogan reads 'Who can look you straight in the eyes? Kostunica.'

Moreover, the time leading up to the next poll presents Milosevic with a number of opportunities to try and hold onto power. He can escalate the intimidation which has already been a hallmark of the election campaign; he can try and bribe the smaller parties that have so far aligned themselves with Kostunica in an 18 party strong Opposition; he can claim that his term does not actually expire until the end of his term (July next year) and in the meantime amend the Federal Constitution so as to remove the executive power from the Federal Republic of Yugoslavia and transfer it to the Premier of Serbia (which is Milosevic's powerbase) - this has happened before, when Milosevic was premier of Serbia but not President of the Federation; and, if the demonstrations continue over the next few days, he can declare a state of emergency and cancel the election and retain power during

the 'emergency'. The latter is the least desirable option but cannot be counted out where a man like Milosevic is concerned.

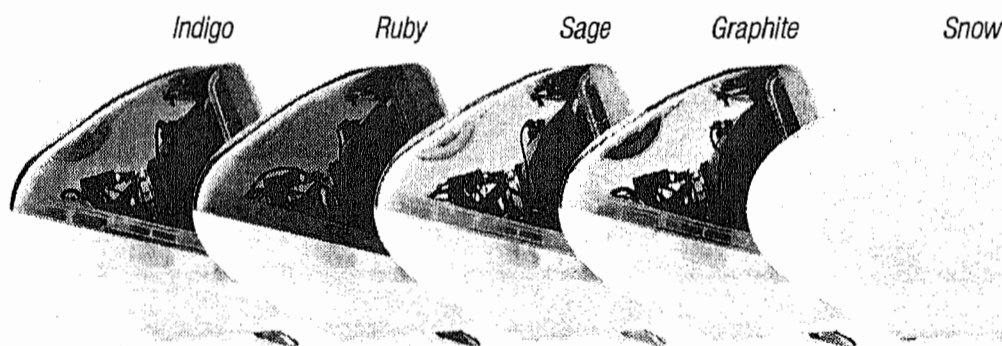
Meanwhile, former PM Milan Panic has pleaded with Russia, Yugoslavia's traditional ally, to offer Milosevic exile in order to spare the country from more civil war. Panic, who lost to Milosevic in the Presidential poll of 1992, which ultimately resulted in escalating violence in the Balkans as Serb nationalism went beserk, declared that conflict was inevitable and suggested that Russia send a plane to Belgrade 'to take Milosevic and his clique out.'

Russia is so far refusing, and is warning against any further Western or NATO pressure on Yugoslavia. Russian Foreign Minister Igor Ivanov said Moscow 'stands firmly for the peoples of Yugoslavia to have full freedom to express their will without internal or external pressure' and urged other countries not to further destabilise the situation.'

Sources: Gabriel Partos 'Analysis: Milosevic plays for time' *BBC World Online* 26 September 2000; Jovana Gec, '200000 Milosevic Opponents Rally' *Associated Press* 27 September 2000; Gwynne Dyer, 'Yugoslavia - the last act' *Washington Post* 26 September 2000.

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A promise is a promise ...

An interview with David Penberthy and Steve Jackson

Way back in 1989, *On Dit* aspirants David Penberthy and Steve Jackson came up with seemingly the perfect election promise to shore up major ticket support: *Elle Dit*. An edition of the paper, produced entirely by and for women. A masterstroke. They were elected, and the rest is history.

On Dit managed to track down Messrs Penberthy and Jackson, and we figured we might just as well ask them what the hell they were thinking. Here are their responses ...

Why did you instigate *Elle Dit*?
David Penberthy: It was an election promise designed solely to win the support of female voters and get us on as many endorsed tickets as possible. There was a sense that two guys as editors would make the paper too blokey, so we thought the promise would make us seem like we were not going to be rampantly sexist. We also promised an OSA column in what can only be described as a cheap bid for the ethnic vote, which if I remember was also a success.

Steve Jackson: I like the ladies and it was a good chance to get a few in the office. We were both trying to shag a prospective Women's Officer at the time. For that we would have promised a semester of *Elle Dits*. It was good old knee jerk feminism. Some women claim to be oppressed so let's give them some column inches, we thought. What was the *Elle Dit* experience like for you?

DP: A bit of a wank. After surrendering the paper for a week, and being told it was absolutely, definitely, a women-only gig, Andrew Joyner and I got a call on Saturday from the editors asking us to help lay it out, which we did. On the Sunday night they had a

private piss-up in the office where they got wasted and wrote graffiti all over the walls like 'smash the *On Dit* boys club' which was pretty pathetic. We wrote an editorial the following week having a go at them which in retrospect was a bit ham-fisted and in-house. Still as Bryan Adams might say we were young and wild and free, so pretentious faux-debates about what at the end of the day is bullshit are to be expected.

SJ: Pretty ordinary. I shagged the Women's Officer and after that I couldn't see the point of *Elle Dit*. I think I went to the pub on that Sunday rather than the *On Dit* office. I must have read the edition, although I don't remember it. Do you think that it has made a tangible difference?

DP: I have only seen the 1990 edition and can't comment on subsequent efforts. Unfortunately I think the only difference that it made was to marginalise feminism by presenting a very narrow set of articles and ideas. I suspect that all subsequent editions have had a similar impact from what I have seen from other student newspaper attempts at this sort of stuff.
SJ: To what? Are you serious?

Do you think that *On Dit* needs a 'women only' edition, or should this material simply be part of the day-to-day *On Dit*?

DP: I think special issue editions are a bad idea because they're boring. Student newspapers like other newspapers are meant to cover a spread of topics. A race edition, gender edition, or any other sort of edition is by definition straight-jacketed and therefore dull. I think the women's officer should have a column, that women's issues should be covered, and that in an ideal world more women would write for the paper. But a cover which says '*Elle Dit*: Wimmin's Edition' and promises 32 pages on Andrea Dworkin, the politics of menstruation and a form guide to SA's women cricketers is going to be binned pretty quickly by almost every reader, male and female.

SJ: Looking back and trying to fathom what we were thinking when we agreed to the women's edition is difficult. All joking aside, I'm not sure what our motivations and intentions were. If women can't agree on what feminism is or should stand for, what's the point of a women's edition? Why not carry on that debate within

the confines of regular editions of *On Dit*? If women get an edition what about the disabled, asians, native Australians or law students? The election promise did deliver some votes for Dave and I. Perhaps future *On Dit* Editor candidates should promise every group their own newsprint soapbox.

Who should edit an *Elle Dit*? *On Dit* Editors? Womens' Officer?

DP: Nobody - it was a cheap promise in the first place and apart from creating some isolated, peripheral scandal which interested about 25 people on campus, it was dull as dogshit.

SJ: My mum.

Given the benefit of ten years' hindsight, would you do it (ie *Elle Dit*) again?

DP: Nope. But after covering politics as a journalist now for almost 10 years I would have to admit that, were I running for the editorship again, I would probably promise to do it again.

SJ: I wouldn't do half the things I did, let alone *Elle Dit*. And that includes the Women's Officer. Note: the opinions expressed in this interview are those of Messrs Penberthy and Jackson, and not of the current Editors.



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Equatorial excursions

By Farley Wright

I recently spent two weeks in Sarawak, a state of Malaysia, having been sent there as a delegate of the University of Adelaide to the second Australian Universities International Alumni Convention (AUIAC). Over 150,000 Malaysians have graduated from Australian Universities, adding to the multi-cultural colour and interest of campus life, funding our tertiary education sector's continued existence through their up-front fees (thank you very much), but also forging the sort of international relations which such events are intended to further.

Seeing how the Malaysians did things was most educational. Nothing was done by halves. The entire host city of Kuching was decked out in banners declaring our presence, making conference attendees feel very welcome (previously I'd thought such event trappings irrelevant). No expense was spared on the proceedings: a state dinner with a huge cultural entertainment show, a 'private' street party on the river front (with free beer - the Aussies deciding this really was Paradise), and the level at which the convention was held made us front page of the newspapers every day. The only personal disappointment I had about the convention was the non-attendance by the technologists invited to speak. In a convention with the theme 'Globalization and the New World Order' I found it interesting that those whose products are central drivers of the phenomenon could not be bothered to attend and discuss the social ramifications of their work.

Education was a focal point and the Australian Federal Minister for Education, our beloved Dr Kemp, attended, alongside such notables as Dr. Jane Lomax-Smith, our Vice-Chancellor Dr. Mary O'Kane (and the VC's of most of Australia's universities), and the South Australian Governor Sir Eric Neal. The Malaysian home team was led by a most amazing man, Datuk Patinggi Tan Sri (Dr) Haji Abdul Taib Mahmud, the Chief Minister of Sarawak. A consummate politician and representative of his nation who we first met at a Universities of South Australia reception with Sir Eric Neal, although short in physical stature, his smile and 'presence' are at least as large as his name. An interna-

tional event by himself, this graduate of Adelaide University is a most impressive and inspiring statesman. Australians have been 'informed' about Malaysia through the somewhat partial lens of what passes for our information media. Thus equipped with an incomplete and inadequate sense of 'Malaysia' I enjoyed a whirlwind experience of



Conference delegates Farley Wright, Eva Balan and Aaron Witthoeft (L-R)

cultural education that I would recommend to all. I found the Malaysians to be some of the happiest and most welcoming people I've ever met. Amidst the press of people human contact (greetings, questions, exchanges) was much easier and more enthusiastic than is common across our Anglo-Saxon reserve.

Four of us spent an evening at a cool nightclub called Cat City (Kuching means 'cat'). The venue was open-plan and resembled a split-level lounge room more than a pub. The bar was an island thrown diagonally across the space, surrounded by pool tables and with a band up front, with Parisian-style paintings of cat-tailed females wearing red berets adorning the walls. It took us what seemed like 20 minutes to get our first drink, but after one of our party knocked back an

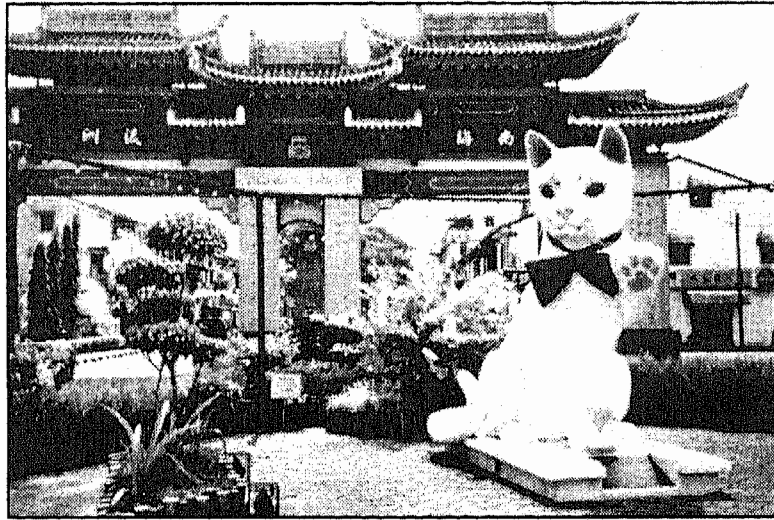
offer for the provision of a 'female partner', the word got around that we weren't 'that' kind of tourist and the friendliness began to flow. Service became joyful and the band (High Tension) were fantastic. Playing contemporary covers, the band is fronted by three tiny women with huge voices - brilliant performers, there was nothing they couldn't sing. The locals had a sense of fun I don't see at our nightspots: more

relaxed and un-stressed, this was the pure ale. We didn't leave until the last set finished at 3am, by which time we had made friends with just about everyone there.

One of the mis-representations of Malaysia I believe common in Australia is the sense that they are heavily censored and thus somewhat 'naive'. How not so. The

convention's state dinner included a performance by a Kuala Lumpur group called 'Instant Café Theatre Company.' Putting their own lyrics to the tunes of familiar songs, they passed critical comment on just about every sacred cow imaginable as they satirised such things as Malaysian politics, indigenous and Islamic cultural moors, toilet practices and gender codes. What was most amazing about this was that it had all been provided by the

Chief Minister, who was happily in attendance. This had to be the equivalent of CSR or Exxon inviting Midnight Oil to preform at an AGM dinner, or Fred Nile inviting the 'Sisters of Perpetual Indulgence.' Such things just wouldn't happen here, and certainly not amongst our too precious politicians, fighting to preserve an aura of dignity and relevance that they failed to deserve some time ago. The presence of 'Instant Café'



Yes, it's a very large cat.

was evidence of a cultural and political maturity that we in Australia should envy.

Politics in Malaysia is certainly different. As the riverfront street party drew to a close a crowd had gathered on the bank. The parliamentary representative of Sibü (a riverport city to the North) was delighting the crowd of international and local students by offering 600 ringgits (around \$300

Australian) to anyone who would jump in the river. I was told this was a typical stunt for this man, who is ardently loved by his electorate. Probably 7 or 8 people took up his offer, which he then topped by removing his shoes and jacket, giving his personal effects to the nearest available person, and leaping in himself. The crowd was in raptures. Whilst Australians would probably love to throw some of our politicians in the river, I saw this Malaysian polliie freely baptise himself amidst his people.

Malaysia was not without its contradictions. Poverty exists alongside great wealth, yet at least it existed 'alongside,' rather than in ghetto-ised segregation where the poor can be ignored. In central Kuching I saw what looked like a run-down farm house (loveably rustic) straight across the street from a mansion equipped with Ferraris and Rolls Royces. I now see more beggars in Adelaide streets than I did in the whole of Sarawak, peopled as it is by such an industrious populace. Malaria has been controlled and the water is clean, so at least the people can work to support their families rather than spend weeks of the year feverish, or weakened by water-born illnesses. The highlight of the trip was a 13 hour day spent travelling by boat up the Ragang river from Miri to Mulu National Park. What began in an express boat (of bizaare design), culminated in a native long-boat where a generous Penan family gave us a lift for three hours

through the headwaters and rapids. Without any common language other than goodwill, this family delivered us to the park where we visited some of the world's largest caves, met some of the hugest bugs, beetles, snails, praying mantises, worms, and the like, beneath a forest canopy to die for. Sublime. Everywhere

I travelled in the week following the convention I met more of the same: a friendly people possessed of a dignity and a sense of purpose.

This epistle could go on raving about Malaysia for pages, but it's better if you go find out for yourselves, really. And next time you see a Malaysian on campus, spare a thought for them and the marvellous homeland that they must be missing whilst they study here.

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Please see our board for the breakfast menu

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Roast pork, artichoke, olives, roast capsicum
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CLUB 7.00
Chicken, bacon, tomato, herb mayonnaise
and swiss cheese

AMERICAN \$7.00
Pastrami, onion, roast capsicum,
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HAM \$7.00
Virginia, seeded mustard, avocado,
tomato and swiss cheese

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All mains are served with small salad or small steamed vegetables

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CHEF'S SALAD \$4.50
Salad with avocado, citrus segments
and a blue cheese dressing

What pissed me off this week

By Dale F Adamant

Using groups such as the World Bank, the WTO and the WEF, corporations have become the default world leaders.

While they profiteer from the earth's environmental decline and cruel labor practices, governments become paid-off protagonists, lowering standards to attract investment dollars in a global race to the bottom that affects us all. There are real alternatives! Almost everyone is concerned with the state of the planet, yet isolation keeps us feeling helpless. S-11 and related events are a chance to come together to breed hope for the future and actively learn about the problems and consider alternatives both institutional and in lifestyle.

S-11 will put the implications of globalisation and corporate rule into wider consideration. S-11 is part of a global movement towards fairness, environmental sustainability and genuine democracy. S-11 is just the beginning!

from www.s11.org

Yeah a traffic jam will really harm Bill Gates who uses his \$80 million Gulfstream V jet to buy the milk. It's nothing to him. In the time we sat in traffic, Bill Gates made a lazy \$50 million. He made another \$50 million by the time we arrived at the childcare centre half an hour after the 6.30 closing time.

I hope S-11 are happy that we have to pay five bucks for every minute we were late. So while delegates enjoyed a boat or helicopter ride away from Crown I was on my way home in the dark wondering where I was gonna find 150 bucks.

In a further irony, our late arrival home meant take away dinner was on the menu and when you

have a pissed-off three year old the only food you can make them eat is McDonalds. The irony wasn't lost on me so I got an extra large Coke too. I then filled the car at Shell, watched Foxtel and I am writing this on Microsoft Word.

from an anonymous e-mail, distributed widely on the days following the S-11 protests.

The last week of last term saw the S-11-organised protests outside of the Crown Casino in Melbourne. Thousands of people descended on the city, blocking the streets and, like as not, engaging in some really poor street theatre.

Why? Well, September 11 saw the start of the World Economic Forum Conference at Crown. The WEF, from what I can ascertain, is a bunch of really rich people from the 1000 largest corporations in the world, sitting around with a few Government figures invited along for the free food, shooting the shit about how nice it is to be rich, and how they should all go about staying rich for as long as possible.

When you paint it in that light, I guess mass protests seem like a good response. Let's face it, rich people really shit me, if for no other reason than that they have a hell of a lot more money than I do, and frankly I think I'm probably more deserving. If I'd thought of it earlier, I would have staked out the front of the Crown, generally making a nuisance of myself until everyone at the conference gave me a tenner. But

that's just human nature. Still no excuse for bad street theatre, though.

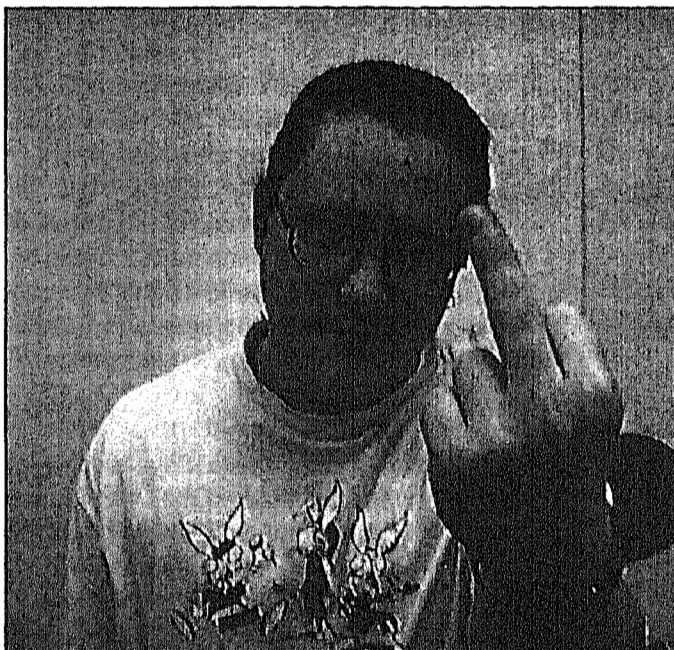
What's more worrying about the S-11 protests, though, is the apparent rationale. These weren't a bunch of people saying that rich people shit them. Oh no. These were a bunch of people who were clearly shat off by rich people, but felt the desperate need to rationalise what they were doing. Hence the constant stream of psycho-babble about 'globalisation'.

Now, I'm sorry, but globalisation is one of the more poorly

corporations are almost entirely to blame for the destruction of the environment in the last half of the Twentieth Century. They abuse the rights of individuals throughout the world, deliberately keeping certain socio-economic sub-strata impoverished, when the planet's resources could clearly provide for all. The notion that this enormously powerful body, which effectively circumvents responsible government, exists is enormously disquieting. But I can tell you right now just how much good protests like that staged in Melbourne are going to do in bringing down the WEF.

None.

Sorry, but the time in which this form of protest achieved anything meaningful is pretty much gone. Those at the Conference generally couldn't give a shit about the goings on outside - as the rather irritable commuter quoted at the outset of this rant pointed out, a traffic jam really isn't going to worry Bill Gates too much. And no end of whining about biased reporting from the



conceived notions I've come across in a long time. Totally fucking meaningless term. Let's face it, what we really have here is a quite transparent attempt to create an 'other' for everyone to kick against. The 'us against them' mentality can only thrive when a 'them', a bad guy, is created. It seems that this has been achieved at the S11 protests via this completely nebulous notion of globalisation.

I don't doubt for a second that the activities of the WEF deserve criticism. Of course they do. Large

mainstram media is going to alter the fact that the protestors basically came across as a bunch of thugs who like street theatre. Any chance attempting rational debate on some pretty important issues was lost, and Johnny Howard's beloved 'mainstram Australia' (whatever the fuck that means) got to go to bed thinking that Shell are still a really nice company, Nike make some really pleasant shoes, and whatever other bullshit they like to swallow. And no amount of protest is ever going to change that.

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For a new woman: boyfriends suck

By Carla Caruso

A boyfriend once asked me if I knew how to make pasta. I shook my head. (I don't think setting the kitchen alight with my culinary efforts at toasting bread somehow counted!) I had failed a criterion. This would be another black cross to my name. I would never make pasta like his Mamma.

Having an Italian boyfriend (and as an Italian girl, I'd know) is like going for a job interview, complete with sweaty palms and bated breath. Not enough ticks to your name, and you're out.

If it's not how the Little Woman cooks, it's how she dresses. I've had complaints for showing too much cleavage, while others say not enough. I've been asked to spend more hours on my looks so I look like a Barbie doll, and complaints when I've had a tad of stubble on my legs. (Maybe I should've done a Julia Roberts and exposed hairy pits, garnished with a moustache and goatee!)

I've had laments that I don't have enough time for them. 'Sure, you work and study, honey, but isn't it more important to spend 3 hours on the dog-and-bone with me every night?' I've been criticised for not giving them enough attention and awe-filled adoration, and criticised for being suffocating. I've had

gripes about my ambition, and lack thereof. 'You're lazy.' 'You're just a BANK teller?'

I've been told off for eating HJs, craving chocolate and PUTTING JAM ON MY BREAD, while they stuff another french fry into their bloated cheek and squeeze a zit. I've been told my hair's too long, too short, too curly, too straight, too dark, too light. How about I look the way I want, and not comment on their Kappa track-pants, mirror sunglasses and burgeoning bald-spot?

I've had my hands inspected by a guy who only likes girls with long, painted nails. (Guess my jagged, chewed-on talons don't make the cut, sorry!) And on it goes.

Do a flannelette shirt and an exposed bum-crack give one license to wolf-whistle? Why is it guys can have a poster of Carmen Electra spread-eagled, above their bed, while we so much as give Ricky Martin (or their best friend) a sideways glance, and cop the third degree?

Recently, I've been caught in a seething testosterone-pit, as a Press Operations volunteer at the Olympic soccer. It is little wonder a certain Mediterranean team don jackets with the outline of two naked ladies back-to-back. I've been hissed at by an old Italian man to get out of the way

while the anthem is sung, and leered at by archaic men who should know better.

I think of the days I've spent sweating it out, running along the beach, and surviving on a piece of carrot (cake) to impress a guy. It is times like these, I yearn to burn grrrl power anthems, from the likes of Madonna, Kylie and Janet ('cause Bendon elastics are too expensive).

I love to sing the lyrics of Janet's song 'New Agenda' at the top of my smoke-filled-passive-smoker lungs.

Because of my gender

I've heard 'no' too many times

Because of my race

I've heard 'no' too many times

But with every 'no' I grow in strength

That is why

African-American woman

I stand tall with pride.

I wonder if that song was in the back of Cathy Freeman's mind as she lit the Olympic cauldron: Aboriginal and a woman, who would've thought! One hundred years of women competing in the Olympics, and it took us this long to get it right. I'm sure she wasn't concerned about the size of her thighs or the hue of her Lycra suit



Grrrr

as she stood before the masses. And so, I've made my own mantra. Pending beaus listen well:
*If you want pasta
 Go to Fasta Pasta
 If you want long hair
 Try your underwear
 If you want a dolly
 Call the adult shop toll-free
 If you tell a bad joke
 Don't be hurt if I choke
 And if you want love
 You know where you can shove.*
 If there's one thing I've learnt from Jerry Springer over the break, it's that if women are catty, all men are dawgs!

UniBar

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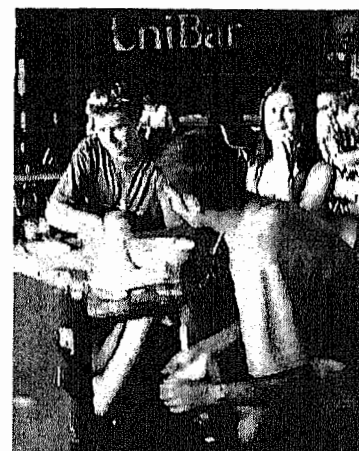
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Growing your IT&T business

A brush with Mr Plod

By Jayne Lewis

Earlier this year my Homie and I ('cause we live together and it's not a house, it's a *home*) were looking to escape from a sharehousing situation where, between the two of us, we wanted to hit the other fifty percent of the occupants with a very big stick. Consequently we were killing ourselves softly with that soul-destroying activity, house-hunting. Now, we're a wee bit fussy when it comes to finding that place where the heart is, and it absolutely *had* to be within walking distance from the city. We'd checked out a place in Ovingham—a bargain at only \$120 per week and, due to some amazingly stupid numbering system on the relevant road, we were led to believe that we were about to apply for a townhouse. Turns out we weren't. About 10pm that balmy eve, fuelled by a hot sticky restlessness caused by the non-air-conditioned student warzone that our household had become, Homie and myself decided to drive our probable walking route from the city to the yet-to-be-inspected property. Homie downed his brandy-based drinkies and we both jumped into his auto-beast—a huge, rusty machine which inexplicably smells of curry.

As we drove down Jeffcott St we debated the merits of Jeffcott vs O'Connell as the better street to stagger home down schlackered. Be-

ing night-time, we had to slow the car down and putter along until a street light hit the page—Homie swerving the car ever so slightly as he tried to drive, line up street lights, and read the directory sitting in my lap at the same time. Curiosity satisfied we chucked the street directory onto the back seat, pulled out again, noticing the flashing blue lights in the middle-distance. Despite the innocence of our hesitation, to the Filth we must have appeared a dodgy sight indeed—so naturally they pulled us over.

When they shone their torches into the auto-beast, the Filth were greeted with the sight of us: me barefoot and in a lime green frock, Homie barefoot and shirtless—both sporting tattoos.

When asked to produce his licence, Homie had to confess that he didn't have it with him but, yes, officer, he *did* have one. Nervous about the beast being more rust than car, and assuming we'd been pulled into a breatho station (it wasn't) after a strongish brandy cocktail, Homie

attempted to explain our quest for the evening to the Filth. 'Is this your vehicle, sir?', they enquired in response. Homie affirmed. 'Are you *sure* this is your vehicle, sir?', he asked again. I was laughing quietly to myself because, lets face it, if we were gonna steal a car we wouldn't steal a rusty station wagon that smells of curry. Then they asked Homie what his number plate was. He didn't know because he didn't think it was important, and told the Filth so. 'Are you trying to tell me that you *don't* think it's important to know your own number plate, sir?', the cop asked rhetorically. 'No, not really' replied Homie, not *trying* to antagonize, but clearly doing so. This exchange was, naturally, followed by 'Would you like to step out of the vehicle please, sir'.

Outside the car Homie was questioned further about his name, vehicular ownership, and whether or not I was his girlfriend (cue raucous,

uncontrollable laughter from me inside the car). I was giggling a fair bit because the Filth were taking themselves a little too seriously considering we were pulled over for looking dodgy. I then had the torch turned on me—'You find this funny, do you?' Yes. Hilarious. 'Is he your boyfriend?' Not their business. 'What's your name, then?'

The Filth were informed that, as far as I was aware, I didn't really have to answer that. 'Do you have a licence on you?' I explained politely that I had been exercising my civil right to *not* carry a licence when *non-driving*. 'Your boyfriend could be in quite a bit of trouble here'. For stopping to consult a street directory in no shirt or shoes?

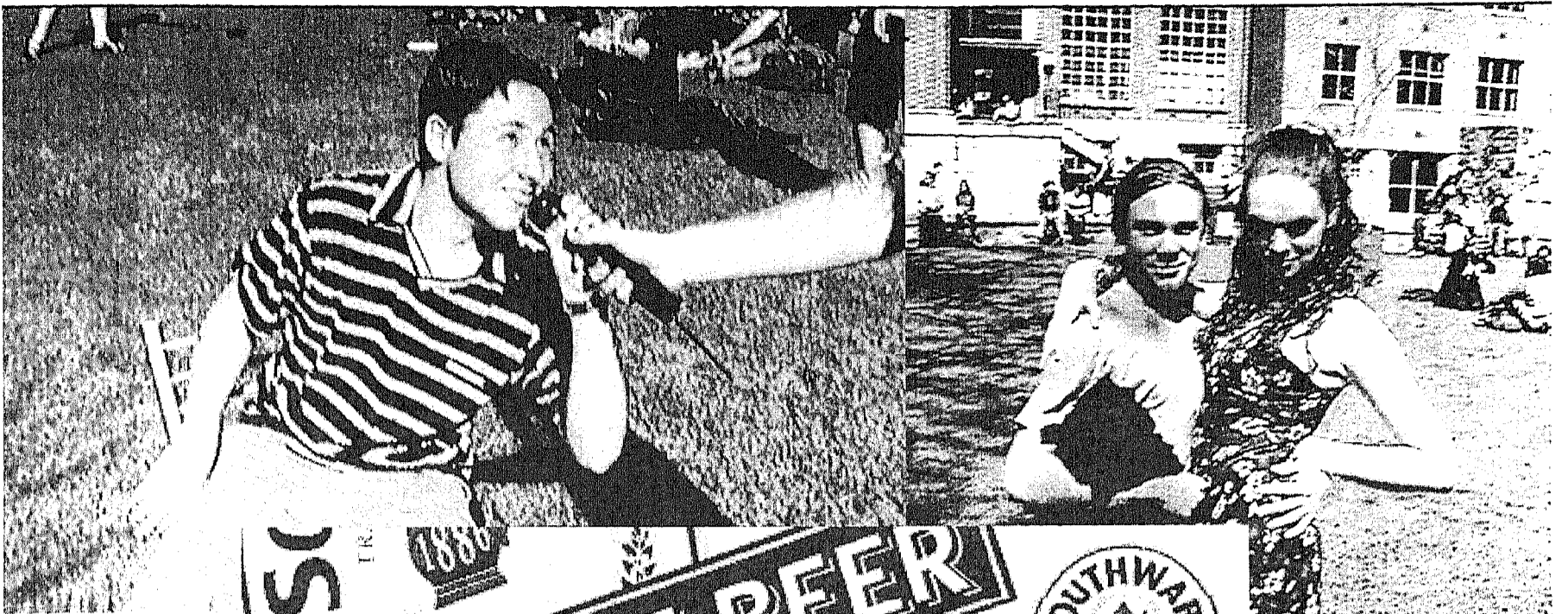
Homie was getting worried that his car was about to be defected, and that I was pissing them off. He was also concerned that they didn't seem to believe him when he said his name really was Ben and *not* Benjamin. At this point one of the Filth were overheard to say to another 'Do *you* want to take them in, or should we call a paddy wagon?'

Turns out the Filth had blocked off the entirety of northern North Adelaide trying to find a bloke, a few years older than Homie, who happened to have nearly the same name (Benjamin instead of the sweet and simple Ben).

An unlucky coincidence, a lucky escape, an anecdote.



He's not my boyfriend



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As I was saying...

Hooray for satire - Young Liberal Party rock

Dear Eds,

I am writing in response to Sharon N's letter appearing in *The Addvertiser* regarding the Uni Band Competition. I agree wholeheartedly with her that the judging was somewhat unsatisfactory, but this is where our similarity of opinion ends.

Personally, I am tired of every band aspiring to the identical Triple J styled, mind numbing, talentless, shit pop sound that has come to rule our popular media. The Band Competition presented a plethora of these abominable auditory assailants - *Rouge*, *Foreshore*, and the prestigious *Narcain* were just a fraction of the offenders that spring to mind.

If it were not for some imaginative joke bands such as *Ingrown Penis* and *The John Watson Sideshow Mind Explosion*, or the genuine talent, creativity and satire shown in *SledgeHammock* and *The Australian Young Liberal Party*, we might as well be listening to the worst of Triple J.

Now I hear some of you thinking as you read this - 'C'mon, Triple J is just playing the music that is popular'. Sorry, but Triple J, like all

publicly underfunded organisations, has to boost its finances from somewhere - Triple J is playing the music it is paid to make popular. Record companies pay big money to get their artists a Live at the Wireless, and bigger money for an Album of the Week. To me, Triple J seems more commercial than 2UE and less open minded than the triple K.

However, in relation to the band competition, perhaps some more qualified persons should replace a few of the student politicians who have been acting as judges. I suggest asking staff from student radio or 3D, as possibly then both Sharon and I would agree they might make some better decisions.

J. J. J. Hater

More hoorays for satire and parody - The Addvertiser was bonza 1

Hello *On Dit*,

Thanks for the fantastic *The Addvertiser* issue last week. I didn't think it was possible to parody the Advertiser like that, it just seems to insult itself 6 days a week anyway.

Zac Campbell

They said that Mr Howard didn't care, didn't have time to listen, didn't have the personal touch...

Thank you for writing to me via e-mail. I appreciate the comments you have made.

Although there will be no further correspondence via e-mail you may receive a reply via Australia Post if you have supplied a postal address. My office may also take the liberty to forward your correspondence to other government ministers for their consideration.

Once again, thank you for your email.

Yours sincerely

John Howard
Prime Minister

Dear Mr Howard

Thank you for noting our comments. Unfortunately, we had none to make - well aware of your unfailing commitment to the rights of women, we were simply writing to you to see if you had any interest in submitting an article for our Women's Edition. Ah well. We could but try. Maybe next year.

Eds

Fuck them, I say

The Addvertiser was bonza 2

I've just picked up the latest *On Dit* - congratulations, what a cracker of an issue! I took it home last night, I read it, my flatmates read it and we're all still chuckling. Keep up the good work. Sensational job.

Anna O'Connor

Bonza 3

Dear *On Ditters*,

Bravo on *the Addvertiser* and most particularly in your send-up of the columnists.

You did me so well that I was convulsed with laughter.

I am so glad to see that satire is not dead. In my day ...

Cheers

Samela Harris

SAUEEEEEEEEEEE

Stephen Mullighan, SAUA President



Last Term

Welcome back to uni for fourth term, the 'business' end of the year. I hope all of you have spent your break preparing for your final exams and assignments, and haven't fallen prey to the dreaded bouts of procrastination which seem to plague us all this time of year!

Remember that the SAUA provides advice on a range of study and academic issues, so if you have any queries, problems, complaints or issues, don't hesitate to come in and see us. If we can't fix the problem directly, we can put you on to someone who will.

Planning Retreat

Over the break all of the newly-elected student representatives in the SAUA went to Woodhouse, Picadilly, to plan for the coming year. The new Council and Standing Committees, which have just begun their terms, are looking forward to implementing these initiatives. The new Office-Bearers change over on December 1, except the President and the Student Media Officers, which change over on January 1.

Academic Structures Working Party

The University, in conducting its review of academic structures, is now considering submissions it has received from stakeholders of the University. A preliminary report should be available towards the end of October/beginning of November period.

If you would like any more information about these issues, or you have any other query; drop in and see us in the George Murray Building, or call 83035406. You can email me on stephen.mullighan@adelaide.edu.au.

Ride to Uni?

Come and see the SAUA's Environment
Department about getting a spot in
the secure bike shed.

It's that simple.



SAUEEEEEEEEEEE

Adam Langman, Activities/ Campaigns Vice President



Welcome back to the last term of the year. It's getting bulk scary, hey!

Piss Weak Games

The weather was great, the games were pissweak but on the last day of term, we had a lot of fun throwing octopus, eating litres of ice cream and generally making hay while the sun shined. I'd like to thank Union Activities for their tireless and much appreciated help. I'd like to thank the members of SAUA Activities Standing Committee 2000 who helped in the organisation of this to-be-repeated event. Most of all I'd like to thank the participants without whom the event would have been more pissweaker than it's name. Thanks guys!

Guinness Book of Records Challenge

Lip, sip and suck your way to being part of a world record. That's right, join us on the Barr Smith Lawns last day of the year as we attempt to have more than 132 people lip, sip, sucking 15mls of tequila each and thusly enter the

Guinness Book of Records. Sounds neat! Just the way to cap of a great year of activities and campaigns.

Heidi Ryan, Women's Officer



Hello, welcome back and welcome to (drum roll please) Women's Week. The Women's Department has been frantically trying to incorporate as many different groups of women as possible within the coming week. We have forums, speakers, lunches, pool comps, films, art, performers, bands and festivals in store for you ...

I hope you have a fabulous time, please take the time to get involved in the activities and perhaps even learn something. Take a look at the rough timetable in this week's edition and look out for posters telling you more about what is happening.

The Women's Department

Over the holidays the Women's Department has undergone a transition: Congratulations to the newly elected standing committee: Kate Kloza, Nari Anderson, Gemma Clark, Kelly Ansell, Alice Campbell and Stacey Thomson.

Reclaim the Night

For those of you who do not know of Reclaim the Night it is a yearly event held on the last Friday of October (this year that falls on the 27th). Established to challenge the violence women experience which leaves them frightened to walk on the streets alone Reclaim the Night is a day when women can take to the streets at night together and feel safe.

Planning is beginning now ... meetings are being held on Thursday nights, if you would like to get involved please feel free to contact me.

Sexual Harassment Contact Officer Course

If you have been reading my column regularly (and I know you all have!) you will remember that Student Services held a Sexual Harassment Contact Officer course earlier this year. They will be doing this again beginning this week. Basically, the course will equip participants with the skills and knowledge to act as a contact person for people who have experienced sexual harassment. You will be formally recognised by the University and your name put on the Contact Officer website (should you wish). The course is completely free and I would encourage as many people as possible to take up this opportunity but hurry the first session is Thursday 12th Oct! Please contact me or Jane Copeland (jane.Copeland@adelaide.edu.au) if you wish to find out more information.

As always, you can find me in the George Murray section of the SAUA, call me on 8303 5406 or e-mail me at heidi.ryan@student.adelaide.edu.au Enjoy the week!

Zane Young, Environment Officer



Protesters exercise great restraint in the face of Melbourne violence

The infamous 'S11' protesters were opposing the World Economic Forum at the Frown (sic) Casino, a conference which, despite apparently having the same ideals as the protesters, actually threatened the livelihoods of millions of people all over the world. I'm no Politics or Economics lecturer, but shifting your workforce to whatever country has the cheapest labour and the weakest unions sounds pretty dodgy to me. Sounds like they're trying to produce crappier, cheaper products and charge us even more for them. What the WEF didn't seem to get is that trade globalisation doesn't care about people, only about dollars. Democratic capitalism was never meant to be so heartless.

Whatever the result of the legal action against the Victorian police, the media reporting has been incredibly biased against the protesters - and guess who owns the media and guess what conference they were at last week. Another reason not to believe everything you read in the Advertiser. website: www.s11.org

Festival of Greed in SYDNEY (sic)

The sponsorship of the Olympic Games was so expensive, only the world's biggest and most dodgy companies can afford it. Don't be sucked in by any 'official Olympic suppliers' of anything.

website: www.realgames.org

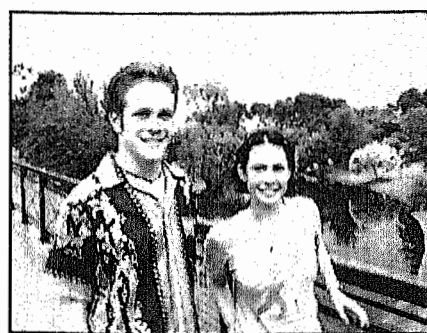
Breathe freely

This Thursday, the city of Adelaide will be closed to cars. Join me and lots of others on a leisurely bike ride around the city at 5:30pm. Meet at Victoria Square with a bike, scooter, skateboard, or rollerblades.

website: <http://carfreeday.lost.net.au>

zane, SAUA environment officer. environment@sua.asn.au

Amanda Camporeale & Tom Radzevicius, Sexuality Officers



ONLY TWO WEEKS TILL SWOT VAC!!!! AAAAAARRRRGGGGHHHH!!!!

At this stressful time of year the last thing you need is outside stress impinging on that all-important essay or exam. This is where we can help just a tiny bit. If you are questioning or having trouble with coming out we have something that may interest you. That's right our Video is (almost) FINISHED!!!! The Video entitled 'Out and About at Adelaide University' is being sent to the counselling centre soon and we also by the time you are reading this, shall have a copy available in the SAUA. The video tells the story of five current AU students and how they came out to their parents/friends/peers and the issues that affected their coming out. We feel this will be an invaluable resource for any student who is having trouble with this issue.

We are currently formulating our 'Queer Booklet' and would welcome any submissions to it. Topics could include coming out, safer sex, poetry, help services, health services, queer politics and anything else that you guys want to see

in a definitive publication about queer issues on campus. So if anyone is interested in becoming involved, submissions can be forwarded to the SAUA and we shall be collating the results soon.

That's about it for now.

Have a sexy week, and remember the Video.

Sorry, not with those shoes mate

Lawn Tennis Club

The Tennis Club plays on eight grass courts located at Park 10 (situated between Memorial Dr, Bunday's Rd and MacKinnon Pde). We play in the Metropolitan Lawn Tennis Association (Saturday afternoon Men's and Women's competition) and the Saturday morning Men's Lawn tennis Association with teams entered in a range of divisions. These competitions run from late October to April.

This season the Committee plans to expand the social activities of the club. We cater for all standards of player, so regardless of your experience or ability, feel free to contact us. Teams comprise four weekly playing positions (four singles and two double ties) so it's a good idea to have five or six available players - so it's a good idea to get a team together with friends or associates.

For Uni students, the fee is \$65 pre November 1st, \$80 post; for others \$130 pre November 1st, \$150 post. Contact John Matthews: phone 0417 456 657 or email john.matthews@hotmail.com.

Stein Club

To all members who missed it, the Stein club had a beer tasting night on the 23rd of Aug in the Unibar. We enjoyed 4 different beers including

Becks, Budweiser & Bass Pale Ale. This was kindly donated by Tony Jones, Chief Brewer of Southwark along with some yummy munchies. To all those who went I think you'll all agree it was a great night out - getting blind for only \$3 isn't bad!!

The Stein Club will have another function soon and emails will be sent to members.

So I urge you all to become members, get involved as strive to become the premier club on campus. Any queries contact: unisteinclub@hotmail.com

Lacrosse Club

The AU Lacrosse Club had a remarkably good winter season. The members of the women's B grade team won their Grand Final by easily defeating Brighton, the only team they lost to during the season. Prominent in this team has been the students from the United States, Moara Parente, who played out the season, and Crystal White and Linda Linve, who had to quit when their study semester was up. In the Reserve women's grade, the UniEagles, a combine of Adelaide University and West Torrens players, played off the Grand Final against Burnside, but unfortunately lost.

The men's team won the Grand Final in B grade, for the first time since 1959,

Soccer Club wins first season

The Adelaide University Soccer Club won its first Division One Amateur Championship in its 64 year history of the Club last week end. University defeated Stirling 4-1 on the weekend to secure the Championship.

Despite an 11 Game winning streak, Adelaide University needed to win its last Game to secure the Title from its nearest rivals, Adelaide Old Boys.

The League was fiercely contested all season with Adelaide University reaching the top spot in only the second to last game of the season. Adelaide University finished with an enviable defensive record, conceding only 12 goals in the 18 league games it contested.

Craig Stevens

defeating Woodville by just two goals. Student members of the team were: Simon Walsh, a great new midfielder, suspected of picking up material for an honours psychology topic on rugged games; Dominiks Svilans, club treasurer and rugged utility player; Bjorn Ludvigsen, goalsneak extraordinaire; Brendon Parker, a Victorian, but his skills around the cage (goal) allow forgiveness; James Butler, increasingly vigorous Ag. student; Henrik Sjorstrand, occasional Swede; Dylan Burford, smooth reliever of the opposition's balls on the backline and Nick Crouch, kept goal on the basis of small-number theory.

Intervarsity versus Melbourne wom-

en's and men's teams in Adelaide will be on 6th - 8th of October, present student players from all clubs are welcome to participate; ring the numbers below if interested.

The club is planning to run as many Indoor Soft Lacrosse teams as possible in the summer competition, to be held at the Underdale campus, starting 10th of October. Ring President Don Healey on 83363640 or 0412447029, or Manager Graham Webb on 82671156 if you want to try the game via this ideal introduction. Beginning lacrosse players will be most welcome for the lower grades; good fun and an increase in fitness more or less guaranteed.



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Women's Edition Liftout

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Why have a Women's Department?

By Heidi Ryan, SAUA Women's Officer

It is no secret that there are people who feel that the Women's Department is sexist, and that the notion of a Women's Officer or Women's Room undermines the concept of equality ... surely *equality* means having a Women's AND Men's department?

Unfortunately it isn't as simple as that. Equality isn't merely about the Student's Association treating everyone equally, it's about making sure that everyone is given the same opportunities. We need to make sure that one group is not more powerful than another.

The sad truth is that within our society women, as a group, have less access to power than men.

Yes, women now have the vote.

Yes, women are now legally allowed to be doctors, police, engineers.

Yes, women can now legally expect to have a workplace free from sexual harassment.

I think that's just fabulous.

But when you consider that over 95% of all rape victims are women; when you consider that at Adelaide Uni only 15% of those studying Engineering are women, and that,

when surveyed, 26.8% of those women attributed harassment they had experienced to their gender; when you consider that, on average, women earn 75% of the average male wage, women own 1% of the world's resources and do 2/3 of the world's work ... the picture becomes a little less rosy.

Add to this the physical pressures of being female: menstruation, PMT, children, and the question of abortion, and it all becomes a little overwhelming. Then, when our skin gets crinkled and we become rounder, we are told that we are failures. How come Richard Gere can have grey hair in *Pretty Woman*, but Julia Roberts had to have a body double? Some of the strongest, most successful women I know would be brought to tears if someone told them that they were fat or ugly. Why is that? The reason is that our society has very different expectations of women and men. Women are there to be watched and admired whilst men are there to watch and admire (whilst doing all the terribly important work that men do). Women are

valued for their aesthetic appeal rather than intelligence and this can have a profound affect on a woman's self-esteem.

In the upper echelons of our legal system, our government, the medical profession - all the structures which control our lives - men are in the overwhelming majority. Not only does this make it irritating when a bunch of them get together to decide that menstrual products are non-essential, but it means that there continues to be a powerful masculine culture dominating these arenas. Just as a tourist is clearly an outsider within a foreign context, so too is a woman within a male dominated sphere. Consequently, despite legal pretensions to the contrary, women are still excluded from the major decision-making bodies both in Australia and on a global level. This means that many of the specific needs women have go unaddressed.

Let's re-assess the situation: women are subjected to physical and verbal harassment, often on a daily basis, they experience numerous physical stresses, they earn less

money, own less things and do more work, they are expected to look perfect at all times and are judged accordingly, they have little access to the powerful bodies within our world and their careers can be limited by the fact that they are outsiders to a masculine culture. In return, we get one room within the university, one special edition of *On Dit* and our own department in the Student's Association. That's a pretty lousy deal if you ask me.

I would love to be able to say that I think that the Women's Department is unnecessary. That would mean that we had already achieved equality of the sexes. Unfortunately, that's a while away yet. This edition is all about changing the way that women are treated, and the way that, as women, we perceive our place in the world. The small gestures of a women's room, a women's department, and a women's edition of *On Dit* are there to provide a place for women to do what they want to do, to find out about what other women are doing and thinking, and to step outside the male-dominated world in which we all live.

Did you know?

- Women spend twice as much time on domestic duties and child care as men. Women spend almost one-fifth of their time on such tasks, while men spend only 8% of their time. (1997 ABS Time Use survey).
- 44% of the labour force is female. 44% of female employees work part time. But 87% of male employees work full time. (Office of the Status of Women)
- Almost 90% of all sole parents with dependent children are women. (OSW)
- Only 7% of private sector board members are women, and only 1.3% of executive directors are women. (OSW, Facts About Women 1999).
- Women's average weekly total earnings are \$250.00 per week less than men's - and that is before the impact of the Howard-Lees GST. Including part-time women, that means women employees earn just two thirds of what men earn. (ABS NSW Year Book, 1999)
- 23% of women who have ever been married or in a de facto relationship experienced

violence by a partner at some time during the relationship. (Women's Safety Australia, ABS, 1996).

• Nearly one third of women over 15 have experienced violence, one in five have experienced sexual violence. Half the women who have experienced sexual violence have experienced more than one incident. 7 out of 10 women who experience violence as a child experience violence also as an adult. One in five women aged 18-24 experienced violence in the past 12 months. Men were the perpetrators in 85% of all incidents. (ABS NSW Year Book 1999).

• Aboriginal and Torres Strait Islander women and babies experience infant and perinatal mortality rates two to three times that of other women (ABS Year Book).

• There has only been one female High Court Judge, Justice Mary Gaudron. There has never been a female Prime Minister. Only 33 of 148 Members of this House are women - less than 25%.

... just a thought

Why is it when a woman is sexually assaulted people always ask 'Did you struggle?' 'Did you fight him?' If the woman says no, she didn't, she is often immediately labelled as lying about the assault or having secretly enjoyed it. If someone is robbed, do we bombard them with 'Did you try to stop them?' and 'Why didn't you try and stop them?' It would be ridiculous to expect a victim of a mugging to fight back and risk his or her life to stop someone stealing their bag. Then why on earth should we expect this of sexual assault victims, just so that they can maintain some bizarre notion of sexual purity and honour.

Why is it that, as a woman, I always have at the back of my mind the fear of being attacked by some strange man as I walk the streets alone. Why is it 'stranger danger' is still encouraged while repeated studies have shown that women are much more likely to be assaulted by men they know, such as boyfriends, friends and family members?

Why is it that jokes or insults that are racially based are considered

bad taste, and frowned upon, while jokes at the expense of women such as those about 'evil' mothers-in-law, 'stupid' blondes and 'ball-breaking' professional women are accepted? Why is it that in Japan it took twenty years for the contraceptive pill to be approved for use, while viagra was rushed through for use in one year? Why is it that if a man walks up to a woman in public and beats her so badly she has to be hospitalised he is arrested and charged with assault, whereas, if he knows that woman, and is in a relationship with her, and beats her in the privacy of their own home, it suddenly changes from being an unprovoked vicious attack to being a private issue between two responsible adults. Why is it that only extreme cases of violence are considered domestic violence? Why isn't any form of intimidation and physical violence considered domestic assault?

Why is there still a need, in our supposedly equal society, for women's only spaces, for International Women's Day, for Reclaim the Night marches, for Women's Officers and a Women's Edition?





Men and Women Who Hate Women

By Rebecca Dettman

At the end of last year, the UniSA student newspaper (*Entropy*) printed a letter that drove me to absolute frustration, anger and irritation. It was written by a first-year female ('X') who was complaining - on a highly naive and uninformed level - about the fact that Women's Rooms exist on campus. X wrote that Women's Rooms and the Women's Officer are sexist; that feminists are a bunch of whingeing radicals; that suppression of women is an idea that belongs in history and no longer applies; and feminism is causing men to lose an 'active voice' in society. Most annoyingly of all, X said she had never been made to feel inferior by men, and had obtained a black belt at a male-dominated martial arts club, her conclusion thus being that all women can achieve equality.

This letter infuriated me to the point of pacing up and down the house for several weeks before my fingers stopped trembling enough to write a reply. There were so many things wrong and misinformed about X's letter that I felt even a lifetime of explanation would be unable to cure her from being such a Stan-Zemanek-type ignoramus! Why has there, in the '90s, been such a turn against feminism? Why are young women ashamed to call themselves "THAT" word? Why do people think that feminism no longer 'applies', and that it is 'ruining' male identity?

It is a curious phenomena that ever since housewives began realising around the world in the 1960s that there was more to life than childcare and unpaid, unacknowledged domestic chores, an elite subgroup of women took it upon themselves to argue back at them. Women who are anti-feminist tend to be white, middle-class, university-educated, 'sheltered' ladies who have no conception of what day-to-day life is like for the 'invisible' majority. Why women should attack their own sisterhood for advocating pro-female rights is a bizarre concept (think Margaret Thatcher). Ignorance is the only explanation I can offer.

There are also many dangerous stereotypes in society, such as that of the multitudes of 'housewives on Valium' in the 1960s who woke up from their 'suppression' and 'burnt their bras' to protest patriarchy. Depressed housewives aren't really a laughing matter; since the dawn of time, millions of women have been held back from reaching their full potential due to millions of reasons - social roles and narratives dictating what is 'acceptable' and 'normal' for women, denial of contraception and education, illegitimate pregnancy, rape or pre-marital sex resulting in outcasts,

arranged marriages, priority given to male heirs, fear of women's 'magical' fertility (witches), the conditioning of spoken and written language - the list is endless.

'Feminism' is a dirty word in society - Why? What does a feminist look like? What does 'being a feminist' involve? Most people have predictably stereotypical answers to such questions, so that 'feminist' comes to mean 'lesbian separatist in combat boots with a shaved head.' Feminism is NOT about whingeing females pointing the finger at ALL MEN and wanting radical changes and special allowances for everything. Feminism, in reality, can be a beautiful thing - an extension of femininity. It can be a

woman who is strong, capable and gorgeous.

P r e g n a n t women, poor women, grandmothers, women wearing make-up, even men, can be feminists. (My boyfriend is a feminist!) Feminism also comes in diverse forms - radical, cultural, post-modern, Marxist, eco, liberal, socialist, post-structuralist, psycho-analytic, and femocrats to name a few.

When I studied Gender Studies in my first year of university, an absolutely staggering array of facts and statistics were thrown at me from national and international sources regarding the subordination of women in modern society. Twenty-first century subordination is a tricky beast; the essential thing to understand about it is that these days, particularly in the First World, gender inequality is often SUBTLE and UNOBTAINABLE. Many privileged girls could go through a lifetime - including myself - and never realise that there is a Bigger Picture. And what is the Big Picture? In barely a glimpse, current Australian statistics are as follows: Nine out of ten Aboriginal single mothers live 120% below the Henderson Poverty Line and have limited access to education and economic resources. Working migrant women experience high statistics of exploitation, poor working conditions, low wages, language barriers, racism, sexual harassment, and lack of help from

unions. Only 14% of professionals in Australia are women; 70% of academics are men. Many working women still earn only 81-83% of the 'real' wage per hour. Men and women still choose gendered career-paths, and women's are always interrupted by the event of childbirth. Women are outnumbered in politics and make up the highest percentage of rape statistics. Even pads and tampons have always had a 'luxury' tax (!) imposed upon their already exorbitant prices. In 1994, women were estimated to have done 65% (\$139.4 billion worth) of unpaid work - primarily domestic labour. Keeping the Big Picture in mind, I want people to understand



that feminism is not a bunch of 'constantly wailing' women who want special allowances for everything and blame mankind for ruining their lives. Feminism is a movement which is fundamentally important because it provides a voice at a national level for

'invisible' and underprivileged women whose plight is not represented in the media or the male-dominated police force and legal system. Feminists are the people who provide emotionally, physically, financially or sexually abused women with a 'safe' women's-only space on university campuses (the infamous 'WOMEN'S ROOM'). Feminists are also responsible for 'equal wages for equal work' and establishing more child care facilities to support career women. Feminists made it illegal for women to be fired for getting pregnant, or refused employment because of their gender. Country feminists had baby-change areas installed in public places (eg. railway stations) so that women could change their babies and breast-feed in private. Feminists like Coco Chanel made it socially allowable for twentieth-century girls to discard their inhibiting, rib-deforming corsets, wear pants, and dress in black (the colour previously only worn at funerals). Feminism has achieved a lot in forty

years, but in other ways, it has covered very little ground. Only a short time ago, when our mothers were young, open, accepted prejudice against women was still frighteningly commonplace. Today, when people begin arguing that feminism has ruined young boys by mucking up their traditional role in life, I shake my head in utter disgust. Has anyone ever actually met a boy, teenager or man who is living proof of this? X wrote in her letter that 'men increasingly need an active voice.' Did they say this? When did they ever stop having one? What do men need to say? Feminism has hardly made enough of an impact to put men to any kind of disadvantage. (So they have to do a bit of extra housework? So they have to treat women with respect and work side by side with them? Gee, what a rough deal.) The fact is that although feminism makes some positive changes in society, patriarchy adapts just as quickly.

Feminism does not and should not threaten men's identity. It IS possible for the two sexes to be equals, operating together in the everyday world. In fact, genuinely equal situations, where both sexes are able to contribute their different strengths, usually results in a perfect balance - the way nature intended things to be.

Some male (and female) university students complain about Women's Rooms on campus. Women's Rooms exist because 1), there was a need for them and thus 2), women organised them. If men desire a Men's Room, nothing is stopping them from organising one as well. (Gentleman's Clubs have existed for hundreds of years and still operate today.) The fact is, men don't NEED a supportive men-only space on campus because society's entire structure supports and encourages them.

I don't want to end on a bad note, but feminism does have a long way to go. When the socio-economic statistics improve, when the media's stereotypes fade, when women stop attacking women, and when men stop complaining that 'Germaine Greer ruined our lives' - then, maybe, we will have made some true progress in people's hearts and minds. I am sure readers will disagree with certain areas of this article; that is to be expected, because feminism has always been controversial. Ironically, its controversy is one of its most valuable assets. Debate and the quest for understanding in a public forum is what prolongs feminism as a current, relative issue. To me, the bottom line of feminism is simply education, tolerance and choice.



Got a problem girls? Ask Tiffaneeye



Don't worry girls, Tiffaneeye has the answers. And she knows what boys like ...

my penchant for Xena: Warrior Princess, Buffy and Angelina Jolie movies may be more than just a passing fancy. Tiffaneeye I need your help. Am I a big lesbo? Mary

Dear Mary,
Don't worry, this is just a phase. You are not a lesbian. You sound like a nice feminine girl to me, and everyone knows lesbians are only ever big, fat, hairy-legged, man-hating, feminist dykes. Besides, guys just love a little girl-on-girl action! Try it one night at the local Blue Light. You won't know what to do with all the boys drooling over you!

Dear Tiffaneeye, The other night I went to a party. I met a really nice boy there, well, I thought he was a nice boy. We started kissing and one thing led to another and he wouldn't stop even though I kept on saying no. Now he's told everyone I'm a frigid bitch. what should I do Tiffaneeye? Mel

Dear Mel,
What were you thinking? Did you expect nothing after leading him on? You can't expect guys to act rationally when it comes to You Know What. If you act all flirty around boys all night, and don't follow through, you're being a big cocktease, which is very selfish and very bad of you. Don't you know that if guys don't get sex their testicles will turn blue, shrivel, drop off, and he might possibly suffer respiratory failure! Besides, think of the legion of adolescent boys who will suffer the nightmare of repetitive strain injury of their hand! Shame on you! You should apologise right away and accept the fact that boys are different and do have certain needs - which is just as well for us girls, because otherwise, they wouldn't need us, would they?

Dear Tiffaneeye, I'm a fourteen-year-old Catholic schoolgirl who has recently begun to develop some odd feelings. No longer is science my favourite subject - gym is! especially when gym finishes and it's time for the showers. Billy (my boyfriend) the school jock and man-about-campus just doesn't seem to do it for me anymore - in fact, I'm not sure he ever did. I'm concerned that

Dear Tiffaneeye, Its always been a lifetime ambition of mine to be a doctor, but now my friends and family are saying I should forget medicine and do something more suitable like childcare. I really love kids but really want to be a doctor. What should I do? Joanna

Dear Joanna
I can't believe your family and friends. I'm disgusted. Fancy suggesting you do childcare instead of medicine. Don't they know the only men you'll meet in childcare will be married or single parents! The potential will always be greater to meet marriagable men in medicine, and how about those salaries!

Dear Tiffaneeye I'm worried about my friend. She's intelligent and friendly and very pretty but I think she might be anorexic. She never eats anything, is a size 4, and is 175cm tall. She's even confided to me that her periods have stopped. Should I say something? Concerned Connie

Dear Connie
Yes! Tell your friend to go to a modelling agency quick smart! I can't imagine why she hasn't been picked up already. She sounds perfectly healthy to me. And really, I don't think missing your period is a problem, rather it's a godsend. I mean wouldn't you get rid of it if you could? What I'm actually sensing from your letter is jealousy. You say you're concerned about your friend - I think that you're a bit of a fatty boombalada. Don't let your envy threaten her success. And besides, if you work hard enough, eat enough

laxatives, and take up smoking, you too can be a world-reknowned model! Oh, and try speed - I've always found it useful for those days when I'm feeling a bit tubby.

Dear Tiffaneeye I have this problem that's really beginning to affect my life. I've started to have the extreme need to complain when I have to do the housework and my brother gets to play Nintendo. Or when my teachers at school tell jokes about women or my religion teacher talks about how hot Elle MacPherson's breasts are. I've even started going to meetings that are women only and suggest that maybe girls' roles in society aren't equal. I think I might even be some kind of feminist. Do you know of any programs that will make me normal again? Nellie

This is very serious. First you must admit you have a problem. Only then can you get the help you need. I think I may be able to help you though. In fact, this magazine runs interventions for girls like you, who have been led astray. What it involves is an

intensive, week-long retreat where you will be put in a room with only this magazine to guide you into correct thinking. Furthermore, you will have a strict regime of running 500km a day, special lettuce lunches provided to you, and classes on how to vomit correctly to rid you of those unwanted kilos that you, as a feminist, have gained. Instructions on hair removal will also be given. The program ends with a beauty contest, in which you will be judged only on looks and the ability to say 'I would like to be a vet, because I love animals - they are soo cute!' It will be hard, but with wonderful role models like Callista Flockheart, Kirstie 'feminists are women who want to have dicks' Alley and Janeane 'housework relaxes me' Howard, we'll rid you of your independent thoughts.

Well, girls, I think we've all learnt something this week. Remember, boys are different to us and have different urges - and they need to satisfy those urges. we also learnt that dabbling with lesbianism attracts guys, and feminism can be cured. And remember girls, this is very important: **FAT GIRLS DON'T GET MARRIED!**

Chick mag drinking game

Ok girls, grab a copy of *Cosmo*, *Cleo*, *SHE*, *Marie Claire*, *B*, etc, pour yourself a cosmopolitan or some other random 'chick' drink and play this drinking game. Get tipsy and maybe afterwards we can all talk about men, marriage and what Brad Pitt would be like in bed.

Have a drink every time ...

- Carrie from *Sex in the City* is held up to be a role model
- You rip open a sealed section
- You see another bad picture of Tori Spelling published supposedly to make 'real' women feel better about their appearance
- There is some kind of make over done on an already gorgeous 20-something
- You learn a new and exciting way to apply eye make-up
- They feature a 'How to get over your ex' article.
- One of the steps is 'get a great new haircut'.
- A sex statistic is quoted.
- They give you some advice on how to 'land that promotion'.
- Some of that advice includes 'be sweet and nice to everyone'.
- Some kind of real life story is featured.
- There is a letter from a reader complaining about a lack of real sized models used.
- There is an article half condemning/half glorifying a Hollywood starlet's weight loss.
- Completely unrealistic, horribly expensive, impossible to wear shoes are featured as a 'must-have'.
- Hot pants are presented in a photo shoot as a realistic option for daywear.
- A perfume/tampon/make-up ad appears.
- They plug 'Maybelline Great Lash' mascara.
- A self help-esque article appears.
- The cover advertises an article titled '10 Men reveal all'.
- A new exercise move is demonstrated, picture-board style, by a blonde in an Adidas midriff baring outfit.
- They feature swimsuit buying tips for girls of all shapes (naturally assuming that all shapes only go up to size 16!).
- A 'What's hot and what's not' list appears.
- They review yet another 'chick-lit' novel.
- They publish low fat, low carb, low salt, low flavour, high fuss recipes which include ingredients you've never heard of.



My Problem With Felicity

By Kathryn Hummel

Whenever I doubt the benefits of tertiary education, which usually happens when I have fifty essays due in two hours, and begin contemplating a career in affixing straws to fruit boxes or becoming a human test-tube for food colouring, I remember *Yentl* (that Streisand film about a Jewish woman trying to access male-only education). The very thought of Barbra in drag and the dappled buttocks of Mandy Patinkin motivates continued swotting for my 'useless' Arts degree, in the tradition of all women who were denied the privilege by the rigid stereotypes of a patriarchal society. I wonder if it's because the two co-creators of *Felicity* are men, or because all of the executive producers are men, or even because Keri Russell cut all her hair off, that the show has opted for a vapid, man-dependent female student over the self-reliant, stimulating, knowledge-thirsty model. Obviously, they have never watched *Yentl*.

For *Felicity* virgins, let me run past the basic concept: Felicity Porter, a high-school graduate with a quantity of bouffant curls, ditches her place at Stanford med school to follow Ben Covington to New York after he wrote some generic pleasantries in her year book (probably repeated in, I don't know, twenty or so other books that day). So, okay, Felicity meets Ben and he's

all 'Get away, stalker-girl' and she's all 'Oh, my God, he doesn't love me' and her parents are all 'Come back home, young lady' and she's like 'No, this is the first substantial decision I've ever made' and Ben's all 'You provoke me. Let's just be good friends.' Thus, *Felicity* was born. Instead of focussing on non-Ben related issues like study, her jumper collection, and her hair, Felicity's uni career is glutted with 'Ben Incidents'. She watches his track try-outs (wouldn't you rather be reading *The Feminine Mystique?*), re-writes his English essays (wouldn't you rather be writing your own?) and almost runs away to Prague with him (what's wrong with being an autonomous body, Flicka?) Her friendship with the terminally rueful Julie is continually threatened by Ben, coming to a head in the stuck-in-a-subway-train episode. As I recall, one of the characters sharing their compartment went slightly mad. So would I if I had to listen to Julie's singing and Felicity's superfluous 'Oh, my Gods' sucking up the available oxygen. Felicity consults a list with the confidence-stirring title of 'Ten Ways to Win Back Your Man'. She practices the helpful and not at all objectifying tips such as 'put blush on your nipples', 'let him see you with another guy' and 'dress high-voltage' to lure Ben back, trampling

cheerfully on the feelings of lobotomy waiting-list candidate Burky, who fancies her. The very fact that it works speaks volumes about the object of her affection, doesn't it?

But things are not always so bleak for Felicity. She stages a sit-in, albeit amid many annoying hand gestures, acts of blasphemy and whinges, to protest against the discontinued prescription of the morning-after pill at the student health clinic. Not only do we learn that Felicity thinks of things other than Ben, an evolutionary step by anyone's standards, but she also goes against the wishes of another boy, Greg, who favours archaic turns of phrase like 'every man for himself'. In another episode, Felicity almost reaches breaking-point when she contemplates that women actually can survive without men. Unfortunately, these spells do not last: Felicity can't actually articulate any of the reasons why she's protesting when asked, and she goes back to Ben after professing her confidence in the 'Aretha Theory'. I am one of the losers who used to stay up on Thursday nights to



Where did that darned boy go?

watch *Felicity*, although the reason I did is more owing to the fact that I'm an insomniac and need something to snicker at in the wee, small morning hours (aside from myself). The last time I caught up with Felicity, she was going to relinquish the internship of a lifetime at the Metropolitan Museum to go home with Ben for her holidays. She changed her mind at the last minute. It does give me a reason to hope, although I'm discovering that such optimism is a luxury item when considering *Felicity*, and frankly, I can't afford it along with the tampons. So until Flicka makes a few more decisions along similar lines, I continue to share the opinion of Dr Toni Pavone, Felicity's counselor, when she spoke of Felicity's life: 'It is annoying as hell to watch.'

So I'm Small. Get Over It.

By Kirstie

I don't like polka dots. In fact, I would go so far as to say I wouldn't be caught dead wearing polka dots if someone paid me. But that's not the point. The point is that I *can't* wear polka dots. No, I'm not allergic to cotton, and I don't have a phobia of polyester. I'm afraid the explanation is nothing exotic or fanciful, I am simply too small. That's right, I am not physically big enough to comfortably fit into standard sizes.

Admittedly, a small stature can have its advantages when it comes to shopping. My petite friends and I have come to fully appreciate the kids' department, and yes, sometimes even the babies' section of various stores. But even this has its problems. Kids do not have hips, which means that often you must resort to ridiculously small sizes before a pair of pants will fit around the waist. Then there's the problem of leg length, and the list

goes on... Many a size four t-shirt has found its way into my wardrobe as a substitute for a fitted top. 'But wait' I hear you say, 'aren't there special stores for small people?' Yes, many designer labels do stock small sizes. But in that I am afraid you also have your answer.

They are *designer* labels, and I am a *student*. Not only do I refuse to pay \$270 for a dress on the very principle of the matter, but I simply can't afford it. Not to mention the fact that the word *designer* means that by the time I save up enough money to buy myself a t-shirt, it will be decreed 'out' before I even get a chance to wear it. At least childrens' clothes save me money. Finding clothing that fits isn't the only problem faced by the stature-challenged, there is also the problem of food. I don't mean that eating is harder because I'm small - it's getting people to be-

lieve that I *do* eat that's the problem. We spend so much time gazing at emaciated stars, that we have become blinded by the idea of how unnatural it is to be thin. Yes, in many cases these plastic icons that we worship *do* suffer from eating disorders or *have* had plastic surgery to attain that 'perfect' figure. But this does not mean that every single small person in the world also suffers from such problems. It is almost as if it has become a crime to be naturally thin. I may not be very big, but I'm no Calista Flockhart, and have no intention of following in her footsteps.

I laughed along when a boyfriend once told me his friend thought me to be anorexic, and I'll laugh the next time someone makes the same 'joke'. But it really makes you think. If it's not all right to call someone fat, then why is it deemed socially acceptable to accuse someone of

suffering from an eating disorder? You'd think that I would realise I'm smaller than most people, so why is it necessary to point it out? Although sometimes it may not seem like it (especially during exams), I do look in the mirror and am aware of my appearance.

I am by no means saying that everyone must be thin, in fact the message I am trying to convey is quite the opposite. I believe we should celebrate diversity and individuality. For most people growth does not stop shortly after they hit five feet, but for some people it does. The petite do not deserve to be discriminated against any more than do tall people, or fat people, or for that matter people with green skin and purple hair. Even though I may be teeny-tiny and I may be very small, never forget that inside I'm tall.

'We need to stop waiting for equality to 'happen', and instead act equal.' Naomi Wolf



Confessions of a Cosmetician

By Gemma Clark

I'm not afraid to admit it. I sell cosmetics for a living - and I consider myself a feminist. The image of a glossy, ruby-stained pout and curled, coated eyelashes probably doesn't fit with the stereotype of a feminist some of you have in mind, but after all, that's what these articles are for. Hey, I admit, there are a lot of things to be criticised about the cosmetics industry and the way it treats women - but I still like makeup.

I think makeup's fun. Cosmetics have been around in some form or another for thousands of years, across all the cultures you can think of. Think back to Cleopatra and her kohl eyeliner, or Queen Elizabeth I with her powdered pallor. It's been a form of expression, a ritual, and a plaything for millions of women; enhancing some features, disguising others, and transforming appearances into something quite different. But like most fun things, it should be used in moderation. I know a girl whose own family hasn't seen her without makeup since she was 12. I think that's taking it a little too far - when makeup is needed just to leave the bedroom in the morning ... if you can bear to take it off at night.

The cosmetics industry is a big one, especially in this age of crazed narcissism and associated body image disorders. A cursory glance at some companies' slogans will let you know who the prime targets are - it's as if every woman is walking around with a bullseye on her face. Even if you don't use makeup, these companies are out to make sure that you think you need to. To 'feel like a woman', buy Revlon. If you're not sure about what you really want, Australis 'knows what a girl likes'. Another

company ponders, 'maybe she's born with it ... maybe it's Maybelline.' If you're a little worried about this whole skincare business, never fear: Nivea 'knows how to treat a lady.' And Lux keeps it simple: buy their product, and just be a woman.'

All of these gender-specific catchcries are paired with flawless images of youthful, joyous women in plucked, pencilled, painted and powdered perfection. These faces are beamed to us in television advertisements, in catalogues, on magazine covers, and on billboards. This is in addition to the made-up appearance of almost every female singer, actor and (needless to say) model we see. The average young woman who is exposed to pop culture must be at saturation point with these distorted, misleading pictures.

To confirm what I suspected from idly reading the literature put out by cosmetic companies, I carried out my own little study. I collected about twenty pamphlets from cosmetics stands and counters from under the haughty eye of severe looking assistants. (No, I'm not one of these labcoat-wearing cosmeticians who hope to give off an aura of medical expertise). I looked at the pretty pictures and digested the spiels.

A little light reading raised this question: how does the industry think it can get away with such patronising bullshit? It must be working to some degree, because these companies just keep on getting bigger. Naomi Wolf's *The Beauty Myth* tells us that the number of cosmetic products on the market increases by 15% a year. Products walk off the shelves. I suppose the answer lies in how much paranoia and perfectionism has

been internalised by women through both social conditioning and media images.

Once the images are out there for everyone to see, the marketing is made personal. I've identified a two-pronged strategy of attack. If the woman is young, she should strive for perfection. This is indicated by frequent use of words like 'flawless', 'smooth', 'conceal', and so on. If the woman is not young (ie over 23, according to industry standards), she should, short of devising a gadget to reverse time, strive for a youthful look. For these women, there are products with



names like 'Visible Lift', 'Line Eraser', and 'True Illusion'.

I then broke down the initial strategy into more specific tactics. The first point of contact between cosmetic companies and female consumers is the 'poster girl'. This is the 'face' of the company, the countenance that is going to sell the product on the spot. Rather than just fashion models, cosmetic representatives are increasingly including singers and actors. (We're yet to see a politician or scientist in this role - I guess they're on the other side of the beauty/intelligence dichotomy). We can see Revlon milking Shania Twain for her face and for her twanging rendition of 'Man! I feel like a woman!' At the same time they have Melanie Griffith to remind women not to lie about their age, but 'defy it!' Andie MacDowell has been snared for the L'Oreal skincare range, Madonna is the face of Max Factor Gold, and Liz Hurley is fronting Estee Lauder. Companies hope that a famous, talented (though this is doubtful in light of the Shania Twain choice) face will be enough to trigger an impulse buy, by plunging the woman into a flurry of 'Ooh! I could be just like her!'

If the woman decides to read the print below the photo, the aim seems to be to stun her with scientific jargon. Tell me - do you know what a nanosome is? (I think it's something like a microcapsule that delivers pure Vitamin A to the lower layers of the skin, according to L'Oreal). Shiseido have presented us with their latest breakthrough: the Thyto-Vitalising Factor'. I remember seeing a hair serum with the special ingredient 'Vibe 33', and deciding that its selling point sounded a little too much like it was masterminded by Dennis Denuto of The Castle. Statistical approaches are also employed to produce graphs that look like the biggest bit of wankery I have ever seen.

If the potential customer is still holding out, the next tactic is to transform the act of handing over money

to a company into one of female empowerment. A woman has her own life to run, and so can make a lifestyle choice as to what she wants for her face - as long as it involves purchasing some form of makeup and/or skincare. She can 'match it up, or mix it up!' She'll no doubt have a hectic schedule, and so cosmetic companies have come to the rescue with express makeup: QuickSticks, 3-in-1s, you name it. And it's about bloody time this happened ... 'because I'm worth it!'

If she still hasn't dashed to the counter with money and credit cards blazing, it seems that the customer probably just needs the decision made for her. In this case, a last shot is made to test how pliable this piece of purchasing putty is. Just tell her she needs it! Shiseido's 'The Skincare' lays down the law: 'We have to come to an agreement right up front. You have to use me every day. That way, you'll get the most out of me. So, I'll see you tomorrow.' Other companies just hand over a checklist of all their products in the hope that you'll buy the lot: 'Cleansing Milk with Bio-Ecolia? Check. Plant Toning Lotion with Bio-Ecolia? Check. Eye Contour Balm? Check.'

So, in summary, what words of wisdom can I leave you from my lofty echelon? There is a lot of bullshit in the cosmetics industry. I'd be lying if I said I didn't feel a little guilty sometimes, supporting an industry which develops and preys upon some women's insecurities, but I never tell a woman she needs something, and only recommend a product that she's already decided she wants. As for you: be an informed customer, and think before you buy. Don't think that you *need* makeup - treat it as an extra to the beauty that every woman possesses without coating herself in a whole lot of iron oxide, talc, and coal tar. The cheaper one will probably work just as well as the expensive one. And it won't ever, ever look as good as the picture.



PREGNANCY ADVISORY CENTRE

The Centre

The Pregnancy Advisory Centre provides health services free of charge for women, their partners and others facing unplanned pregnancy. We are open from 8.45 am to 4.45 pm, Monday to Friday. Services are confidential and are provided by health workers who have experience in women's health.

We offer:

1. Counselling
2. Pregnancy testing
3. Abortion services
4. Contraceptive information and provision
5. Sexual health care and information
6. Referrals to other services
7. Community education

How to contact us:

You do not have to be referred by a doctor. You can simply ring us, telephone (08) 8347 4955 and make an appointment. If a pregnancy is confirmed and you are not sure what you want to do, you may like to speak to a counsellor at the Centre. Counselling can be a chance to talk to an uninvolved person who is skilled at listening and talking with you about your particular needs in relation to this decision.

Child care and interpreters:

We can arrange interpreters in all languages and can also arrange free child care for all appointments. We can assist women living in the country or in isolated areas with places to stay and support if necessary.

Address: 21 Belmore Terrace, Woodville Park SA 5011
Telephone: (08) 8347 4955 Country freecall: 1800 672 966



'F' is for ... A Beginner's A-Z of Feminism

By Jayne Lewis

Naomi Wolf once said something to the effect of there being a different 'feminism' for every woman. This is quite true, as no two people - including women-people - are the same. So what the fucking fuck then, is feminism? Like any collection of theories, feminisms are broad (and not just relevant to broads). There are different schools of thought, and sometimes different strands are contradictory. Go figure. To help the amateur out I have compiled a list which I do not pretend even for a nanosecond is complete or comprehensive. It will, however, give you a brief overview. To those of you out there who still believe that 'feminism' is a dirty word, it will hopefully also prove that it is not necessarily restrictive (quite the opposite, in fact), and that just 'cause a chick is claiming to be a feminist, it does not automatically mean that she is going to brandish her prickly legs in your general direction and scream out 'oppressor' if you ask her out on a date.

A

Abortion: Hmmm ... contentious starter. Pro-choice means *just that*. Basically everybody has the right to their own opinions, but the important thing is *choice*. Women have the right to a choice, and to control over their bodies and reproductive capability. The important thing for feminism and for women is that we now have this choice. And before all you blokes write in complaining that the foetus is half yours (yadda yadda), remember guys that for the first 9 months of existence it is essentially a part of a woman's body. As if there were foetus' without women ...

Affirmative Action: Also called 'Positive Discrimination'. There are, as in so many things, various schools of thought. One view is that this is just a form of discrimination against men, and that it leads to 'tokenism' and the resentment of one's (male; white) peers. The other view is that, as women (or indigenous people) make up a certain percentage of the population, they should be represented accordingly in parliament or the workplace. Proponents of affirmative action believe that positive change and a fair balance must be forced through as it will never happen if left up to the existing system.

Then there is the middle ground: that a certain degree of affirmative action is needed, but that resources should be concentrated at the *cause* for imbalances, such as indigenous and women's education, and encouraging girls in school to pursue non-traditional areas of study, or support for aspiring female politicians.

B

Backlash: There is a view amongst some feminists that, just as women were beginning to make major gains (legalized abortion, access to contraception, anti-discrimination legislation, increased participation in parliament and business), there was a widespread backlash against them - particularly in the media. There is a counter-view that this is a load of bollocks and we should concentrate on the gains women *have* made, and continue to make. A chick by the name of Susan Faludi wrote a fantastic book about the backlash called *Backlash: The Undeclared War Against Women*. I highly recommend it. Then Beatrice Faust wrote a book called *Backlash?*

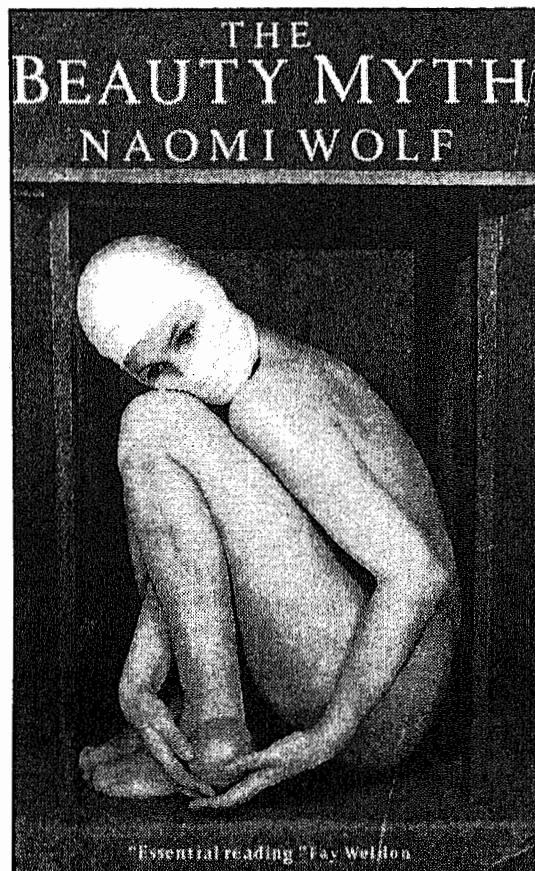
Balderdash: Where Feminism is Going Right. But I haven't read that one.

Beauty Myth, The: This book by Naomi Wolf changed my life and should be made compulsory reading for all high school students. It is an in-depth analysis (exposé, really) of various aspects of the beauty and cosmetics industries, and makes for quite shocking reading indeed. You will never look at advertising or beauty products in the same way again. Wolf does not suggest that women should denounce things like lipstick or leg-shaving, but she *will* make you reconsider the impossible beauty standards women are encouraged to live up to. A less confronting, more gentle version can be found in Kaz Cook's *Real Gorgeous: The Truth About Body and Beauty* - it has a bright pink cover and is filled with cartoons.

Blokes: Blokes are pretty neat. Some of them are fuckwits, but then some women are stupid dumb bitches - it all balances out. Blokes hug you in a big way that girls don't, and the smell of them drives me crazy. Blokes have penises, which are a lot of fun - but you're certainly under no obligation to be as fond of them as I am. Blokes are not 'the enemy', and few feminists actually view them this way. The extremists are the only ones to grab media attention these days (sad that only the sensational will make the headlines). When it comes to the core of feminism - equal rights - most blokes are as feminist as they come.

Blood: All part of being a chick. You get used to it. The tampon is a girl's best friend (fuck diamonds: they have *no* absorbency). One of the (many) misconceptions about feminism is that feminists reckon we should not only bleed all over the place, but taste the blood. Ok, so maybe some chicks *do* reckon. But most don't. The view that blood-letting is what 'feminism' is all about arises from Germain Greer's book *The Female Eunuch*. In it Greer says a lot of cool stuff, including urging women to explore and be comfortable with their genitals and their cycles. Yes, Greer does suggest tasting the blood, in one paragraph in one chapter, but you have to remember that her book was published in

1971, in a far different climate to today. Back in the 1970s women who grew up in a far more conservative era often needed to be 'shocked' into becoming comfortable with their bodies. That is why 70s feminists published pictures of cunts and chicks masturbating. These days I reckon we're all fairly proficient at it all, so we don't need this kind of confrontation. It's like how swearing used to be done to shock and confront, but these days no-one really gives a fuck.



Bra Burning: Despite being a popular image of feminism, even today, only one group of women ever actually burnt bras. It was at a quite famous Miss America protest during the 60s (famous for being the first organized, large-scale, liberationist protest of the second wave of feminism). The women who burnt their bras weren't actually protesters - they were paid to do it for the cameras by a television station.

C

Cyberpunk: One of the interesting things about the Internet is that one can go on-line and play around with notions of gender and sexuality. It opens up spaces for identity. And provides almost unlimited access to pornography, most of which is really boring. From a feminist perspective, cyberspace provides a forum in which one can challenge cultural, social,

sexual, and gender relations. Of course, on the other hand, maybe it doesn't *challenge* gender or sexuality at all, but merely *reinforces* stereotypes, as you act based on your own gendered assumptions.

D

de Beauvoir, Simone: Absolute motherfucking legend! Simone de Beauvoir not only challenged society by living with (and *not* marrying) existentialist philosopher Jean Paul Satre way back in the 1930s and 1940s, but she was also an intellectual in her own right in an era when a woman's place was firmly in the home. To top this off, she also wrote *The Second Sex* - which was the first major and comprehensive study of women. Then there are her novels, published academic works, and damned fine autobiographical series. Fascinating woman.

Desire: Nothing wrong with it. Don't deny that you have it. Desiring women are usually punished; it used to be 'society', but these days it's often by her friends.

Dieting: If you diet you will start to dig into your fat reserves. All women have them. They're necessary for sustaining women throughout things like pregnancy. Incidentally, in cases of famine, women can last much longer than men because of these reserves. Only extreme effort will keep most women's stomachs flat (let alone muscled). Women's bodies are not meant to be firm like men's: they are meant to be slightly squooshy. I for one have a pot-belly, and I love it and wouldn't give it up for anything. And I mean that.

There is only one diet that truly works: the Eat Anything You Want Diet. This is a little piece of advice I picked up from Kaz Cooke - let yourself go. Remove the stigma of certain foods. This stigma is so ingrained in most women that it will be difficult at first, and may take a while. But trust me: eat whatever you want and for the first couple of weeks you'll devour bag upon bag of sweet, sweet candy and chocolate. Then your body will say 'broccoli' to you. Or perhaps it will say 'cheese and tomato toasties'. Or perhaps 'pasta with chicken, basil, and pine nuts'. Listen to your body: it will tell you what it needs. That and exercise for 20 minutes 3 times each week. Voila! Ideal body weight for you.

DIY Feminism: Both a book edited by Rolling Stone editor Kathy Bail,



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By Jayne Lewis

and a description of the new wave of feminists. The book contains essays by women who do not necessarily 'identify' as feminists, because for them feminism is a way of life. They live it every day, taking for granted that they occupy an equal place in society and can do anything they want.

Drag: There is a theory, first espoused (I think) by Germain Greer in *The Female Eunuch* that women 'learn' to be women. In other words, 'femininity' is a performance, drag. Impossible beauty standards turn women into female impersonators.

Dworkin, Andrea: Hard-core lesbian separatist. She believes that all heterosexual sex is rape. There are two versions of this argument. The first is one that I think is perfectly valid and agree with wholeheartedly, and it goes something like this: there is a clear difference in power between men and women. Men are stronger than me, therefore they have the physical advantage over me. No men that I have known have tried to exploit that power for evil ends, but they know they could if they wanted to. The other version of the argument is simply that every act of heterosexual sex is rape, and women who enjoy 'it' have been brainwashed by the patriarchy. This is Dworkin's view. She is a crazy lady.

E

Ecofeminism: I don't even pretend to understand how the destruction of the environment is intrinsically linked to women's oppression. I'm quite certain that clean air and water concern the menfolk as well. OK, sure, most heads of evil, multinational, Earth-destroying corporations are men, but hopefully as society continues to pro/re-gress (however you view it) more and more women will become heads of evil multinationals.

Equal Rights: Put this simply, nearly everyone is a feminist. Yes, even YOU. If you believe that women are not inferior to men by virtue of their gender, you are more than half way there.

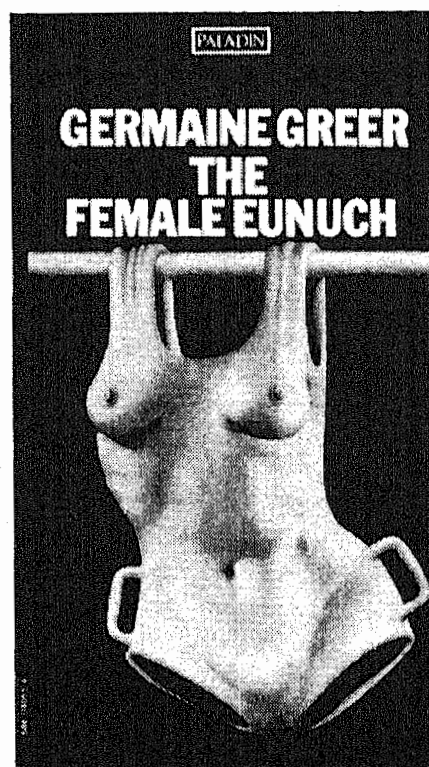
Eve: The ultimate slut. Eve dared to express her curiosity and desire and was punished accordingly. Medieval 'scholars' blamed the female 'curse' of menstruation and childbirth on Eve, and associated these bodily processes with dirt - and therefore with lower animals. In many ways Eve continues to be punished, these days by being called a 'slut' or a 'bitch'.

F

Female Eunuch, The: A groundbreaking 1970s work by Germain Greer. In it she says a whole lot of stuff about stuff, covering the pressures on women from beauty standards, marriage ideals, social conditioning during childhood and adolescence, and a whole lot more. *The Female*

Eunuch changed a lot of women's lives during the 70s, in much the same way I suppose that *The Beauty Myth* changed a lot of women's lives during the 90s.

Female Genital Mutilation: In 1982 Kenyan President Daniel Arap Moi banned female genital mutilation after 14 girls died. By 1990, 67 American women had died from liposuction - yet it is still legal. Both procedures have similar rationales: to make women more desirable. Cellulite was invented in 1973, incidentally, by Vogue magazine; prior to that year, what is on a woman's thighs was



considered normal, everyday flesh. But you can't make money out of normality, can you?

Feminism: *Why I am a feminist:* I believe that women are not inferior by virtue of their gender. I believe that access to equal rights and opportunities is important. I believe a woman should not be denied her goals and ambitions. I believe that a woman has a right to reproductive control, and should not have to shut down her own life if she chooses to have a child. That is why I am a feminist.

Feminine Mystique, The: An even more groundbreaking work than *The Female Eunuch*. In 1963 Betty Friedan answered for a generation of women the question that had been plaguing them: why were they so unhappy when, as housewives and mothers, they were supposed to have everything they had ever desired? The answer lay in what Friedan termed 'the problem that had no name': they were atrophying in the suburbs and not fulfilling their potential. Women of that generation had bought into the image of perfect, suburban family life, yet it was not working. Why? Because a husband and children can not be the sole reason for a woman's existence. Trapped in a consumer paradise, women were slowly descending into madness as they discovered that a

state-of-the-art vacuum cleaner was not the path to true happiness. No-one today would dare to suggest that this is the case, yet Friedan's simple theory was controversial at the time.

Frocks, Little: Just 'cause I'm wearing one, it doesn't mean that I'm a slut, or that you, a complete fucking stranger, have licence to touch me. Respect personal boundaries or I will either hit you, or verbally cut you down in the most vicious manner I can muster. Being a feminist doesn't mean I can't wear little frocks. For starters, they're oh so nice and breezy in summer. The thing you must ask is why you are dressing the way you are: does it make you feel good about yourself? Or are you wearing uncomfortable clothes to please other people (ie, men-people)?

G

Garner, Helen: She used to be a feminist once, apparently. Then she wrote a book about the Ormond college scandal which claimed that the woman felt-up by the college Dean should have been 'aware' of her 'sexuality' and its 'effect' on men, and shouldn't have been wearing a 'revealing' evening dress. Oh, where to begin? So not only can't a woman wear a formal dress to a formal occasion, but she herself must also take responsibility for men's sexuality. It is the victim's fault that men seemingly can't control themselves around her 'sexuality' (though for the more lecherous types it seems that merely *possessing* breasts is 'sexuality' enough), and a woman must hide or downplay her sexuality. Otherwise she's pretty much asking for it. Nice one.

Glass Ceiling: The invisible barrier keeping women out of the highest-paid and highest-ranking positions. Hopefully it is beginning to crack, but more women need to be knocking on it. I just hope that once they've broken through, those still below won't be looking up their skirts.

Goddess: Some women firmly believe that there was once a wondrous utopian ancient civilization which was controlled by women. Some wish to return to this time. I find it all a heap of backward-looking hippie shit. We live in the post-industrial age. Some are claiming that we are entering the post-post-industrial age. I reckon they should change the name, 'cause you can't just keep adding 'posts'. And what the fuck's with calling the post-Gen-Xers 'Generation Y (or Why?)' Have a little originality, people. But I digress. Turning the tables on oppression is not the answer. The strive for equality is the answer. Returning to a golden age before men and technology ruined everything is not only impossible, I believe it is also undesirable (I mean, TV, email, hot showers, my VCR ... the list of technology I couldn't live

without is endless). Luckily the list of feminists who hold these ideals is restricted to just a small minority who are dissatisfied with their lives. I bet they still use hairdryers, though.

L

Liberal Feminism: Liberal feminism is the humanistic, 'middle ground' of feminist thinking. Liberal feminists aren't overly radical, but seek to draw attention to women's inequalities and, in particular, highlight stereotypical and sexist portrayals of women in popular culture. Unfortunately these types of feminist rarely get a lot of press.

Lipstick: Yes! You *can* be a feminist and still wear lipstick. If you want to. You can also shave your legs, wear heels, and schlep around in short skirts. Or not. It's all about control over your own life, and not living up to someone else's standard of 'beauty'.

M

Mackinnon, Catherine: American lawyer Catherine Mackinnon is the brains behind the Dworkin/Mackinnon alliance. These two women have been working in unison for a number of years in an effort to ban pornography. Traditionally the debate about the 'harms' of pornography have focused on whether or not porn makes men rape women, but Dworkin and Mackinnon have shifted the 'harm' to a legal issue. Whilst Mackinnon's argument, and its ready adoption in the United States, is frightening - legally it is also a remarkable stroke of brilliance. It goes something like this: a) sexual harassment is gender-based discrimination (yes); and b) pornography is a form of sexual harassment (yes, when hung up or watched in the workplace, thus removing for others the choice over whether or not to be exposed to it) therefore; c) pornography is a form of gender-based discrimination.

Whether or not you agree with their views on pornography, you have to admit that this line of reasoning is masterful. It opens the way for producers and consumers of porn to be sued, regardless of whether the person suing has *seen* the product. If the legal system adopts this argument as valid (as it increasingly has in America), the constant barrage of law suits would make the porn industry financially unviable - which is exactly what Dworkin and Mackinnon want. Ironically, laws passed in Canada based on Dworkin and Mackinnon's work banned one of Dworkin's own books. Ha.

Marriage: Still today there is a lot of pressure to marry and redeem yourselves. I personally liken marriage to a dog show: you get to show off your catch to your friends and family like he/she is a prize bitch. 'Look what I can get. I'm so successful in life'. If



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... Continued

someone claimed to love me and want to be with me forever but I didn't trust his word, and instead made him 'prove' himself by expensively displaying the two of us in fancy dress to everyone we know, a) maybe he isn't really the one for me, and b) I don't think I would be the kind of person some bloke would *want* to be with.

And if you have that much money you should do something useful with it together, like go on a holiday, buy furniture, or put a deposit on a house.

McBeal, Alley: Alley McBeal is a horrible programme, and its protagonist is a horrible, nasty little woman. She spends all her time and energy trying to get men; what's more, even though (as a lawyer) she presumably went to college and therefore would be reasonably intelligent, all she ever seems to talk about is men, and she just fucking falls over whenever one walks into a room. I'll admit to turning into a bit of a tramp when trying to attract a bloke, but at least I've never giggled and fallen over. 'I'm just a girl [giggle; fall] oops'.

Motherhood: There is still enormous pressure on women to be mothers. Childless women are regarded by society as being selfish and cold; women are still expected to adopt a nurturing role at some point during their lives. This is all very well and good if that is what you want, but try coping with the expressions of horror on people's faces when you tell them you despise children and would rather buy a puppy instead. They treat you, not simply as someone who *doesn't like* children, but as someone who likes to bake them in pies for fun. Motherhood is still the ultimate validation for a woman - second only to 'the relationship'. Motherhood is so powerful that it prevented Mary from becoming a slut.

N

Naked: You are not fully liberated until you are comfortable with yourself naked. Even though according to a *Cosmo* quiz I am shy because I don't strut around communal changerooms in a g-string, being comfortable with your body does not mean flashing it to strangers on public transport or getting nude on the lawns for a dare. It means being comfortable within yourself, and in front of your lovers as well. It means looking in the mirror and seeing *you*, not isolated parts of you ('oh I hate my thighs/arse/hips/wrists/eyelids ...').

Nature: Traditionally women have been associated with nature. Traditionally nature has been associated with dirt and all manner of lower creatures. Some women have fought this association on those grounds, whilst others have embraced it. These associations have changed over the last

century, with a growing environmental awareness. My own view of nature is that it is an absolutely wonderful thing, best enjoyed from the comforts of your own lounge. Thank you, David Attenborough.

No: It is a remarkably simple little word, and yet one that not everyone is comfortable with. Control of your sexuality means saying 'yes' and 'no' explicitly. If in doubt, ask. Don't blame others if you are unable to firmly articulate just that one little word.

O

Oppression: Women's oppression, like all oppression, must be fought. Just be wary of yelling 'stop oppressing me' every time you don't get your way. Like if the library book you want isn't on the shelf, for instance, or if your local servo is out of milk.

P

Patriarchy: Men themselves are not 'the patriarchy' - patriarchy is the systematic oppression of women in favour of men. 'The patriarchy' is slowly being fought, and women have a lot of catching up to do. Much also needs to change by way of social structures - women still bear the majority of familial responsibilities. Workplaces need to change so that woman *and* men are

better equipped to move forward in careers and still be able to raise families.

Political Lesbians: Political lesbians have relationships with women, not because they are sexually attracted to them, but because they feel they *must* in order to be good feminists and fight the patriarchy. You *can* desire men and still be a good feminist. Hell, I've done it. Although, having said that, the me of yesteryear would fuck my current shit up good and proper if she knew I'd bought a hairdryer and that sometimes I go out in heels. Whilst the personal *is* political, desire is not politics.

Postmodernism: Young women distancing themselves from feminism is completely in line with the entire postmodern condition (to borrow from Lyotard). The postmodern condition is that totally indifferent attitude to the 'big' things in life: truth, justice, capitalism, communism, religion...you name it, we care not for it. We are the children of apathy; we give the universe an almighty shrug. Generation X? The Slacker Genera-

tion? We should have been called Generation 'Eh'.

The only people who are overly concerned with younger women's lack of bringing about the revolution are the older generations who need to have things like film clips, advertising, Tarrantino, and *The Simpsons* explained to them. I don't like the new technology.

Power Tools: 'Give a Girl a Powertool' was a popular catchcry and bumper sticker back in the early-to-mid nineties. Maybe they're phallic symbols, but power tools sure are fun to play with - you get a real sense of purpose and fulfilment creating something, which is probably why blokes dig them so much (uterus envy??). Behind the catchcry was a



Objectified? I don't see why you'd think that.

move towards encouraging girls and women to embrace, and become involved in, science and technology.

Princess: So many women have the precise details of their wedding planned - except of course for one minor aspect: the groom (a vague, shadowy figure). A lot of women want a *wedding*, but do not necessarily want to be *married*. It's similar to the way many women want to be pregnant, but would like to leave it at that. Or want to have a baby, but don't actually want to *raise a child*. A wedding is a chance to play Princess For A Day. A chance to be the centre of attention and show everyone just how beautiful you are. An afternoon at one of those glamour photography places would be cheaper.

R

Reproductive Technologies: There are two types of reproductive technology: procreative and preventative. The former aids reproduction, whilst the latter stops it. Procreative reproduc-

tive technologies, such as IVF, are used to aid wealthy western couples whilst being denied to women in developing countries - even though they have the highest rate of infertility due to untreated sexually transmitted diseases. On the one hand it is wonderful that couples (and it is only well-off, heterosexual couples who have access to this technology) who are infertile can have a child, on the other hand some women view reproductive technologies as a way for the (predominantly male) medical establishment to control women's bodies. Certainly, a lot of medical discourse focuses on the foetus, referring to the mother in passive terms such as 'the host'.

Preventative reproductive technologies (contraception) for first world women symbolize freedom and control over their bodies. In third world nations contraceptives are tested on poor women, and administered without consent; the decisions to space, prevent, or allow births are being made by governments. The rationale is the 'population problem' but a number of people have issues, not surprisingly, with the eugenic implications of such programmes. Incidentally, the population density of Africa is one tenth of that in Europe. When an American woman went blind as a side effect from Norplant implants there was a huge brouhaha and the product was pulled off the market. Many women in Haiti and Bangladesh reported blindness and other side effects, but no-one noted their complaints in reports. It gives you a little to think about.

S

Separatism: Separatists believe that to be good wimmin and feminists they must segregate themselves completely from the menfolk, whose mere presence will suffice to oppress them. This means no male friends, and not even allowing a male plumber into your house. If Woody Allen is right ('not only is there no God, but try getting a plumber on weekends'), this could lead to a spot of bother when the crapper explodes, as chick plumbers are a little hard to come by.

Sex in the City: Ok, so they're funky, beautiful, upwardly mobile women, but although they apparently have careers, they are rarely seen pursuing them. So how the fuck can they afford all those designer dresses and one-wear strappy shoes? And why is it that they only ever talk about men? I'm horrified, yet I can't look away. And the prissy one bugs me. And I hate Big for breaking Carrie's heart and taking off with another woman, and for being such a standoffish cunt the whole time. She should have burned his 'perfect' apartment down



'F' is for ... A Beginner's A-Z of Feminism

By Jayne Lewis

... Continued

- his place had absolutely no soul, anyway.

Sexism: There is a danger in confusing depictions of 'sexuality' with 'sexism'. They are clearly not the same thing. Sometimes it seems that all it takes is for a woman to be displayed who is beautiful, or expressing her sexuality, for 'sexist oppressor' to be flung at the producers. Concentrate on real inequalities, real sexism: discrimination on the basis of sex, and negative or harmful depictions of women. Women are still underrepresented in parliament, in science and technology, in upper management? Develop programmes to encourage the next generation of women to follow their dreams.

Chill out about bra ads and brush up on semiology: learn how to 'read' images, and be aware of their messages. There is nothing wrong with showing beautiful women: there are many beautiful women in the world - the danger lies in the expectation that all women must strive to attain those standards of beauty. There is nothing wrong with depicting women as housewives and mothers: many women *are* mothers and should not be made to feel inadequate for choosing to stay at home with their children. Again, the danger is in assuming that this is the *only* option available to women.

Sexual Revolution: There are two schools of thought concerning the sexual revolution. The first reckons, yay! Women can embrace their desire and sensuality without fear of being branded 'bad' girls. The second school of thought reckons men invented the 'sexual revolution' to get laid, and thus oppress women further. I dunno. I wasn't there.

Sluts: I read on a toilet wall once that a 'slut' was a woman who displayed the same appetites as men. Quite true. The desiring woman is punished - just look at Eve. Everyone knows the usual blah about double standards et cetera, so I'll just say that little seems to have changed, and that you can have all the sex you want as a woman - if you are prepared to feel guilty about it. Guilt validates your sexual act. If you can shift the responsibility to the male, all the better 'I didn't really want to/I tried to (didn't know how to) say no/

I was practically raped'. I love the phenomena of being 'practically' raped. I've known a number of girls who were 'practically' raped - not *actually* raped because that is taking things too far. Being 'practically' raped shifts the responsibility onto the male, therefore removing the guilt. Or maybe I'm just bitter about being called a slut because I refused to feel guilty about my sexual encounters, when friends have been far more promiscuous than me, but changed their stories a week later from 'it was so good' to 'he practically raped me, I was so scared' - which made it all okay.

T
Technology: Technology can be viewed as either a path to liberation or the instrument of evil male oppressors. It all depends on whether you like the new technology or not. Technology will only oppress you if you let it: learn how to use it for your own ends and you will be quite surprised at what you can do.

V
Victim Feminism: A view espoused by the likes of Katie Roiphe (*The Morning After: Sex, Fear, and Feminism on Campus*) and René Denfield (*The New Victorians*) is that feminism has turned into a big whingeing session. Denfield's work is quite good, and Roiphe's actually isn't too bad despite the 'she's an evil anti-feminist sent here to destroy us' brouhaha surrounding the book. It is difficult to adequately assess Roiphe's work because America seems to have a remarkably different college culture to us, and *The Morning After* centres on 'campus feminism'. Denfield's basic argument is that younger sistas can do it for themselves, thank you very much, and older feminists will have to recognize that, whilst this

generation appreciate their struggles and the fact that they fought for our futures, we cannot live their legacy. It's not that younger women can't be arsed, it's that they would rather live and work and study *assuming* their equal rights than piss people off by occupying buildings.

Both Denfield and Roiphe have problems with 'date rape' fears and what they perceive to be a culture of victimization: wailing about rape and minor sexual harassment without

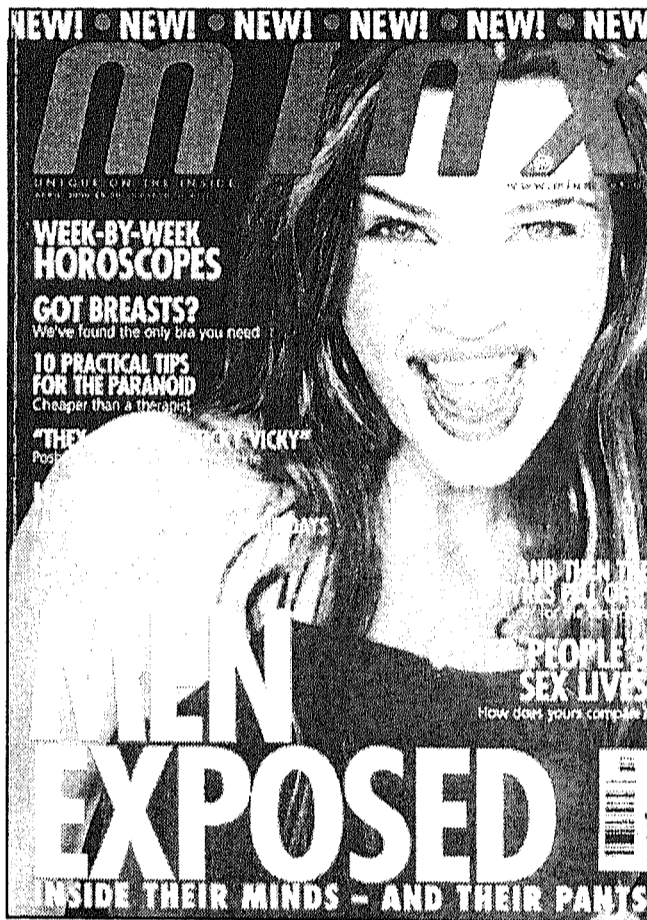
sexuality: slut and virgin. Paradoxically Mary, the ultimate virgin, is also the ultimate mother-figure. She possesses the most visible manifestation of sexual activity - pregnancy - and yet is held up as the paragon of womanhood: completely virginal and pure. This is because, according to medieval scholars, the Virgin Mother experienced no sexual pleasure during the immaculate conception. This is the art to being a sexually-active virgin: you are a 'good' girl, a virgin, if you do not enjoy sex. Good girls are not sexual, or if they are it is as passive victims of male desire because women cannot *control* their sexuality, they can only *resist* male advances.

Outside of a marriage-like relationship female sexuality is viewed as being 'suspect'. In cases of rape the onus is on women to prove their innocence, and the only way they can do this is by demonstrating a *complete lack* of desire. In one case, a judge actually claimed that a woman raped by a stranger couldn't have been too traumatized because she'd had sex with her husband since the attack.

W
Wolf Whistling: Wolf Whistling is neither clever nor funny. We don't like it. It makes us feel really uncomfortable and exposed. Don't do it.

Women's Magazines: I personally find them the penultimate evil. I can feel my brain atrophying when I reach for them out of sheer boredom in the *On Dit* office. The trouble is that they reach a wide audience and *could* do so much more; they could easily use their powers for good over, or as well as, evil. For a while there in the mid nineties *Cleo* seemed to be dealing with occasional real issues and writing halfway decent articles amongst the makeup and the fashion and the sex quizzes - or maybe it was my imagination. That said, chick mags are like *Dawson's Creek* or *Ally McBeal*: do, but do *critically*.

Y
Yes: 'Yes' is just as important as 'no'. How can you confidently master the one without the other? Say each one loud and clear, as the situation warrants.



Women's magazines: the penultimate evil?

actually *doing* anything about it - such as saying 'no', indicating your discomfort about being flirted with, or saying 'fuck off' and lobbing them in the nuts. Both authors firmly believe that rape and date rape are major problems which need to be given the utmost priority, but they recognize that women who aren't personally or sexually confident are not always able to firmly articulate and assert themselves. As a result, they say, less-confident younger women in particular feel forced because they could not say loudly and clearly 'no, I really don't want to', or 'please don't slap my arse on your way past, I don't like it'.

Virgins: Women are still offered only two choices in regards to their

DISCLAIMER: This article has attempted to give a broad, objective overview of feminism...and has failed spectacularly. The author wishes her readers to know that her material is based on approximately six years of reading a fuckload of feminist works, writing a fuckload of gender-focused essays, and that she first discovered Naomi Wolf in the pages of a *Cleo* magazine. She also wishes to note that she is shamelessly biased, loves men and sweet, sweet candy, and makes no attempt to hide either fact. The author has also deliberately read works which counter her own opinions so that she can make an informed decision. Do the same. Furthermore, the author would like to mention that she gave up leg-shaving and bra-wearing for two years, and cut her hair short. More recently she has bought a hairdryer for her now-long-and-constantly-dyed hair, as well as knee-high boots and a strapless bra, and has mastered the art of dancing in heels. She feels that her extensive experience in feminist thought has qualified her to, speaking as a woman and a feminist, confidently write this piece.

Domestic Violence

Abusive relationships are not just something that happens on television and in the movies. In 1996 the Bureau of Statistics found that 1 in every 14 women aged between 18-24 years had experienced violence from their current partner *in the past 12 months*.

Abuse isn't just about black-eyes and bruises. Emotional, sexual and financial abuse can be just as damaging as physical violence. Research has shown that women are overwhelmingly more likely to be the victims of abusive relationships and men the perpetrators, however, women have been known to be abusive both within heterosexual and homosexual relationships. For this reason, whilst domestic violence is usually a crime committed by men against women, we cannot invalidate the experiences of those who are abused by women. It is important to recognize that anyone, from anywhere in society, female or male, rich or poor, can be the perpetrator, or the victim, in an abusive relationship.

Within Australian society, unfortunately, people have a tendency to 'mind their own business'. This can mean that a victim of abuse can continue to live in an abusive situation because people are worried about being rude. Sometimes, it can be difficult to objectively analyse a relationship that you are in. No-one wants to believe that a person they love is hurting them and often it is easy to

lose sight of how a 'normal' relationship works.

The Domestic Violence and Incest Resource Centre (Melbourne) has devised a set of warning signs for people who feel that they or a friend may be in an abusive relationship:

- Do you feel nervous around him/her?
- Do you have to be careful to control your behaviour to avoid his/her anger?
- Do you feel pressured by them when it comes to sex?
- Are you scared of disagreeing with them?
- Do they criticise you, or humiliate you in front of other people?
- Are they always checking up or questioning you about what you do without them?
- Do they repeatedly and wrongly accuse you of seeing other people? Do they tell you that if *you* changed they wouldn't abuse you?
- Does their jealousy stop you from seeing friends or family?
- Do they make you feel like you are wrong, stupid, crazy, or inadequate?
- Have they ever scared you with violence or threatening behaviour?
- Do you often do things to please them, rather than to please yourself?
- Do they prevent you from going out or doing things you want to do?
- Do you feel that, with them, nothing you do is ever good enough?



- Do they say that they will kill or hurt themselves if you break up with them?
 - Do they make excuses for their abusive behaviour by saying it's because of alcohol or drugs or because they can't control their temper, or that they were 'just joking'?
- If you have answered yes to any of these questions you could be in an abusive relationship or one that could become abusive. Maybe it doesn't seem that bad ... but a relationship is supposed to be about love and respect. No-one should feel intimidated, scared, humiliated or threatened. Research has shown that an abusive relationship is more

likely to become more abusive with time.

If you are worried about a friend, approach them about the subject sensitively, try to get them to recognise the abuse and that it is not their fault. Take their abuse seriously and believe what they tell you. Make sure that you don't put yourself in a dangerous position: don't try to deal with it all by yourself. Sometimes counselling can be a big help and if you are scared or worried it's OK for you to look for help as well. Finally, it is no-one's fault if they are in an abusive relationship. Nobody asks to be mistreated. Everyone deserves to be respected, and valued for who they are.

Myths About Unintended Pregnancy

By Emmy Surman, Advocacy Worker

There are many myths, misconceptions and judgements surrounding unintended pregnancy. These serve to sustain the misinformation and stigma within the community. Apart from conditioning women to feel bad about their unintended pregnancies, they are also made to feel guilty regarding whatever decisions they choose to make. Some of the myths involve the reasons or causes for unintended pregnancy and who experiences them. This article is aimed to dispel these myths, raise some awareness of the realities that women face and hopefully reduce the stigma that creates shame and guilt for women making decisions regarding their pregnancy.

It is important firstly to distinguish between unintended and unwanted as these terms are often assumed to mean the same. Unintended refers to the pregnancy not being planned. It does not necessarily mean that the pregnancy is unwanted. For some

women, the decision regarding their pregnancy may be straightforward. For others, the decision may be much more challenging. Every situation is unique.

The reasons for an unintended pregnancy are wide and varied. The narrowest view by many is that unintended pregnancy is caused by not using contraception. However, the reasons are actually a lot more complex than this. They are individual as well as structural reasons including personal beliefs, 'It won't happen to me', a lack of contraceptive education, difficulties in assertiveness in relationships, ineffective contraception, perceived infertility, rape, incest, ineffectively using contraception and so on. A pregnancy can then be seen as problematic due to issues such as financial problems, relationship issues, domestic violence, not being ready to parent, mental/physical health issues, study or work responsibilities/goals, not wanting to parent

or issues of family sizing or spacing. In any one situation, there can be numerous issues involved, which affect the woman's perception and experience of the pregnancy.

In relation to who experiences unintended pregnancy, there are lots of judgements made. These judgements often tend to be about blaming young women, particularly teenagers. This perception is quite erroneous and serves little purpose. It is estimated that 2 out of 3 pregnancies in Australia are unintended. Women of all reproductive ages and backgrounds can experience a pregnancy that is unintended. At Children by Choice, we tend to see more women under 25 years of age and women over 35 years of age. This does not necessarily mean that these age groups are the only group of women that experience unintended pregnancies.

What it could indicate is that whilst unintended pregnancy can happen to women of all reproductive ages,

a pregnancy is more likely to be perceived as problematic by women under 25 and over 35 years. This issue is related not directly to age, but more to the life stage of women within these age groups. For example, a young woman may be still studying or starting her career which a pregnancy may disrupt. A woman over 35 could possibly have already had children and another child may not have been in her plans.

In conclusion, Children by Choice's philosophy is that women should have the right to reproductive self-determination. Whilst women have options of abortion, parenting and adoption, their decision-making is influenced by the misinformation and stigma in society created by myths, misconceptions and judgements. With education, hopefully one day women will be able to make their decisions based on accurate, unbiased and non-judgemental information and support.



Equal Opportunity at University

By David Hester

When Plato founded the world's first university, he made the revolutionary suggestion that some of the students ought to be women. Of course (he hastened to add) most women were quite unfitted for the role, but if a qualified woman or two turned up, they should be admitted. His pupil, Aristotle, strongly objected, and averted the danger for a millenium or two. Nevertheless, when Adelaide University was founded, women were admitted to degrees from the beginning, which puts us a good way ahead of Oxford and Cambridge. Was this equal opportunity? Don't make me laugh. Until recently universities have been overwhelmingly masculine. This is still true at the top levels. It took Adelaide a century to appoint its first woman professor. I have no very recent statistical figures, but am aware that female undergraduates have now

overtaken male; about 45% of postgraduates are female, and I am sure the percentage is lower at junior academic level and lowest at senior academic level.

If there is no inbuilt barrier in the system (I shall return to this) the situation appears to be correcting itself slowly. The relatively small underrepresentation at postgraduate level could be due to previous underrepresentation at undergraduate level, and the lower number of female academic staff reflects a past era when female PhDs were few. But the correction is SLOW, and there could be factors which are making it even slower; for example, the predominance of men on selection committees. Should there be some procedure for accelerating the process?

The only procedure I am aware of at the moment applies only to areas with 25% or less women.

Extra efforts must be made to attract female candidates. That's where it stops; they get no preference in the actual selection process. To make selection committees 50% female might not do the trick either. I happen to know of a committee of 4 men and 2 women, when the final choice was between a man and a woman, and the man won 4-2. You've guessed it: both women voted for him. I personally think that allowances should be made for career disruption, so that anyone who has had to cope with family commitments could receive special consideration. After all, if the runner who comes second in a race is carrying a brick, that runner could be potentially faster than the winner who isn't. But we are not supposed to ask questions about domestic circumstances, in case that should lead to crude discrimination against women. In 1993 the

University of Southern Queensland (a former agricultural college, in which women were grossly underrepresented) announced a promotion round for women only, and generated great controversy.

About 10 years ago Dr Carol Bacchi held a detailed survey of four groups: male students, female students, female staff, and male staff. The results are reported in *Lumen* vol 20 nos 1,5,&6. The question she asked which most interests me is whether a woman with slightly less in the way of paper qualifications should be given preference over a man. The answer from all four groups was a resounding 'NO'. I wonder what the answer would be today? Presumably the question of whether to wait and hope or look for a quicker solution is one for women themselves, and not for elderly male academics venturing in where angels fear to tread.

Women in Non-traditional Fields

By Heidi Ryan & Erin O'Donnell

In a recent survey of 200 Civil and Environmental Engineering students 43% of the women students stated that they had been subjected to harassment or exclusion. 63% of them felt that this was based on their gender.

Life isn't easy for women in non-traditional fields. They are pioneers, and at the age of 18, they take on entrenched masculine cultures on their own. Understandably, these women find this experience a little difficult. Many of them simply try to survive ... itself a large ask, with the number of women leaving the departments increasing. The women who enter these areas have been taught that they can do anything, follow their dreams, and that their gender is irrelevant. Schools have adopted feminism to the extent that girls are now encouraged to study maths, physics and chemistry. This is simply a manifestation of

the lowest form of liberal feminism. These girls are told that if they set their goals, work single-mindedly towards achieving them, everything will be OK. This is a totally masculine ethos, and forces women to alter the way that they think, cramming them into a masculine



Kylie's little-known earlier career ...

racy. They are made to feel that they should not *let* their gender hinder them in any way. This means that anything they DO experience is their own fault: it is because they are weak, not focussed enough, because they have allowed it to happen. By the time they reach

university many of these women have been entrenched with a philosophy that paints feminism as whingeing and harassment as an individual experience.

No wonder feminists find these women frustrating: they appear to reject feminism on a very basic level. The reality is these women are grappling with issues which were addressed within other fields in the 1960s. Feminism has literally left them behind.

Faculties which are dominated by men were resistant to feminism in the 1960s and 1970s, when there was a groundswell of support for the Women's Movement. Now, in the post-feminist era, when we're all 'too smart to be sexist', these areas remain the last bastions of traditional thought. Given that feminism couldn't break into the culture then, we must understand how difficult it is for women in these fields to try to maintain (or even begin) a feminist framework. Unfortunately, with liberal feminism being scorned by the majority of feminist thinkers, this scorn extends to those who are part

of the liberal feminist movement... ie those women in non-traditional fields, women who have 'made it' by fitting in to a male world. These women are perceived to have 'sold out' to women as a group in favour of individual gain. In fact, these women have simply never been introduced to a feminist framework of the sort from which they are criticised. They don't see themselves as role models because no one has ever explained the importance of role models to them, and they have learned to survive without them.

Fundamentally, feminism should not resent these women for the defence mechanisms they have developed in order to survive in a foreign culture. As feminists, we need to understand the forces that have shaped these women, and the stresses that they are under, from within the faculty, and the external media.

Feminism could benefit greatly by enfranchising these women, as they have direct experience of trying to make it in 'a man's world' without a feminist framework. These women bring a fresh understanding of how entrenched gender bias and an overwhelmingly masculine culture can affect women when they are in the absolute minority. These women come from a substantially different academic background to most established feminists and offer new methods of critique and also new methods of progress.

'I myself have never been able to find out precisely what feminism is; I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat.' Rebecca West, 1913



The Food on the Table ...

By Nari Anderson

Farming would have to be up there on the list of traditionally male dominated occupations; however, women are responsible for over half of the world's food production. This is particularly so in developing countries where between sixty and eighty percent of the labour associated with primary produce is done by women. So why does the agricultural industry continue to perpetuate the gender bias that men are the only competent farmers?

In practice, cultural, traditional and sociological barriers prevent women from having equal access and control of land and resources. Women have fewer opportunities for paid employment in agriculture, are rarely involved in decision making

and are often overlooked in development strategies. The significance of women's oppression in agriculture is such that it is an area of focus for the Food and Agricultural Organisation of the United Nations (FAO).

The lack of inheritance of land by women contributes greatly to the limitations on the opportunities for women's control over agriculture. Often it's a case of the property being 'In the family' for generations: male line inheritance a means of keeping it so. Never mind the mothers and daughters who worked the land all their lives helping to maintain the viability of production. Modern times are witness to a gradual change in this tradition in western nations, however, developing countries are slower to follow suit.

Women play little role in management and decision making in the agricultural sector, instead making up the majority of the labour force. This is mainly attributed to lower levels of education for women throughout the world and particularly in poorer countries.

Most of the governmental policies aimed at improving agriculture are commercially driven, with a focus towards high value broad acre crops. However, it is the lower valued food crops with high labour requirements in which women are most widely exploited. It is this area of the agricultural industry which receives the least benefit from government policies and financial support.

The lack of recognition for women in agriculture is (shock-horror) also

prevalent in Australia. Women form the bulk of the labour force in both pre and post harvest stages of our fruit and vegetable industries. Many of these women are poorly educated, with a high proportion being immigrants. While the proportion of women in managerial roles in Australian Agriculture is greater than in other countries throughout the world, women are still fighting to be recognised.

Lets not deny the contribution of the menfolk, and, things are definitely looking up as there is a increase in women graduates from ag science and education across the board (not just at tertiary level). Until the bias and entrenched attitudes change in this industry, the contribution of women will continue to be overlooked.

Women at the Olympics: a short history

By Georgie Hambrook

There has been much self-congratulation by the Olympic movement at Sydney concerning the centenary of the participation of women. However the history is much less glorious than the Olympic movement will tell you. The participation of women at the 1900, 1904, and 1908 Olympiads were very ad hoc and the IOC didn't formally invite women participants until 1912 in Stockholm. And ever since it has been a hard battle for parity. No doubt you've all heard of the great fight put up by Australia's gold medal winning water polo players who successfully petitioned and boycotted their way into the Games for the first time (and are joined by female pentathletes, whose male counterparts have been at the Games since the turn of the twentieth century).

The ancient Olympic Games prohibited the participation of female athletes and the attendance of married women (although virgins and prostitutes were allowed to watch; and in the beginning women were the prizes for the winner of the chariot race). Kallipeteria was expelled from the Olympic Games in 440BC when her disguise as a man was discovered. She was coaching her son in the boxing and her true identity was uncovered amid the euphoria after her son had won. The organisers were so outraged by this breach of protocol that thereafter coaches as well as athletes had to enter the stadium naked.

But this did not necessarily mean that women were not allowed to compete at sports. From about 1000BC Ancient Greece held every four years the Heraera Games, an athletics carnival for maiden women, in which competition comprised mainly of foot races. These games were held in the Olympic stadium, although the distances over which the women competed were far shorter than those competed over by men at their Olympics. The Heraera Games were

organised by the 'Sixteen Women' - a group of esteemed community elders and other married women. (Up until the rise of Athens, women in ancient Greece had social and political status alongside the men, especially notable in Sparta; women elders were well respected and were frequently called upon to mediate and arbitrate community disputes.) While the Heraera Games did not have the same prestige as the Olympic Games (what's new?) the athletes who competed there were feted nonetheless for their achievements, with the winning maiden awarded pomegranates (a symbol of fertility), a laurel wreath, and 'a portion of cow sacrificed to Hera' (Pausanias, 5.16.3). Sometimes statues engraved with the winner's names would be dedicated. History also shows that women competed at athletics, swimming and horse-riding carnivals in classical Rome and throughout Asia.

Baron Pierre de Coubertin, who revived the Olympic Games in modern times, was a man of his time and believed that the modern Olympic Games should remain a 'eulogy to male sport'. Women were not wanted.

However, Coubertin's reservations did not completely prevent women from participating. In 1896 at Athens, a Greek woman, Stamati Revithi, competed unofficially in the marathon. She wasn't allowed to race with the men but race the course by herself the following day. She had to complete the final lap outside the stadium since the officials wouldn't allow her admittance.

After her marathon run, athletics officials couldn't remember her name so they labelled her 'Melpomene', who is the Greek muse of Tragedy. Again reflecting the dominant values of the time, her participation was regarded as a travesty. Women appeared in greater numbers at Paris in 1900. However, there is some dispute as to the exact numbers and what

they participated in, because the organisation of the early modern Olympics was a schemozzle. This is because the Olympics coincided (over some 5 months) with the World's Fair (for which the Eiffel Tower was built), and many



sportspeople didn't know whether they were participating in the Fair or the Games.

The official figures at the Olympic Museum in Lausanne list 19 women from 5 countries (USA, France, Great Britain, Switzerland and Bohemia) competing in two events (tennis and golf). However, another source lists 23 women competing in six events (7 in tennis, 10

in golf, 3 in croquet, and one in hot air ballooning, equestrianism, and sailing). According to the compilers of *A Proper Spectacle*, the first women gold medallists in the Modern Olympic Games of 1900 were: Helen de Pourtales, Switzerland (Yachting, competing with her husband), and Charlotte Cooper (women's singles tennis).

It took a long time until female track and field athletes were accepted into Olympic competition. Women even set up their own Olympic Games during the early 1920s because they were so frustrated at the lack of acceptance. Eventually in 1928 in Amsterdam, the first women competed in 5 athletic events. The successful women's athletic team from Great Britain chose to boycott the Olympics because they believed women should have been allowed to compete in more events. The first athletics gold medallist was 16yo sprinter Betty Robinson, from America. Australian runner Edith Robinson competed at the 1928 Games in Amsterdam in the 'notorious' women's 800 metres. It was reported that several women collapsed and such was the adverse publicity that no women's race longer than 200 metres was run at the Olympics until 1960.

According to the authors of *A Proper Spectacle*, the reports were exaggerated. One newspaper published photos of five women, their faces strained by their exertions: 'Taking a closer look at the faces in the newspaper, we noticed that they were, in fact, photographs taken of early rounds of the 100 metres,' write Daniels and Tedder.

Sources: *Yesterday and Today: Women and the Olympics*, The Perseus Project, Tufts University; *Women in the Olympic Movement*, the International Olympic Committee; Stephanie Daniels and Anita Tedder, *A Proper Spectacle: Women Olympians 1900-1936* (2000).



Women in the Australian Defence

Dr Stephen Martin, Shadow Minister for Defence

At approximately 15.5 per cent, the Australian Defence Force (ADF) boasts the highest density figures of female participation of any defence force in the western industrialised world. As a result, the participation of women in the ADF has at least to some extent become normalised. This has occurred in spite of the fact that women are prevented from engaging in combat duties. However, the ADF has some serious work ahead of it to address a prevailing culture, which does not effectively discourage harassment and discriminatory treatment of women in the ADF work environment.

Some argue that efforts to further increase female density in the ADF would not ameliorate the problems of harassment and would only serve to intensify media attention on these aspects but this is a flawed view. Solving this problem is not solely a matter of increasing the numbers of women in the ADF. It is a matter of achieving gender integration via a pervasive, collective and institutionalised commitment from ADF leadership and further pushing the envelope that will increase opportunities for women participation in the

Defence Organisation. This means translating sound policy initiatives into practice.

Nevertheless, in the past decade the role of women in the ADF has experienced a gradual shift toward one that is more equitable and in many cases more rewarding. This has involved embracing new models of success that are a departure from the dominant masculine culture in the ADF. Over the past five years there has been an 8 per cent increase in female recruits at the Australian Defence Force Academy. A practical manifestation of this shift is the deployment of female submariners, a practice first initiated in 1999. Australia is the only country that permits females to serve on board submarines. Last year's deployment to East Timor highlighted how far the ADF had come but also how much further it has to go.

There are also signs that Australia is re-examining the subject of women engaged in face-to-face combat roles within the military. Domestic law and policy allows women to be employed as pilots and aircrew in the Airforce; as helicopter pilots and field intelligence officers in the Army; and as marine engineers and all positions

at sea in the Navy. The Navy now has a female commanding officer of a ship and women have been serving on warships for some time - the only Navy role that women are excluded from is as clearance divers. The ADF should and does have a commitment to deployment readiness as a part of the prudent defence of Australia which means that all members of the ADF must be prepared to undertake military operations when called upon by the Government. However, defence is the fifth largest industry in Australia and the scope for a challenging and successful career during peace time is much broader than that in many other industries, particularly for women. With information technology being a crucial part of the ADF, appropriately skilled women can be rewarded with long-term, stable careers. Earlier this year the ADF promoted its first woman (significantly with an engineering and IT background) to the one-star rank of Air Commodore within the Defence Information Systems Group. With employment trends shifting away from permanent, full-time and tenured jobs the benefits of a career in the ADF may be considerably more

attractive from this perspective.

At present the ADF is experiencing severe recruiting and retention problems, which may be indicative of more broader employment trends, but are undoubtedly exacerbated by a culture that fosters traditional gender stereotypes. However, growing trends toward more gender inclusive roles in the ADF and some political agitation for a review of the role of women in combat, these changes may only be complete with a shift in the ADF's corporate culture. This is underpinned by careful targeting of recruitment strategies with a view to diversifying the recruitment pool. This involves a concerted effort to divert attention away from individual women engaged in both positive and negative employment scenarios. Further normalising the role of women in the defence forces by imposing institutional and recruitment strategies that represent a shift from the male military stereotypes will significantly aid this process.

Recent evidence of female 'success stories' is heartening, but still indicative of a lingering culture of female success as the exception rather than the rule in the ADF.

Equality: The Two Wings of a Bird

By Nava Ferdowsi,

The world of humanity has two wings - one is women and the other is men. Not until both wings are equally developed can the bird fly. Should one wing remain weak, flight is impossible. Not until the world of women becomes equal to the world of men in the acquisition of virtues and perfections, can success and prosperity be attained as they ought to be.

As we all know, the female sex has been treated as the inferior sex for centuries. Considered weak and intellectually inferior, women have been kept at a lower place in every country of the world, where their duties are restricted, their opinion invalid and their lives dictated by others. And this still goes on.

From trading camels for wives to extensive prostitution and undignified use of women in commercial

advertising, different societies suggest that women are still kept at a lower level. This can be demonstrated by the fact that, at the beginning of the 21st century, women form 80% of the world's unpaid workers, two thirds of the world's poor and make up a majority of the world's illiterate.

The persistence and growth of violence directed against women, both personal and institutional, is largely attributable to the traditional exclusion of women from processes of development and decision making. A profound adjustment in humanity's collective outlook is needed, guided by the consideration of universal values and spiritual principles.

The quote which begins this article is from the Baha'i writings, and summarises the attitude of the

Baha'is regarding the issue of equality of men and women. The teachings of Baha'u'llah, the prophet founder of the Baha'i Faith, are unequivocal in asserting the full spiritual and social equality of women. Baha'is believe that the equality between men and women is a crucial factor in the attainment of world peace and the oneness of humankind. The Baha'i Faith, for readers who are unfamiliar with it, is an independent global religion established in 1844. It is now the second most widespread religion in the world and is based on the fundamental beliefs of oneness of God, unity of humankind and unity of religion. The other principles of the Baha'i Faith include, universal compulsory education, removal of all kinds of prejudice, independent investigation of truth and the

harmony between science and religion.

If we look carefully we realise that the most fundamental reason for regression of women has been, and still is, a lack of education. Baha'i teachings acknowledge that universal education is an essential step towards the establishment of world peace. This concept of universal education is further emphasised on the importance of the education of girls, this is because the mother is the first educator of children and hence establishes virtues in a child's inner nature. The education in spiritual values is also necessary not only to protect women but, indeed, to foster respect for all people, so that human honour and dignity may be preserved and a global ethos may evolve in which all human rights are upheld.

'I would never change my name from Miss Piggy to Ms Piggy. I believe 'Miss' allow MOI to be a woman, and my karate can get me anything else.' Miss Piggy

'There is a perception that feminism is one big 'NO'. That if you're a feminist you can't have sex with men and enjoy it, you can't wear nail polish. Feminism should be one big 'YES' to anything a woman wants to be. We must reclaim a feminism of tolerance and open mindedness.' Naomi Wolf



Ten easy steps to being an Ecofeminist

By Rachel Pattison

1. Wrap the kids' lunches in grease-proof paper, not glad wrap.
 2. Buy your meat from the butcher to save on packaging: you can re-use the paper for lining the cat litter box
 3. Re-cycle.
 3. Remind dad to wash the car on the grass and not the pavement, and use that bucket, not the hose.
 4. Use a string bag when you go to Woolworths or Coles to get the groceries.
 5. Make sure when you are buying dish washing liquid and laundry detergent that you buy safe products. Look for the word BIO-DEGRADABLE - if you can't remember this just look for the cute little dolphin on the side of the packaging.
 6. Keep all the vegetable scraps and start up a compost - this will also help those prize roses you've been growing. But remember don't put the meat scraps from the Sunday roast into the compost. You'll get rats.
 7. Remind dad and the boys to compost the lawn-clippings as well.
 8. Recycle.
 9. Old newspaper can be made into hats for the kids' parties.
 10. Recycle
- How can you link being a woman with

saving the environment? Good question. Ecofeminism, some argue, is based on the notion that women have an automatic affinity with nature, an instinct to nurture and care. Even though these seem to be positive traits they are often seen in a negative light and woman's role in the green movement is trivialised into merely cutting down on the family's weekly garbage quota.

Why are women effected by the environment (or lack of)? Women produce half of the world's food but have access to much less than half of its resources, they are often the water and firewood gatherers in countries where they must work all day to do so. In developing countries where children are so readily effected by giardia, asthma, malnutrition, lead poisoning and cancer due to environmental disasters, women are the primary care givers. Not so far away from home, they are the ones who have to deal with the health problems of children in areas like Newcastle and Port Kembla. Low socio-economic areas in developed countries are also greatly effected by environmental insufficiencies. Pesticides and other agricultural chemicals greatly increases the risk

of breast cancer (one in fourteen Australian women will be effected by the disease.)

Women have every reason to be involved in the ever growing move to sustain the world's resources. However, as said earlier, their role is often revolved around their traditional sphere, the home. Just as large pollutant cooperation sponsoring recycling projects, this produces a complacency about the big issues. Recycling will not save the world. Majority of pollution happens at a commercial level, not a domestic one. There have been many women who have been pioneers in initiatives to sustain the environment and some of the world's natural resources. The achievements of man, being civilisation, for me can remain that way. As an environmentalist and a feminist I do not associate with those achievements. They are certainly not an achievement of women that they have to work and live under such secondary circumstances as a consequence of so called civilised achievement at the expense of the natural environment.

Many inspirational women have fought throughout their lives to combat this ever increasing problem

of environmental degradation. Dr Aila Keto was a scientist who campaigned thoroughly to stop logging in the Wet Tropical forests of QLD which resulted in having them put on the World Heritage list.

Margaret Thorsbourne, now in her seventies, stood in front of bulldozers to save Hinchinbrook Island from becoming another Whitsunday. A huge recycling project was instigated by the Metro Manila Council of Women Balikatan Movement. This project services up to 10 millions households. The Chipko women of the Himalayas fought mining in their home lands. They resisted development and jobs knowing that any benefits would be short term and they would see very little, if any, of the profit. The driving force behind the campaign to stop uranium mining in Kakadu National Park at Jabiluka are two members of the Mirrar, Yvonne Margarula and Jaqui Katona. These amazing women have fought extremely hard for many years to save this precious wetland.

(Examples taken from Penelope Higgs's Anne Colon memorial lecture, 'Taking Paradise and Putting up Parking Lots', 1998)

Women in Genetics

By Michael Lardelli

Let's be honest - science at the highest levels has been (and still is) a pretty macho activity. Big egos and big elbows, often (disappointingly) combined with rather childish attitudes (boys in the playground) mean that you need to fight to survive. Nevertheless, a surprising number of women have made enormous contributions to genetics during the previous century.

In 1931 Harriet Creighton and Barbara McClintock in the USA showed that chromosomes - long 'strings' of genes in our cells - can actually swap sets of similar genes. Later, in the 1940s, Barbara went one step further and discovered 'jumping genes', molecular parasites that hop around from one chromosome to another leaving copies of themselves in their wake. We now know that some jumping genes can also hop between species! This work won Barbara a Nobel Prize in 1983. (Recognition of the importance of her work was a long time coming!)

Possibly the greatest unsung hero, (or, if you prefer, heroine), of genetics is the woman without whom James Watson and Francis Crick could not have discovered the structure of DNA. To study the structure of large molecules such as DNA you must

analyse them when they are in crystal form by exposing them to X-rays. In the 1950's Rosalind Franklin made the best DNA crystals in town (London) and it was only by studying Rosalind's unpublished data (without her knowledge!) that Watson and Crick were able to make their intellectual leap and propose their famous double helical structure. In 1962 Watson and Crick received a Nobel Prize for 'their' discovery but, by that time, Rosalind had died of cancer at the age of 37, and the rules are that they do not give Nobel Prizes to dead people.

My own subspeciality of genetics - the study of how genes control the development of embryos - was revolutionised by Christiane Nüsslein-Volhard in Germany in the late 1970s. Christiane, together with a man named Eric Wieschaus, analysed how changes in genes caused abnormalities in fly embryos. This work opened up the entire field of developmental genetics which is, currently, one of the most active areas of genetics.

Christiane is still the central most prominent person in the field today - 'The Godmother' if you will. Her belief in open exchange of information and materials has secured the field's dramatic growth.

Christine and Eric won the Nobel Prize for their work in 1995. In the past 10 years Christine has started a second revolution in developmental genetics by introducing the use of fish to study, specifically, the embryonic development of backboneed animals such as ourselves.

All this achievement has come at a cost - for most women who achieve the highest levels in science there has, traditionally, been little opportunity to have a family. For men, the stereotypical mother-at-home has made it easier. While they worked in the lab until late at night someone else was at home raising their children! Some countries, (notably Sweden where I lived for six years), have made a real effort to develop systems that allow women to have a career and raise a family. In Sweden the birth of a child entitles a woman to one year's maternity leave paid at 90% of the previous year's salary! This time can be divided with a partner - and male partners MUST take at least one month's paid leave when a child is born. These measures, together with excellent childcare provisions meant that, in the early 1990s Sweden's birth rate rose from being one of the lowest in Europe to be second only to catholic Ireland. So, if our politicians are serious about raising

birth rates from our current non-replacement levels they would be better advised to provide decent paid maternity leave and child care rather than lecturing to schoolgirls to get out there 'spread-em for Australia'. It is rather distressing that Australia, having played a prominent role in the feminist movement, still has some of the worst provisions for maternity leave in the developed world. The current government's cut to childcare subsidies must rank as one of the most cynical exercises in social engineering of recent times - forcing mothers back into the home so as to vacate their jobs for men!

Australia is a little country on the edge of the developed world and most people have very little idea what is going on elsewhere. This allows our male-dominated and religiously-steered parliament to cling to outdated ideals of the nuclear family with mum at home. Of course, the economic reality is very different for most young families. However, the conditions for working women are unlikely to change dramatically unless Australian women themselves DEMAND change. No one will do it for you so make sure that your politicians know that these issues are important for you - or become a politician yourself!



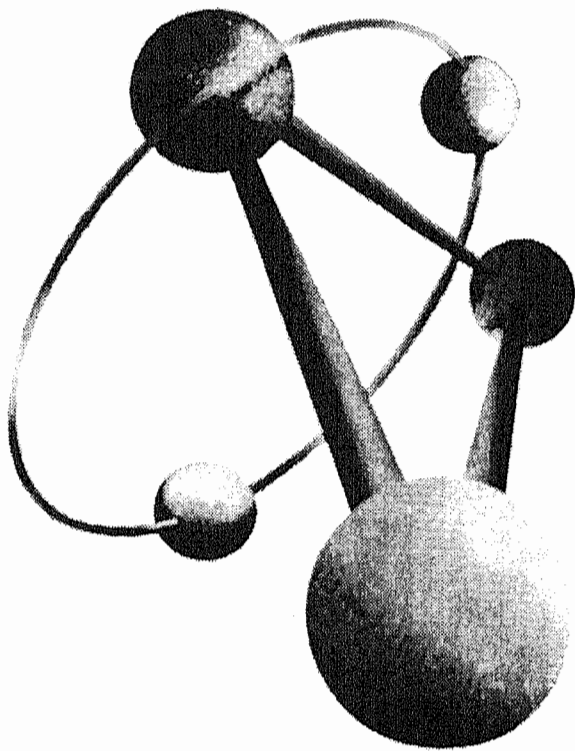
A Career in Chemistry

By Natalie Williamson

When I was asked to write this article, my first reaction was 'I'd love to' and the second was 'What on earth am I going to write about?' Chemistry has been a way of life for me for so long that it doesn't seem anything out of the ordinary. It never occurred to me that science was something I 'couldn't do' because I was female; I did science subjects at school because I enjoyed them. I was also lucky enough to have parents who encouraged me to do anything I wanted to do. I was in year 10 at school when I realised that science was something a person could do for a living. We had a visit from members of the police forensic science unit who gave us a talk and showed us slides of how they do their work. Far from being put off by the slide of a skull being held together with cling wrap, I found the idea of applying scientific knowledge to solving a crime fascinating.

I enrolled in a Bachelor of Science degree at Adelaide University with the intention of ending up in the Forensic field, but without a clear idea of how to go about it. Even then (a bit more than 10 years ago), the science degree was a male-dominated

area, the physical sciences in particular. Not having a clear idea of where my special interest would lie, I opted for subjects that I considered would give me the broadest choice as I progressed through my degree – Maths I, Physics I, Biology I and Chemistry I. As I entered the second and third years of my degree it



became clear to me that chemistry was the subject that interested and challenged me the most. My third year chemistry class contained the grand total of 5 or 6 women, but I never felt disadvantaged being a woman in science. I completed a

B.Sc. (Hons) in Organic Chemistry and decided to undertake a Ph.D. in the same field. Postgraduate students in the Department of Chemistry are given the opportunity to teach undergraduate classes and it was during this period that I realised how much I enjoyed teaching. Suddenly forensic science was becoming a 'maybe' and sharing, through teaching, my enthusiasm for chemistry with undergraduates was becoming more important to me. After completing a Ph.D. in early 1996 I was lucky enough to be offered a postdoctoral position at the University of Liverpool in the UK. I spent a productive year in Liverpool, not only doing research, but also taking the opportunity to travel around the UK. I was also able to do some teaching in Liverpool and it was during this time that I decided that I wanted to teach at tertiary level when I returned to Australia. It was interesting to see the situation of women in science was much the same in the UK as it was in Australia – the number of females enrolling in science degrees was increasing, but the number of women holding academic positions was still fairly low. I returned to Adelaide towards the end of 1997 knowing that all I really wanted to do was teach. I was excited to hear that a Lecturer A position in the Department of Chemistry was to become available in 1998 and so I applied for it. After two weeks, an interview and a nervous

wait I was offered the job. I teach chemistry in the laboratory at all undergraduate levels, tutor at first year level as well as oversee the Organic Chemistry II practical course and jointly administer the first year Chemistry practical course. My work is sometimes frantically busy, sometimes tiring but *always* fulfilling.

It is encouraging for female undergraduates to see women on the academic staff; it shows them that an academic career in science is achievable. Happily, the situation has changed since my undergraduate days of being one of only 6 women in a class of 40; the third year chemistry class of 2000 is an almost equal mix of male and female. It's exciting to see so many women feeling comfortable enough to enter a field that used to be so traditionally male-dominated. At the moment, the Department of Chemistry has only two female academic staff members; this is a very similar scenario to most universities around Australia. However, now that the proportion of female undergraduates taking chemistry has increased it looks promising that the situation will continue to improve.

There are so many opportunities for both men *and* women to pursue diverse areas of scientific study; I feel fortunate to have been able to explore my career options in science and discover one that brings me great satisfaction.

Can a Girl be 'One of the Boys'?

By Amanda Camporeale, SAUA Sexuality Officer,

Recently, a friend of mine was told by a boy she was 'too girly' because she wouldn't piss behind a bush and two days later was called 'unfeminine' *because* she pissed behind a bush.

This got me thinking of the 'real differences in the way males and females perceive the world and respond to it.' Why is it only boys can play 'boys games' and women are at risk of being placed in categories such as 'incomprehensible' or unpredictable? Why is it that only boys seem to be able to 'play the game'?

In the domain of developmental psychology, a new approach to gender differences has emerged, which suggests a link between these 'boys' games' and features of childhood play.

Here is some interesting information I found in an article by Norma Grieve in 'Australian Women' on this link - I think you would be interested to see how these findings are echoed in adult dealings.

- Girls' close friendships with a few girls are marked by shared confidences, whereas boys are friends on the basis of shared activities. Broken friendships occasion more distress for girls.

- Observations of verbal behaviour indicate that boys compete and try to establish dominance by insults, threats, teasing, capping others' stories, all of which are expected to be taken in good part. In contrast, girls tend to be less competitive and to facilitate other girls' participation more.

- Turn-taking is more characteristic of all-girl groups, and they are more likely to express agreement with other speakers and pause to give others a chance to speak. Boys frequently interrupt each other and, with age, are increasingly less willing to comply with other boys' commands.

This is not to say that the style of interaction in girls' groups is one of unproblematic sisterhood. Girls' groups have their own tyrannies.

Unlike the experience of boys, boasting, bragging and displays of superiority, or even achievements, are reacted to as a 'violation of girls' egalitarian ethic'. Questions of what is considered 'false' and 'authentic' modesty or assertion are clearly complex issues for girls.

Boys' verbal attempts to influence others increasingly take the form of direct demands, whereas girls' attempts increasingly move in the direction of making suggestions. One socio-linguistic study concludes that 'when girls talk they seem to have a double agenda to be "nice" and sustain social relationships, while at the same time working to achieve their own individual ends'.

Amongst themselves girls are *not* unassertive, but they avoid blatant domination. Boys on the other hand are more confrontational, competitive, and power-assertive in same-sex groups; this seems to be understood as not personally directed, as it does not impede

co-operation. These different styles give abundant opportunities for misunderstanding and incompatibility between boys and girls.

We must remember we are dealing with a social group phenomenon, boys and girls, and not one that is related to the personal qualities of individuals. There are those whose social circles have allowed them to acquire the possibility of being an 'honorary boy/girl.' Any girl/boy that's run a bit late to catch up with their boy/girl friends, and notices the subtle change the conversation takes will know there are certain filters put in place when an opposite sex enters the room.

To return to the not entirely serious initial question in the title of this article, it would seem perhaps even in gender enlightened days, childhood experiences and lack of the necessary knowledge of either the agenda or the procedural rules of the opposite sex, still affect our adult sense of boy/girl identity and behaviour.



Women For Wik

By Rosie Scott

Women for Wik began in May 1997, around the same time as Australians for Native Title and Reconciliation, another grass roots organisation which has played a vital role since in the reconciliation debate, and with which Women for Wik were closely linked. We also linked with the many existing reconciliation groups like the Women's Reconciliation Council and women's groups in general which were extremely generous and supportive and put their resources at our disposal.

Women for Wik started with four women, a group who reflect the diversity of our support: myself, a writer; Win Childs, a psychotherapist who got us all together; Daphne McKeough, a Catholic nun and executive secretary of the Oz Conference of leaders of Religious Institutes; and Olga Havnen, an Aranda woman and executive member of the National Indigenous Working Group.

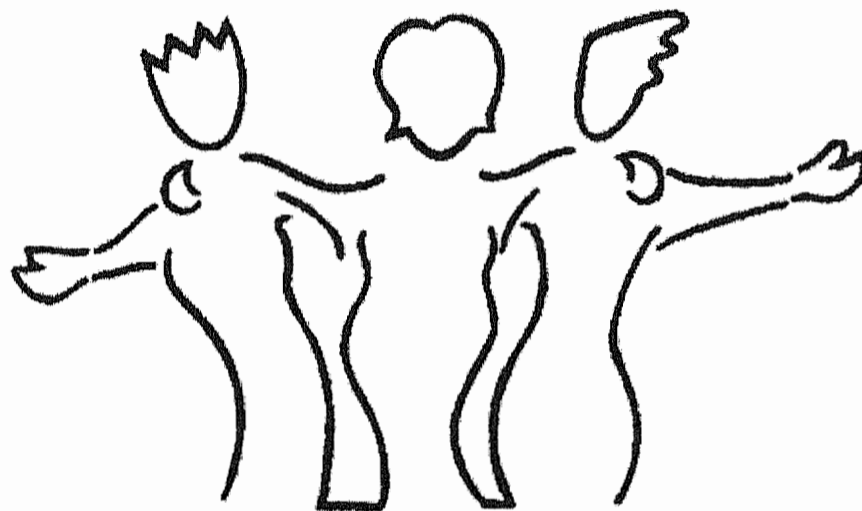
We met to discuss holding a public meeting in Sydney, and the success of this meeting generated a wave of similar gatherings in every Australian city and many regional centres - a phenomenal groundswell of support in a matter of months.

Our patrons were Judith Wright, Lois O'Donoghue, Elizabeth Evatt, Wendy McCarthy and Stella Cornelius. Public statements and submissions were signed by women like Faith Bandler, Hazel Hawke, Evonne Cawley, Ruth Cracknell, Judy Davis, Jennie George, Margaret Whitlam, Germaine Greer and over a hundred and thirty national women's organisations representing tens of thousands of Australian women from all walks of life.

In an article in the *Sun Herald*, Sue Williams wrote, and I quote, 'it has politicised women throughout Australia creating a fervour reminiscent of the heady days of the 70's feminist movement.' In the same article Jane Campion was quoted as saying, 'it made me desperate and furious and determined to let these brave Aboriginal women know that they were being heard, and that many of us were horrified about the pain and destruction of their lives by a heartless and finally evil Australian policy.'

One sign of our success was public attacks by Coalition politicians. After a very successful Adelaide Women for Wik meeting (attended by the Mayor Jane Smith and ex-Governor Roma Mitchell, among other well known women city leaders) Nick Minchin released a wonderfully patronising press statement saying that Women for Wik were being misled and that we didn't really understand the real issues. When told that a huge contingent of

Women for Wik supporters was coming to Canberra in support of our submission, the same politician said, 'God, how horrible!'. I don't think the politicians realised that Women for Wik was run by a couple of fax machines and email addresses in Sydney, that we had no money, no formal organisation, no hierarchy, or office. But they were right to be worried: the extraordinary groundswell of support took everyone by surprise, including the Howard government, which had hoped to get through their shameful 10 Point Plan with a minimum of public debate and a maximum of impenetrable jargon, so that no-one could understand the



real implications of it.

This was the legislation which the UN Committee on Elimination of Racial Discrimination has since found to be racist, a disgraceful first for a western country.

Lois O'Donoghue described it as a people's movement, and it was true that the first meeting in Sydney was extraordinarily moving and memorable for all those who attended it. The room was packed to the rafters with women representing churches, the arts, indigenous organisations, all levels of government, legal and medical professions, universities - there were nuns, punks, mayors, politicians, lawyers, housewives, students, writers, media people, painters, businesswoman. Lois O'Donoghue, Marlene Riley and Jean Carter spoke with great courage and dignity of their own experiences of being taken away from their families as small children. I had heard Lea Purcell singing 'Run Daisy Run' on TV and asked her to sing for us - at the end of the song the atmosphere was electric. One Liberal politician left the room in tears, apparently telling someone afterwards that she had never been told of such tragedies in caucus!

The success of this meeting and subsequent ones all over Australia was based on the simple premise that women everywhere, by their understanding of the pain and grief mothers and children went through,

would be moved to political action. The attendance by so many prominent women made it easier for us to get media coverage.

The Joint Parliamentary Committee on Native Title, chaired by that well-known humanitarian Warren Entsch, held public sittings to hear submissions about the Wik Legislation in October, 1997. Women for Wik prepared a strong submission supported by 50 national and regional women's organisations including Australian Women Lawyers, YWCA of Australia, Council of Postgraduate Associations (representing 65,000 women) Australian Education Union, Women and the

Australian Church to name a few. We also maintained a presence at every sitting from Alice Springs, Cairns to Broome to Canberra.

We thought it might be a good idea to ask a few Sydney women to come with us to Canberra as support, as we had heard this committee was being very difficult. Within the week, we ended up with four busloads and 15 carloads of women all sweeping up to the front of Parliament House with banners, horns tooting and a great crowd of Canberra Women for Wik to cheer us in.

We overflowed the ordinary submissions room and they had to set up another one with closed circuit TV. The politicians who questioned us, with one exception - Daryl Melham - were rude, dismissive, unpleasant and insulting, they were not interested in our evidence or opinions and made that very clear. There were hisses and boos from an audience who were in no mood for this - having just made a four hour bus journey, giving up a days work or arranging for children to be cared for. We were all disturbed about the anti-democratic and elitist tenor of these proceedings.

Anne Edgeworth, the Canberra poet, wrote a report on this meeting and I quote, 'the room was packed with women and a few men; women of all ages, Aborigine and Newcomers, all deeply committed - you could feel it like a warm wind in the room.' The

impression made was that the committee, presumably selected by the Government, was chosen to make sure that, whatever submissions came in, the 10 Pt Bill would go ahead and the Wik legislation be overruled. A couple of the senators even managed to imply that the speakers were hardly capable of understanding a complex piece of legislation (once again - 'there, there, little woman' still as active as it was fifty years ago).

Judith Wright sent me a copy of the submission she'd sent and in it she writes, 'This hasty, ill-conceived, ill-considered, ill-advised and morally repugnant attempt by a government already condemned to world censure has resulted in the setting up of proposed legislation [the 10 pt plan] which would be most strongly repudiated by all past members of the Aboriginal Treaty Committee (which by the way included Nugget Coombes) and as a surviving member of the committee it is my duty and responsibility to voice their repudiation on their behalf as well as my own. The moral status of the nation is threatened and its future endangered by a government which takes no heed of our future and our position in international law, or white relationship with an indigenous minority whose rights are being contravened and whose claims to hold prior sovereignty over this land are denied without the grace of a trial. The last action of Women for Wik before disbanding, was to obtain the endorsements of over 130 national and regional women's organisations for our Women for Wik statement incorporating the six steps to reconciliation. These six steps were formulated by ANTAR and the National Indigenous Working Group. In a separate press release, fourteen of our woman National Treasures endorsed this Women for Wik statement, including Margaret Fulton, Betty Archdale, Elizabeth Jolley, and Gabi Hollows.

Women for Wik was a heartening experience for all of us who were involved, proof as it was that there is widespread support for justice for the indigenous people of Australia - proof too that women, once they organise, can be a formidable political force. It is hard to quantify the effect of those nine months of intense lobbying and meetings, but there is no doubt that ANTAR and Women for Wik helped to raise consciousness in Australia and fire up public debate at a crucial time, hopefully watering down some of the worst amendments of the legislation and encouraging the growth of other reconciliation groups throughout Australia.



Violence and Aboriginal Women

By John Herron, Minister for Aboriginal and Torres Strait Islander Affairs

For some indigenous communities violence has become a part of everyday life. Crimes of violence against women and children are often events many are too afraid to discuss.

As Minister for Aboriginal and Torres Strait Islander Affairs, I have had the privilege to visit hundreds of indigenous communities. I have been inspired by the courage and tenacity of those women who take a stand. These are the strong women who want to protect their families and preserve their culture.

Yet open discussion about family violence is relatively new in indigenous communities. In some Aboriginal communities in Queensland, violence is said to affect up to 90% of families. Aboriginal men are four times more likely to die a violent death than non-indigenous men. For indigenous women, the rate is six and a half times more likely than non-indigenous women. In some remote Western Australian communities the rate of family violence involving Aboriginal women is 45 times higher than for non-Aboriginal women.

Since 1990 indigenous deaths from family violence have been almost 30% higher nationally than indigenous deaths in custody for the same period. Almost half (46%) of all hospital separations among females for intentional injury are indigenous women. In fact, among indigenous women, intentional injury accounts for more hospital separations than does diabetes or cancer, and almost as many as for infections and parasitic diseases. These horrifying statistics illustrate the devastating tragedy affecting some indigenous communities. But the personal stories I have heard from victims and crisis workers are even more compelling. Before I entered politics I was Senior Surgeon at the Mater Public Hospital in Brisbane and I saw first hand the consequences of family violence. The causes of indigenous family violence are complex and reflect the wider consequences of indigenous socio-economic disadvantage, separation from cultural identity and disruption of traditional family and community structures. Research suggests children who witness and experience violence have a greater likelihood of growing up to perpetrate violence themselves.

Consequently any initiatives to address the problem must occur in a whole-of-family context that provides effective short-term intervention, support and treatment services while also reducing violence in the long term through education and awareness strategies.

Often good programme ideas appearing on white boards in Canberra have no real impact at the local level com-

pared to those designed and implemented by the people most affected by the problem. For governments this involves a conscious shift in role from that of primary service provider and architect of generic packaged programmes to that of facilitator and enabler of local ideas and initiatives.

In New Zealand the Maori people have successfully built a common framework within which to address issues of family violence and substance abuse through an emphasis on traditional values and beliefs. Responses to family violence must originate from within communities. Successful intervention programmes in New Zealand involve strong local ownership and support and seek to restore and promote traditional Maori values around the importance of family and children. Successful regional and local services adopt a 'whole-of-family' response. They offer support and legal services to victims and children at the point of crisis while reinforcing positive Maori cultural values through longer-term perpetrator treatment programmes.

While recognising that addressing family violence is primarily the responsibility of the states and territories, the Commonwealth is concerned enough to have taken a coordinating role in overcoming this debilitating problem. Last year peak meetings were held with community leaders, women, indigenous stakeholders and government representatives to identify community-based solutions. Commonwealth, state and territory and local governments agreed to work together to find better ways of supporting indigenous people by endorsing a national strategy on indigenous family violence. The strategy, which will trial interventional models, aims to set up a process where local communities can take action in partnership with governments. A working group of all levels of government officials and indigenous representatives is sharing information about successful initiatives to enable the better coordination of existing efforts. It has also agreed to identify a number of communities around Australia to trial a coordinated, whole-of-government approach that is community based and driven. Significantly the strategy encourages indigenous communities to identify their own needs and then to propose local responses that will be implemented by local people. Supporting and encouraging local initiatives is an important part of developing indigenous leadership and of enabling indigenous people, particularly women, to be in charge of their destinies. The Commonwealth Government's national \$25 million Partnerships Against Domestic Violence initiative, administered

by Senator Jocelyn Newman, is providing \$6 million for an Indigenous Family Violence Grants Programme to provide direct, practical support to grassroots indigenous community organisations.

Alcohol consumption is often associated with family violence, and State and Territory governments can play significant roles through their jurisdiction over liquor licensing, policing, justice, community services, education, health, child protection and correctional services. Indigenous communities and local councils to some extent can influence the regulation, supply and consumption of alcohol, and have a central role in developing and delivering locally-based prevention, support and treatment services. The Commonwealth spends almost \$20 million a year through the Indigenous Substance Misuse programme to support a range of indigenous services focusing on prevention, early intervention and rehabilitation. States have their own treatment and prevention services and also work with communities in the areas of licensing, policing, counselling, crisis and education services. The Northern Territory's Aboriginal family violence strategy

Living with Alcohol is based on extensive consultations with indigenous communities and is run by indigenous project officers who assist communities in developing ways of reducing violence. Night patrols have been very successful in the Territory and in other states and are good examples of community developed and controlled initiatives. There has also been an encouraging response by the Aboriginal and Torres Strait Islander Commission (ATSIC) which is funding pilot Family Violence Prevention Legal Services in Kempsey, Darwin, Port Augusta and Moree to assist victims and tackle root causes of family violence. Each service operates with a different model to meet the different needs of rural and remote clients. The services employ a multi-skilled team of staff including a solicitor and counsellor in order to provide a holistic service to victims and families. Many indigenous communities have shown great courage and leadership in recognising the problem and developing innovative solutions. With strong government commitment and support, significant steps can be taken in reducing the devastating consequences of indigenous family violence.

The Guy Sitting Behind Women in Politics

By Senator Andrew Bartlett

At work I sit behind South Australian Senator Natasha Stott Despoja, Deputy Leader of the Democrats. A few seats over sits South Australian Senator Meg Lees, Leader of the party that holds the balance of power in the Senate.

There must be something about South Australia, the state that was the first in Australia to give some women the vote. There must be something about Democrats too. I've been involved with the party under three female leaders. Four of our present 9 senators are female, in a parliament where only 1 in 4 representatives are women.

From my observations and close involvement in politics over more than a decade, I believe there is no doubt that overall women have to overcome more to be successful in politics than men do, and the pressure on capable women as they rise over time is greater. The media and public (people overall I guess) tend to be so much quicker to trivialise, dismiss and misrepresent women in politics, and much more willing to use sexual innuendo and

gossip to undermine the credibility of a woman. It is unfortunate that women are often just as ready and willing to do this as men are.

Attacking women for being up-front about their sexuality and their sexualness is something I believe to be anti-women. It makes it harder for women to fully express themselves.

As a recent example, I heard a number of women attacking the use of model Annalise Braakensiek supporting a campaign aimed at banning battery cages for hens. The fact that Annalise has been vegetarian for around 20 years and an open advocate in support of animal rights for many years seemed not to matter. Apparently, if a woman is perceived as being attractive, she is not allowed to have opinions. This is just another way of silencing, trivialising and constraining women and I find it unfortunate.

It is obvious to see the benefits that can come from encouraging women who are less experienced. However, it seems that men and women in

(continued next page)



How Far Have We Come?

By Senator Meg Lees

If our great-grandmothers could see us now they would not believe their eyes. Australian women have made real progress. We drive cars, we have good access to education, and we are no longer expected to put up with blatantly discriminatory behaviour. But many women in business, politics, the arts and the academy feel like we have stalled. Sometimes it feels like we may even be going backwards.

For women at work, and in politics specifically, the 1990s were the best of times and the worst of times. Women were elected in record numbers into parliaments around the world, and several were elected to lead their nations. But they frequently did so at great personal cost.

The positive trends for women in politics are not reflected in the world of business. Internationally, women make up 14 per cent of all parliaments. In Australia we are 25 per cent. But when you look around the world at the number of women in senior business and government positions it's a different story. In Australia, about 22 per cent of managers and administrators are

women and 30 per cent of public sector board members. But only 8 per cent of private sector board members are women. One per cent of executive directors on private sector boards are women.

Even in America and in the Nordic countries where women have almost equal representation in the workforce, American women hold only 10 per cent of board seats and women in Finland are conspicuously absent from higher management.

In politics, progress for women has been agonisingly slow.

The Coalition or Labor parties have not had much success putting women into positions of leadership.

Neither party has ever had a woman as their federal or deputy leader. There is only one woman in Federal Cabinet. The Opposition is not doing much better with only four women in their shadow ministry of 30.

No one seriously believes this is a reflection of the abilities of the women in their parties. But talented women are often stymied, not by obvious barriers to their advancement. They are frustrated by the more subtle forces of an entrenched male *culture*. While technically

women *should* be able to take their places alongside their male colleagues in equal numbers and status, the subtle barriers remain. Support for women in paid work with families is inadequate. There is no child care centre in Parliament House in

Canberra. The old Parliament House originally didn't even have women's toilets! There was a surge of family-friendly policies in the eighties but many of those policies have been dumped in the interests of 'efficiency'. Child care is more expensive and aged care more difficult to access. This is ironic for women who get the kids off their hands only to find an ageing parent now needs their care. Housework continues to be divided up on the basis of gender. It seems that while the guys are with us on the *idea* of sharing housework equally, they fall down a bit in the practice. Men spend about half the time women spend on household work. One recent survey (Newspoll July 2000) found that two thirds of men never do the laundry and half of them never clean the bathroom. So we can develop technology to inject jellyfish genes in mice to make them glow in the dark, but we still can't get men to clean the bathroom!

(Interestingly in Finland, the country with the smallest gap between male and female housework hours, it's not because the men are doing more. Finnish women are doing less housework and more paid work. Finnish men do about 15 hours around the house a week, the same as Australian men. The question remains how it actually gets done!) Meantime, many years after equal pay legislation women's wages continue to lag behind those of their male colleagues.

Earlier this year the Australian Institute of Management released survey findings that showed that female managers are only earning two thirds of their male colleagues' salaries despite doing the same work. The National Salary Survey found that the average male Customer Service Manager in a large company with a turnover of more than \$10 million earns about \$68 thousand a year while his female equivalent only earns \$48 thousand.

Some commentators put the gender gap in salaries down to the fact that women don't negotiate



extras as aggressively as men do. Some said women don't bother asking because they know they'll be knocked back. In some cases, it is suggested, managers know women will accept less so they offer less.

These more insidious forms of discrimination are hard to tackle. It seems that while the laws against discrimination have changed, in many respects, the culture has not.

What are the consequences of this stagnation in progress for women? One analyst, Professor Peter McDonald, argues that the failure to support women as equal partners at home and work is leading to the incredible shrinking family. In most Western countries, fewer women are marrying and fewer are having children. The Australian birth rate has fallen by half since 1960. When it comes to choosing between babies and a career, many women are choosing careers.

The more macho the culture, the lower the birth rate. Fertility rates are the lowest in some of the European countries like Italy, Greece and Germany. Professor McDonald links these fertility rates with the level of support provided for workers with children and the level of gender equity within the family itself.

The drafters of policies seeking to push women back into home must realise that it's too late to turn back now.

This is not to undervalue the women who choose to dedicate themselves to home-making, but the reality is that the majority of women in the new Millennium will choose otherwise.

Women are entrenched in all key public sectors of life from politics to medicine. But they are struggling for the chance to operate as equals. It would be the ultimate irony if the dumping of family-friendly workplace policies and the failure to make business female-friendly led to the near extinction of the family itself.

The Guy Sitting Behind Women in Politics (continued)

politics both feel more threatened by a capable woman than they do a capable man.

In the Senate, Stott Despoja and Lees are both consistent and articulate advocates of women's rights, particularly since ALP Senator Margaret Reynolds and Greens Senator Dee Margetts retired. In the House of Representatives, I will watch with interest and hope what Jenny Macklin and Carmen Lawrence can achieve from the opposition front bench, along with Cheryl Kernot (who I worked for in her Democrat days). The Coalition parties also have a number of capable women, but they seem to be very reticent to be vocal on women's issues, which goes against a lot of the tradition of the Liberal Party in its earlier days.

It is a catch 22 that while there aren't many role models, it is harder to encourage more women to make the effort - and overcome the inherent cynicism about politics - and get involved. This also means there are fewer people willing to speak on the broad range of issues that might be seen as women's issues. I've always thought it was important, too, for men to speak up on women's issues, in the same way I've felt that you don't have to be gay to support

equality for gay, lesbian, bisexual and transgendered people. The reduction in the number of people willing to highlight, acknowledge and speak about women's issues has led to a situation where John Howard's refusal to sign the optional protocol on the Convention to Eliminate Discrimination Against Women is mainly being debated as a general controversy about the UN and human rights rather than a deliberate attack specifically on the rights of women. Quite simply, this action will prevent Australian women from seeking redress whenever a government makes a law or takes an action that specifically discriminates against women.

It is crucial that women's rights continue to be portrayed and considered as a specifically defined human rights issue. There is also a need to increase and maintain people's understanding of the reality of discrimination and the impact it has. With the current government having such a poor overall record on women's issues and the Office on the Status of Women being downgraded in effectiveness, this is more crucial than ever. The gains of the past are at risk of being undermined if they are not strongly defended.



Visions for the Future

By Senator Natasha Stott Despoja

The story of women's participation in politics over the past century has been about gaining access to the institutions of power in our societies. In most cases, this has been confined to the gaining of suffrage, and representation in national political institutions.

In 1894, South Australia was among the first in the entire world to grant women the right to vote and to stand for Parliament. Our national legislature followed soon after granting women's suffrage to all women (except Aboriginal women in some States) in 1902. In 1902, we led the world yet, when we review our progress at the beginning of the 21st century the numbers are lacking. Today 22.3% of Australia's Federal Parliament are women. This statistic breaks down to approximately a 15.5% rate of participation by women in the House of Representatives and 30.3% Senate.

Although Australia's participation rate for women is double that of the international average, we still have a way to go. Certain areas such as representation of women in the executive power must be addressed. At present Australia has only one woman federal cabinet minister.

Australia has had 30 male Prime Ministers in a row, the odds of this work out at about 1 in two thousand million! In the case of countries with older systems of governments (and longer lists of male leaders), the odds are even more extreme. Either politics is not very scientific or not a very good bet for women!

Australia is, in some ways, coming of age. In addition to the Sydney 2000 Olympics, Australians are looking towards the national celebration of the Centenary of Federation in January 2001 marking the hundredth anniversary of the year the old colonies became a federation.

We are a country confronting our own challenges as we move into the next century. This means facing our future by acknowledging our past. This includes addressing past wrongs as well as celebrating our successes, in particular, acknowledging the injustices suffered and still being suffered by Australia's indigenous people. Achieving meaningful reconciliation between indigenous and non-indigenous Australians must be a priority, along with equal rights, in every sense, for Australian women.

The face of Australian politics is changing and I am proud to be a part of this. As the youngest-ever woman to enter our nation's Parliament, I look forward to the day when other young women are chosen by an electorate that has already shown it wants true representation of all sectors of the population.

That is not to say that all elements of Australian political life welcome this sea change – and it is occurring (other young women were elected to our Lower House at the last Federal Election) – but there will come a time when our communities will demand that all their interests are represented and that gender equity is standard. I believe we are approaching that time. I know that in a vast majority of nations and societies, the goal of gaining power remains elusive, and we have a long way to go before we reach anything approximating parity of representation. The battles that women before us had to start are just beginning in many societies. In Australia, the challenge for many women now is to hold onto their hard-won gains in the face of conservative opposition. One Australian union leader described the late 90s in Australia as an 'age of anxiety' for women, those of us resisting the reversal of vital reforms could do with a few more sisters in decision-making bodies.

I do believe that critical mass will make a difference – that more women, or equal numbers of women, in decision-making bodies will make a difference to policy and ultimately lead to decision-making and policies which better reflect the concerns and interests of women.

Research conducted in the US by Susan Carroll, found that female legislators, even those not prepared to call themselves feminists, were more likely to support the introduction and retention of State programs and entitlements of benefit to women. Women's rights *are* critical: women are the largest universally discriminated-against group. For every girl or young woman who receives an education and is able to realise her potential, there are dozens who will never be given that opportunity.

As we enter the 2000s, women have the illusion of equality because they have made gains. They can – in Australia for example – make many choices about how they live, work and dress and they can have taken up all the responsibility of those choices.

It often means many times the workload of women of earlier generations even if the conditions have improved. We rejoice in our gains but we know that all women do not share in them, locally or globally. We know that women are vulnerable in the workplace, under represented in decision making, and in the home (and sometimes elsewhere) vulnerable to the violence and anger of men. We need to remind ourselves of the facts and figures about these matters which show us – and those who need to be shown – that there is a long way to go in improving the status of women.

We are vulnerable to backlash in good or bad economic times. Women are not free to make all the decisions concerning our bodies.

I know that in political life, the numbers of women in law-making bodies have not yet made the crucial difference we need. Women in politics are viewed and treated differently from men. They are demonised and trivialised. Women survive in politics despite their personal lives being made an issue. But it is not women's issues anymore. Society needs the full input of its citizens. The community has everything to gain from women achieving equality.

This new century will see my generation, the so-called Generation X, serve out their professional apprenticeships and become the establishment, the opinion makers and leaders of the opening decades of the new century.

Generation X and the following technosavvy Generation Y are known for their streetwise consumerism and consideration of access to computers as a birth right. The young women of these generations will introduce a new set of rules when they gain numbers in powerful institutions. The way that we operate and see the world is different and changing.

Young women today are relatively at ease with change, perceiving it as an inevitable, integral and, hopefully, positive part of life, whether an Xer or an Echo boomer. I see this capability as a great asset for the future of women's leadership – in formal public roles, in the business world, in domestic settings and as active community participants.

Education is a key. In Australia, this generation is the most highly educated group. We comprise approximately thirty percent of Australia's population and are the first generation in Australia to have 50% female university students. This trend is growing even stronger in the following generation.

These younger generations see no gender differences when it comes to deciding who should wield political power and act as their representatives. They do not have a problem with women holding these positions. These characteristics; the availability of global experiences and the technological tools that are available to these young people, are already having a political effect.

Young women today are taking on new forms of political activity. Today, women – in addition to continuing to strive for participation and representation in traditional institutions of power – are participating in the construction of the new power institutions of the century.

Young women are now interacting

daily with colleagues and peers across the globe through the internet, participating in the many forms of inter-linking media, using email networks and setting up their own web-sites.

Unlike the power institutions of last century women are participating while the rules are being constructed for these new institutions. They are using the education they gained alongside the boys and applying it for their own ends.

Young women today are setting up their own women-friendly businesses, flexible to the needs of women, they are educating themselves and critically rejecting aspects of the current status quo and practicing their politics through the lifestyle they pursue.

For the leaders of this century the personal is political. These are the new rules of the new millennium we need to discuss and write.

The women leaders of the future will be from generations which practice politics in a hyper-local and global sense simultaneously.

Hyper-local is the community-based politics so many women are familiar with. It's local identity and local links – the practical application of the adage 'think global act local'.

As the world gets smaller and smaller, we all become increasingly focused on the hyperlocal places and communities in our lives. This is the arena where women often have the greatest potential to make change. In the developing world, in particular, the local community is where so many women are starting to make a real difference.

We will need the hyper-local to balance the global. The volume of information that will confront us through the vastness of global interactions. We will contend with levels of information that will be of such volume that it will be little more than noise. Nevertheless, women will be there – leading.

I think this is the way we must think about women's leadership for this century. Women must lead our community both globally and locally. We must conceptualise our feminism in these terms. Power this century is global, consumer, and technological. Women must not just be visible on the web – they must be prominent. We must also ensure that women are represented in the international decision-making bodies which will shape our world this century. We need women on the ICJ, in any International Criminal Court, in the WTO, the ILO and NGOs.

That is why the status of women everywhere affects women everywhere. A future that sees more women in decision making is our best hope of equality of opportunity and determined action against poverty.

57 Channels (and there's nothing on)

Bright side

I was settling in for another long and boring evening at work a few Tuesdays ago, and was just about to start wondering where the hell Channel 10 has put the *Bev* – I swear the season never finished – when, much to my delight, a *GNW* debate sprung onto the screen. Poor old *GNW* – it's probably the only thing they can't screw up these days. With Paul McDermott safely tucked into a debater's chair and away from the microphone, and no sign of the Sandman (another from a long line of great-on-radio-just-didn't-translate-well-to-television *Triple J* failures), things were looking good. I can't remember exactly how the topic was specified, but it was something like 'Always look on the bright side.' Television always misses critical words like 'That we should...' – but that might just be the ex-debater in me being pedantic. The chair was Kerri-Anne Kennelly. Seriously. To her credit, though, despite coming on stage looking like a canary, she managed to lay on that very Australian brand of self-deprecating humour, and had the crowd eating out of her hand within minutes – if only because they were all laughing really hard at her.

Rove McManus lead off for the affirmative team. McManus was pretty funny, but seemed to lack perhaps a bit of sophistication (in humour, not debating style) compared to some of the speakers to follow. If nothing else, though, it was heartening to see him sticking fairly well to the conventional format of a debating speech – he really did introduce the other speakers and define the topic, for example. Television debates have a tendency to slip into shows where six comedians deliver six (usually fairly ordinary) standup

comedy acts with a loose connection between them. There's nothing wrong with that; it's just not a debate. Paul McDermott followed for the negative, and was *sharp*. He sure is a lot better at this kind of thing than hosting *GNW*, for example. He managed to spell out the

you have to like that sort of humour, but I found it relatively funny. Sadly, he pretty much killed the whole speech by launching into a two minute pantomime about Satan – very DAAS, but way too slapstick for the debate.

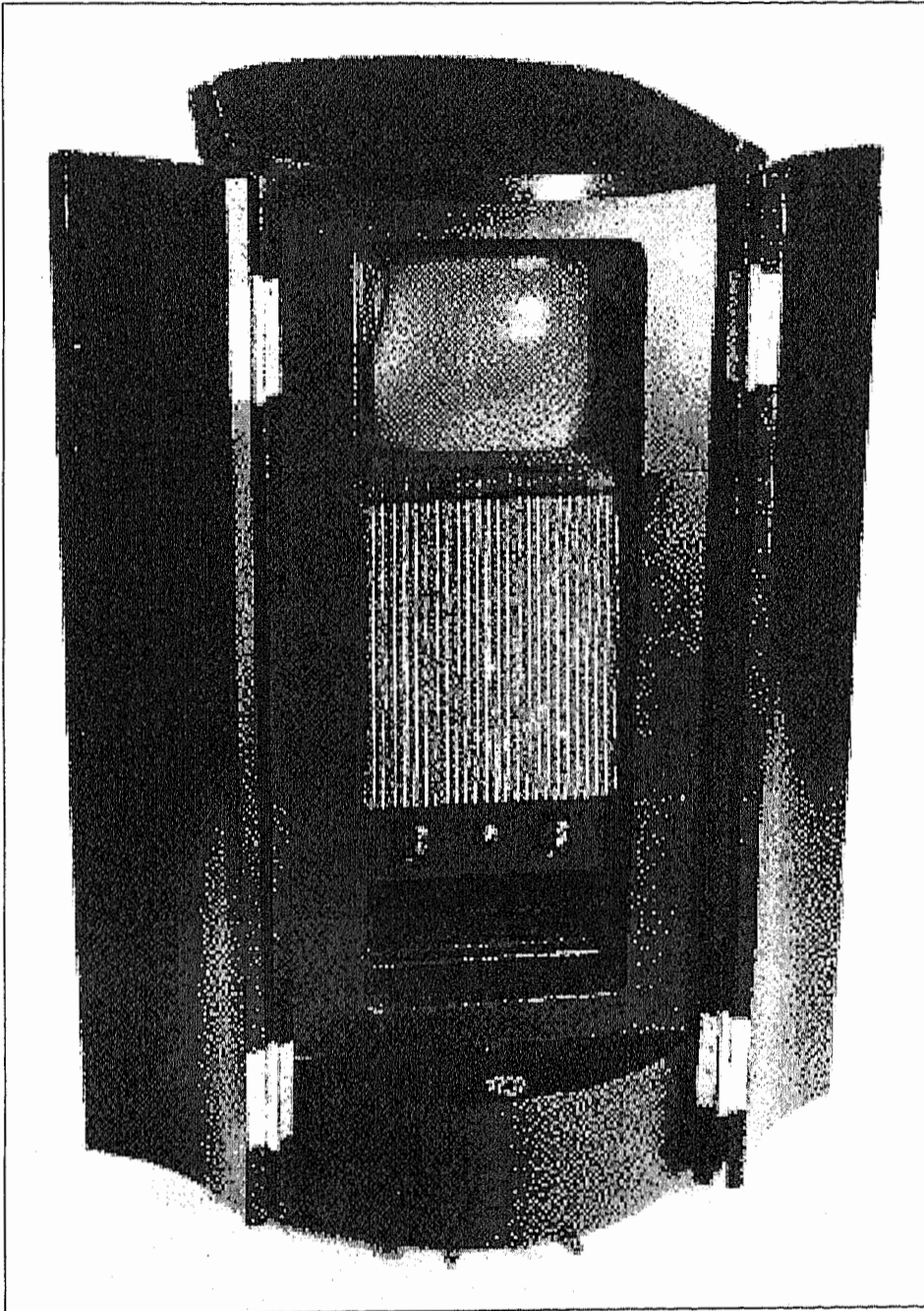
Corrine Grant kept it going for the

of human personalities – Paul McDermott was choleric, Mikey Robins was bilious and Julie McCrossin was phlegmatic. I guess *ad hominem* can be funny. Next up was *GNW*'s Julie McCrossin. I've never found McCrossin all that funny, and her performance in the debate didn't do much to change that. It's hard to pin down why, but she just doesn't do much for me.

Bringing up the rear were James O'Loughlin and Mikey Robins. O'Loughlin is a funny guy, and I always find him entertaining. His speech didn't really stand out, but it was very listenable. At least he made an attempt at rebutting, and his derision of McDermott's slapstick crap was spot on. Mikey Robins went on to prove once again that good-on-radio really doesn't automatically translate to good-on-television. I was a big fan of Robins and Razer on *Triple J*, but, Mikey, you've got to get off the box. While bizarre questions such as 'Who would win between an army of a million evil robots ... and a butterfly?' were pretty funny, it sadly seemed to be one of his most concrete arguments. McManus saved himself in the end, though, by coming out for the brief closing arguments coughing and spluttering as he approached the lectern. 'Sorry,' he remarked, 'but there seems to be a whole lot of dust left out here after Paul's speech.' Too right – put DAAS back in the mothballs where it belongs, Paul. McDermott's response was amusing but juvenile – 'Rove is shit' in texta on the back of his notes as he walked on stage. It was a good debate, and I hear that several

more are going to be produced. Better, by far, than sitting through an episode of *GNW*, and I forgot all about the *Bev* inside ten minutes.

Paul Hoadley



word 'fucked' on what was essentially a primetime slot without getting censored, and somehow made the old Colgate toothpaste ad into an arse joke: 'Look Mrs. Marsh, it really does get in.' I guess

affirmative. Apparently, she used to be a nurse, and has been doing standup for a while, but I don't think I've seen her before. She had a pretty funny story about Hippocrates and his classification

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QUESTIONS:

- 1) What do you think is the best thing about being a woman?
- 2) What do you think is the worst thing about being a woman?
- 3) What is your favourite part of a woman's body?



Adele

- 1) Getting to be whoever you want to be - I think that women have a lot more freedom in that way than men do.
- 2) Stereotypes.
- 3) Long hair - it's just more interesting, you can do so much more stuff with it.



Anna and Jenny

- 1) Jenny: You can be all emotional.
Anna: What she said.
- 2) Jenny and Anna: getting periods
- 3) Jenny: I guess the face.
Anna: Probably the breasts.



Grace

- 1) You do get some privileges - like gentlemen, if they're still around. Also I would like to be a mother, which is, I think, one of the good things about being a woman.
- 2) Sometimes you get objectified and they don't treat you as equals, and then there are stereotypes, such as that women are all emotional and stuff.
- 3) To me, a woman's brain is the best part.

POP

Christy and Jenny

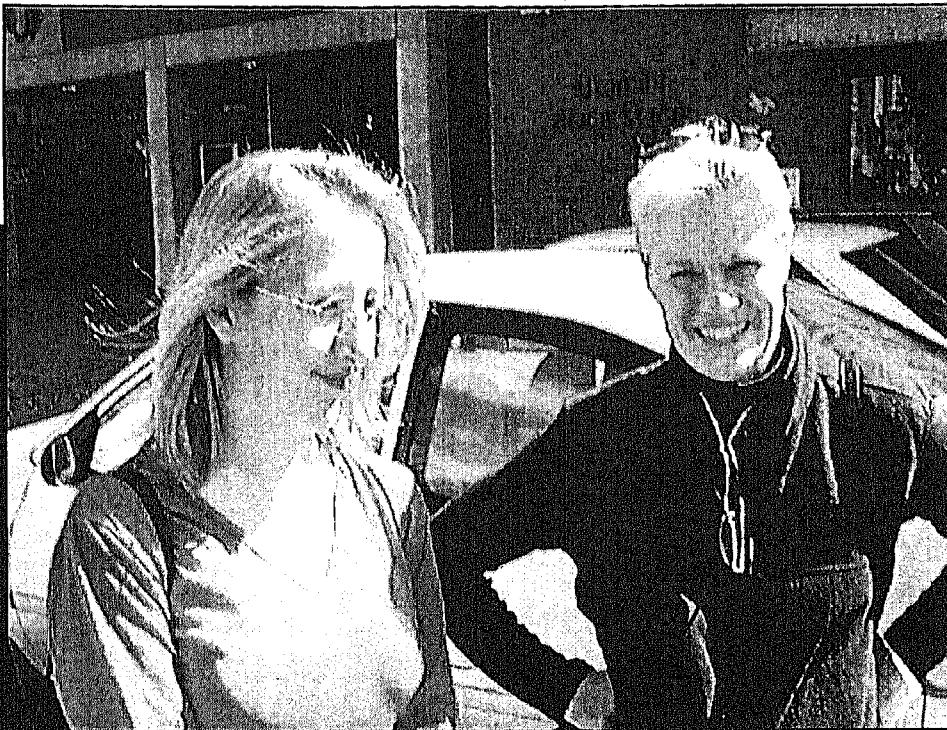
1) Jenny: Multiple orgasms, without doubt. And being able to wear cool clothes in summer is good as well.

Christie: Being able to do cheeky things and then just bat our eyelashes and get away with it. And being able to just light a barbecue and then have men do all the work.

2) Christie: Not being able to walk around the streets without being harassed.

Jenny: Not being able to walk the streets at night and be safe.

3) Christie: Legs - I'm a legs woman. I have nice legs and I'm happy with them. Women's legs look nice in general - but especially compared to men's legs.

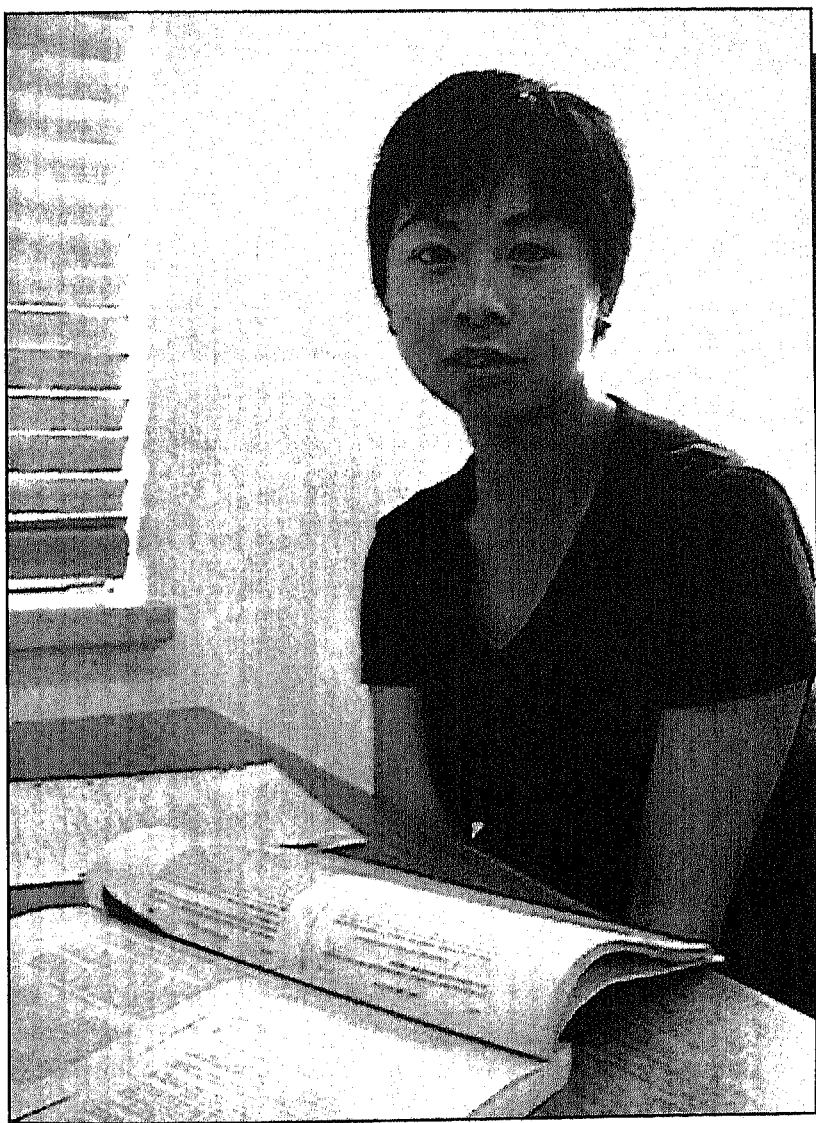


Nadia

1) Basically being able to do whatever you want - there aren't the same barriers for women as there are for men - women can wear pants, can wear what they want.

2) You get labelled a lot. Although you can do whatever you want, a lot of people won't accept that - for example, having short hair can mean that you'll be labelled a dyke.

3) I really like my hands, so hands.



Vivian

1) Role models like Princess Diana.

2) Behaviour around places like Hindley Street.

3) Eyes, because they can let people understand what you think.



Women's Week



BBQ • Pool Night • Lunches • Body Image Seminar • Women's Bands • Women in Engineering Forum • Wine and Food Festival • Performances

You're wounded sarge...

An interview with Abi

Abi Tucker says she loves acting, and tries to put her entire heart and soul into her characters. She is also into music (two of her songs are on the *Angst* soundtrack), and hopes to be able to balance the two careers.

Of *Angst* she says she is proud to be a part of it, adding that 'It's a very *real* film to do, and the writing is fantastic...to work on it was an absolute joy.' The entire 'vibe' of the film, she claims, was fantastic, and the relationship between the cast and the crew helped a lot in making the film because everyone was excited about what they were doing.

Tucker has seen the film twice now, and enjoyed picking up other strands of the plot that she didn't know very well—noting that when she views films as an audience mem-

ber '...all the different elements become clear.' Other aspects of the plot and characters she says she could relate to quite strongly - such as Ian's struggle to keep in touch with old friends, Jade and Mole's connection, and the way Mole seemed messed up but really just needed to be able to talk to someone.

Tucker admits that it is difficult to watch yourself on screen because, even though she sees the character she played, she also recognizes herself in the character - a feeling which must be strange for an actor.

Angst is about the late-teens and early twenties experience, and when asked if this experience is universal Tucker says it is, but notes that the 'coming together' can happen at any stage in one's life. She describes this 'coming together' as being when life fits together and makes

sense all of a sudden - it happened to her just recently.

Tucker describes her character, May, as being 'really quite sure of herself'. May is vulnerable, she says, but by showing her vulnerability she also proves her strength.

At this stage my housemate walks into the lounge room and all that can be heard is his radio and some banging about. The gist is that May is a delicate, yet strong, character who teaches Dean quite a lot about life and himself. She is the kind of person who 'lives for the moment' and asks 'why aren't you living for the moment?'

Our time is up, but Tucker is such a nice girl that she gives me the number of *Angst* producer Jonathan Green, so that I can tee up an interview with the writer - who Tucker describes as being a fantastic and interesting guy, saying we'd get along really well and I should talk to him.



Another girl, another planet

Incidentally he proves to be just as fantastic and interesting as predicted, and we do get along - but that is another interview for another time.

Jayne Lewis

Angst

Now showing
Selected cinemas

What a wonderful film!! *Angst* is a feature film debut for director, Daniel Nettheim, and also a first script for writer, Anthony O'Connor (disregarding, of course, the horror scripts that he says everyone hated 'because they were shit').

Set in Sydney's King's Cross, *Angst* is an inner-city tale of life and love in the years following high school, and a hilarious one at that.

The film deals with post-high school experiences which are almost universal. Our protagonists (all in their early 20s) stumble through life in a number of shitty jobs—or trying to avoid getting shitty jobs, and shitty relationships—or trying to avoid/get out of shitty relationships. *Angst* contains everything we all know and love from moving out of home:

the shitty brown couch; the crappy accomodation; the novelty bong; losing touch with old friends you no longer have much in common with; not being able to afford food—it's all there!!

Angst is almost everything that the ill-fated *Sample People* wanted to be, but was not. This film succeeds where the other failed because its plot is far more simple, and because its script is everthing the *Sample People* script is not: quick, witty, charming, and, well...good.

Some may find the characters a bunch of pretentiously boring wankers—but that's kinda the point. Don't we *all* know someone like that? Hell, I'm the first to admit that I identify with that!!

This film has an authenticity to it which I believe is due to it being based around real people and experiences—about five years worth crammed into a screenplay spanning a couple of days. There are

certain scenes which really capture the moment. One of my favourites is the scene where Jade (Jessica Napier) is searching Kings Cross for Mole, the street kid who stole their VCR. It is late at night, and she is walking the streets with her op shop coat, hat, and scarf pulled tightly around her, and every person she passes eyes her—in a sense everybody is the enemy, and her suspicious and angry mood is captured perfectly on the screen.

The only flaw I can find with *Angst* is that some of the actors seem slightly ill at ease with the script at times. The overall 'feel' of the film is so lovely though, that you can forgive these occasional, minor failings.

Visually, *Angst* is a delight: funky, fresh and all the rest, but not in an over-produced kind of way. The soundtrack (with a score by David Thrussell of Snog fame) fits the cinematography perfectly—but more



Where's me novelty bong then?

about that in the soundtrack review. From beginning to end, *Angst* is a funny, original, and engaging film—and dare I say it, quirky. Look out for writer, Anthony O'Connor, in a brief cameo as 'Toaster Junkie'!!

Jayne Lewis

An ordinary and decent criminal

Now showing
Palace Nova Eastend Cinemas

An Ordinary and Decent Criminal is a pleasant and lighthearted, fun piece of cinema. It is a raucous tale about a gang of Irish outlaws getting up to all sorts of, dare I say it, shenanigans, starring the always-charming Kevin Spacey.

Spacey is a delight to watch and listen to (he has donned an Irish accent for the role), and whilst I don't believe for a second that a bunch

of blokes could simply walk into an art gallery and steal a painting worth millions by taking it from the wall and running out with it, what the hell, it's a good laugh.

The film has struck quite a reasonable balance between comedy and drama, which is a difficult thing to get right. The audience's loyalties remain firmly with Spacey's character, even when he is torturing a fellow gang-member over a shirtload of missing gold.

Don't expect too much and you'll enjoy yourself quite a bit.

Dante Bryson

Film anagram of the week

Sean Connery:
On any screen

I ain't got time to bleed

Judas Kiss
Now showing
Palace Eastend Cinemas

Ok. Slacker boy did it again and left production notes at home. Director, actors and even plot now are nought but a hazy blur. One name, however, arising from the swampy fog of memory land... Alan Rickman, aka nasty King John from *Robin Hood: Prince of Thieves*, a movie whose singular use is as a launch into big time for the fabulous Rickman ('... and cancel Christmas...') and to make someone who shall remain nameless feel good about themselves. But back to the movie at hand... thriller, human side of crime type drama, but funny, with the odd twist here and there, which is fun, but made me lament for the days

The War Zone
Now showing
Palace Nova Cinemas

Tim Roth has never made a bad film that I have seen. I speak predominantly for Roth's acting, of course, but if his directorial debut is anything to go by I am confident that the statement will remain an eternal truth.

The War Zone is a magnificent, if harrowing, piece of cinema. Be prepared to be shocked, confronted, and disappointed, but also be prepared for an amazing cinematic experience.

A family drama set in a remote part of Britain, the film deals with incest—not easy subject matter for a first-time director.

The performances are moving and engaging. Ray Winstone (*Nil By Mouth*) and Lara Belmont in particular bring a sympathetic and dignified quality to their roles, and capture well the ambiguities of their relationship.

The cinematography is absolutely beautiful. Each scene is a picture postcard of exceptional composition. If you didn't know better, you would swear that Roth had been directing for decades because each shot is *just perfect*.

There is absolutely nothing more I can say about *The War Zone*. It is a perfectly executed piece of cinema which will leave you emotionally exhausted, but like films such as *Boys Don't Cry*, it will be that good kind of exhausted where you know it is because the film is so fucking well directed and acted. It takes a lot of talent to move a critic so much.

Jayne Lewis

of *The Usual Suspects*, to which this movie is nought but toe lint in the twist stakes.

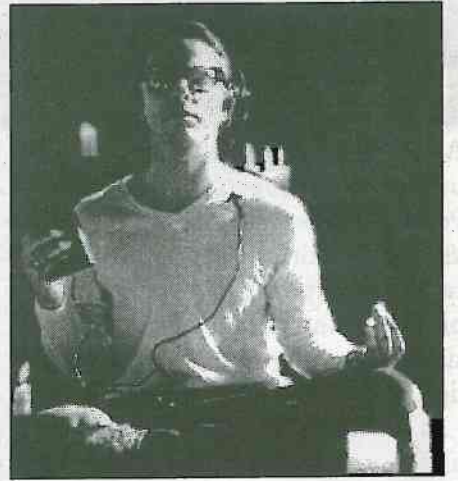
But wait! Redeeming features! There's that guy from that movie I can't place offhand... and that girl who looks like the girl from *What's Eating Gilbert Grape?* but isn't Juliet Lewis? Low southern drawl, cute spiky hair, kinda like her). She's cute, leading us to... yes! soft core porn territory.

There's lot's of vaguely violent sexual referencing, which is fine if such takes your fancy, and it does serve to break up the plot. Especially as some of it is in a meat locker in a sequence that shall re-

main in mind for some time. In fact, come to think of it there is a number of great, but ultimately forgettable sequences.

Surprisingly good performance from that guy from *Ally McBeal* as a brainy boy, who spouts various crap whilst doing an uncomfortable looking yoga exercise. Its... OK. except for Rickman, who I love. He's like Colombo, grotty and annoying to the bad guy (who you can always pick), who quietly does his job in a dignified manner, and gets yelled at intermittently by the boss. He's great.

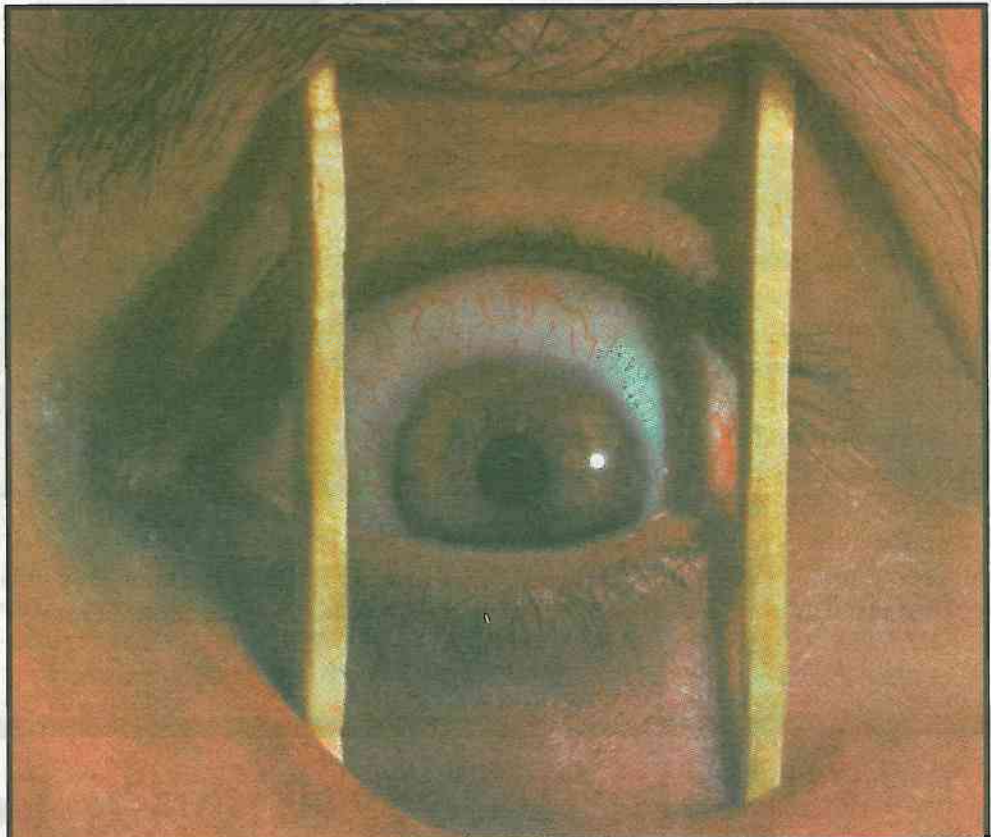
The end of crap, rushed review No# 2003. Proudly bought to you



Where'd I leave my keys?

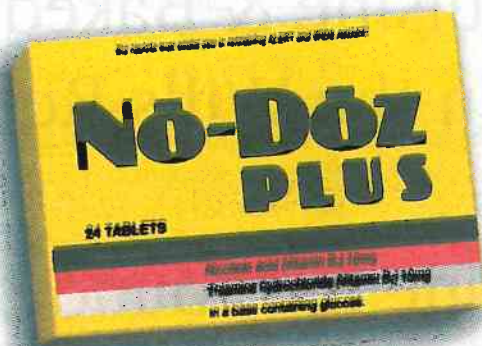
by:

Ben Tucker



Or

No-Doz Plus tablets help you to remain alert and wide awake.



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Fuckbunny

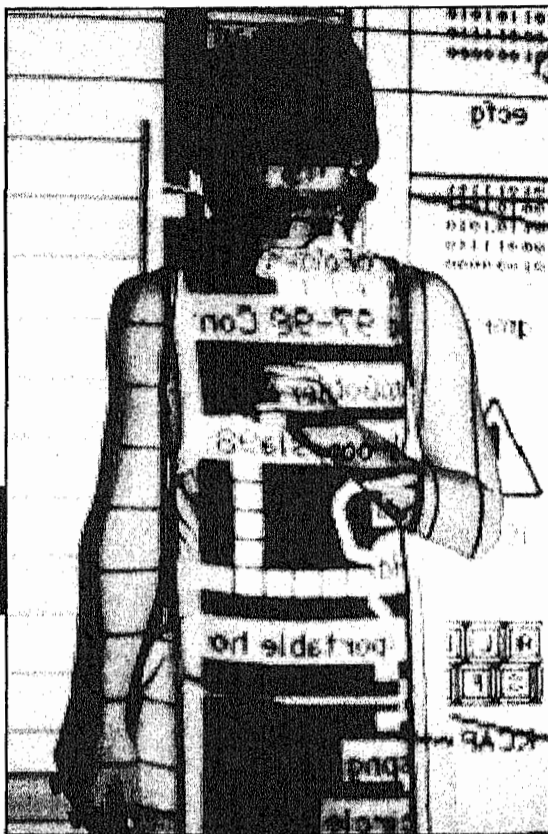
The Fleurieu Light Hugo Shaw

A study of the interaction of light upon the seascape of the Fleurieu Peninsula, Shaw's works charm the viewer. Exploring the way the sun's rays play upon the water, cliffs, buildings and people of the Peninsula, these paintings are conventional and familiar. 'Summer Catch - Pt Willunga' is the best example of Shaw's engrossment with the effect of the sun's rays upon the sand, surf and rock of the region. 'Diver Dan - Barwon Heads', 'In Silver Light - Kangaroo Island', and 'Corrugated Conversation' are also very good. The latter, a standout within the exhibition, prominently includes the exterior

New Works Bronwen Roodenrys

of the Star of Greece cafe. Skilfully executed, *The Fleurieu Light* will undoubtedly please many viewers. South Australian seascapes are traditionally popular, and Shaw draws on this public appreciation of our local scenes. *New Works*, by comparison, is a brilliant display of vibrant and crisp colour.

Bronwen Roodenrys is a very adept artist, who has captured the spice, flavour, colour and intrigue of Indian culture, within her series. 'Ginger and Jasmin Tea' is a resplendent painting, depicting a beautiful woman and a tiger. Both sets of eyes captivate the viewer.



Another artist yesterday

'Turkish Delight' and 'Dancing with Diva' are similarly engaging. Equally impressive are Roodenrys' paintings which fall under the title 'Mon-

key Moghul'. This series is a 'Children's Story In Pictures', and it is within these paintings that Roodenrys' dazzling use of colour is best matched by her playful painting style. The 'Monkey Moghul' series is obviously best viewed in its entirety, however 'Life Could Be Fun With The Tigers', 'The Tiger's Garden' and 'Into The Path Of An Elephant Parade' could stand equally well on their own.

The exhibition, which will be on display at the Kensington Gallery in Norwood, until October 22, also includes a display of exquisite jewellery crafted by Heidi Wild and Gerd Bachman. This exhibition presents a great variety and quality of works, and is well worth the visit. Jen

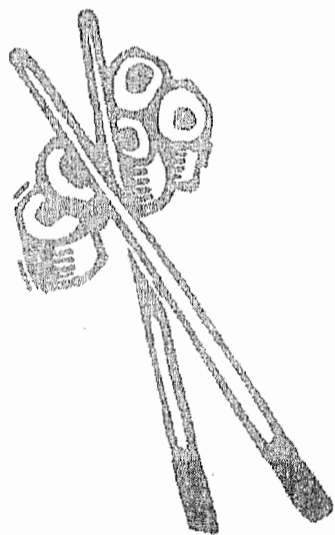
Sally Smart... Experimental Art Foundation

A La Ronde has quite a story behind it. Sally Smart octagonal house in England named *A La Ronde*. and the general eccentricity of the surroundings in five art class, constructed out of variously sized and spiral staircases, trees with mutated branches, enormous interiors, and human silhouettes falling between walls. This technique, said to have been inspired the house's play on the human psyche and the link- tures. This exhibition didn't really strike me; there were no strong feelings behind it. It is an aesthetically interesting but I really found the literature behind its purpose of more interest and direction. I think it is difficult to grasp the concept of *Parameters Head* without having explored *A La Ronde*.

Parameters Head: A la Ronde

based this piece of work on a 200 year-old. The effects of the building plan on its inhabitants spired her. Technically, this piece is like a grade-shaped, mostly black silhouettes. Silhouettes of mous moths, cats, giant craniums with miscellane- the grid lines that flow consistently throughout the by the decoupage interior of *A La Ronde*'s owners, of the octagonal shape to that of basic living struc-

Prof. Booty



The International Food Court
might be no more but

FEAR NOT KIDDERS

Mexican Cuisine & Baked Potatoes have taken
residence in the Wills Refec.

Asian Cuisine has found comfortable new
digs in the Mayo Refec.



Claire Messud

During this year's Adelaide Festival I had the opportunity to talk to Claire Messud, author of two novels - *When The World Was Steady* (published in Australia by Granta) and more recently *The Last Life* (Picador). Not knowing a thing about the author herself, and having only read one of her books (I was still only half way through *The Last Life*), I was more than a little nervous. Waiting in the hotel lobby, checking the batteries in my tapre recorder, I hoped I wouldn't look foolish in the way that people always seem to when meeting somebody they admire.

I needn't have worried: I found Claire to be perhaps the most engaging and gracious interviewee I've dealt with. We talked for a whole hour, about a string of subjects (including my impending trip to Europe). What follows is some of the more generally interesting part of our talk.

JD: First of all I should apologise - I must have done two dozen interviews but I'm always more nervous than the person I'm interviewing...

CM: No, you can't be nervous with me, because... well, I briefly did interviews. I've done a lot of book reviewing but in the beginning [I was an interviewer]. I was remembering I went to interview an actress - my very first interview - and it was in a hotel lobby, and when I got home I couldn't hear anything on the tape. And she was very (sort of) composed and withdrawn, and I was... I was completely - you know - and I was always nervous. You know, it's a strange thing to do, isn't it?

JD: Yeah - it's an artificial kind of conversation; at best it's awkward...

CM: Come on, we can do better than awkward. But, you know, I was thinking too, looking through a book on the Adelaide Festival, and this friend of mine, John Lanchester - I don't know if you know him - but anyway there was this very witty little quote by him, and it was from *On Dit*, but it was just incredibly witty and great and I'm thinking 'I'm not witty, I'm not gonna manage witty and great', but we could bring him in, you know, and he could do the interview. You could interview him instead of me.

JD: Let's start with the really obvious question; how did you get into writing?

CM: Oh, how did I get into writing? [pause]

JD: If that's too nebulous a question...

CM: No, it's not an obvious question, though. How does anyone? I... when I was a kid it's what I wanted to do from very early on and I wrote little stories, and I'm sure I was a very tiresome kid, I'd run to my parents and say, 'Look Mommy, look Daddy, look what I've done'. And I

would tell stories, you know, 'Shut up, Claire', always to my friends. 'I'm gonna tell you a stor-... shut up'. But, er, that's so... and from the very beginning, when I was a little kid I would start things a lot, and not finish them very often. But I knew that's what I wanted to do and by the time I got to... in High School I had this English teacher who was very encouraging, so that was very important to me. So by the time I got to college there was no... for a brief time I wanted to be an actress, so... it was brief. My lack of talent was probably the deciding factor on the score. So in college I knew I wanted to write and I was writing already then, but I just didn't know how to get out in the world and do it.

So I stayed in school [then] I went to graduate school. But I was writing my first novel and being a journalist at the same time. So, I'm still trying to figure out how to earn a living and be a writer.

JD: A lot of people say that.

CM: Well, it's not evident, you know. Are you a writer?

JD: er...

CM: Of fiction or poetry? You're obviously a writer of journalism.

JD: Yeah, well, I suppose I am. I sort of gave up on fiction writing for a long time. Like you, I wrote some in high school, and I sort of decided I wasn't very good so I tried plays and I wasn't very good. A few years ago I interviewed Colm Toibin, and...

CM: Isn't he great?

JD: Yeah, that's the thing. I read all these wonderful writers and I think 'I might as well quit now...'

CM: No, you should think... no, it should be inspiring

JD: Well, yeah, it *should* be. Let's talk about your first novel, *When the World was Steady*. I only picked it up because I read a review in the *Guardian* [newspaper] of *The Last Life*. This guy was talking in grandiose terms, comparing it to Proust. I thought 'Wow, this could be interesting.' And we didn't have it in the library, it wasn't available in the shops yet, but we'd just got a copy of *When the World was Steady*. So I picked that up, read the back, thought 'I'm never going to enjoy this,' but I was entranced. I couldn't put it down.

CM: I'm so thrilled...

JD: So how did you come around to writing it. I mean that story must have been... I guess I'm projecting here, but you couldn't have experienced all that...

CM: No, well, I hadn't experienced being... older. Where did it come from? Well, there are different things coming together. One was the places; they were all places that I'd been, and that had moved me a lot, that I cared

a lot about. And so for me in that novel the places are characters, almost as much as the people. And I wanted to write about those two islands, Bali and the Isle of Skye. So that was one contributing factor, and another was that it was at the time when I wanted to be writing and I didn't know how to sort out my life. And a lot of my friends after university were in a similar state - 'How do we do, where do we go, how does it work'...

D: Yeah, all of my graduate friends are kind of in the same boat.

CM: Yeah, and you know, up until then everything's pretty clear - you go to school, you go to high school, you go to college, and then they say 'Well, off you go; now you're free', and you think, 'Well, what am I gonna do now?' And I thought 'When I get it sorted out I'll be, you know, then I'll be sorted out. Then I looked around at my parents' friends, and people in their forties and fifties, then I thought, 'No I won't, they're not.' And in a way it was a great relief, but in a way it was also terrible because it never ends. There's this sort of feeling that you're always trying to put a life together and it never ends, everything comes crashing down. You think you've put it together and it all falls apart. How do you do it. So that's when I decided to write about that experience, people who thought they had their lives worked out and then discover that they don't.

I suppose I wrote about sisters... [to herself] why did I write about sisters? I had actually been writing a short story - well, a lot of stories, short stories - about this mother and two daughters who... once I was at a hotel with my family when I was a kid and there was this mother and two daughters in the hotel, and we were there for a week and - it wasn't a very big hotel - they behaved very strangely indeed, they were this very odd trio. And they would do very funny things and say very funny things. And so I started writing stories, imagining lives for them, and then, I don't know, they went off and lived their lives and they became fictional characters. And they changed more and more over time. So I had this trio of characters that I had been working with, this family and I had invented a dynamic for them. So it was the places and then the people and their ages; all those things came together from different directions. So that's sort of how it happened, and in some way the alternating narrative seemed logical to me, the structure seemed to make sense to me, so I hope it makes sense to other people.

JD: You were talking about how you



Claire Messud: 'I was always nervous'

wanted to write about Bali and the Isle of Skye. How important is the relationship between place or landscape and the characters?

CM: Oh, for me it's very important, there's a wonderful essay by Eudora Welty in her collection called *The Eye of the Story*, she has an essay on place in fiction. She says - and it's a wonderful thing - she says - she's talking about how important place is - she says try to imagine *The Magic Mountain* set in Spain, or try to imagine Proust set in Liverpool. You know, and you just can't, because we are who we are because of the place that we're in, and because of all the places we've been before. I moved around a lot, growing up we moved around, my family, and I've always envied people - especially writers - who are really rooted in a place. The Canadian writer, Alice Munro is one I always think of; she grew up in rural Ontario, she lives there, I think only part of the time now, in the house where her husband's mother was born, and she knows that world to bedrock, she knows it completely and absolutely. And when you move around a lot there's no way you can know places in that way, and that may be why in that first novel I was writing about people in places where they don't usually belong, because it is a different kind of relationship.

The reason Australia came into it is because we lived here when I was a little girl. We lived in Sydney for five years when I was a child and it was a wonderful place to be a child, I mean, you know, it was idyllic. I had all these memories. We left in 1975, when I was nine, and I had all these memories that were very vivid and I used to dream a lot about Australia. But Sydney to a nine year old is a very specific little place, with the school and the library and home and nothing beyond that. And then in 1987 when I graduated from college I took my life savings and came back here

Claire Messud

to see. It seems a very banal thing, for me it was absolutely extraordinary to walk into these landscapes that had become completely imaginary to me, it was like walking into my dreams. You know, the schoolyard still exists, the oval I used to run around is still here, it really is here because it had become unreal. And that visit was partly why one of the characters - Emmy - ended up being based in Sydney, because the place was, again, revitalised for me. So that's something. I don't know, yeah. And this is my first visit since 1987.

I'm stopping in Sydney for a few of days on the way back [to the States], which I'm excited about. I'm staying with friends, so I'll have a different perspective - I'll see their Sydney. JD: And you're living in New York now...

CM: I live in Washington D.C, which is about three-and-a-half hours from New York, it's not very far. But it's not a place I have any [attachment to]; we're there because my husband works for a magazine there; not because we have any particular connection to it. He's British; we lived in London for a long time.

JD: Which magazine does he work for?

CM: He works for the *New Republic*, he writes about books for them. His name's James Wood. He also writes for *The Guardian*; he used to work for the Guardian when we lived there. I did too, actually, when I was

a journalist. I worked on the Women's page.

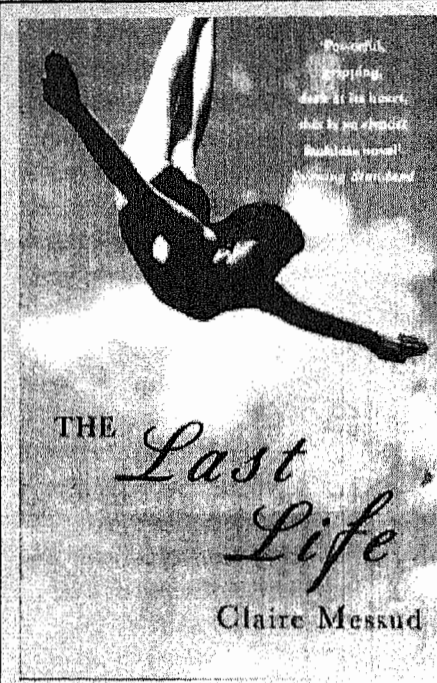
JD: How important do you think literature is, I mean in terms of the everyday?

CM: That's an interesting question. You know, for me it's all important; these days there's a lot of talk about how literature is dying, but in fact more fiction is published now than ever before, more books are sold now than ever before...

JD: Well, actually a friend who owns a bookstore was telling me that just a few years ago HarperCollins dropped the number of titles published yearly from around twenty-two thousand to around six thousand, in Australia.

CM: I think that it has ceded its place as a central cultural element, and film really is the art-form that everybody shares, and sometimes that is slightly distressing because sometimes you think to yourself 'am I doing something that... that can't be shared. I mean you don't want to be involved in some solipsistic, pointless activity. The aim is to communicate things, to start a dialogue. That said, whatever form it takes, telling stories is no less important, and never will be I think, however they are shaped and however they're delivered, it is our human condition to tell stories. So I'd like to believe that just because I tell them on paper with a typewriter that they won't become obsolete.

Jonathon Dyer



The Last Life

Claire Messud

Picador \$18.95 (+GST)

Truly literate novels are so uncommon in this day as to warrant special consideration when one crosses the reviewer's path. Writing style has over the last couple of decades taken a back seat to the clever plot development and quirky, 'believable' characters. (I suspect that the beginnings of this trend could be traced back as far as Dickens and Wilkie Collins.) So few authors spend any time over the language of their texts that when something as beautifully written as Claire Messud's *The Last Life* comes along one wishes to savour the simple, unsullied joy reading can evoke.

Messud's second novel, *The Last Life* traces the downward spiral of the LaBasse family with all the inevitability of a Sophoclean tragedy. It is told through the eyes of Sagasse, the last generation of the family. Her own story is punctuated by episodes from the lives of her parents and grandparents. The story unfolds only fitfully, details falling out almost accidentally among the lines of Messud's exquisite prose. Toward the beginning of the story Sagasse's grandfather fires a rifle at a group of her friends. While none of them are seriously injured, the event serves as a catalyst for the final unravelling of the family's intricately-wrought edifice. Sagasse can only watch and reflect, aware only with the benefit of hindsight, as her world falls in around her.

With her first novel - *When The World Was Steady*, a slight and measured tale of two middle-aged sisters, each facing their own unique crises - Messud established her credentials as a serious young writer. *The Last Life* proves unequivocally that she possesses a genuine talent for the deft turn of phrase as well as the compelling story.

The Movie Book

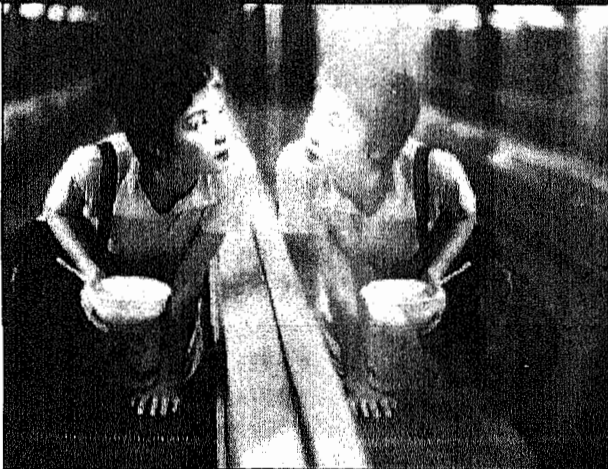
Phaidon \$65

The Movie Book is an impressive collection of five-hundred alphabetically arranged entries on people who have made significant contributions to film. From actors, directors, producers and movie moguls to costume designers and make-up artists, special effects wizards and animators, the range is as diverse - as are the talents of those featured.

Each entry is comprised of a text wrap-up, including biographical information, and is accompanied by a large and striking movie still, photograph or cinematic sequence which illustrates an aspect of the subject's work.

While the pictures are, without doubt, the highlight of the book, the information is both interesting and useful. There is also a handy cross-referencing system and a glossary as well as an international guide to film festivals and museums. Encompassing decades of cinematic achievement, from film's very beginnings to the present, The Movie Book would make both a useful reference for film buffs and an attractive addition to anyone's coffee table.

EM



A scene from the Movie Book



Century covers all aspects of 20th Century life

Century

Phaidon \$79.95

Century is perhaps the best book I've seen/read this year. Unfortunately it isn't literature in the true sense of the world, but if a picture tells a thousand words, this weighty tome has 100,000 of them. It is an attempt to tell the tale of the 20th Century via photography and an attempt that is brilliantly done and one that succeeds admirably.

Century covers the gamut of human experience during the last turbulent century, but does not focus solely on event. It then becomes a vibrant and visual social history, one that breathes life and personality into the written recordings of these events. The mundane becomes important, rich poor, black, white are treated equally. Each image has a simple stark introductory note reinforcing the primacy of the image and allowing the reader's attention to be solely focussed on the image.

Each section covers approximately fifteen years and has a brief written account of the major events along with excerpts from speeches, novels, poetry and song encapsulating the prevalent beliefs.

Century is the ideal book for anybody remotely interested in history, indeed anybody interested in humanity. Get it.

Darien

Alphabetically organised, subject divided

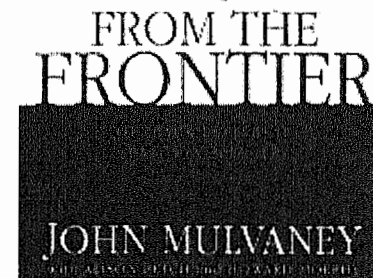
From the Frontier: Outback letters to Baldwin Spencer
John Mulvaney (with Alison Petch & Howard Morphy)

Allen & Unwin \$65 (inc GST)

From the Frontier is a collection of the surviving letters of Mounted Constable Ernest Cowle and overland telegraph operator Paddy Byrne to scientist-turned-anthropologist Baldwin Spencer.

These letters are important as historical primary sources for, amongst other things, their accounts of the opening up of the Central Australian frontier, and for their recording of raw anthropological data that contributed much to an important anthropological tract: Spencer and Frank Gillen's *The Native Tribes of Central Australia*.

Mulvaney has, I think, struck a good balance between the need to mediate and contextualize Cowle's and Byrne's letters, while still allowing them to speak for themselves. He places the letters themselves together in two stand-alone sections with minimal editing. The letters are preceded by their writers' biographies, biographies that draw astutely on the content of those letters for their inferences. Mulvaney's research is thorough, but he never hides the fact that much of what is known of Cowle and Byrne, because of their relative obscurity, is still an educated guess.



Cowle's letters from Illamurta Springs and Byrne's from Charlotte Waters telegraph station allow a fascinating insight into the lifestyle, the people, and the routines of the time and place. Both men seem to be hard-drinking, tough-as-nails bushmen preferring the remoteness and solitude of the area. Their candid observations (neither expected their letters to be read by any other than Spencer) and their particular styles allow a privileged insight into their existences for the reader.

I cannot fault Mulvaney's simple approach for its clarity and ease of understanding, as well as for allowing the letters to largely speak for themselves. As they are, the letters remain pretty much unscathed, allowing easy access for any scholar who wishes to use them as primary material, or for the lay reader who simply wishes to read the correspondence of two fascinating pioneer characters.

Mulvaney admirably fills a gap in the body of knowledge about South Australian history with his publication of Cowle's and Byrne's correspondence and their biographies. Though this gap is a fairly specialised niche, anyone with an interest in fields like South Australian frontier and pioneer history, Australian anthropology, or earlier race relations in Australia should find something of interest in *From the Frontier*.

Robert Geddes



Honeymoon
Amy Jenkins

Flame/Hodder Headline \$24.95

'It is a truth universally acknowledged that a thirty-something single woman in possession of good fortune must (a) be wanting a man and (b) be having trouble finding one.' So begins chapter four of Amy

Jenkins's first novel, *Honeymoon*. The narrator, Honey, is facing marriage like starring down the barrel of a gun. Her girl's night out is derailed by her best friend Della getting cute with the limo driver while he's trying to steer. But that's the least of her troubles.

Honey is to marry Ed - trustworthy, reliable Ed. She loves Ed. Well, she thinks she does. But she has always held a candle for Alex, the one who got away. She hasn't seen Alex in years and he never called her. That's why she's marrying Ed - what's the chances of ever seeing Alex again, right?

Honeymoon is part comedy of errors, part comic tragedy of inevitability. In life the most extraordinary coincidences are commonplace occurrences, but when we read about such things in print. If you stop and think about the story for any length of time, it seems impossible to the rational sensibility. But *Honeymoon*'s (named for

the occasion of her conception; her sister's name is Venice) narrative voice is engaging and insistent, pulling the reader along on the ride of her life through London, New York and Mexico like a runaway train (or a James Bond movie).

Amy Jenkins is a talented and very funny writer. While I was reading *Honeymoon* friends would take it off me, read the back cover, then hand it back, unimpressed, usually with a comment like 'what're you bothering with that for?' Try telling these people that it's actually quite entertaining and you'd be greeted with a 'hmp' at best. Then you mention that Jenkins made a name for herself creating the BBC series *This Life*, and suddenly the tone changes. 'I l-l-o-o-o-ved that show! I have to read it!' People are so shallow, so predictable.

Fortunately, this book isn't. Well, it is and it isn't. What I'm trying to say is don't read *Honeymoon* for some perceived cultural kudos; read it because it's a damn funny story well told.

Sam Andreas-Fault

Classics for people with short attention spans

Great Expectations
By Charles Dickens

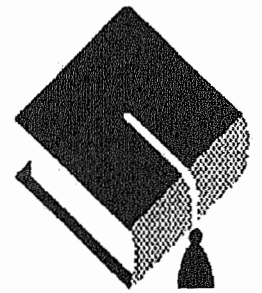
Pip

I'm Pip. I'm poor.
 (Lots of THINGS happen.)

Pip

My life didn't matter, because I'm still poor and alone.

Ultra-Condensed by Conrad Jacoby THE END



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Turn Up Your Radio Groove Terminator/Endorphin/ Fatt Dex

gentlemen) had definitely warmed to the charming aphrodisia of Frenzy. Girls if you dig the stylings of Mix Master Mike we have an Australian representative of that style council in Frenzy. Meeow!

Endorphin, back in town after recently supporting Moby, put on his usual amazing set. He included the awesome dancer who accompanied him last tour to aid the visuals spectacularly, that is if Endorphin's music alone isn't enough for you.

Groove Terminator, drinking in the evening with the rest of the crowd for Fatt Dex and Endorphin, took to the stage to reintroduce the Adelaide crowd to the very changed musical styles of Groove Terminator. Yes, playing all the 'hits' of his most recent release *Road Kill GT* showed the Adelaide crowd just what it takes to make it big in Australia. We're bound to be dragged a few more yards by this dead horse in the future, but I have to say he's got the 'skills to pay the bills'. Just how much skill he displays is debatable. Tall poppy syndrome, I think not.

Sprawl/ Enemy of? /Counterfeit/Inhukus Bridgeway Hotel

played an impressive, and livelier than usual set, of moody, melodic, and emotional metal music. They played a tight and musically well-executed set, sounding every bit as good live as their recordings.

Playing the lead-up role to Sprawl, energetic nu-metal band Enemy Of? played a trademark energy-filled set with a strong stage presence, much to the delight of the crowd - many sporting hardcore allegiances on their t-shirts, such as 'day of contempt', etc. As well as a good visual performance, they performed musically too, with good heavy riffs, that flowed well, and whilst not used in excess, featured well-placed melody too.

The most bizarre feature of the night, goes to the DJ's choice of music between Sprawl, and EO?'s sets, but I suppose you have to note the resourcefulness of someone who can track down the cheesiest, corniest folk/western rock songs ever recorded, as well as the courage to play them inbetween sets.

Before EO?, sets were played by Counterfeit and Inhakus. Counterfeit, whilst not incredibly distinctive from other big nu-metal bands, played a style of music that was enjoyable to listen to. They played to a surprisingly large crowd of young girls, which their guitarist explained mid-set, by wishing his sister a happy 15th, and saying 'hi' to all her friends.

Inhukus played an abrasive, hardcore set, which didn't seem to flow too smoothly - most likely a side-effect of trying to put too much energy into their live performance. At times, their songs felt cut-and-pasted together, but the crowd didn't seem to mind, and appreciated something heavier to go crazy to.

Seeing Sprawl play at their best is encouraging, and has left me anxious to hear their album, which they're expecting to be released sometime later this year. EO? also impressed again, and are another band to keep an eye out for.

-Scott

The first thing I noticed when I got inside the Bridgeway, was the number of people who came out to see Sprawl, and Enemy Of? play. The crowd was comparable to the turn out that Segression pulled, playing the Bridgeway about a month or two prior, so it was encouraging to see such strong support for some of Adelaide's metal bands.

With Sprawl on the verge of going into the studio to record their first full length album, the band



As anyone who is in a band themselves would know, a good bass player is the most elusive person in the music industry. Some bands never get off the ground due to lack of a bass player, some live without one (like Sportsday '83), and others have only bassists. Bass players are funny people. Sometimes you think you've found the right guy and then he walks out on you, and sometimes they just never show up at all. But once you find the right person, the world is your oyster.

Like most bands, Iris have had bass player problems. They originally formed in the latter half of 1998, but didn't find the right bass player until the beginning of 2000. But now that they have a stable line up, they haven't looked back. They've played

a string of gigs at all the top venues and have established a loyal fan base. And on top of all that, they've made something for all their fans to take home; a live CD, recorded at Raglan's Hotel.

The band waste no time in showing their stuff to the adoring crowd. Iris' style can be described as Live style rock (as in Live the band), with a good mix between softer and heavier stuff. The set includes eleven tracks, with my favourites being 'Leaving', which has a fantastic syncopated main theme (the drums are superb), the beautiful 'About Love and Everything In Between', and the final track, the massive epic 'Sex', which winds it's way through 7 minutes, including everything from great bluesy guitar solo's to wild vocals.

Iris can be very proud of this album. Live album's aren't too common these days for local bands, but I think I join with many other local music fans in saying that the live performance is the most important part of a band. If you perform well live, then you are a good band, and Iris certainly do well live. And besides, by recording a live disc, you get a full length release, rather than a shorter EP. However, Iris will be catering for all those who love a studio release when they record an EP, set for release in mid 2001. Make sure you catch Iris when they play.

L.A.



The Seen proudly proclaim *Checkout* to be at the forefront of Ska-Pop, a '...new generation of ska to hit the world.'

The Seen have been playing around Adelaide for the last few years (that I'm aware of) and have played various major events such as Vans Warped Tour '99 and this year's Orientation Ball.

A melding of traditional ska, 2-tone, skacore and more, *Checkout* is a monstrously pleasing introduction to the world of this Adelaide eight piece, a world that is littered with the mundane and the daily yet one that emerges as a happy and dance-filled entity. A world that reminds me of climbing the Magic Faraway Tree and emerging into DanceLand, a Land where suits, skanky vegetables

and underpants shrug off their two dimensionality and give it up largestyle.

Checkout is a super first album, one that reeks of professionalism. Recorded at Hippo Studios Adelaide, *Checkout* brings the live sound of the Seen to the fore and lets it fly. Played loud enough and, after a few drinks, *Checkout* will have you skanking merrily along by the first chorus of the mighty first track 'Suits are cool'. Track two 'Tex's Big Bendy Banana' is Caribbean redolent but just doesn't go long enough. Production wise this is the only problem with the album, 'Tex's...' is the perfect introduction to 'Liquified Vegies' but for the little cone of silence between the two. Ah well, only a small complaint.

Best songs are the afore mentioned three plus the commentary on modern materialism 'Stuck @ the Checkout' and the ode to student undies, 'The incredible recycled underpants'. Picking best songs though does an injustice to the consistently high quality of *Checkout*.

Put simply *Checkout* is approximately 36 minutes of pure enjoyment and fun. *Checkout* is one of the better releases from anywhere this year and it has been getting a thorough thrashing in the office and will continue to do so.

If you don't tap your toes to this you're already dead.

Darien

Goin' orf at yo' lokal

INDEEKA

One of the best things about Adelaide is the amount of local musical talent that we have here. Those who are into the local scene are sure to have heard of Indeeka by now. Becoming more established now, this young band have just released their debut EP *Pilot*.

The CD manages to capture the diversity of the band that are Indeeka. Beginning with the very funky 'Long Time Coming' (which was featured on this years *Off The Couch* compilation), the EP winds it's way through 6 great tracks, all very well produced. The second track, 'Tell Me Know', also has funk elements, although it is more rock/groove oriented, along the lines of Faith No More. Track 3, 'Be That As It May', is a bit of a change up, being a hard rock song with plenty of great riffing, and a cool bass solo. 'Rivers Run' follows that, and is a mix of hard rock and dark funk. This one is definitely a standout. The next track is 'Fine Line', another funk/groove hard rock song, sounding like Faith No More. The EP finishes with 'One Way Love', which has a Metallica 'Unforgiven' feel to it.

Overall, I was very happy with this CD. Indeeka are a very talented band who are gaining more and more popularity all the time. This disc debuted at number 2 on the South Australian music chart, and that achievement is reflective of the talent of the band. Expect a follow up album sometime early next year. Make sure you check these guys out ...you won't be disappointed.

L.A.

Indeeka
Pilot
Independent

The Satellites

The Satellites
Go Man Go!
Independent

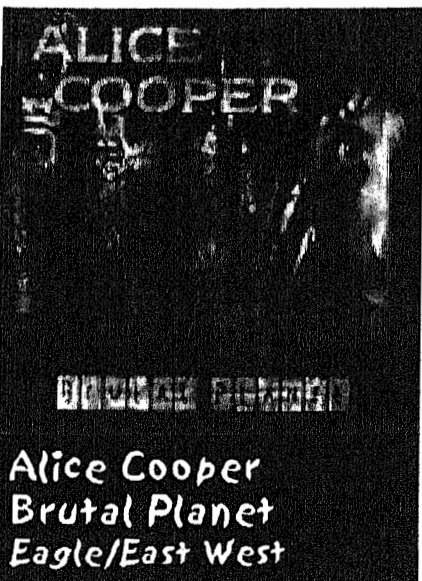
The Satellites are one of those bands that Adelaide has seemed to have in abundance over the years. You know the ones, the quirky bands that follow the beat of their own drummer, bands that have a massive amount of potential and ability but whose's chosen genre of music doesn't sit comfortably into

the mainstream of either radioland or the average live music punter. This is a shame because *Go Man Go* showcases a band both extremely confident and competent with what they do.

In this case, The Satellites love their traditional '50s era rockabilly which in itself is hard to fault. Rockabilly is not just about the music, its more than a lifestyle to its adherents which The Satellites (at least according to the album) fall into. They have been playing in various forms since 1994 and in *Go Man Go!* have released an album that could only be described as tight.

Go Man Go! has a pleasing mix of the old and the new and has a tangible aura of the late 1950's about it which the production values reinforce. It aurally transports the listener back in time when songs were about love and life in general and times were happy. The songs oscillate between the alternating gutsy and drenchingly sweet vocals of Belinda Hartman (who plays a mean gectar) and big bull fiddle playing Steve Mitchell. *Go Man Go!* reeks of happiness, even the lovelorn ballads, and thus it put me in a swingingly good mood; after all isn't this was music is meant to do. The songmix of the album is very very good with the introduction being the stomping 'Sweet Lovin' Daddy' which slides gently into 'Whole Lotta Livin' and then consistently through to the end. Listening to the album reinforces what fun can be had by going along to a Satellites live show. *Go Man Go!* is a good release and one that bodes well for the future for the Satellites.

How do you say its ok...



Alice Cooper
Brutal Planet
Eagle/East West

bum comprises twelve slices of dark hard rock which get the leather boots tapping but do not break any new ground.

The album opens with *Brutal Planet*, which pretty much sets the tone for what follows. Cooper's latest opus examines anti-social behavior (*Wicked Young Man*), gluttony in the face of starvation (*Eat Some More*), genocide (*Pick Up The Bones*), contemporary nihilism (*Pessi-mystic*), the worship of false gods for material gain (*Gimme*), intolerance (*It's The Little Things*), modern-day alienation (*Cold Machines*) and paranoid delusion (the amusingly-titled *Can't Sleep, Clowns Will Eat Me*). The standout tracks for me are *Sanctuary*, *Pick Up The Bones* (which builds to a delicious crescendo) and *Cold Machines*. And, this being a latter-day Alice Cooper record, there is the obligatory cry-in-ya-whiskey ballad, which

on this album appears in the form of *Take It Like A Woman*.

Brutal Planet features some enjoyable moments of self-reference. On *Gimme*, Alice says, 'I really do hate to repeat myself, but nothing's free,' a nod to *Nothing's Free* from *The Last Temptation*. And on *It's The Little Things*, Alice mentions his 1973 hit *No More Mr Nice Guy*, as well as what I feel to be his finest hour, 1975's creepy *Welcome To My Nightmare*.

Gotta love a guy with a sense of humor - only Alice would release an

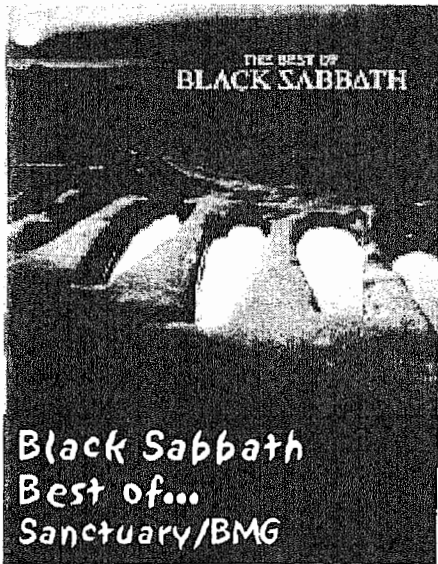
album entitled *Zipper Catches Skin* (1982)! Alice Cooper is a true legend who has spawned countless imitators like Marilyn Manson - ironic, perhaps, that *Cold Machines* sounds suspiciously like Manson's *The Beautiful People*. He has been in the music business for over thirty years and was discovered by another rock legend, Frank Zappa, who signed Cooper to his fledgling Straight label. You may not dig Alice Cooper's music, but you have to admire his staying power.

James Trevelyan

GIVEAWAYS

With loads of thanks to Cheree at Festival, we have 5 copies of the latest Punk Stars Compilation CD to give away. To be a lucky recipient, just come down to the office at 2pm Wednesday and tell us the name of a TRUE punk band (this competition will be judged on skill, not luck!).

to an answering machine...



Black Sabbath
Best of...
Sanctuary/BMG

Now this is what I call a best of CD! Finally, after re-releasing loads and loads of their remastered albums, Black Sabbath have finally released a best of. And a damn comprehensive one it is too. Two discs, chock loaded up to almost 80 minutes worth of rocking music each. What more can you ask for!

It all starts with their title track, 'Black Sabbath'. With a fade-in of rain and thunder, this massive song is the perfect album opener, and is a great way to begin the showcase of Sabbath's long career. Following that we have 15 more songs, all from the early half of Sabbath's life. With classics like 'The Wizard', 'War Pigs', 'Fairies Wear Boots', 'Into The Void', 'Sweet Leaf', my personal favourites 'NIB' and the wild 'Iron Man', plus their biggest hit ever, 'Paranoid', disc one reads like a heavy metal bible. Within minutes of playing this CD, I was head-banging like crazy!

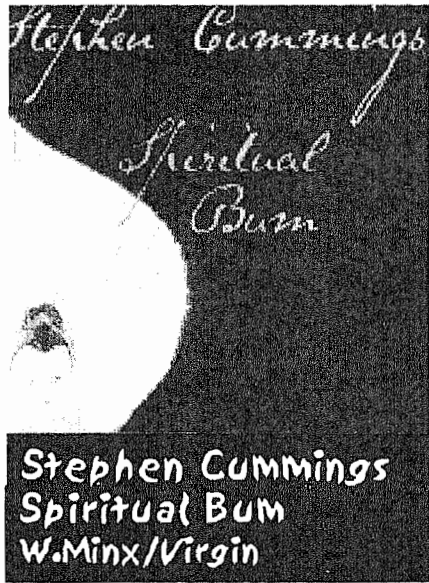
If disc one wasn't enough to satisfy your Sabbath cravings, then maybe some of the 16 songs on disc two will get you high. The disc opens with 'Tomorrow's Dream', and documents the latter half of Sabbath's career. Songs like 'Snowblind', 'Hole In The Sky', 'Heaven and Hell', and the classic 'Sabbath Bloody Sabbath' fill the second disc, before it closes with the huge Guns and Roses style 'The Dark/Zero The Hero'.

Black Sabbath are one of the most influential bands of all time, along with the likes of Hendrix and Zeppelin. You also get a booklet that explains all about the band that was Black Sabbath, so you can even act like you know heaps about them too. However, a very notable omission from the disc is the beautiful song 'Changes'.

However, that is virtually the only 'classic' Sabbath song that is missing. Everything else is here, and that should be enough to keep all Sabbath fans happy.

Truly a great album, this one will keep you head-banging for ages!

L.A.



Stephen Cummings
Spiritual Bum
W.Minx/Virgin

Stephen Cummings is a man with a history. You don't have to know that he once fronted Sydney tearaways the Sports half a lifetime ago, or possess any depth of intimacy with his solo work since. You don't have to be able to hum along to his contribution to the *Heartbreak Kid* soundtrack, 'Teacher I Need You', or have read either of the man's novels, which - just quietly - happen to be both erudite and entertaining. You only have to listen to the ache in his voice and the regret in his lyrics to know that Cummings possesses a history, and that willingly or not his past seeps into the fabric of his songs.

I've been a convert for some time. In another incarnation I took the object of my misplaced devotion to Club Foote to see Stephen Cummings and a handful of extraordinary musicians play for nearly three hours. He was touring on his then latest release, an equally remarkable album called *A New Kind of Blue*, and for a little while I was transported to a place where the pretty redhead beside me could feel the same way about me as I did about her.

The past is another country and we are all a little older. I've grown out of some of the music I listened to all those years ago, but there's a timeless quality to Cummings's songs that is so rare as to be admirable. Since *A New Kind of Blue* Stephen has flirted with both commercial success and alternative kudos, working with Steve Kilbey on his last studio effort.

Spiritual Bum marks a return to the pared back style of *New Kind*. The songs are intimate, uncluttered, accentuating Stephen's haunting vocals as he teases out the obscured meanings hidden in his lyrics. On many of the tracks Cummings foregoes drums altogether, relying on the innate percussive nature of the guitars and piano to provide the rhythm. The support staff read like a Who's Who of the Australian music scene, with the likes of Bill McDonald, Peter Jones, Jeff Burstin, Rebecca Barnard and David Bridie lending their services.

It's a pity that there seems only to be a limited amount of room in the spotlight for Australian talent. Neil Finn or Paul Kelly are who we think of when asked to name a good songwriter from our own neck of the woods, myself included. While I wouldn't trade either of them for a boatload of Springsteens or Dylans, there's a whole country of talents like Cummings that at least deserve a listen.



Co Co Lee
Just no other way
SSO music/Epic

We live in a world where celebrity is rewarded and talent is, by-and-large, optional. This is how we get an actress like Jennifer Lopez building for herself a respectable career in film only use it as leverage for a multi-album contract. Well, why not, I guess. Singers have been going the other way since Mario Lanza. Still, you have to wonder where the much vaunted ideal of 'talent' fits into all this.

There can be not doubt that Co Co Lee is talented. Anyone who has hear her debut album, *Just No Other Way*, would have to admit that this girl can sing. But in the music business today it isn't enough to be merely a truly great singer.

For starters, you have to be attractive. Well, Lee has that in spades. Then you have to be marketable; the singer's age (she must be seventeen, tops) is very fashionable, as is the *differance* her Eurasian heritage.

At the end of the day Co Co Lee has the looks and voice to go far in the industry, and the individuality to set her apart from the herd. She possesses a sensitivity and understanding of her material to make the worst song at least tolerable (and there are a couple of pretty average songs on *Just No Other Way*, as you would expect). Lee is more than just another marketable package, with more personality than Mariah and a more genuine talent than Vanessa Mae.

Jonathon Dyer

The Singles Bar

Sediken
Better music through
Mathematics
Modular/MDS

Sekiden are described as being the closest thing to 'perfect pop'; their sound is certainly catchy enough, but nowhere near to the degree of deserving such a title.

The duo's downfall comes, I believe, with their latent immaturity and somewhat dodgy lyrics ('You forced me to have sex with you/just for a lousy buck or two'). Perhaps with time their music will mature and expand into the kind of infectious, full-bodied bouncy-ness which is the stuff of pop legends. Or perhaps not. Only time will tell.

Better Music Through Mathematics steals heavily from the past, and makes grand use of 'pingy' pop; it has a distinctly eighties aural aesthetic which bleeps, pings, pops, and blips along like bursting soap bubbles at times, and really quite irritates after a semi-handful of listens. Consider this ep an homage to the early eighties, though not a particularly good one. Even if you found it 'fun' to begin with, I almost guarantee that you will want to throw it into incoming traffic after a short while.

Jayne Lewis

A Perfect Circle
The Hollow
Virgin/EM

Coinciding with their whirlwind trip to Australia (though missing Adelaide, dammit!) this release gives a small taste of what the band would have been like live with the inclusion of a live version of the title track. 'The Hollow' is a great song; intertwining heavy guitars with soaring melodies perfectly. A remix of 'Judith' is also included. In any event, it is still a must for fans. If this song is up your alley perhaps an investment in the album, *Mer de Noms*, is a wise choice.

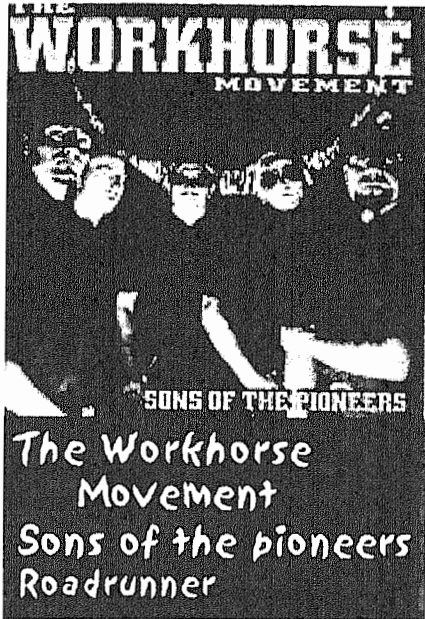
Jorm

Anuj
Can you stand the heat
Hugo/Shock

Anuj is an Indian rapper from the UK. He's kind of good at what he does, if you like that sort of thing. Slick production with the accent on commercial appeal, Anuj doesn't really bake my cookies, but I'm sure there's a lot of teenage girls out there who would disagree.

Sam Andreas-Fault

how do you say I love you...



Well finally fans of good hard rock have reason to celebrate; the Workhorse Movement has landed.

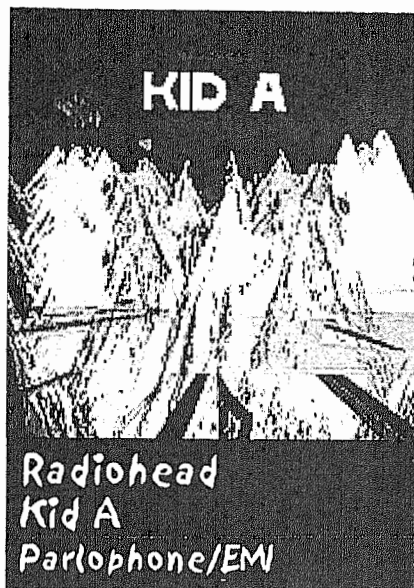
The band, who formed while studying at an American university, had already released an independent album and toured with everyone, ranging from the sensational Sevendust to the dubious Vanilla Ice, before they managed to land a deal with the great Roadrunner. From there, they have not looked back. Incorporating the standard line-up of drums, bass, and guitar, the Workhorse Movement also have a unique element in that they have two singers. Utilising this to their maximum potential, they have produced one hell of an album.

The album starts out with a bit of a spoken word track, briefly explaining the bands name (from Tom Wolf's book, *The Electric Kool-Aid Acid Test*). From there, it picks up the pace and doesn't slow until the end of the closing track. Standout tracks would be the first real song on the album, 'Keep The Sabbath Dream Alive', which as the name suggests, pays tribute to the pioneers of hard rock and heavy metal, the very heavy 'Zero', mixing a small amount of rap/hip-hop with a wild heavy riff, the cruisy feeling 'Heavy', and the excellent riff laden 'Charlie Don't Surf'.

The Workhorse Movement have really produced something that they can be proud of. *Sons of the Pioneers* has everything that a good heavy album should have; hard grunting vocals, fat bass lines, heavy drums, and of course plenty of riffs. And for those who like playing on the computer, this also comes with a multimedia section with live footage and a band interview, as well as plenty of pics.

I strongly recommend the Workhorse Movement, and will be watching them very closely over the next couple of years.

L.A.



In an effort to get the 'monkey off of their back' Radiohead have deliberately gone out of their way to produce a fairly experimental album knowing full well that whatever they produced would suffer the obvious post-OK *Computer* comparisons. Fans are not to despair, not only is this album interesting, rewarding and lasting, but a 'real' guitars-n'-all album is due out early next year (currently April). Yes, these boys have done quite a bit of writing since *OK Computer* and seem to have chosen the most unusual / challenging compositions to purposefully confuse people. What else would we expect from Radiohead? Well, how experimental is *Kid A* I hear you ask. Put simply, for a band of their magnitude and international status (and in comparison to their previous records) the answer is: very. The use of guitars is minimal with drum loops, sweeping keyboards and sound effects dominating the sound. Of course, Thom's voice is magnificent (one of the best male voices today) and with no 'traditional rock' backing it is even more apparent in the mix making it become the centrepiece for the song to revolve around. Highlights are undoubtedly the hypnotic and beautiful 'Idioteque' and 'Morning Bell'. Flowing seamlessly from one to the other these two songs in particular were almost instant favourites. Thom's voice is angelic in both, with the former having a hypnotic, repeated chords from a Rhodes keyboard over an 80s type drum loop and the latter with an intoxicating rhythm and haunting dual vocals. Other tracks include the older 'How To Disappear Completely', the 'Airbag'-esque feel (at times) of 'The National Anthem', 'Motion Picture Soundtrack' and the chiming chords of 'Optimistic'. On the more experimental side there's 'Kid A', 'Treefingers', 'Everything In It's Right Place' and the unusual 'In Limbo'. It's also good to see an 'experimental' album not become too

overindulgent (*Kid A* is only 45 minutes long). Radiohead have again succeeded in producing what will surely be one of the albums of the year.

Jorm



Reef
Getaway
Epic/Sony

Reef are back! Once again, they have made yet another album in a very short span of time. Less than a year since their last release, *Rides*, the new album *Getaway* picks up right where *Rides* left off. For fans who were a little dubious about the future of Reef after *Rides* was only mediocre compared to their earlier albums, have no fear. With *Getaway*, Reef have come out with all pistols firing. With a few similarities with *Rides* (which I thought was pretty good, despite what others said), *Glow*, and even a bit with their sensational first album *Replenish*, I already love the new album after just a couple of listens. It all begins with their first single, 'Set The Record Straight', which is quite a bit poppy but still retains that classic Reef sound. However, the next song 'Superhero' really got me excited. Beginning with an absolutely fantastic guitar riff, this song is easily the best on the album. Great bass line, cool drums, Gary Stringer's excellent unique vocals, and that excellent riff - simply sensational. Other standouts are the very Reef sounding 'Solid', the beautiful soft 'All I Want', another great riff filled frenzy called 'Saturday', and the acoustic influenced love song 'Levels'.

I was very pleased with this album. As a huge Reef fan, I know what they are capable of doing, and they have not failed in producing yet another piece of fine musical artwork. With any luck they'll be back touring Oz again soon, and hopefully this time they'll remember to play Adelaide! I'll definitely be there, and I urge you all to join me supporting one of the worlds best rock bands.

L.A.

The Singles Bar

The Avalanches
Frontier Psychiatrist
Modular/MDS

At the one and only Indy 500 a few years ago we got to see some heavy-weight talent like the amazing Michael Franti. Most things local sounded a little pale in the sonic glory of Spearhead; in my opinion the only outfit to cut it chop for chop was the Avalanches. These guys are something remarkable. They have undoubtedly earned their stripes in the world of hip-hop, a culture that doesn't suffer half-arsedness gladly, and yet they've managed to create a sound all of their own; their musicality stands up to anything coming out of the States, but there's a larrikin streak running through 'Frontier Psychiatrist'. Keep up the good work, Dexter.

Sam Andreas-Fault

Fenix*Tx
All my fault
Epic/Sony

Here's the latest four-piece ska and [apparently] punk group to emerge from Cali. With the humorous touches of Blink and harmonies of NOFX, Fenix*Tx have just launched their very first tour of the US, due to legions of screaming teenage fans who caught this first single on college radio.

Well, I think this is a fairly average effort. Sure it's tight, if there were any more cymbals and riffs in it the cd would meltdown, not to mention the teen-romance pining vocals on 'All My Fault'. If you're not bored of that go buy a t-shirt and the single and wait for the new album. Yes girls they're all semi-attractive rockers with spiky hair and pouty faces, but modern 'Punk'? It depends if you regard punk as a state of mind or not.

Prof. Booty

MXPX
Responsibility
A&M/Universal

Single taken from MXPX's album. Nice catchy anthemic chorus with punctuating jumpslots handily tossed in for the moshers. MXPX have a fine handle on pop; punk I'm not so sure about.

Topped off with four non-album tracks that mine the same vein of pop. If you like the genre you'll like this, if not, well the kids like it. In fact, I like it.

Bob Smith

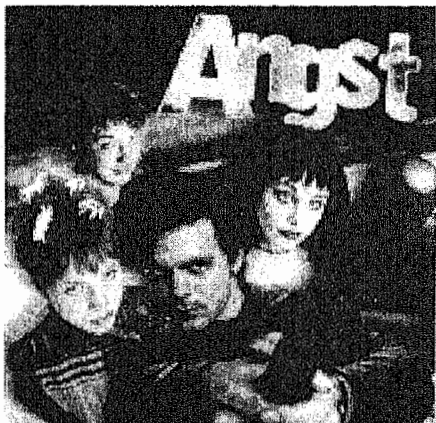
to an answering machine...



Largered! The Sixth Pack Mixed by Sample Gee
Various
Largered! The Sixth Pack by Sample Gee
 Universal

Welcome to the year 2000, where 'Ke San' pub rock has been replaced with 'I Need A Miracle' pub techno, that ravers loved ten years ago. There's no holding back with this DOUBLE cd of techno-club-top 40 mixes. I know there is a sector of the community who really get off on this type of music, so I'm assuming you know who you are. Personally, this music is as cardboard as 'Nenaunu' Reeve's acting in *Parent-hood*. The difference is, that's what makes him cool. Artists featured by the New Zealand DJ, Sample Gee, include Hi-Gate, Vincent de Moor, CRW, Tomski and Fragma. I just chucked those names in in hope of the more learned genre listener knowing them, because everything sounds consistently the same to me. The second disc was moderately more appealing as it seemed to be a 'chill-out' disc, as opposed to the all out bass thumping assault of the first. Made for parties (as a cheap alternative to actually hiring a DJ), this collection runs for a full 2 and a half hours. Didn't anyone ever mention that it was quality not quantity that mattered?

Prof. Booty



Various
Angst - soundtrack
 Best Boy

The soundtrack to *Angst* is an absolute shining diamond in the mud-pit of soundtracks of recent years: it is an album you can buy and lis-

ten to independently of the film. The soundtrack does not feature 'novelty' songs or dialogue from the film, and for this I am grateful; it is just an hour or so of fantastic music.

I personally blame the advent of soundtracks featuring snippets from the film and novelty songs on Quentin Tarrantino, as the *Pulp Fiction* soundtrack was the first I can remember doing this. Feel free to correct me if I'm wrong, of course. Hell, I'll even give you a prize if you can think of an earlier soundtrack with film dialogue (drop your entries off to the *On Dit* office before the end of the week, addressed to 'Jayne').

There are two reasons for the exceptional quality of this album: the first is the contributors, who includes the likes of Snog, Pnau, Wicked Beat Sound System, sonicanimation, and Gerling; the second reason is the magnificent score by David Thrussell from Snog. Thrussell's 'incidental score' ranges from the moody to the upbeat, and blends in exceptionally well with the electronica-laden soundtrack.

Most impressive, though, are the names Thrussell has given to the tracks: 'Night of the Living Latte'; 'Toaster Junkie'; 'Dawn of the Indecypherables'; 'Attack of the Killer Pink Dildo'; 'Potato Bong'...but you really *do* need to have seen the film in order to 'get' the titles (tee hee hee!).

The most pleasant surprise of all though are the two contributions by Abi Tucker, who plays May the beautiful Goth in the film. Tucker says she has been making 'bedroom music' for years, and when she gave Angst director Daniel Nettheim one of her songs to listen to he had it mixed properly and added it to the soundtrack. She then went on to write a song specifically for the 'Dean' character, which is also on the soundtrack.

As a brief aside, Tucker is currently working on material for an album of her own, but no release date has been fixed yet. I personally can't wait to hear it because she has a lot of talent, and it will only improve with time and experience.

As a 'visual score' to the film, the soundtrack works beautifully as well. It is rare indeed these days to find a soundtrack album which is just as good at home as it is on the screen.

And what a screen! I am so excited about this film—I can't recommend it highly enough. Buy the soundtrack, too.

Jayne Lewis



Hope and Adams
Wheat
 sugar free

'Beautiful melodies, understated musicianship, and a smooth, thoughtful delivery which doesn't grab you by the throat but rather draws you in like a warm lake on a misty summer's eve.' Hmm, yes. A nice bio line for a largely, forgettable album. I found this one not bad, but a tad average. The sound is a bit like Radiohead, or at least tries to be (only Radiohead can be Radiohead). I have to admit, though, that I didn't listen to it a hell of a lot – maybe it becomes addictive with age. The bio claims that this album has a 'lazy brilliance', and guardedly, I'd have to agree. It grows on you.

alternika



Bad Religion
The New America
 Epitaph/Shock

Disappointing. About the only word that I can possibly use to describe this record.

Afyer years as kingpins in the US neo-punk (for lack of a better term) scene, Bad Religion's continued relevance has to be questioned after this offering. Repetitive at best, it loses itself time and time again in a mire of droning. Two dimensional guitars hardly help, and the entire record is without a single stand-out track. Even some excellent, thought-provoking lyrics can't hide the lack of inspiration on offer here. Stick to their back catalogue.

Miles Hunt

The Singles Bar

Finley Quayle
Spiritualised
 Epic/Sony

The first sounds since the fabulous Maverick A Strike, this is a change for Mr Quaye. What a good change as well. Given up on trying to sound like a fresh mango from Jamaica, Finley gets the whole band in to help for a full sounding, pumpin' pop track. Dig the rhythmic bass, thumping drums, cool 'Lou Reed-esque' vocals and funky dynamics. Finley will have you jumping up to win the twist competition at your local eatery.

Prof. Booty

Icecream Hands
The Obvious Boy (+3)
 BMG

Icecream hands have a very rocky, Aussie sound and for some reason similarities between this band the *Hoodo Gurus* and the work of the "Finn brothers" seem apparent. They also appear to like using some *Beatle*-esqu harmony styles. The songs are upbeat and guitar driven, with catchy rhythm and lyrics. One of the "B-sides" has a fleeting stab at the Aussie boy-band, *Human Nature*. The single has been receiving some airplay and is a good radio song. As to what "The Obvious Boy" is, was or will be is difficult to ascertain from the lyrics, so that will remain unresolved.

Case C. Sinclair

JubeStar
Buff Boy
 Artistree

I wish I had a twelve year old sister so that I wouldn't feel so guilty about burning this CD. Sugary sweet from start to fart, perfect for Aqua fans everywhere looking to broaden their horizons. But be prepared for the biggest double-take of your Mum's life when you hear the lyrics: "Buff Boy Buff Boy/I wanna be your toy/I wanna be your girl/Be the best in the world/But you like boys..." Wo mama. Turn granny's hearing aid off and send the kids to bed, Fag Hag Dance is born!

Sam Franzway

Caveat emptor

Mandatory Sentencing Seminar

UANTaR (University of Adelaide for Native Title and Reconciliation) in association with the Don Dunstan Foundation is holding a seminar to address the issue of mandatory sentencing. Australia is facing international scrutiny on this issue, which not only discriminates against indigenous people, but attacks one of the most important principles of our legal system - judicial discretion. Join us in defending this basic human right. Thursday 12 October, Union Cinema, Level 5 Union House, Adelaide University, 12.45 - 2.30 (Free with optional gold coin donation). Guest speakers: Justice Elliott Johnston, Dr Judith Gardam and Tauto Sansbury. Music will be provided by CASM (Centre for Aboriginal Studies in Music). All welcome.

Three D Fair and Open Day

Come one, come all to your very own Three D Radio's Spring Fair and Open Day on Saturday October 21st. All invited! All welcome to come and curiously inspect the very location from which streams the genuinely progressive, always impressive aural delights that reach your radios on 93.7fm. Three D Radio's current address is 48 Nelson St Stepney (between Magill and Payneham Rd) and has

the ever lovely Dunstone Grove beside it. Do come along! From 10am until 5pm. Stalls, food, live music, station tours ... FREE! For more information please phone Three D Radio on 8363 3937 and ask for Julianne, Hermoine or Robyne.

Penfriends Wanted

By Mr Munawar Ali. Email munawar777@hotmail.com, post to A-17, 106 Depot Lines Karachi-74400, Pakistan.

Youth Art Exhibition

Express: Youth Art Exhibition, 20-27 October 2000. The city of Norwood, Payneham and St Peters is seeking graphic designs, paintings, craft pieces, photography, sculpture or drawings for their Youth Art Exhibition. Entries are to be received by 18 September 2000. Cash prizes will be awarded to the winning entries. Artists must be aged between 12 and 26 years inclusive. Contact Athena Doufos at the Payneham Customer Service Centre on 8336 0317 or email adoufos@npsa.gov.au for a registration form.

Zemzoum - women's voices, women's words

Amnesty International women's group presents an afternoon of music and readings dedicated to Nawel Zemzoum, a 'disappeared' Algerian mother.

Readers include Meg Lees, Shirley Peisley. Entertainment includes Trade Union Choir, Taiko (Japanese) drummers, Iktus, facepainting. Kaurna welcome and smoking ceremony. October 15 2pm-5pm, Torrens Building, 220 Victoria Square Adelaide, tel. 8221 5979. Gold coin donation.

National Youth Roundtable 2001

The Roundtable brings together 50 young people from diverse backgrounds to participate in a national forum. It means that young Australians can speak directly with Government and ensure that their views are taken into account in policy-making processes. The successful applicants will have links with their community and be able to consult with other young people about issues in their own communities. They will then have the opportunity to present their findings to Government at Roundtable meetings held in Canberra. Applications have been sent to a number of educational institutions, youth organisations, community groups and agencies. Applications can also be found online at <http://www.thesource.gov.au/voy/roundtable.htm> or can be obtained by calling 1800 624 309 (freecall). To make Roundtable 2001 a success, applications are sought from a range of young people including young people aged 15 - 24 years from differing education and employment experiences, a

variety of cultural backgrounds, people with disabilities, and young people from urban and regional and remote localities.

Expecting to graduate soon?

All students who successfully complete their award requirements by November will be eligible to graduate in December. If you expect to graduate you must lodge an Application for Admission to an Award form (email graduations@adelaide.edu.au to request a form) no later than the 13 October 2000. For more information and a timetable of December Ceremonies, please visit the Graduations Website: <http://www.adelaide.edu.au/studentadmin/gradinfo.htm>

Everyone loves a Quiz Night

Biology Society of SA Quiz Night, Friday October 6, 2000, 7.30pm - 12 midnight, Fullarton Park Centre. \$25 per table, 8-10 people per table. BYO nibbles and drinks, email biolsoc@camtech.net.au. Non-members welcome.

Why not have a good time this summer? Come on, you know you want to.

Why don't you buy my 12' Kingfisher, f/glass dinghy - complete with new oars and crab nets, and 6hp Johnson o/b. All on strong trailer. Price: \$1550 ono. Phone Helen on 3574 798 or 0413 362 146.

on dit

... where they
burn On Dit,
they will one
day burn
people...

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The editors have complete and unfettered editorial control. Two of them also thought that dying their hair blonde was a good idea. They were wrong. Nevertheless, opinions expressed herein may not be their own.

Editors

Dale F Adams
Eva O'Driscoll
Darien O'Reilly

Photographers

Paul Bulley
Jena Woodburn

Typesetting

Fiona Dalton

Printing

Cadillac Printing

Thanks

Jayne for doing more work than is physically possible, Mum's taxi, Ian, El Guappo, Jayne, congrats to Penny and Rob, Steve and Penbo, Kate for dying our hair, Newcastle, Canberra, Sydney, Jayne, Frank, Walter, Clair blonde 3, Andrea Dworkin, Jayne, Wheeler, the UniBar, that single bastard Joyner, Jayne, Mullighan for the partee, the On Dit kittens/cats/pussies, syringes (no ma, I'm not doing smack), the Chardonnays for proving that bad basketball is adequate basketball and that skills are transferable, Jayne, Paul and Andrea, umm ... Jayne, and a great big rosy fuck you to the mad people who bug Dale whilst hungover.

UniBar

Upcoming Events

T Model Ford
with **Matt Walker & Ashley Davies**

Friday Oct 13

\$15

Pennywise

Friday Nov 17

Tickets @ VenueTix

Blast off with...

\$1

Southwark White,
Southwark Pale,
West End Draught

for 15 minutes after the bell
until the end of term

...the only place to meet on campus...