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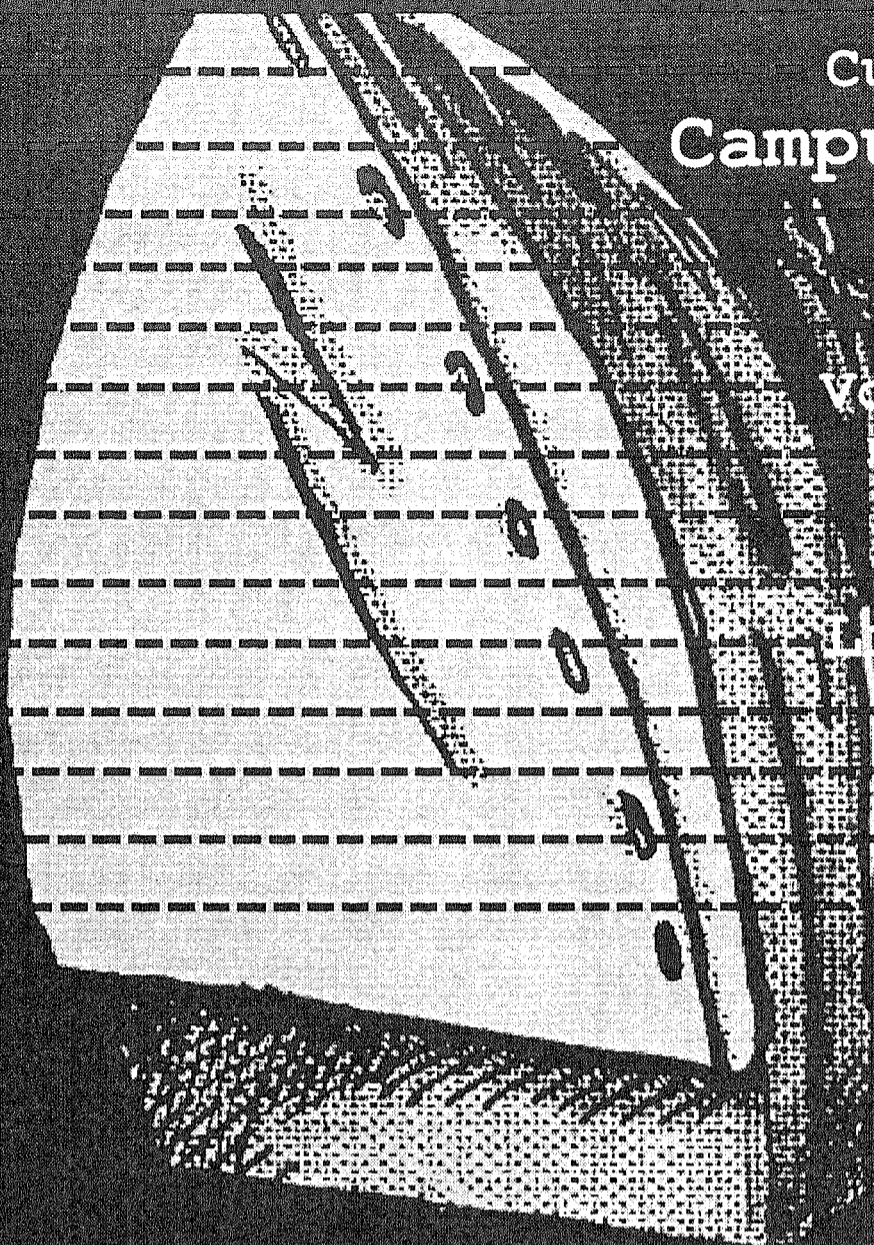
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Volume 71 Edition 10 26.05.2003

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Volume 71 Edition 10 26.05.03

On Dit is the weekly student publication of the Students' Association of the University of Adelaide. The opinions expressed herein are not necessarily those of the Editors or the Association.

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About the cover

Cuban poster reprinted by the Chicago Women's Graphics Collective, 1972-3

Wanna write?

Then come on down to the *On Dit* hovel, located in the basement of the George Murray Building (wedged between two sets of poorly maintained male toilets), and adjacent to the Barr Smith Lawns. Or for a more pleasant aroma, email us at ondit@adelaide.edu.au or call us on 8303 5404 or 8303 6490.

Next Edition:

Deadline May 28, published June 2.

Special thanks to:

Tristan Mahoney

Thanks to:

Sara for the fun 21st, Maxim, DJ Josh, Vicki, Clementine, Mel, Penny, Nat, Rosie L., Women's Standing Committee, little Jussie.

Editorial



Welcome to the 2003 edition of *Elle Dit*, the women's edition of *On Dit*. For the uninitiated, *Elle Dit* exists for a number of reasons. For women students, it's an opportunity to band together and share ideas about what they'd like represented in an edition dedicated to women's issues. For the greater readership of *On Dit*, it's a serve of ideas coming out of the emerging generation of university feminists and hopefully educational too, as well as a showcase of the work of upcoming feminist writers, artists, and whathaveyou. Finally, for the women behind the production of *Elle Dit*, it's a chance for women to learn and share skills and take sole responsibility for producing a publication. Considering the male-dominated world of Murdoch and Packer media, how often does such an opportunity come along?

We are privileged to have these resources at our hands to create a publication we have virtual free rein over. After all, copies of this publication are stored in the Barr Smith Library, the State Library, and the National Archives, among other places. We look forward to future generations picking up this piece of history and its time capsule of feminism, circa 2003.

The form the women's edition takes in a particular year is determined by that year's *On Dit* editors: should it be called *Elle Dit* or *On Dit*? Dedicated solely to women's issues, partly committed, or should we just make it a women's liftout in a regular edition? What about male editors, or subeditors? Should the paper's content - or the office environment - be autonomously run by women?

With a few years of *Elle Dit* experience between us, we felt confident that we could build a strong publication that, although it took the form of a regular edition of *On Dit*, was dedicated to feminist ideals and women's issues. In previous years, the *Elle Dit* office has been women-autonomous. *Elle Dit* 2003 has been put together in an office space which has included men, although the current

affairs, campus news, opinion and features sections have been solely planned, written and laid out by women. Although we respect the concept of women-autonomous space and work in other situations, we felt that with our numerous staff including such supportive men, it would be counter-productive to put this policy in place. Thank you to Tristan and the male subeditors for their support and help with the niggly stuff that just couldn't have been done without their assistance. (A special thank you goes to JC and his six-foot-plus stature for rectifying the flickering fluorescent light situation on Sunday night.)



We're proud of what we've produced. It's an unabashedly feminist publication - what else did you expect from a student newspaper's women's edition? Feminism is a label we wear proudly and are willing to justify. In an age where our nation has still not elected a woman leader, women still on average earn less than men, and women make up the vast majority of survivors and victims of sexual violence

and crimes, feminism is not yet redundant. When a parliamentarian is evicted from the chamber for feeding her infant child, when our government still balks at the idea of granting a working woman a liveable income whilst she cares for her newborn child (and whilst other women are pressured to boost the falling fertility rate), when wars men start use women as pawns of misery, and when two women who love one another and live as partners are refused reproductive technologies on the basis of their sexuality, feminism is not redundant. There are countless other campaigns that are being mounted by feminists and more that are yet to be conceived. (Look out in future

editions of *On Dit* for profiles of inspirational feminist campaigns from movements around the world.)

We feel we've put together a collection of articles with broad appeal. We've compiled the thoughts of ten women students on page 12 on what feminism - a much debated concept - means to them. We've evoked a sense of history by profiling some of the great female scholars of this institution, as well as outlining the struggle of admitting women to this university in the first place (page 13). On a more contemporary look, on page 14 we've scored an interview with DJ Josh, top Adelaide DJ/producer, a cult figure on the gay and lesbian circuit, and inspirational woman. Some of the shadows have been lifted from the horrors of sexual assault and domestic violence by two courageous women who shared their stories on page 16. And from an international perspective, an Adelaide student currently teaching English in Japan describes the fascinating gender and sexual relations she observes on page 21.

We hope you enjoy *Elle Dit* 2003. Drop a line to ondit@adelaide.edu.au to let us know what you think - we crave any feedback, positive or negative. Most importantly, if you think you missed the boat by not contributing to *Elle Dit*, it's not too late. Don't allow women's issues and feminist arguments to be relegated to just one edition per year - such articles are welcome in any edition of *On Dit*.

Clark & Cruickshank

Australian Women in Education

The latest Federal Budget shows plans to overhaul the higher education sector, making it a place for people who can pay, and ignoring any concept of merit based entry. There is a continual emphasis on extracting money from students, which means that students could be paying 30% more for their degrees, if they can even get in. Students will be competing against people who are buying their way into university, which the government hopes to be 50% of students, and enables this by lending these students loans that have a 3.5% interest rate, on top of inflation (that's 6% interest).

The proposed changes to Higher Education will be horrendous for all students, especially low-income students, but worse for women. Women take three times longer to pay off their HECS debts. 93% of men will have paid

off their HECS debts by age 65, but only 77% of women will have. This is due to the fact that traditional women's fields, such as teaching, childcare, social work, and nursing are undervalued and underpaid, also that women spend more time outside the paid workforce, with pregnancy etc, and there is also the issue of the lack of paid maternity leave. As fees for degrees skyrocket with the gradual deregulation of the sector, women will be less likely to enter into the expensive courses, such as medicine, law and veterinary science, especially given that their expected incomes will be significantly lower than their male colleagues. Women graduates average starting salaries amount to only 76% of average male starting salaries. Women are not likely to choose their course on academic merit, but on where and what they can afford to study.

In recent years the number of Female

Postgraduates has increased to just over 50%, however this number does not reflect the numbers of female academics as women still struggle to be accepted in academic environments and to be given the same opportunities for promotion as men. In Australia's universities women only make up 24% of Senior Lecturing positions and 15% of professors and associate professors. If you want an example, just walk into the next meeting of Academic Board at Adelaide Uni, I am a member representing the students on this, and out of a room full of elderly men I am one of about seven women.

The Federal Government's contribution to our Universities has fallen by 23.1% since the Howard government gained office in 1995. They have relied on students to pick up the debt. They do not acknowledge that it is beneficial to society to back Australia's academic ability, and invest in

Higher Education. They have reiterated that domestic students should be able to buy themselves a place in University, as easily (and as expensively) as international students. However Brendan Nelson, Federal Education Minister on JJJ radio last week said that he will not pay back the odd \$75,000 for the medicine (and part economics) degrees that he got for free at Flinders University. His reasons, ironically being that as a doctor, a Member of Parliament, and in his tax he has given back to society. Well Minister, these current Students will also become taxpaying beneficial members of society, so WHY are you forcing this debt on us?

Leah Marrone
Education Vice President

Are women really more at risk on Adelaide city streets?

On Saturday May 3, at approximately 3am, two male university students were brutally assaulted on Grenfell St in the City. The unprovoked attack began when one of the 20-year-old victims was struck on the chin with a bottle, receiving serious cuts to his neck and face. The second victim required four hours of surgery to repair the multiple facial fractures he sustained after being struck on the head with an iron bar. Only a week later, another man received serious head injuries and was hospitalised with a suspected broken jaw after a similar incident, which also took place on Grenfell St, only several hundred metres away from the North Terrace campus of the University of Adelaide. These offences, however, are merely two examples of the numerous offences against people that take place throughout the metropolitan area every weekend, the majority of which are probably not reported to the police. In fact, according to the South Australian Police only 28% of assault victims and 33% of sexual assault victims report the incident, often believing that it is 'too trivial' and that the police will be unable to do anything, and thus the majority of these offences are excluded from criminal statistics.

Contrary to popular belief, females in South Australia are actually less likely to be victims of personal crime than males. According to the South Australian Office of Crime and Statistics, the recorded number of violent offences shows a greater prevalence for male rather than female victims. In fact males comprise just over half (54%) of all assault victims and according to the Australian Bureau of Statistics (ABS) the majority of these victims are between 15-24 years.

Although South Australian statistics reveal that women are in fact less likely to be victims of assault and robbery than men, they do comprise the majority of sexual assault victims. Women are also more likely to be subjected to indecent behavior and exposure as well as acts of gross indecency, of which there have been numerous reports in and around the University of Adelaide in recent years. Although the incidence of sexual assault is relatively low, the University of Adelaide Security Office has already received several reports of disorderly and offensive behaviour since March 2003 and it is believed that many similar offences remain unreported. And although women in Adelaide may appear to be more at risk of sexual assault than men, criminologists allege that men are 26 times less likely than women to report sexual assaults and thus they are grossly misrepresented in criminal statistics. In 2001 there were 601 reports of rape and attempted rape on South Australian women, whereas males reported only 79 such offences in the same period. Community surveys and research however indicate that the real incidence of male rape in South Australia is

in fact much greater than this figure suggests.

A spokesperson from the South Australian Police recently asserted that Adelaide is one of the safest cities in the world to live in; however, in 2001 South Australia's recorded assault rate was above the national rate, as was the number of sexual assaults. In 2001 the state recorded an assault rate of 1,084.1 per 100,000 population, which was the third highest behind the Northern Territory and New South Wales and three times greater than the rate of Victoria. Such statistics have an important implication for University of Adelaide students, particularly due to the location of the North Terrace Campus, which is within the city environs and surrounded by the city parklands. Concerns about the safety of these parklands are well founded; the majority of assaults and robberies take place on the street or in open land and in the past few years there have also been multiple reports about sexual assaults taking place in the city parklands. The most recent incident took place on February 25 of this year, when a 36-year-old woman was sexually assaulted whilst crossing the University of Adelaide playing fields on the eastern side of Frome Road. This incident may be isolated; however, the proximity in which it occurred to the North Terrace campus raises serious concerns about safety for its students, many of whom use these parklands as a thoroughfare to student colleges in North Adelaide. Numerous students report making use of the Security Office's Escort Service, because the parklands and the streets around the North Terrace Campus are poorly lit at night.

According to University of Adelaide student Prue, who has recently returned from Sydney, "You feel much safer walking around the streets of Sydney or Melbourne, even though they are so much bigger than Adelaide. The streets are well lit and there are always lots of people around." Adelaide nightlife is polarised between the eastern and western ends of the city whilst the majority of the city streets, even on weekends, remain deserted and dark. Furthermore, because public transport throughout the city is limited, particularly at night, young people often walk between venues throughout the CBD and are therefore more vulnerable to incidents of robbery and violence.

The Australian Institute of Criminology (AIC) recently revealed that since 1995 the annual number of assaults Australia wide has increased by 49% whilst the prevalence of sexual assault has similarly risen by 28%. The most recent assaults on Grenfell St are of particular concern to Adelaide city residents as they demonstrate this increasing risk of violence in the community. Doctors who treated the victims of the first assault, believe that both the youths are lucky to be alive, particularly in light of the potentially fatal neck lacerations received by one of the male students. It may be reassuring that the Adelaide City Council have installed closed circuit television cameras in high profile locations throughout the CBD, however, unless victims of violence on city streets report these offences there is little chance of the perpetrators being apprehended. The City Council certainly seems committed to local crime prevention and safety on Adelaide city streets and the current improvements to the Frome Road lighting are an important security development for the University of Adelaide and the community alike. However, while the residency levels in the Adelaide CBD remain low and the streets are quiet it seems that increased personal safety and public awareness is required to ensure that Adelaide streets are safe for both men in women in the years to come.

Rosie Sidey

Help yourself: Campus Security

I have been approached more than once in the city of Adelaide, twice in the past month. Leaving work at 11pm, I began the short walk to my bus stop. Halfway there I passed beside Hindmarsh Square, a man who was sitting on a bench beside the road began swearing at me, he then got up and preceded to follow me more than 100m along the road and only turned around when I headed into a brightly lit arcade and into the watchful eye of the security guard. A few days later, a drunken man approached me; he put his arm around me and offered me a drink from the bottle in his hand. I moved away and repeatedly told him to leave but he followed and I was only saved by a man who saw my distress and helped me. Needless to say I now take University security when leaving the uni after dark.

I wonder how many women and men have been placed in this situation, or a situation where the outcome has not been so good. The time has ended when people, women especially, could walk alone in the streets of the city without confrontation or attack. Unlike other university campuses, which are organised more like satellite cities out in the suburbs, the University's North Terrace campus forms a thoroughfare for anyone and everyone travelling between the poorly lit northern parklands and the city's main shopping and entertainment venues. These surrounding areas have recorded a significant number of assaults and sexual assaults, so safety precautions should be taken when in these areas - ie when travelling to and from uni.

The University of Adelaide's Security Service provides:

24-hour service

Visit the Security Office on Hughes Plaza, or call **8303 5444** for emergency contact. Put this number in your phone now!

Shuttle buses

The shuttle bus service operates during semester, leaving from the Hughes Plaza security office. The shuttle bus operates within a radius of **2.5km** of the North Terrace campus, leaving from **5.15pm** and running roughly every **45 minutes** thereafter until **10.15pm**.

An escorting service

Security staff are happy to escort people either on foot or in security patrol cars to ensure that students who are working late arrive safely at their bus stop, car, or taxi rank.

Emergency phones

Find them in the walkway behind Scott Theatre, the Johnson Building (near the childcare centre), between the George Murray Building and the Barr Smith Lawns, the Architecture Building (Hughes Plaza), between the Benham and Mawson Buildings, and the Mathematics Building (near Engineering North), and other places too.

Belle Hammond



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my downfall*

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Thursday 29 May 2003 6.00 for 6.30pm
Barr Smith Library, University of Adelaide
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The last meeting of SAUA Council which occurred on May 14 was as exciting as it was long, with councillors and office bearers enjoying a bout of healthy debate until the early hours of the evening.

Unfortunately, the bulk of the meeting was, as they say, *in camera*, so we can't report on the juicy stuff (which, some might argue, is the kind of stuff we're supposed to be printing, what with student media and representative transparency all that kind of crazy jazz).

What we *can* say is that it was easily the most

emotionally charged SAUA Council Meeting we've ever attended. At one stage standing orders were temporarily suspended and 'informal discussion' ensued.

That was *eerie*.

If you think Parliamentary Question Time is bizarre, you haven't experienced a spooky oasis of informal discussion right smack in the middle of a SAUA Council Meeting. It's enough to drive a hardened newspaper editor to alcoholism. It was certainly enough to drive many Office Bearers to huddle outside the meeting room during

the mandatory chainsmoker's break.

Sorry to be such teases, but it certainly was a peculiar meeting. We'd like to tell you all about it - we really would. Perhaps one day, years from now, you'll recognise one of us in the unibar (Stan especially isn't going anywhere quickly) and we can tell you all about it.

Anyway, after all that, most Office Bearers were too emotionally exhausted to present particularly substantial reports. SAUA President Sarah Hanson-Young presented the most substantial report of the evening, discussing the recent release of the Australian Universities Quality Audit of the University of Adelaide. The Audit made a number of stern recommendations to the University regarding student support, administrative services and our involvement in decision making. The SAUA will be submitting formal recommendations on behalf of students in time for the completion of an 'Action Plan' that the University is required to come up with in response to the Audit.

ATSI Officer Darren Kurtzer informed the council of his plans for the ATSI (Aboriginal and Torres Strait Islander) Week to be held in the coming months. Amongst other activities, the week will involve a kind of 'mini WOMAD', with indigenous performers, fire twirling, a digeridoo competition and demonstration of traditional handcrafts. Cool huh?

In other news, the SAUA welcomed its shiny new Research Officer, Naomi Vaughan, formerly of Flinders University. Naomi is a fine researcher and has plenty of experience with student reps. Lucky her.

The End

(7:08 AM, Monday Morning)

NEW DELHI: A young bride who cancelled her wedding following demands from her betrothed for a dowry has been lauded as a feminist icon. Twenty-one-year-old Nisha Sharma, a software engineering student, stood up the groom, the Hindu priest, and 2000 assembled guests last weekend. Her husband-to-be was arrested under India's anti-dowry act after Sharma alerted police, and spent what was to be his wedding night in gaol. The act was passed more than 40 years ago to ban the ancient practice of the bride's family handing over cash, consumer goods and gold in exchange for their daughter's hand in marriage, but is still widely flouted. Sharma has since been featured in newspapers and has been inundated with proposals from men who would love to join her in a dowry-free marriage. Sharma's advice to other women: "My message to all girls is if they ask for dowry, don't give it and don't marry the man."

(Source: *The Scotsman*)

FORT WORTH: Swedish golf champion Annika Sorenstam has missed the cut for the next round of the Bank of America Colonial Tournament, putting an end to her participation in the male competition. Sorenstam became the first woman to play golf professionally against men since Babe Didrikson Zaharias took part in the Tucson Open in 1945 when, as the number one player on the women's tour, she was invited to play by Colonial in February, sparking much controversy. Sorenstam's participation drew unprecedented crowds of women and girls to Colonial, and souvenir stands ran out of the \$3 'Go Annika!' buttons before Friday. "I have a lot to be proud of. But the tension was more than I expected. I was under the microscope, and I was emotionally drained," said Sorenstam. "I've climbed as high as I can and I've enjoyed every minute of it. I'll always remember it."

(Source: *The Star-Telegram*)

CHICK NUGGETS:

Women in the news

Compiled by Gemma Clark

OREGON: A sophomore student has come under fire for her leading role in setting up a Feminist Club at her high school. Kelly Baur has refused to back down after starting the club at Lakeridge High School this year, despite opposition from school council members and other students threatening to set up a Male Chauvinist Club. Baur's feminist efforts were inspired after seeing a poster saying 'Girls in Spandex: 6.45pm' posted on a boys' bathroom door - the latest promotional tactic for the school's girls' volleyball team. The Feminist Club attracts up to 25 members to its fortnightly meetings, including welcome male students, and discusses issues of gender equality. Some students have suggested a name change to avoid the controversy stirred by the 'F' word, but Baur disagrees: "We thought about it. But then I figured that it gets people talking, so why change it?"

(Source: *The Oregonian*)

ATHENS: Feminist politicians have slammed new requirements for women entering the police force as discriminatory, with new female cadets having to reach a minimum height of 170cm - equal to the minimum for male cadets and more than the average Greek woman's height. The Greek Public Order Ministry has also ruled that female candidates must be able to run 100 metres as fast as their male counterparts. A police source has explained the new rules as an attempt to maintain male dominance in the police force after a 15 per cent quota upper limit on women's admission had been scrapped. Without this quota, and without the new physical requirements, 70 per cent of successful applicants would have been women, according to the source. Women currently make up 6000 of Greece's 45,000-strong police force.

(Source: *The Advertiser*)

LOS ANGELES: US women are in two minds about the new inclusion of female characters as fighters in new violent video games. As game developers look for new ways to corner the market, games such as Microsoft's *Tao Feng: Fist of the Lotus* have introduced female fighters. Feminist author Jennifer Baumgardner says the new inclusions are empowering and challenge images of women as passive targets of violence. "I love having images in popular culture and these games that include women as fighters," she said. However, spokesperson for the University of Wisconsin's Campus Women's Centre Elizabeth Staudt says that games "don't exist in a vacuum", and that "to the extent that these games portray violence against women, it is hard to make a case that those images really may be empowering."

(Source: *New York Times*)

Campus News

in brief

Women's Week 2003



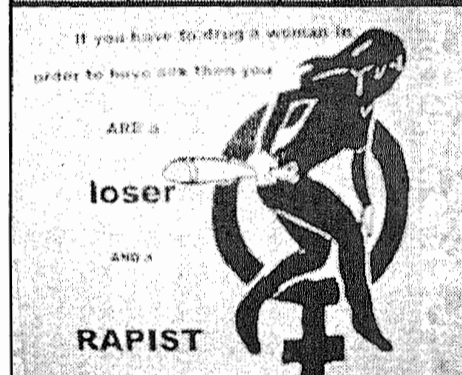
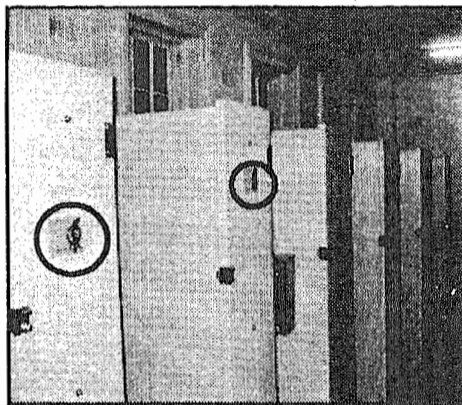
Heralded by little fanfare, Women's Week 2003 began on May 20, organised and run by SAUA Womens' Officer Georgia Phillips. Events pertinent to women on campus, including Women's Health Day, Body Image Day, Thursdays in Black and Party Safe Day were conducted in and around the Cloisters and the Barr Smith Lawns. Those who braved the onset of winter were treated to culinary delights such as vodka jelly shots, Irish cream mousse and sundry baked goods.

All women on campus were invited to attend a women's bar night on Wednesday in the Equinox; unfortunately it was populated by a mere handful of SAUA staff and faithfuls. The weather has been blamed for the disappointing number of attendees, although *On Dit* believes that the week would have benefited from better

promotion, more innovative event ideas and a call to the Bureau of Meteorology.

One women's week stunt managed to attract the attention of many students in the George Murray Building men's toilets. Stuck wherever a blank space existed, these effective guerilla-style stickers were eye-catching and made a reasonable point.

Bonnie Cruickshank



Blitz campus visit!
Macklin and Wong

One would be forgiven for thinking they had walked in to a Young Labor Left caucus when ALP deputy leader Jenny Macklin and Senator Penny Wong visited the University of Adelaide on May 21 to discuss the recent Federal Budget. Macklin and Wong conducted a workshop-style discussion in the Equinox in order to gauge student's views on how the budget would affect the state of higher education in Australian universities, and also their personal studies.

The workshop was conducted in an admirable manner, with both polities willing to answer questions and discuss the action that they (and the ALP) intend to take to prevent the entire budget from being passed through the Senate in the coming months.

The downfall of this event was not in its conception (as this is the type of direct interaction that most students expect from our politicians) but in its organisation. Unfortunately, organisers only found out about the visit 24 hours before its occurrence, leading to only the student representatives on readily available contact lists being invited.

The day was finished off with a perfectly choreographed media opportunity on the Barr Smith Lawns, with journalists from major news stations in attendance.

Bonnie Cruickshank



14,000 plus invited to
Vice-Chancellor's forum;
250 attend

Last Friday afternoon a University Forum was held by the Vice-Chancellor, Professor James McWha to discuss issues currently facing the University of Adelaide. Between 200 and 300 people, most of whom appeared to be University staff members, attended the Vice-Chancellor's address in Bonython Hall, which was followed by a question-and-answer session. Chancellor Robert Champion de Crespigny also addressed the gathering.

Among the key issues raised by Professor McWha were the recent release of the Australian Universities Quality Agency's audit assessment of the University, the University's budget, and the tactical decisions needed for fostering growth and excellence.

Encouragingly, Professor McWha expressed that he did not want to "tinker" with the current model of compulsory student unionism, and that he thought that student services at the University of Adelaide were effective. This bodes well for the anti-Voluntary Student Unionism brigade, which *On Dit* and its Students' Association friends vehemently support. However, Professor McWha stopped short when pressed by SAUA President Sarah Hanson-Young for a formal resolution from the Vice-Chancellor and University Council to denounce voluntary student unionism, instead pointing to student organisations' inclusion in such formal bodies as the Adelaide University Act as evidence that student services and their relationship with the University are already satisfactory. "We shouldn't have to fix things that aren't broken," he said.

Much of the content of the Vice-Chancellor's address will no doubt be available soon from the University website. However, *On Dit* considers Professor McWha's endorsement of the University's recent installation of gigantic signage (as visible on the Schultz, Napier and Pulteney Towers buildings to name but a few) deserving of a mention: "I think it's great that we are actually visible." The last time we checked, the North Terrace campus' prime real estate on Adelaide's boulevard of cultural delights and within spitting distance of the premier shopping precinct made it pretty damn visible already. Is it really necessary to "mark our patch" (to quote Professor McWha) in quite such a decadent manner?

A final special mention should go to the gentleman who, in the allotted question time, described the Chancellor and Vice-Chancellor's speeches as both "Delphic and oracular". What delightful use of both tautology and redundant words!

Gemma Clark

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- hassles at home,
University or with friends
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- or any health issues

Call the Youth Healthline on
1300 13 17 19



Women in University Structures

Once upon a time women were not allowed to go to university. The theory was that their brains were not of adequate size to prevent gained knowledge from taking up room reserved for child rearing and house keeping. It was also pondered that by educating their minds, women would not feel so inclined to keep their bodies as property of their husbands.

Although somewhat farcical in its reasoning, these were among the reasons given for the exclusion of women's participation in higher education for so many years. Fortunately for everyone, things have changed. Women are very much a part of universities and the higher education community; they are students (in many disciplines, outnumbering their male counterparts), they are academics, staff and also members of general university staff. In South Australia the Department of Education Science and Training estimated that in 2002, approximately 3,077 women were employed in our three universities in a full time or fractional full time capacity. This is compared to the 2,749 men employed by universities in South Australia. These figures are not the bastion of great success and equality that they would seem to be. They very much need to be understood in context, a bigger picture revealing significant differences in the roles of men and women within university structure.

DEST statistics report that of the 3,077 women employed, 2,112 do not hold

academic positions. Nine hundred and sixty hold some kind of academic position, however only 104 of these are classified as ranking above a senior lecturer. This is compared to 435 men with the same ranking. There are 220 less women senior lecturers in South Australia than there are men and the only class of academic positions that has an even gender ratio is those grouped as being below lecturer.

Australia has nine female vice-chancellors. Two of the three South Australian universities have women in the position of Vice-Chancellor - Professor Denise Bradley is the Vice-Chancellor of the University of South Australia, and Professor Anne Edwards is the Vice-Chancellor of Flinders University. In 1995, the Australian Vice-Chancellors' Committee, in order to improve the representation of women in university policy-making roles, created the Register of Senior University Women. Currently there are approximately 3,700 women listed. That is only 3,700 for the entire country. The AVCC lists University of Adelaide as having 109 Senior University Women on their register, 12 having roles in non-academic organisational units and 97 having roles in academic organisational units.

Women's representation on university committees and councils becomes increasingly interesting when you look more closely at what committees women have significant representative roles on,

and what representative roles they do fill seemingly reflect many of the social assumptions about gender roles that still exist today. Research conducted at the University of La Trobe found that there is a greater chance of finding gender balance on university committees dealing with equal opportunity, ethics and undergraduate teaching. However, committees covering issues of postgraduate research, planning and budgetary matters tend to have a majority of male members.

For the past three years, University of Adelaide has published a report aimed at improving the gender profile of women who work within the university structure. *The Equal Opportunity for Women in the Workplace Act Compliance Report 2001-2002*, the latest one published by the university reveals both positive improvements for women at University of Adelaide, but also some dangerous declines.

Over the last year, there has been a 2.47 per cent increase in the number of women occupying positions above the level of senior lecturer, and the overall increase of female academics has been around the 8 per cent mark. Women applying for academic promotions have been successful at a similar rate as male applicants. The promotion rate of female general staff has a success rate in proportion to the application rate.

However, at all levels of academic

positions, the lowest percentage of male representation still outnumbers the highest percentage of women. Despite university goals of at least 30 per cent academics in all faculties so far only social sciences has achieved this with 41 per cent female academics. Compare this with the faculty of Engineering, Computer and Mathematical Sciences, which has on 15 per cent female academics. Over the last five years, women have only accounted for a fifth of all applications for research grants, and have a success rate lower than the average success rate. Within Senior University management, women represent only one third of all positions, women are employed in three of the 11 senior management positions that are performed by nine people.

Naomi Vaughan

Sources:

Department of Education, Science and Training
<http://www.dest.gov.au/highered/statpubs.htm#staffpubs>

Gender Equity in Australian University Staffing
http://www.wel.org.au/burton/iii_2_1.htm

AV-CC University Management, University Women Action Plan
http://www.avcc.edu.au/policies_activities/university_management/uni_women_action_plan/index.htm

University of Adelaide - The Equal Opportunity for Women in the Workplace Act Compliance Report 2001-2002
<http://www.adelaide.edu.au/equity/reports/>

Noble intentions fall on damp grass at General Student Meeting

A General Student Meeting was held last Thursday lunchtime in protest of the Federal Government's proposed changes to the higher education system.

Timed to coincide with the fallout from the Federal 2003/2004 Budget, SAUA President Sarah Hanson-Young and National Union of Students (SA) Women's Officer Katana Smith addressed the disappointingly sparse audience on the disadvantages the Budget presents to students.

Approximately 140 students gathered on the Barr Smith Lawns and in surrounding areas in the hope of passing

three motions moved by Ms Hanson-Young. The motions were:

1. That the students of the University of Adelaide reject the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget, excluding the increase to the HECS threshold and scholarships.

2. That the students of the University of Adelaide call on members of the Senate to block the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget excluding the increase to the HECS threshold and scholarships.

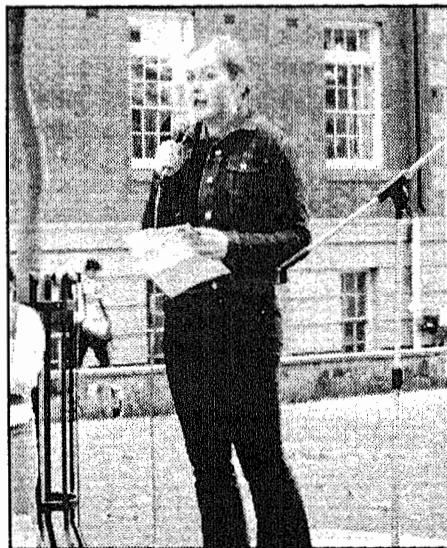
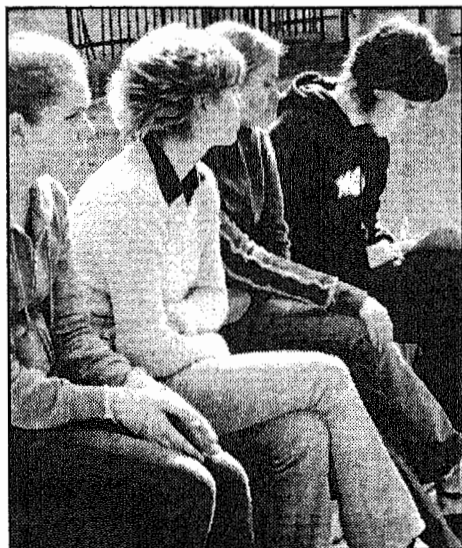
3. That the students of the University

of Adelaide call on the Vice-Chancellor and University Council to publicly reject the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget excluding the increase to the HECS threshold and scholarships.

No dissent was expressed to the motions, which were moved *en bloc*.

On Dit will report on the progress of the motions once a response is received from the Vice-Chancellor and University Council.

Gemma Clark



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elle letters

The winner of this week's letter competition is Anthony Long! Make your way down the stairs from the PGSA to the depths of the On Dit office to collect your prize.

dissing diss

Dear On Dit,

I am rather shocked to read 'Dave Diss's' letter titled "Semitic Palestinians". By definition, Arabs cannot be victims of antisemitism: according to the Oxford English Dictionary, antisemitism is "Theory, action, or practice directed against the Jews. Hence anti-Semite, one who is hostile or opposed to the Jews; anti-Semitic a." Judaism is a religious classification, not a racial one. Ethiopian Jews are not Semitic, neither are Chinese Jews. Regardless of how badly the Israelis treat the Palestinians, they are not victims of antisemitism.

Indeed, one of the only people of whom I am aware, who uses the term in this regard is local Holocaust denier and antisemite Fredrick Toben, Director of the Adelaide Institute. In writing about what he alleges is Jewish racism that is used to deflect any criticism of Israel, he wrote: "Anyone who is accused of being an antisemite, can deflect such criticism by merely stating that he does not oppose the Palestinians who are real semitic peoples". In 1999, Toben was jailed in Germany because of his antisemitic activities - hardly a glowing reference for claiming that "the suffering butts of anti-Semitism these days are almost exclusively Arabs", is it? Adopting the argument that Israel was created out of sympathy for the

Semitic victims of fascism is also veering dangerously into the territory of Holocaust denial propaganda. Some Holocaust deniers, particularly Arab ones, like to claim that the Holocaust is a lie that was designed to support the creation of Israel.

'Mr Diss' also fails to mention how Palestinian terrorists target unarmed Israeli, adults and children. They have been murdered every day of the week as well. This is not to say that the Palestinians have not suffered - they clearly have, and until there is a permanent peace, this will continue. A little balance would be nice, however. In an environment as complex as that of the Middle East, there is no single side that deserves the wholehearted condemnation that 'Mr Diss' demands of the press. My recollections are that the world media has condemned Israeli atrocities, anyway. Think Jenin, to name but one example.

There are no rights in the current situation. Until the extremists - both Israeli and Palestinian - are quelled, the tragedy will continue.

Anthony Long
Anthony.long@adelaide.edu.au
 PGSA research officer

neighbours

Dear Eds,

"Australia backs fight against separatists" announces a headline in World news. That shouldn't surprise us very much. Australia has long had an ambivalent relationship with Indonesia, never exactly hostile, sometimes fawning, sometimes delicately hectoring, sometimes fondly approving, but ever tentative and lacking in any wholehearted moral principle. When the previous President, Abdurrahman Wahid, was undermined and finally unseated by a coalition of the restive and miffed, which included recalcitrant generals of the old guard and the present leader of the country, Megawati Sukarnoputri, editorial writers in the Western press largely gave the unseaters an approving nod. That's all history. The crucial question now is whether Australia should stand idly by while the civilians of Aceh are slaughtered in their umpteen thousands as happened to the long-suffering civilians of East Timor before them. It's all very well for Australian politicians to talk about doing the right thing. The right thing at this juncture would be to take the matter of Acehnese independence to the United Nations as a matter of urgency.

Dave Diss
 Is not a student of the University of Adelaide

pickin' a fight

Dear Min Guo,

Thank you for your constructive criticism on my article about the Lord Mayoral candidates. Although I didn't have time to read it all, I was able to ascertain that you are quite an expert in this area.

I do endeavor to do substantial research for every article I write, but lacking in time and money (being a volunteer sub-editor) I am somewhat limited. For the aforementioned article, I did in fact interview all three candidates personally and can only assume that what they told me was the truth.

Your long-winded response suggests that you have a lot more free time on your hands than I do, and I could certainly use your help as a research assistant.

I look forward to hearing from you.

Rosie Sidey

no surprises

Dear Editors,

I was surprised to read in last Tuesday's (May 20) *Advertiser* that there was an education forum held at the University of Adelaide with the Opposition Education spokesperson Jenny Macklin. I didn't know that to be included in education forums one had to be a member of the ALP.

Yours Sincerely,
Roman Pravda

stuck between Iraq and a hard place

Dear Eds,

The devastating bombing attacks in Riyadh should give the 'Coalition of the Willing' good cause to wonder whether the precipitate decision to invade Iraq, over the strident and continuous objections of millions of their cautious subjects, was such a wise one after all.

The casualty figures are rubbery and almost certainly understated. If Danish doctor Niels Joergen Secher's account - of "40 to 50 bodies" being taken into King Faisal Hospital, as a result of the co-ordinated strike - is to be believed, then other reported figures, of 29 dead and 194 injured, appear to be very much on the conservative side. Time will tell, of course. Perhaps the title 'Coalition of the Willing' should be revised, possibly to read 'Coalition of the Reckless'.

Dave Diss

ugliest building in adelaide

Dear Eds,

How nice that University of Adelaide has laid claim to some of the ugliest buildings in Adelaide, not the least of which is the Schulz Building. The University logo is visible for miles, just like the monstrosity of architecture.

Now that the Federal Budget is telling us that Universities must tighten their belts, but can charge 30percent more for degrees, is there anyone in the University or the SAUA who can tell us how much these light-up logos cost??

blingblingboy

sex · love = skank

Hey On Dit, what up,

I'm replying to a letter by Arnold Jago printed in last weeks edition. Firstly, not all HPV strains cause cervical cancer, only high risk strains, which degrade the ability of cells to produce tumor suppressors. The other low risk strains just cause warts on your genitals. Secondly, no one said that condoms protect you from everything. It's not safe sex, it's SAFER sex. The term safe sex is a bit of an oxymoron, isn't it? Sex will never really be 'safe'.

I completely agree about the whole celibacy and faithfulness in marriage, though. At the very least people should wait until they are in loving, committed relationships and are of a reasonable age to make such an important decision. It's a proven mathematical equation: Sex - Love = Skank. But come on Arnie (may I call you Arnie?), no one is going to listen to you. If people want to bonk anything with a pulse (with consent, of course, otherwise we aren't really referring to 'people', we are referring to 'evil bastards that need to be shot for molesting human beings') then they can and they will. Yes, they will catch STD's, most likely. Yes, there will be unwanted pregnancies. And yes, there will be regrets and blah blah blah. Let them act like animals. You just stick to your values and forget about trying to save others. It's hard enough saving yourself in this society. Every man/woman for him/herself!!

Mildly sincerely,
Meg

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The ALP boys' club

So the Budget sucks and everyone expects the ALP to band together with the other opposition parties and independents to block it passing through the Senate. But is the Australian Labor Party prepared to put their money where their mouth is and go to the ballot box when they don't have any real leadership? How will the ALP ever be able to run the country when they cannot even run their own caucus?

Politics is about knowing when to speak and when to shut up and neither Simon Crean nor his annoying predecessor know either. If the ALP are serious about winning back leadership both in the party or government they must be prepared to take the 'risk' and start looking forward, and not backwards into the past.

Australians are notorious for forgetting the broken promises and lies of politicians. Howard said no to GST and then did it, and by the next election everyone blamed Meg Lees and Howard was a hero. So it should not really be surprising that even though Kim Beazley has already been proven a loser at least twice as preferred Prime Minister and is supposed to have 'moved on' like most losers do before they shame themselves even more, he now wants in. I say get over it Kim, move over Simon, and let someone qualified and respectable lead the party to the next election. It is time the Labor Party put their tokenistic affirmative action into reality and appoint a woman as party leader.

If I were a member of the ALP's exclusive female chat club, Emily's List, I would be insulted that people in the party can even consider debating between Kim Beazley, a definite has-been, and Simon

Crean, a definite has-not. Why isn't anyone talking about someone new? It's not as if the ALP don't have any women; they have plenty, but they just don't give them the respect they deserve. Okay, so Jenny Macklin is the deputy opposition leader. So what?! That's the most delusive position on the Federal Opposition front bench. At least if you sat in the back like Carmen Lawrence you can say what you want most of the time. The slogan of Emily's List reads "When women

support women, women win". So do it then, get the 'sister-hood' off its arse and turn the ALP into a party that the Australian female population will respect and be grateful for.

The Liberal Party's Budget package ignores any motions towards building a more progressive and sustainable society, by slashing funding to and denying the importance of education, welfare and health. When Simon Crean stood up in Parliament and delivered his right of reply it was obvious that the ALP still thought these are important. The best way to promote one's policies is to show that you understand what they really are about and whom they affect. All three of these areas,

health, welfare and education, are sectors in society that are dominated by women. Why? Well apart from the limits on income, and difficulty in making a huge career out of teaching people, being patient, and wiping other people's arses, I don't really know.

Carmen Lawrence would be a fantastic opposition leader. She always speaks the truth, especially when it hurts, and knows exactly what parts of government policy to criticise, but it will never happen. The ALP has successfully made her out to the public as being too 'loopy' as she is far too radical for the liberal (small 'L') turned conservative opposition party.

The one person who I think Simon and his caucus have denied acknowledging as either a member of the front bench or a potential leader is Jennie George.

Jennie has continued to break tradition and demolish sexism and prejudice her whole life. She has proven time and time again that she is more than capable of being an effective leader who listens and in turn is listened to. As the first woman elected to the Presidency of the Australian Council of Trade Unions, Jennie caused a stir among both those in the Union

network and in the ranks of the ALP. If given a chance she may just be the best thing that has ever happened to the ALP, bringing with her experience as a leader, a manager and a trade unionist who crashed through the doors of the boys' club. She knows what it's like to be educated at a public school (something increasingly lacking in the younger ranks of the ALP) and even be a child born in a refugee camp and the struggles of building a new home in Australia when finally being granted refugee status. Jennie George could lead the ALP to victory but only if those in the party start to open their eyes and concentrate on where things went wrong - pretence, selfishness and the growing pain of a the ALP boys' club. If the ALP are serious about regaining leadership in this country then they must put their own prejudice judgements and insecurities aside and open negotiations up to others in the party who are more than capable and who will win respect amongst the Australian public.

Stop beating round the bush. Australians don't want the pompousness of Simon Crean and they don't want their Prime Minister to be the continual target of flying cream pies. What they want is truth, sincerity and strength, and no bullshit. While I think Jennie George is the best candidate, there are others.

Come on, Emily's List. Quit the talking heads and stand up for your own rhetoric.

Sarah Hanson-Young

Is not a member of the ALP and does not intend to become one

SLUT

The rantings of PC delinquent

Eminem

fag **bitch**

'Sit down bitch! You move again I'll beat the shit outta you' (Eminem in 'Kim')

The man responsible for the above quote is loved by millions of people around the world, and has been made excessively rich from people buying his albums that have this and similar content. Whether they claim to like the beat or just think Eminem's cute, many women for one reason or another condone and encourage this type of misogynistic behaviour. It makes me wonder if this is what our mainstream music industry is: thousands of people all worshipping the arrogance and anger of a man who makes it seem cool to disrespect women and even cooler to hate people based on their sexuality

'You faggots keep egging me on til I have you at knifepoint' - Eminem from the song 'Kill You'

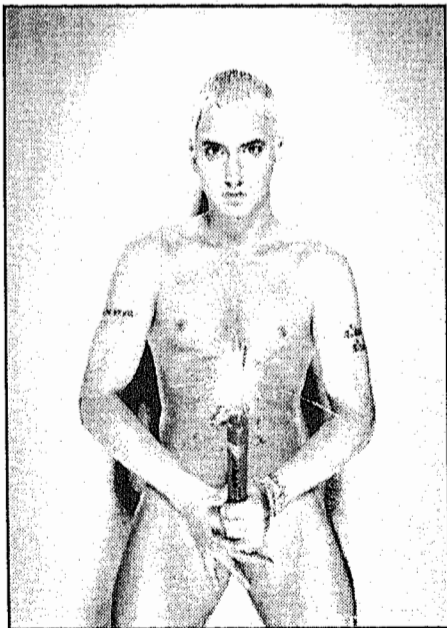
And I'm sure I don't need to reiterate all the other times he has proudly made homophobic and chauvinistic comments. I realise that a lot of people enjoy Eminem's music but I believe that as a society we are better than having to listen to some white trash idiot rapping that we should

'just bend over and take it like a slut.' (Eminem from the song 'Kill You')

Most justifications for Eminem's music are based on a flawed theory that people won't become influenced by his lyrics. Yet of course lyrics have the power to affect our lives, that's the whole reason we listen to music. Who hasn't cried at least once in their life when they have heard a sad song or smiled at a happy memory they have associated with music. A study just

completed by Iowa State University supports my argument by concluding that violent lyrics do increase aggressive

thoughts and emotions. Lyrics matter, and when the words that we are constantly being exposed to are demeaning to women, the attitude of the singer can start to permeate into the thoughts of his listeners. The scariest part is that words frequently used by Eminem such as 'bitch' and 'fag' are now used so often that they no longer arouse much response and have instead become part of common slang. I'm sure most people would know someone who frequently uses the word 'bitch' instead



of 'girl' or 'woman'. While this is not entirely Eminem's fault, the fact that it is occurring is disgusting and no one, man

or woman, should be supporting anything that further contributes to such attitudes.

The way I perceive it now, is that the greatest threat to feminism is no longer the assumed dominance of men. It's women not loving themselves enough to demand more respect and expect equal opportunities. If women become complacent about our rights then how can we expect men to act in accordance with them? Girls, we need to want more and more importantly, know that we're worth receiving more. For as long as we condone our brothers, boyfriends and friends to be influenced by misogynistic celebrities and the media, these inequalities will not change. It is not okay for Eminem to rap about murdering his girlfriend or raping 'sluts' or beating 'fags' (themes featured in the Marshall Mathers LP) and it is up to us to reject it and instead promote songs with positive content. Eminem is not worthy of your time or money.

Amy Cato

Culture Jammin'



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wonderbra

Culture jamming involves the alteration of offensive advertisements in order to provide a radically different meaning. Its prevalence as a form of protest has increased dramatically of late, largely due to the exposure provided by publications such as *Adbusters*. Given culture jamming's effectiveness and accessibility, it was only a matter of time before it was used to attack some of the overtly sexist advertising that women are subjected to in almost every media outlet.

On Dit particularly enjoyed this jam. For those of you who have forgotten (or men who have chosen not to remember), the Lorena Bobbitt case, it involved a sharp knife, a moving vehicle, and one remorseful abusive husband.

Enjoy!

Original Advertisement

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Government
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There is no women's room in the world

Many men believe that it is a ridiculous notion for women in Australia to need a safe place in society or even a university. My response to this typically masculine belief on campus is, as it always has been, that when we live in a world where women really identify as equal to men and are treated as such, then the Women's Room in the safe basement of the Lady Symon building can be freely renovated to the proposed Men's Room that they all feel they need now but in reality would never use.

Unfortunately many minority women groups at University still need a place to themselves. The Women's Room and the Women's Department of our University provide such tremendous help and support that I wonder why there isn't a Women's Room in the world.

The other week, I attended, what could have been the final Adelaide University Pride AGM. With lack of knowledge of such a service, there had been such little attendance and organisation that the group could have closed. As I looked around the Rainbow Room at the seven men and two women, it was sad to think that there are women in the minority group that identifies as same sex attracted that do not know where to go. I fail to believe that they don't exist, rather that in a world where male dominance spreads like a storm, lesbian and bi women still find it hard to find comfort in society.

They could go to places like The Queen's Arms or The Mars Bar and mill around with

all the scene men and feel even more isolated than before but what we really need is a girls only space. I'd like to see a woman only bar emerge in Adelaide but until there is a fair representation of women out there, this will remain a fantasy.

There's word on the street that an Unseen Scene Production is being put on at the Rhino Room on July 10th. It will be a women only event but also a same sex attracted women night where women identifying themselves as such can meet others in a safe and friendly women's only space to hear the sweet, beautiful music that only women can produce. Emily and Nikki Davis will be just one of the many feature acts so the night is bound to be a wonderful thing and a representation of the real non-scene women out there. The night will also tie in nicely with the up and coming Lillith performances and the introduction to the *Lillith* zine, a regular women's only gig and magazine focusing on the power and strength of women performers and writers in the Adelaide community. These events will, no doubt, be promoted more in the months to come so keep your ears to the ground and if you want to get involved in the organisation, contact the University Sexuality Department/Women's Officer or come down to the *On Dit* office and ask for me.

Victoria Hammond

Is still trying to find the Women's Room in Adelaide.

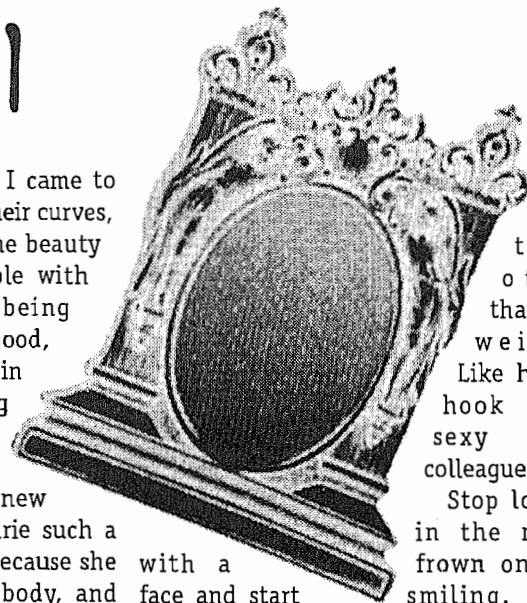
Mirror Mirror on the Wall

For me, looking in the mirror was something I avoided for most of my teenage years. Ugly, pimply, frizzy haired, fat, too tall... The list was endless. My body was simply not good enough, compared to the perfect-featured waifs in the magazines, I was a whale. Not just an ordinary whale, I was one of those bumpy, warty looking things and let's be serious - who would be attracted to that?!

For years I struggled to come to grips with the size difference between me and those thin, long-legged girls in my class. One of many turning points in my struggle with weight came when I was hospitalised for trying to kill myself. In a locked mental ward, I saw a lot of girls struggling with their weight. They were thin to the point

of dying, they had no energy, no self esteem, no laughter, not even a smile. It was around this time that I started to question my own body weight in relation to my self worth. These girls couldn't even look at their reflection in a window, definitely not in a mirror. While I was a long way from being like that, it was easier for me to understand that we have a lot more to worry about in life, other than what we weigh. It's hard enough trying to keep your mind healthy, live a normal life, keep peace in your family and laughter with your friends. We don't need to worry about our weight, there's little that we can do to change the genes we were born with, and even the parts we can change, why would we want to?

Somewhere along the line, I came to look at other women and love their curves, love the womanly shape and the beauty they had in being comfortable with themselves. I learnt that being beautiful wasn't about looking good, it was about being confident in yourself and your body. Loving your body gives you a certain glow that other women don't have. It gives you a whole new dimension. Why was Sarah-Marie such a huge success on Big Brother? Because she was comfortable in her own body, and proud to be herself. Seriously, loving that little bit of cellulite, that extra roll of fat, the flab threatening to become a second chin, it leaves your mind free to think



about things other than your weight. Like how to hook that sexy new colleague. Stop looking in the mirror with a frown on your face and start smiling. Pinch that extra roll and jiggle it around, slap the extra chins and laugh when your whole body starts to wobble during sex - it makes life a lot more fun.

Em

The Truth About Barbie And Body Image

If I had a dollar for every time that I heard a woman say that she was fat, ugly and unattractive I would be a billionaire by now. Since my early childhood, whenever I heard a girl being paid a compliment she would say something like "I'm so fat and ugly", the sad thing was that this girl was only six.

Low self esteem, no self-confidence and depression are all symptoms of poor body image, which in extreme cases leads to eating disorders such as anorexia nervosa, bulimia to even self mutilation and suicide. So why is it that so many women have a poor body image? What is causing the vicious cycle of self-loathing? Why is it that girls as young as seven are unhappy with their bodies? Many factors contribute to negative body image, the main one being unattainable images of women that we are saturated with via the media,

women who are perceived to be 'beautiful' by society and an image that many women feel forced to live up to due to cultural expectations. This prototype image of beauty

and 'womanliness' is none other than the infamous Barbie Doll. This piece of plastic that utters extremely intelligent sayings such as "Lets go to the mall and buy clothes!" coupled with the attitudes of society at large regarding women and how they should act, look, speak and behave all have a negative impact on women and how they perceive themselves.

From the very early stages of development little girls are confronted with their first unhealthy and unattainable image of perceived 'womanliness', the Barbie doll. This fresh faced, blue eyed, blonde haired, big busted bimbo is thrust upon girls as young as three as the model of 'woman' that they must become. While playing with this doll these girls learn, with the help of society that this image of Barbie is a 'natural' image of women, that all women are meant to look like this and if they don't they will spend their entire lives trying to be, either that or being shunned by society for not conforming. When our little girls begin to understand the notion of 'self' and can recognise themselves in the mirror they also understand the notion of the 'other', and the differences between the two. They realise that they don't look like Barbie, they don't have dangerously skinny waists or abnormally large breasts, in short they realise that they are different, and in this world obsessed with conformity, we all know what a life sentence this 'd' word can be.

However Barbie is not entirely to blame.

Even today sexism is still

rife. In many families boys are given more food to eat so that they will grow up to become big, strong men and girls within that same family will be encouraged to eat less so that they stay thin and petite. During puberty, when girls tend to put on a bit more weight 'concerned' relatives take it upon themselves to inform their nieces, granddaughters, daughters and cousins that they are "getting too fat" and need to lose weight, and so begins the dreaded roller coaster of crash diets, self loathing and poor body image. Girls go on diets to lose weight, deprive their bodies of food that they need for their bodies to function healthily, give in and binge on fatty foods and then feel guilty, only to repeat the process again and again. Hilde Bruch, who wrote a chapter in Jane Kaplan's book *A Woman's Conflict: The Special Relationship Between Women and Food*, explains this dreaded roller coaster very succinctly "It starts with thinking about what to eat and what not to eat, and gradually goes over into other fields...there is scarcely any energy left to be really spontaneous, relaxed and outgoing".

Why should we diet and compromise our personality, happiness and well being? Why is it that our society makes women feel inferior by playing on their insecurities? Why are women made to feel guilty about food? The fact is there is no reason for this Barbie/diet obsession! Food is essential for life! Food is sustenance! Without it we will die! It is pointless dieting to look like a supermodel, to obtain a Barbie Doll like figure; you cannot change your body shape! Here are some very sobering facts about Barbie:

For a woman to look like Barbie she would have to stand 7 feet 2 inches tall and add 5 inches to her bust size

Barbie's body is so out of proportion

that if she were a real woman she would not be able to stand up straight, but crawl on all fours

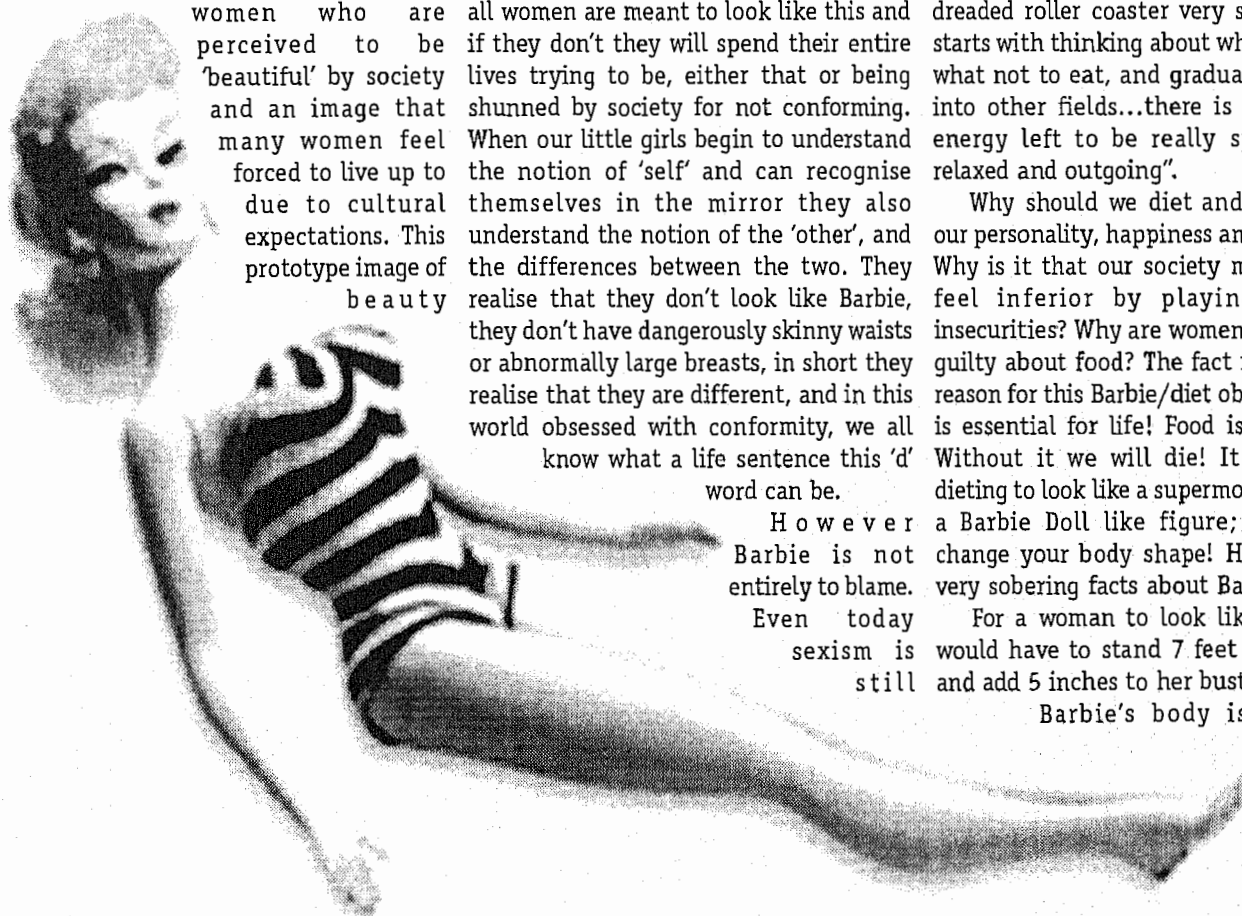
Barbie is so thin that she would not be able to menstruate

I don't know about you but I personally like walking on two feet, instead of developing a permanent case of rug burn on my knees. As Kaz Cooke says in her book *Real Gorgeous* "We don't need to replace meals with something else. We need to replace our diet obsession with meals". The only way to a happy, healthy body is through simple nutrition.

For those of you out there who are struggling with body image I strongly suggest that you seek help. It is not okay to feel bad about the way you look, you are going to be with your body for the rest of your life and it is high time that we all learnt to get along with one another. The Second Story youth health centre offer practical, helpful advice. If I hadn't attended their body image workshop 'Body wise' three years ago I would still be starving myself, food would still be my arch enemy and I would have given myself anaemia. While the 'Body wise' course is no longer running there is a new course called 'Just Chill'in' that deals with developing a healthy body image and other women's issues.

Plastic dolls and society should not dictate to anyone how much they should weigh nor should they encourage people to kill themselves with malnutrition to look a particular way. In closing I will use the words of Cook, "contrary to popular belief eating a Tim Tam every now and then is not a cardinal sin!" You only live once, so why waste life on stressing, when there are so many other, much nobler causes to devote your life to?

Jessica Lindsay



What

F E M I N I S M

gemma

Identifying as a feminist means not being afraid of a broad, malleable term that has brought so much power to the collective efforts of others. Feminism is about looking to the future, as well as acknowledging the past. It's about working towards a better society for both women and men, and achieving more choice and freedom for both.

Sometimes, to remind myself of why we still need a feminist movement, I play a little game of make-believe. I imagine a society with a female Prime Minister, a female Opposition leader, a female Governor-General and a female Chief Justice. Wait a minute - isn't that place called New Zealand? The fact that it seems so alien and unlikely - and for no good reason - galvanises my feminist ideals. Join me on the other side of the Tasman, anyone?

victoria

Feminism: a doctrine or movement that advocates equal rights for women. -a feminist.

Femme fatale: an alluring or seductive woman who causes men distress.

It was sad to look in the dictionary and find these two words side by side. Women continue to be looked upon as femme fatales by the men of this world for being strong and independent. We cause men distress. We remain perceived as inferior to men in many parts of the world and our society. If anyone can tell me what the Stone Masons do, I would be quite grateful! I am a feminist though I don't often wear it on my sleeve. A woman is a feminist if she believes that her life is special and that all women of this world should be treated with respect as equals. All women should be feminists.

catherine

A feminist is a woman who agrees with three basic principles: that men and women are treated in different ways; that men are generally privileged over women, and that something should be done to rectify this imbalance or injustice. From that point onwards, your other beliefs determine what 'brand' of feminist you are: radical, liberal, ecofeminist, do-it-yourself, a mixture of philosophies, or something you define for yourself. I don't identify with any one of these branches of feminism, but am proud to call myself a feminist. I believe that we need to create a culture in which women are respected on their own terms, and their worth not determined by male standards.

adelle

Feminism to me means the fair acknowledgement of the contribution of women to society. It means that a woman can wear anything she wants and not be stereotyped as a "slut" or "easy". It means that the female body should not be used unnecessarily and inappropriately in advertising. It means a woman should never be denied an opportunity in the workplace, in her family, or in any sphere of her life, simply because she is a woman. It means that a woman can choose not to get married or not to have children, and not be thought of as "strange" and "unusual". It means that a woman should be able to go out alone, travel alone, or simply walk alone, and feel safe. It means that she can wear makeup and shave her legs, or do neither of these things, and still be called a feminist. Finally it means that a woman can be **proud** to call herself a woman, and a feminist.

emma

I am a feminist. My mother would consider me a radical feminist, but being a feminist didn't come naturally to me... It took years of being abused and oppressed, talked down to and made fun of to get me to the position I am now. All I want is for women to have the same chances in life as men, for women to be able to look around a boardroom meeting and see just as many other women as men, for women to be equal to men in every respect, at every stage of their lives, no matter what background they have and no matter how high they want to climb in their chosen careers. I am a feminist because I believe that women are equal to men, have the same capabilities and the same abilities as men and that society needs to reflect these equalities.

means to me

bonnie

As long as men dominate our governance and power structures, and sending men to war is granted more social and economic support than allowing women to be mothers and workers, there exists a need for feminism. Being a feminist is not about fulfilling "man-hating" stereotypes, it is about challenging the existing views, conditions and structures which disadvantage women. We can only provoke change by questioning and subverting the status quo.

leah

Feminism to me is about recognising women. It is about recognising and rectifying women's inequality. Some examples include constant failure to consider relationship violence as criminal, that women are still receiving less pay, that the work mostly women and carers do in the home is devalued as it does not directly contribute to the profit of capital. Also that occupations that are traditionally dominated by women (such as teaching and nursing) are undervalued and underpaid. There is the objectification of women's bodies, the extremely poor health and education received by women in comparison with men in a great deal of the world's countries, just to name a few of the reasons why the feminist role in society is not obsolete as constantly argued. Feminism is about realising the different experiences of women; it is about questioning this male dominated society, its structures and realising that we still have a very long way to go before we even come close to equality.

kirstie

Sometimes I forget how important feminism is and how far we've come. Then I'll meet someone, for example a fat truck driver from Saskatchewan, who will tell me all about his preconceived stereotypes of this mystical female creature. I know that with people like this, no matter how much feminist literature, facts & figures I spout at them, they'll never get it. One day maybe I won't have to meet these people anymore....

tania

I am a feminist and proud of it. For those that don't know me, I'm a lipstick wearing, designer junkie, stiletto clad, blonde chick. You can't get much girlie-girl than me either. I probably spend more money on my hair than I do on my studies (and nearly as much time!); my idea of whispering sweet nothings, is telling me there's a sale on at Trademarks; when I can afford it, I have nearly everything waxed off; I wear push-up bras with matching underwear; I cry when I break a nail (although this is because the nail is usually ripped off - along with the acrylic overlay); I prefer champagne to beer when I go out; and I rarely step out of the house without at least a smidgeon of makeup on.

Yet despite this, I am a feminist. I believe in equal rights for both sexes. That's all there is to it. Gender should only matter when going to the loo!

amy

Feminism to me means being happy with yourself to the extent that you don't need a guy in your life to validate who you are. It's about knowing that it is your talents and skills that make you special, not a boyfriend. We are now fortunate enough (thanks to the hard work of feminists before us) to live in a society where we have the chance to become whatever we desire. So being a modern feminist is about embracing that opportunity and realising that whether we're single, seeing someone or married we all have the potential to rule the world.

Great women of the University of Adelaide

The University of Adelaide was a pioneer regarding women's attendance at University. The University of Adelaide Association was formed in 1872 with the intention of establishing a University, and was not opposed to women's attendance. The Adelaide University Act was passed in 1874 with the appointment of the first University Council, members including Thomas King the Minister of Education and Samuel Way, Chief Justice. The Royal Charter to the University Act was applied for in 1874 and included a request to confer degrees on women, however this had to be withdrawn to obtain the Letters Patent from the Queen. Nonetheless the Council was determined and in 1878 the Registrar wrote a letter to the Agent-General in London to pursue the issue. In 1880 Thomas King moved the second reading of the Adelaide University Degrees Act, which repealed the amendments that had been made to obtain the Letters Patent. Women had been attending the University as non-graduating students but were now able to attend and obtain degrees. The first woman to gain a degree was Edith Dornwell who graduated in 1885 with first class honours in a Bachelor of Science. She was not only the first women graduate but also the first science graduate of the University. At her graduation Chief Justice and Chancellor of the University Samuel Way declared that "she had vindicated the right of her sex to compete and to compete on equal terms."



Dr Helen Mayo

Helen Mary Mayo was born in Adelaide in 1878. In 1898 she began her medical degree at the University of Adelaide and when she finished was only the second woman to graduate from Medicine at the University. In 1906 she opened a private practice specializing in midwifery and the health of women and children, and three years later she set up the School for Mothers with social worker Harriet Stirling. This eventually became the Mothers and Babies' Health Association in 1927, and still exists under the guise of Child and Youth Health. In addition, Dr Mayo set up an independent hospital in 1913 to specifically cater for infant patients (this was later taken over by the State Government and became the Mareeba Babies' Hospital). Among her other efforts, Dr Mayo worked for the Adelaide Children's Hospital, lectured at the University of Adelaide, established the donor service for the Red Cross Transfusion Service, chaired a committee with the aim of establishing a women's university college, and presided over the Australian Federation of University Women. Titles Dr Mayo had bestowed on her life include Officer of the Order of the British Empire (Civil) for her service to mothers and children, Fellow of the Royal Society of Medicine, and foundations Fellow of the Royal Australasian College of Physicians. Dr Mayo died in November 1967. The Union Building's Mayo Refectory is named in her honour.



Miriam Hyde

Born in Prospect in 1913, Miriam Hyde graduated from her Bachelor of Music in 1931, and won the Elder Scholarship to the Royal College of Music in London. There she won three composition prizes and was soloist in her two piano concerti with the major London orchestras, as well as making short wave broadcasts to the then British Empire. She returned to Adelaide in 1936 and composed much of the orchestral music for the state's centenary pageant Heritage. After moving to Sydney, she spent most of the remainder of her life there, in occupations including composer, recitalist, teacher, examiner, lecturer and writer for music journals. She has the distinction of having performed concerti with all the major Australian orchestras (except Brisbane) and worked with many distinguished conductors. For her achievements, Hyde has been awarded an OBE in 1981, an AO in 1991, an Honorary Doctorate from Macquarie University, and was named International Woman of the Year (1991-2) for her service to music. Most recently in 2002, Hyde accepted the award for Long Term Contribution to the Advancement of Australian Music at the APRA / Australian Music Centre Classical Awards.

Robyn Archer



Robyn Archer, perhaps best known for her direction of the Adelaide Festivals of 1998 and 2000, completed a Bachelor of Arts (Honours English) and Diploma of Education here in the 1970s (we think). In 2000 her various stellar efforts were rewarded with being made an Officer of the Order of Australia, and a Chevalier du l'Ordre des Arts at des Lettres in 2001.

The current listings in Archer's CV include Artistic Director of the Melbourne Festival, member of the Australian International Cultural Council, Board Director of the International Society of Performing Arts, inaugural ambassador for the Adelaide Festival Centre, trustee of the Don Dunstan Foundation and official ambassador for the Adelaide Crows. Her most recent creation is the new celebration of the arts in Tasmania, "Ten Days on the Island", held biennially in March/April.

The following excerpt from an

interview with the *Adelaidean* in November 1999 gives a fascinating insight into Archer's days at the University of Adelaide:

The time I was at Adelaide was halcyon in many ways, mainly because of the existing attitude towards tertiary education. We were not training for jobs. We were furling, being political, dancing, laughing, having sex, being promiscuous, trying to flog our faint early powers of analysis and research into any kind of shape and in that fertile chaotic rich atmosphere taking time to figure out how we might make a life and contribute to society. There was no urgency and uni life was real - we were not profession fodder... They were made, chaotic, lunatic, uncomfortable, unhappy, energised, gritty, sexy, drunken years. I couldn't wait to get through, but I know the time served me well, and there couldn't have been a better place to do it.



Dame Roma Mitchell

awarded the David Murray Scholarship meant that she was able to study law at the University of Adelaide (she would later also lecture part-time at the University in the 1960s). She was admitted to the Bar at the age of 21 and then spent the next 28 years representing clients in court, especially in her chosen field of family law. As a Queen's Counsel, she advocated legislative change on some key gender issues, including equal pay for equal work and for women to sit on juries, which was finally permitted by law in 1966. She was appointed a Supreme Court Judge on recommendation of then Attorney-General Don Dunstan in 1965, and upon retiring 18 years later, was still the only woman judge of a Supreme Court in Australia.

Dame Roma has a number of firsts to her name, having the distinctions of being the first Australian female Queen's Counsel in 1962, the first female Chancellor of an Australian university (this one, from 1983 to 1990) and the first female Governor of an Australian state when she became South Australia's vice-regal representative in 1991. Other honours bestowed upon Dame Roma include being made a Dame of the British Empire in 1982, a Companion of the Order of Australia in 1991, a Commander of the French Legion d'Honneur in 1999, and a Commander of the Victorian Order in 2000, the year of her death.

Born in 1913, Mitchell was educated at Saint Aloysius College and being

Throughout her career Dame Roma also chaired the Criminal Law Reform Committee, the Parole Board of SA and the Heritage Committee of SA. In 1985 she was awarded the degree of Doctor of the University for her service to the University of Adelaide. Today a life-size statue of Dame Roma stands in the Prince Henry Gardens in front of Government House on North Terrace.

Compiled by Rosanna Lovell and Gemma Clark

Elle D it speaks to DJ JOSH

WHO: DJ Josh

WHERE: Adelaide, South Australia

WHAT: DJ, producer, Fresh FM announcer

HOW: hard NRG, hard/progressive/vocal/NRG trance

One thing that becomes clear when chatting to DJ Josh is that she is no stranger to hard work. Humble beginnings at Christies Beach High shifted a little north with a move to Enfield High School when her mother remarried when Josh was 12. She left high school four years later. "I left school, because one, the school didn't teach me, or tell me, or direct me on anything, but they also didn't want to understand what I was going through. And as a kid I didn't know who to approach for that, because I grew up without a father, and a mother who had six kids and she was at work all the time."

An entrepreneurial streak came to the fore from a young age, and from the age of 10 Josh had a paper round and sold newspapers in the city. And after joining up with burger giant Hungry Jacks aged 15, Josh stayed there for the next 15 years, working her way into management. "I still came under a lot of peer group pressure," she says. "That was back in the early '80s. I came across a lot of negativity, a lot of homophobia, and generally didn't get along with a lot of people in the industry."

It was at the burger joint that her androgynous moniker emerged. "There were four of us with the same name (Joanne), and always rostered on together. So it got really, really confusing. I was a tomboy, I rode motorbikes, I rocked up to work in my leathers. Short hair, the whole thing. We were sitting in the staff room one day and a girl said 'you're Jo, you're Joey, you're Joanne, and you're... Josh'. I was like, 'oh, thanks'. So all the girls from the club scene used to come in at the end of the night and have coffee with me when I was finished, and they noticed that everyone was calling me Josh. And because I'd just got the job at Mars and everyone - girls and boys - used to think I was a cute boy in the DJ box, everyone picked up on it. And it kept going."

It's obvious that music has always been an integral part of Josh's life. "I always reverted back to music. Always collected records, always fascinated, always dancing in front of the stereo. As a little, little kid, I was putting money in a jukebox." Childhood dreams of learning the drums and the piano didn't come to fruition, but Josh defied advice to pursue her passion. "My upbringing didn't present that to me, and I was discouraged more than anything. No, no, there's no career in DJing, there's no career in music, get away from it."

She moved out of home when she was 16, after her mother's remarriage meant a combined family of 10 children, and moved in with a few friends of the same age. The underage posse would go out in search of clubs they could get into, and it was the very first gay club Josh went to that provided her with the contact that would eventually launch her career. "(It) was a women's night (in a club) that used to be in Hindmarsh Square, above the Griffin's Head. I met a woman who was going to

reopen the Mars Bar, which had been closed for a few years in the '80s. And she offered me a glassie job, because all the women were going crazy over me and thought I was pretty hot, and I was young and adventurous, so she gave me a job there."

At Mars, she befriended a male DJ who granted her access to the traditionally male domain of the DJ box. "Back then it was really difficult. Really, really difficult," Josh recalls. "Because as women, you weren't even allowed to be in the DJ box, generally. There was only one other woman I knew, or two, who were DJs, and they had to work on the lesbian scene to do it. And I think that was the most interesting part of that early '80s experience - that was the first time I came across the negativity against women in the male-dominated field."

Gradually, Josh swung more and more time in the DJ box. "I got myself in there, started playing in there, and the DJ eventually started leaving me in there all night, getting pissed, and going off and partying, which left it for me to take over the crowd. Eventually he got sacked, and I stayed there for the next 11 years, playing music at the Mars Bar."

Although the technology has advanced dramatically since those days, barriers of knowledge still kept Josh at a disadvantage. "Knowledge is power and a lot of people don't want to hand that down. I discovered what beat mixing was just by sheer fluke, because nobody showed me. I was just finding gaps and breaks. I didn't know how to count music," she says. "It was only about four or five years into DJing that someone actually stopped me and said 'This is where you're going wrong'."

Josh recalls her days at Mars with great fondness. "I finally felt at home in myself, as a person, around other people who felt like me, looked like me, and were acceptable, she remembers. "Finding somewhere I fitted - that's what the gay

scene offered at the time. I wasn't finding that anywhere else."

However, by 1995, Josh felt ready to shed her cult status and try her hand at the mainstream. She considers the result among the top moments of her career. "The biggest highlight was in '95, moving out from the Mars Bar, those four comfortable walls and walking out into the mainstream, and blowing them away for the first time.

And realising that society accepted me."

It was to be the start of a steep ascent. "I did one Dirty House party and every one thought I'd just started DJing - 'This chick is fucking hot!' And then after that, I swung every residency in Adelaide, from Q club to Cargo to Heaven to Synagogue. Everyone wanted a piece of me, because every time I played, the crowd would be twenty-deep with chicks, and

the guys would follow."

Another career highlight came this year, in the form of a gig at the Sydney Gay and Lesbian Mardi Gras. "It was on my ultimate goal list. I'm a big believer of

whatever you dream of or whatever you wish for, you will get. But you have to wait a shitload long time for it. I tried ten years to get into that party, and this year I got in, and it was well worth the wait. In that one room, there was a minimum of between eight to ten thousand

people at once. That night, I stood in that DJ box, reflecting back on the past 18, 19 years, and realised that that was what I had been working my way up to." She loves her gay and lesbian gigs in Sydney, and visits every three to six weeks. "They know how to party," she says.

In this industry, gender is a significant factor. Josh puts the figure of Australian female DJs at around 100, with Adelaide home to such turntable women as Katalyst, DJ Lush, Medusa, and Cheeky. However Josh's money is on Bexta, originally from Perth and now residing in Sydney. "Out of all the female DJs, I'd say she's the one who's setting the standards for Australia.

She's the girl to watch."

For women hoping to make it as a DJ, Josh has some unambiguous advice. "If I can give advice to other women who want to survive in anything, especially in a male-dominated field, it's to play the game like the boys do. Become one of the boys. That's what you have to do. "It's an act Josh calls "playing the chameleon", and she makes no bones about it being difficult to maintain. "The other thing is being a self-promotion machine, and not relying on other people to do so," she says. "You have to have a really strong sense of business."

Does Josh consider herself a feminist? "Absolutely. A feminist and an activist now, especially, learning what I've learnt. There is a certain level that you do have to push, and keep pushing, for the benefit of other women, and show that you can do it - setting standards and representing femaleness as a strong form." And importantly, she says, being a feminist does not make her anti-male.

I ask her what she identifies as the most pressing issues facing women today. "The same ones that have always been," she answers simply. "I still can't understand rape and violence, at any cost. I've seen it within my home, I've seen it within the clubs, I've seen it in the world, and I still can't understand how two-and-a-half million, billion years later, we still haven't learnt. We just need more people who believe in causes and will work towards them, and actually educate at least one of the generations that come."

So where to now for DJ Josh? "I'm just going with the flow at the moment," she says "I'd like to work more in production, which I am doing currently. I'd like to become a mother, and unlike people before me, I'd like to be ready and sink my whole life into that job. It's a full-time commitment. I never had that, and I'd like to give that to my children."

There's even a new career on the horizon. "I'd like to go back to study, and get into counselling and/or social work, to help others," she explains.

What about DJing? With her 20th anniversary just around the corner, there's a photographic exhibition and national tour in the works, which she plans to use as a litmus test for the future of her DJ career. "Let's face it - there's a million and one DJs out there, there's a million and one producers. We don't need any more of them. What we do need is people to help others on the planet. So if that's the last 20 years of my working life, so be it."

Gemma Clark

Check out www.djjosh.com for the latest Josh gig details, or set your tuner to 92.7FM to catch her on Fresh FM's Wednesday and Thursday afternoon shows and Thursday night's Pleasure Sessions (10pm-12am).





Crash course in etymology

Module One: words relating to women and their bits

Compiled by Gemma Clark

Wife

As mentioned in 'Woman', the original, simple meaning of 'wife' was 'woman', and in the Old English period attained the meaning of 'married woman'. The original meaning is apparent in the retention of 'wife' as a suffix in words where it simply means 'woman', such as 'fishwife', 'midwife' and 'old wives' tale'. The source of this basic word is not clear. The origins of 'husband' are unrelated to that of its female counterpart. The Old Norse 'husbondi' is composed of 'hus' (house) and 'boandi' (dweller); in other words, the master of the house.

Pudency / pudenda

'Pudency', meaning 'modesty or bashfulness', stems from the Late Latin 'pudencia', from 'pudere', meaning 'to make or being ashamed'. You'll note that there's a strong resemblance between this word and the word 'pudenda', referring to the female genitals - how many more centuries will words from shame-related origins be used to refer to what should be some of women's proudest parts?

Hysteria

Hysteria comes from the Greek 'hystera', or womb. In the 19th century and earlier, women were treated by medical doctors for this solely female condition. Although the true root of their physical or emotional problems could have been any number of things (sexual frustration was a common reason for one...), women were considered more prone to emotional disorders, and so the condition was named after one thing only women have - a womb.

Mater- words

This family of words ultimately stem from the Indo-European root 'mater-', and include maternal, maternity, matron and matrimony, which all relate back to motherhood. But did you realise that words like 'metropolis' (a mother city), 'material' ('materia' is the woody part of a growing tree), 'matriculate' (think about 'alma mater') and 'matrix' (a female animal kept for breeding) do too?

Woman

Broken down, this word translates to 'female person'. In its Old English (pre-766AD) form, woman was 'wifman' - 'wif' also being the source of the modern English word 'wife'. By 1000AD, 'wifman' had become 'wimman', and before 1200 was 'wumman'. By 1250, the word had arrived at its present form. Apparently 'woman' does not relate to the word 'womb', which instead is derived from the Old English 'wamb', or belly.

Cunt

Before I launch into this one, perhaps I should just direct you to this fascinating website:

<http://members.lycos.co.uk/mathunt/dissertation.html>

Some dedicated person has written a detailed dissertation on the origins of this infamous word.

It's generally accepted that 'cunt', meaning female genitalia, dates back to the Middle English period (circa 1325). However, researchers have found a London street known for its ladies of the night named *Gropecuntelane*, which dates from circa 1230.

The two main suggested origins of 'cunt' are:

- * from the Latin 'cunus', which is also a term for the female pudenda (see 'pudency'), which stems from the Indo-European root of 'keu-', or 'to cover or conceal'

- * similar words in Germanic languages such as 'kunta' and 'kunte' suggest a Germanic origin. This proto-Germanic root, 'ku-', means 'hollow place'.

Another theory explains 'cunt' as coming from the same origin as 'kin' and 'country', with a creation theme to its meaning.

It wasn't always considered a taboo word - in fact, it's a relatively recent thing. Even more recent is the efforts by some feminists to reclaim the word, with some success. Anyone seen *The Vagina Monologues*? 'Vagina', meanwhile, means 'sheath' in Latin. A sheath for what, exactly?

Check out these websites for yourself: <http://www.takeourword.com>, <http://www.wordorigins.org>, <http://www.wordsmith.org>... plus many others.

Great New Things For Women!

by Alice Campbell

<p>THE PILL. SO SAFE! NO SIDE EFFECTS!</p>	<p>I don't read Hustler or any of that fifth</p> <p>SENSITIVE NEW AGE GUYS SO UNDERSTANDING</p>	<p>Wanna get dirty</p> <p>I'm a slave for you</p> <p>FEMALE ROLE MODELS INSPIRING</p>	<p>I'm so wasted. Who is this guy?</p> <p>This place is great for picking up</p> <p>FREE DRINKS AT PUBS/CLUB A FUN, SAFE NIGHT OUT</p>
<p>This will be great for that leaking roof</p> <p>Yeah what's menstruation anyway?!</p> <p>ULTRA THIN SANITARY PADS 101 USES OTHER THAN THEIR PURPOSE</p>	<p>NEWS Vanstone unable to tow party line. tut tut.</p> <p>Daily Mail Clarke meets Chirac Do la la</p> <p>FEMALE POLITICIANS ALWAYS TAKEN SERIOUSLY</p>	<p>I need a man</p> <p>I want a man</p> <p>I'd like a man</p> <p>I want sex - which requires a man</p> <p>SEX AND THE CITY EMPOWERING</p>	<p>Oh my skin hideous. I think I'm getting wrinkles</p> <p>CLEANSER AND TONER COMBOS PART OF A DAILY BEAUTY ROUTINE</p>
<p>Hey ladies</p> <p>QUOTAS IN CAMPUS FACULTIES CREATING OPPORTUNITIES</p>	<p>Hmm. Maybe I'll just become a born again virgin</p> <p>GREAT SEX FREQUENT FOR MOST</p>	<p>Now if I eat lots of protein instead of carbohydrates I'll be thin! Too bad about getting sick and having no energy.</p> <p>FAD DIETS. HEALTHY</p>	<p>All the things (she said)</p> <p>Oh ah lesbians</p> <p>ACCEPTANCE OF LESBIANISM SELF EXPLANATORY</p>

RAPE

A SURVIVOR'S STORY

When you hear the words "sexual assault victim", does an image of a particular type of person spring to mind? If so, I can almost certainly guarantee that I will not fit it. And hey, I never thought it would happen to me either. But three and a bit years ago I got phenomenally unlucky at a party and was assaulted by two people, one of whom I had met before. I never reported the incident. This, along with the attack itself, was something I had to come to terms with. Something I have learned to live with.

Sadly, most of us will have within our circle of acquaintances at least one survivor of sexual assault or abuse. Please note that this is nothing close to a "How To Deal With Rape" guide. Every story and experience is different and all I can do is narrate my own along with some of the (fairly important) discoveries I've made along the way.

Survivors: whatever decisions you choose to make on your road to recovery are yours alone. Hearing this helped me at the time so I'll pass it on: you are not to blame for what happened and you don't owe anybody anything. You don't have to speak out immediately. I sure as hell didn't. It was months before I told anybody I was assaulted at all and over a year before I was able to divulge specific details. Confiding in someone definitely helps - the literature does not lie - but you have the right to do it in your own good time. If you are genuinely better off working things through by yourself, then do it that way.

For a long time I refused to accept that what had happened to me was rape. If only denial were an Olympic sport - I could have won gold for Australia. I don't have space enough here to describe the process, but like with so many other problems, admitting that there was one was the first major step. It's scary having to acknowledge something like this but you have to do it and you have to acknowledge the short and long-term effects it will have upon your life. If this was happening to someone else you'd be allowing them their reactions and giving them your full support. And as scared, weak and worthless as you may feel, you deserve exactly the same.

I wish to God I could remember who I'm paraphrasing here or what exactly they were talking about, but it applies equally to rape and assault. "Sometimes it helps not to think about it as changing you, rather, think about how it has helped you better define yourself as a person." This has definitely helped. I could have a dozen hang-ups and worries about whether [x], [y] or [z] is the direct result of what happened to me. But quite frankly, I try not to. It doesn't change anything and it isn't extraordinarily helpful either.

For me, 'fessing up was not a part of the initial healing process. I am not the most open and sharing of people (quoth she, outing herself to the readership of 'On Dit'), and being able to talk about what happened was my way of proving to myself that I had survived and that this experience - as fucking awful as it was - was over and I was still me. Not a better, worse, weaker or stronger me - just me. Getting on with it.

A quick word to friends and loved ones of survivors. I once heard someone say, "I don't know what I'd do if a friend told me they had been raped. I couldn't possibly identify, so how could I help them?" Well, here's the inside scoop and it won't surprise you a jot: you don't have to have been raped in order to understand the emotions involved. If ever you have felt helpless, afraid, violated, depressed, ashamed or anything remotely similar, you understand enough to empathise and support. Simply by being there and listening - and God knows,

this is one of those things you just hope you never have to hear a friend talk about - you are doing so much. Probably more than you may realise.

Reading over this, I realise that I sound like I've got the whole caper sussed. Believe me, I don't - any more than anyone has. And like I said, the process of recovery has taken quite a while. But if anyone out there reading this has had a similar experience and currently feels like the world has gone supremely pear-shaped and won't ever be right again, I tell you this: Hang in there. Take care of yourself. There will be life beyond this strange, tangled mess. You are allowed your reactions and if you want it, you are allowed to ask for support.

But at its most basic, coming to terms with sexual assault is like coming to terms with anything else life may randomly throw your way. Keep breathing and take it from there.

Bird-Mad Girl

Domestic Violence & Thursdays in Black

I don't remember how old I was when my father first hit me. I don't remember how many times he hit my mum. I don't remember any loving hugs or family outings. I don't remember ever loving my father. What I do remember is running away from him. I do remember hiding in the passage and watching him hit my mum so hard she fell to the floor and blood covered her face. I do remember pushing furniture across my door so he couldn't get in when he was chasing me. I do remember lighting candles in my room so I could hide in the shadows and he wouldn't find me. I do remember having two hands clamped on either side of my head as he bashed my head against the wall over and over again. I do remember crying and begging him, "Please Daddy, no, no, please". I don't remember him ever saying sorry. I don't remember my sisters ever being beaten. I don't remember a night when he didn't hit me after he had been drinking. I don't remember ever talking about it to my friends. I don't remember ever talking about it to my mum. I do remember those nights though. I used to cry when he hit my mum, but I cried harder when he hit me.

The story of domestic violence doesn't stop at the door to my childhood home. It affects women all over the world, from every race, every generation, every class in every school, every street in every city. Women are hit, degraded, bashed, abused, raped and sometimes even killed. We know this is a fact of life. Isn't it time we took a stand and said that it isn't acceptable anymore?

Some women, like me, do take a stand. We wear black t-shirts on Thursdays, we stand up against the men who hit us, we tell society that it isn't acceptable to hide domestic violence behind closed doors anymore. Not every woman who takes a stand is a victim of domestic violence; they are just choosing to recognise that domestic violence does happen, and it shouldn't. Men hitting women, abusing women and violating every

Support for survivors

Yarrow Place Rape and Sexual Assault Service is available to assist and support survivors of rape and sexual assault aged 16 years and over. Doctors and counsellors are on hand to offer a 24-hour crisis response for recent assaults, ongoing counselling support, specialised medical care, collection of forensic evidence for those making a complaint to police, and more.

All services are free and confidential within legal constraints. Daytime childcare and interpreters are available.

If a friend says they have been sexually assaulted, remember that they need support:

- * believe them
- * listen to them
- * make them feel safe
- * don't be judgemental - don't ask 'why' questions
- * let them be in control of the situation and make their own decisions
- * allow them to talk about the attack at their own pace - do not pressure them to tell everything.

Contact Yarrow Place :
Monday to Friday - 8226 8777
24-hour service - 8226 8787
Country callers within SA
(toll free) - 1800 817 421

right women have fought for: this isn't the way we want to bring our children up, it's not the way we want our sisters, our daughters, our lovers, our partners, our best friends, our workmates, to live their life. We want something better for our world. We want these men to stop.

I didn't choose to be a victim of domestic violence, and neither did my mum. I am choosing to take a stand and say enough is enough. People need to know that domestic violence is still a problem, and I am not willing to just hide it away anymore. I hid when I was a child, and I don't want any more children to suffer what I did.

Wear black on Thursdays, become part of an international stand against domestic violence. Put the thought into men's heads that this is not okay, and support the women who suffer and tell them that there are other options out there. Take a stand so that our children won't have to.

Laura

Thursdays in Black is part of an international movement in protest of sexual and other violence against women. It originated from Women in Black groups, which formed in Argentina, Bosnia and Israel over the past two decades. Specific campaigns run by Women in Black include protesting the loss of loved ones under military dictatorship in Argentina, the rape-death camps in the war in Bosnia, opposition to the Israeli occupation of the West Bank, anti-apartheid in South Africa, and seeking compensation for Korean 'comfort women' who suffered sexual slavery at the hands of Japanese soldiers.

In Australia, Thursdays in Black focusses on sexual assault and domestic violence. For more information on how you can join the Thursdays in Black campaign, contact SAUA Women's Officer Georgia Phillips on 8303 5406.

Fairwear

Whose sweat's on your back?

What is the Fairwear campaign?

Fairwear is a campaign that aims to bring just and fair employment to outworkers in Australia (which number around 300,000). Outworkers are people who work in their homes to make the clothes that we wear while being paid as little as \$2 or \$3 an hour. Often, they work up to 18 hours a day, seven days of the week. A large percentage of outworkers are women who come from migrant backgrounds.

In Australia, most outworkers are not covered by either the Federal Award system or the working conditions that are stipulated under State legislation. This means that outworkers have no legal protection of their wages or working conditions. The campaign to protect the rights of outworkers has been conducted by the Textile, Clothing and Footwear Union of Australia since 1995, when the 'Hidden Cost of Fashion' report was released. There was a Senate Inquiry into Outwork in 1996, where it was recommended that there exist a voluntary code of practice. Organisations and individuals pressured the clothing industry by showing that they cared about the conditions of outworkers. Actions included shaming particular companies to highlight the problem, and leaving it up to that company as to how to respond.

Legislation is necessary to assist the industry to change. The Fairwear campaign is an opportunity to bring justice to the women who have worked for so long under conditions of oppression and exploitation to make the clothes that we wear.

How can I support the Fairwear campaign?

Probably one of the best ways to support the Fairwear campaign is to support the companies that have signed the *Ethical Clothing Code of Practice*.

As consumers, we can use our "buying power" to pressure retailers to sell the garments that are made under acceptable working conditions according to Australian Laws and legislation. We can do this by:

Ethical Clothing Code of Practice signatories as of February 6, 2003

Myer/Grace Bros	Katies	JAG
Kmart	1626	Diana Ferrari
Target	Crossroads	Mathers Shoes
Cue	Silhouette	Lowes Manhattan
David Jones	Country Road	Dotti
Big W	Fashion Fair	Man to Man Menswear
Sussan	Just Jeans	Colorado Adventure
Suzanne Grae	Portmans	Wear
Sportsgirl	Jay Jays	Williams the Shoeman
Gowings Retail	Jacqui E	Best & Less
Noni B	Millers Fashion Club	

- * Asking retailers if they have signed the Ethical Clothing Code of Practice
- * Expressing concern to companies about the conditions their clothes are made under
- * Using the media (talkback radio, letters to newspapers etc.).

These are only some of the ways that we can make change for these exploited outworkers - let's work for fair conditions for these homeworkers!

Georgia Phillips

Do you suffer from Pre-Menstrual Syndrome (PMS)? Health tips ahoy!

Do you suffer from mood swings, breast tenderness, emotional upsets, cravings and/or headaches just before or at the time of your period? Then maybe you suffer from PMS. This may be caused by your body's changing hormone levels.

Natural therapies include:

Herbs, vitamins, mineral and dietary measures instead of prescribed medication. Natural therapies need to be used two to three menstrual cycles before PMS symptoms improve.

Remedies for specific symptoms:

Mood swings:

B Complex Vitamins - 50g of most B's, especially B6
Magnesium
Herb Chaste Tress (Vitex Angus Catus)
Available at health food stores as drops or tea
Herb St Johns Wort, especially for depression

Breast tenderness:

Evening primrose oil (EPO) - initially take 1000mg of EPO x 2 to 3 times daily (however read packaging for further details)
Vitamin E - take 250 iu's of Vitamin E x 2 times a day. Caution: Seek advice from your GP if you suffer from high blood pressure.

Vitex Agnus Chaste (Chaste Tree)

Fluid retention or bloating:

Vitamin B6
Evening Primrose oil
Parsley, Dandelion leaf - make tea of the herbs (1 tsp dried herb to 1 cup of water) and drink

Cravings:

A diet low in sugar and high in complex carbohydrates, with adequate protein
B complex with zinc and chromium - available from health food stores.

Period pain:

Exercise, such as walking and yoga
Evening primrose oil
The herb Crampbark (Viburnum opulus) from herbalists or part of a Women's Formula at health food stores, for relieving cramps
Raspberry leaf tea - drink x 3 a day during period
Ginger tea - made by grating fresh ginger and making a weak tea
Magnesium - for cramping.

Kate Walsh
Thanks to SHine SA

For more information about the Fairwear campaign and outworkers, go to the Fairwear website www.fairwear.org.au, or email them at fairwear@awatw.org.au

Vitalstatistix presents

parallax island

by Maude Davey and David Pidd

Adelaide Premiere
Witty, political, hilarious...
"Arguing has never been so much fun."
The Age

Featuring Astrid Pidd and David Pidd Direction Maude Davey

Warning: this production contains mild profanity, strong language, beautiful singing and a stand up sex scene.

STUDENT TICKETS \$15

Queen's Theatre, Playhouse Lane, Adelaide.
May 20 - June 7 Tuesday - Saturday, 8pm
Meet the artists' performance Thursday May 29
Tickets Adult \$25, Conc. \$15.
TUESDAY SPECIALS May 27 & June 3 \$15.

Book at 131 246
or www.bass.net.au
(service fees apply).

we're smoke free
Positive minds attract.

VITALSTATISTIX

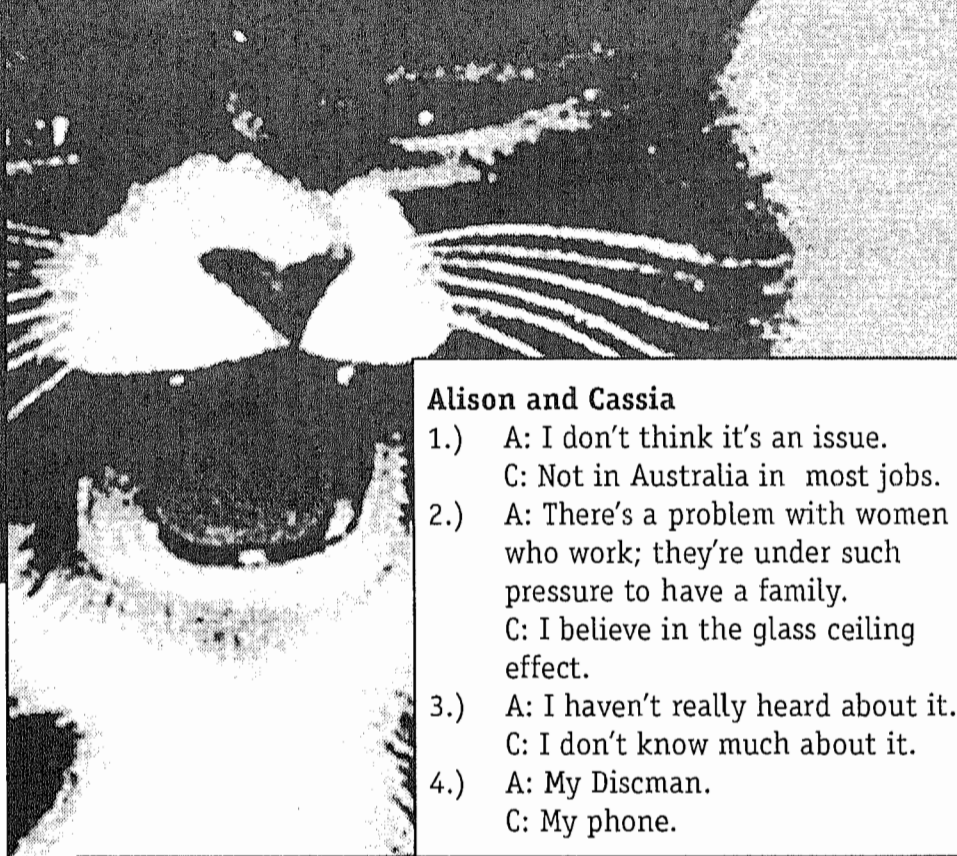
Questions

- 1.) Do you think that equality has been achieved between the sexes?
- 2.) What's the most important issue facing women today?
- 3.) What is your opinion on feminist activities?
- 4.) What's the one thing you can't leave home without?



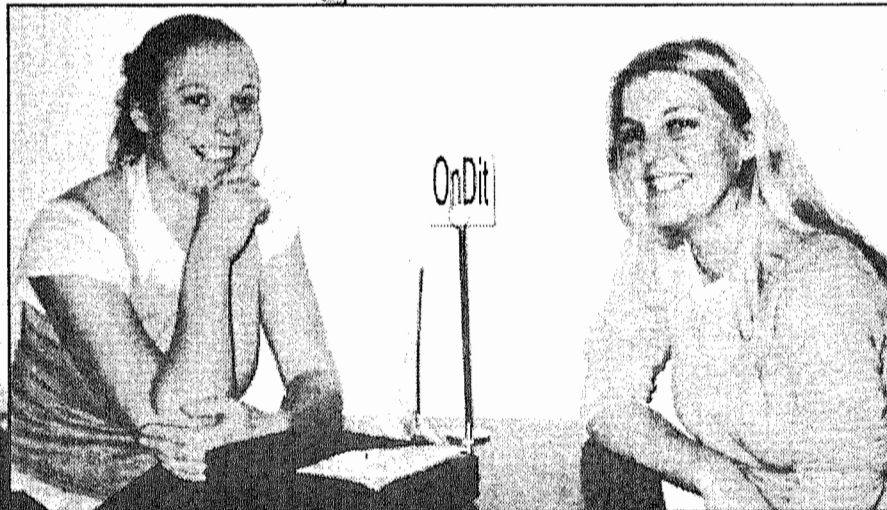

Rachel and Sarah

- 1.) R: Males and females are so different that true "equality" is impossible.
S: There's more equality and awareness these days. I agree that we are all different.
- 2.) S: Body image. The way women are portrayed in the media is a problem, and it's a problem for younger and younger girls too.
R: I agree!
- 3.) R: It's fine to have Women's Week and all, but the women who run it are probably a bit extreme.
S: I think feminism began as a good thing. It's become dangerous because we turn the tables and run men down.
- 4.) R: The key to my bikelock.
S: I can't walk outside without being inspired by things around me.



Alison and Cassia

- 1.) A: I don't think it's an issue.
C: Not in Australia in most jobs.
- 2.) A: There's a problem with women who work; they're under such pressure to have a family.
C: I believe in the glass ceiling effect.
- 3.) A: I haven't really heard about it.
C: I don't know much about it.
- 4.) A: My Discman.
C: My phone.



Christina and Kalyna

- 1.) C: It depends on the situation. In the workplace there isn't!
K: No... My workplace is overrun by females, and we have our boss wrapped around our fingers.
- 2.) C: Sexually, things are bad for girls. You can catch things...
K: Uni safety!
- 3.) C: I don't take it personally. I don't feel degraded.
K: It's gone too far.
- 4.) C: My smile.
K: Lip balm

I want my Vote!

pop



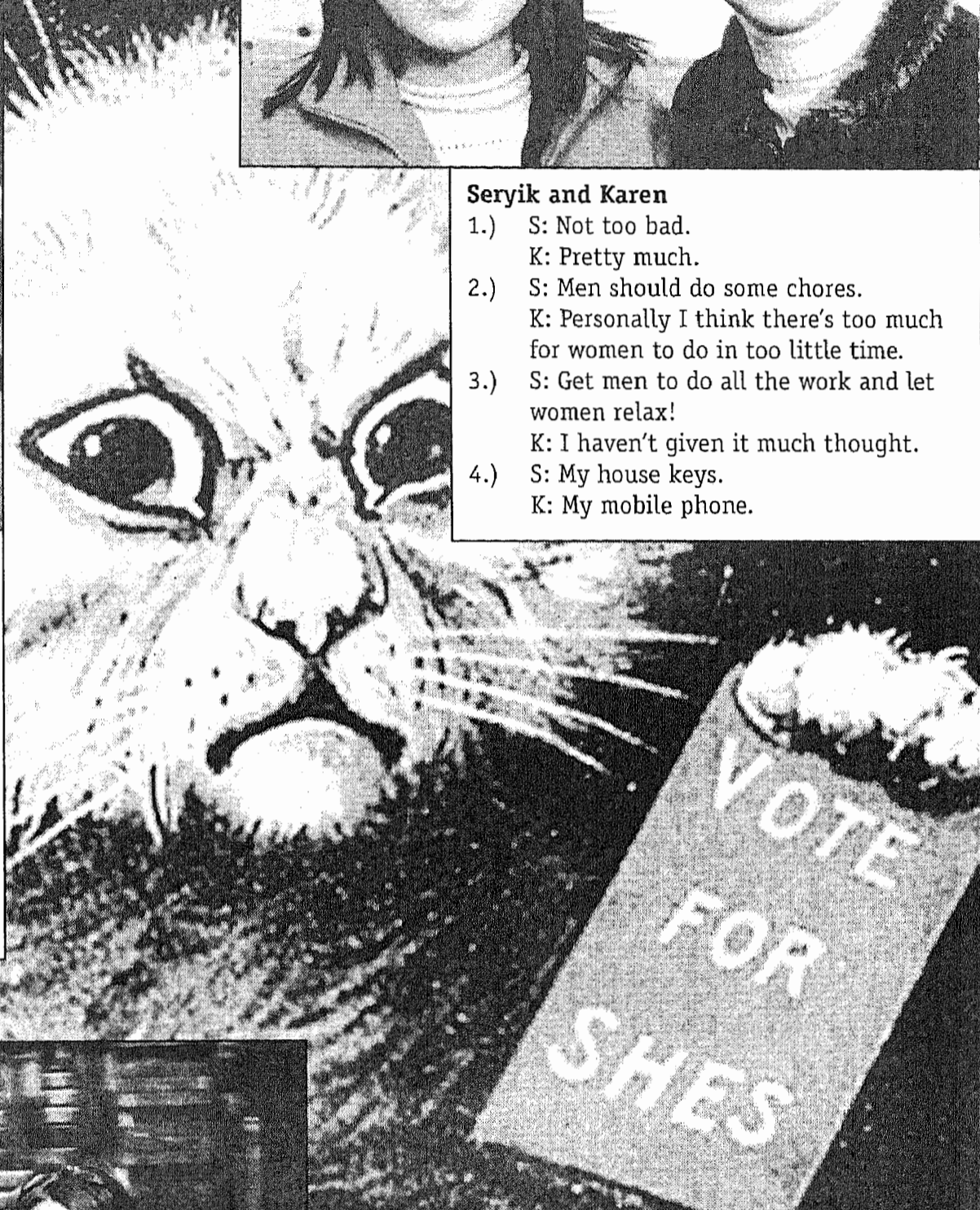
Leah and Joanne

- 1.) J: No, I think things are better but not quite there yet
L: No. Ditto!
- 2.) J: The fact that we're women should be celebrated. Difference doesn't make you inferior, and shouldn't hold us back.
- 3.) L: Yeah it's a good thing.
J: It allows women to be together but it shouldn't be exclusive.
- 4.) L: Relevant stuff.
J: No idea.



Seryik and Karen

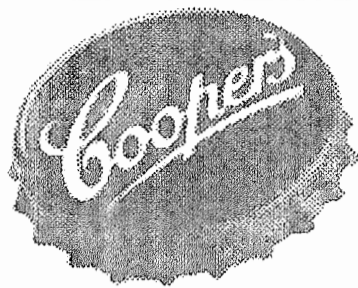
- 1.) S: Not too bad.
K: Pretty much.
- 2.) S: Men should do some chores.
K: Personally I think there's too much for women to do in too little time.
- 3.) S: Get men to do all the work and let women relax!
K: I haven't given it much thought.
- 4.) S: My house keys.
K: My mobile phone.



Hat and Alana

- 1.) H: Almost.
A: Getting better.
- 2.) H: High heels and short skirts.
A: Balancing career and family, and maternity leave.
- 3.) H: I don't know.
A: I think it's a bit annoying when they try and force their beliefs on others.
- 4.) H: My house keys.
A: Gloss. You can never too much gloss.

“ THE SUFFRAGETTE. ”



South Australia's Own



The Brecknock 401 King William Street City

The Brecknock Irish Pub sits at the southern end of King William Street, and being family owned, it's been run by the same people for generations. It's a good idea (if you have time) to hunt down the little newspaper article hanging outside that explains the history of the pub and how it was moved brick by brick to its current location.

The pub consists of the Front Bar, Main Bar, Bistro and Beer Garden. The Front Bar and Bistro close early at around 8 or 9 o'clock (unless it's a busy night) so head into the Main Bar or the Beer Garden. The inside bars are decorated with the traditional Irish pub décor of books and Guinness memorabilia but it's not as kitsch as it can be in places like Shenanigans.

My favourite place is the beer garden. The building encloses it on three sides and a large pergola roof stretches out over the area. The beer garden is generally where live bands play and it's great all year round. In summer the bands play under the stars in front of the giant waterfall mural on the back wall, and in winter when it gets wet and cold the fourth side of the garden is enclosed and the wood fire is lit so you can play pool and listen to good music, whatever the weather.

Although the Brecknock has succumbed to poker machines, they are tucked away in their own little room and the Breck plays home to some of Adelaide's best Irish music. There is everything from traditional Irish music Jams to 2002. The latter is the one I recommend if Celtic music isn't your thing, 2002 play on occasional Fridays and are a U2 cover band playing all their hits, old and new. The chalkboard in the foyer tells you of the events coming up that week so keep an eye out. The Breck also holds its own street party on St. Patrick's Day and it's a craic. Make sure you head down there next St. Pat's Day - the bands play, there's Guinness specials, everyone wears a green hat and dances like an idiot. What more could you ask for?

The crowd at the Breck are more of an older generation with a strong Irish presence. But, there is an increasingly younger crowd heading to the Breck especially at 2002 gigs, so if you like Irish music and want a more traditional Irish pub, the Breck is the place to go.

Belle

A Cafe Etc 71 Jetty Road Brighton

A Cafe Etc is a cafe with a difference. It can easily be described as a place of pure indulgence, and for more reasons than one. The cafe's owner is a huge Marilyn Monroe fan, and has decorated accordingly. The result is a beautiful shrine that serves some of the best coffee and cake you will find.

Beneath three layers of clothing and an incredibly untrustworthy umbrella, I travelled through howling winds and sheets of rain (so you can't doubt my resolve). But when I arrived at A Cafe Etc I knew it had all been worth it. The place was delightful, a welcome haven from the miserable weather. The warm atmosphere was lively and vibrant with the gentle clatter of cutlery and idle chatter. Of course there was one thing that made this experience different, and it wasn't just the hot chocolate.

The entire cafe was decorated from ceiling to floor in Marilyn Monroe memorabilia. Framed photographs lined the walls. A lot of the memorabilia had been hand signed, something to look out for. The collection also includes a first issue postage stamp, an unauthenticated perfume bottle, and a blouse - a piece that isn't on display. However, of these the most incredible is the wall mural. A seven-foot painting of Marilyn Monroe, which has been signed by many local celebrities, and a sight which must be seen.

A Cafe Etc is well known around town for serving a really good cappuccino, so upon hearing this I felt it fit to find out what all the fuss was about. It can safely be reported that the cappuccinos are excellent. However, the thing to get is an Italian Chocolate. It could otherwise be described as chocolate soup, or melted chocolate with added milk. They didn't give me the recipe, but whatever they put in it, it is worth trying. If you are unfortunate enough to miss out on one of these delights, a hot chocolate will suffice.

I can also say that their food is delicious. Baguettes and foccacia are the main fare, but there is also an array of soups and salads, not to mention a breakfast menu. But if you are just after some morning or afternoon tea, there is always a large selection of cakes and muffins at hand. I thoroughly recommend any of the cheesecakes, and the chicken foccacia.

So if you ever find yourself sea-side, and are looking for a place with a difference, that serves great food, stop by at A Cafe Etc.

Sarah

★ SCHNITZEL OF THE WEEK: Hampshire Hotel ★ 110 Grote Street City

There are a million good things about the schnitzels at the Hampshire Hotel. We actually ate there quite a while ago and I have finally decided to reveal characteristics about what three uni students consider to be one of Adelaide's best schnitzels.

This product is unique. Have you ever seen a flame grilled schnitzel? We hadn't. Extraordinarily, this meat appears to be crumbed, deep-fried and finally flame grilled to add those attractive black lines and that yummy smoky taste.

Adding to the wonder is the salad and chips. Both come well presented and well dressed if you know what I mean, with a light vinegar flavour and generous chicken seasoning respectively. The accompanying sauces hit the spot also. We tried the gravy, mushroom and parmigiana and recommend all three.

To finish up, I would just like to mention that normally, this meal will cost you around \$10 and hence I think value for money can clearly be seen as a virtue. In addition, this pub has a huge menu of excellent food at very reasonable prices and each meal comes with a free bread roll. The meals can be eaten in the front bar or in the dining area, which is very cosy and well decorated.

We say 9 1/2 out of 10 and recommend the Hampy to everyone and anyone!

JK



*Swanned about at
any sumptuous soirees
recently?*

*Spread the word about
your favourite bar or
restaurant in the pages of
On Dit!*

*Email your 400-500 review
to ondit@adelaide.edu.au
and prepare to see your
name in lights!*

Hand-made by the Cooper family.



Before I left Australia, I had very clear ideas about feminism. I knew exactly what kind of a feminist I was, and I thought I knew what kind of a feminist every other female should be. In some ways, I must have glossed over those lessons regarding 'world travelling' that the courses I had studied in the rapidly disappearing gender studies department had covered. Being in Japan has affected my beliefs in so many ways. While the core beliefs of my personal brand of feminism remain relatively the same, I now have a much more open attitude to the kinds of feminism that other women practice. I realise now that prior to beginning this adventure I had been guilty of

holding very stereotypical ideas about Asian women that had been perpetuated within the West. While I don't profess to know everything about female life in Japan, I am becoming more adept at viewing situations through the eyes of my Asian sisters. It ought to be noted that my findings are entirely relative to my own experience, and I certainly don't intend for this article to definitively describe how things are or how they should be, just how they seem to me now and to the women I have had the great fortune to meet and befriend here. Throughout this article, I will refer at different stages to either Asian women or Japanese women. I am trying not to be too general, because female experience in China is undoubtedly different to that in Japan. However, when discussing certain stereotypes and attitudes towards the East, it is much clearer to simply refer to Asian women, because I believe that the West views them all in one big group anyway. Where I refer to Japanese women, I am either trying to be more specific or I am indicating that these impressions have arisen only from my encounters with Japanese women. Just as I can't speak for all of them, nor should I be the voice to do it, I cannot speak for all Asian women in regard to issues that are potentially solely exclusive to the island on which I am living.

A very good Asian female friend of mine once told me that Asian women have an extra 12 vaginal muscles. We laughed at her therefore inherent sexual prowess, but although this may seem funny it also contributes to a

(usually with a suspicious lack of authentic Asian faces to boot). As far as Hollywood goes, the only positive example of an Asian female role model I can think of is Michelle Yeoh's Yu Shu Lien from *Crouching Tiger, Hidden Dragon*. I'm not talking about Asian-American characters

As far as Hollywood goes, the only positive example of an Asian female role model I can think of is Michelle Yeoh's Yu Shu Lien from Crouching Tiger, Hidden Dragon. I'm not talking about Asian-American characters here - Lucy Liu doesn't count.

here - Lucy Liu doesn't count. I think that they'd be hard pressed to sell Lucy in the same way that they seem eager to view the Eastern 'others'. It may seem like a minute point, but there in fact exists a canyon between the two states of Asian women (being either Western or Eastern) that is difficult to ignore. In the same way that women in the

West are considered 'other', women in the East are further separated as 'other others'. Our opinion of Asian culture dominates much of what we think about the way gender relations operate in the East. The image of the obedient daughter/wife prevalent in our minds while at the same time we see her delicately lifting the folds of her kimono to prepare to service the man in front of her. Unfortunately, through the pornography industry, Asian women have partially become defined by their willingness to please in the sack. The combination of the obedient wife crossed with the wanton lusty whore creates an image of sexual desirability in our patriarchal society that characterizes so much of how we view women from the East. The amount of dodgy pornos I have seen in my life that featured Asian women either crawling around on the ground pleasing their 'master' or appearing as if they enjoy being practically raped by the village head honcho is quite disgusting. Unfortunately, it seems that this is an image that women in Asia can't quite escape when it comes to Western attitudes.

Being located on an island with an overwhelming

Lifers, losers, sluts and servants: Gender relations in modern, dating Japan

greater image of Asian women. In my experience, Western stereotypes regarding Asian women have centred on their willingness to please, be it as an obedient daughter or a lusty sex slave. A very strong image is sold in the West through advertising, pop culture and of course the porn industry. The exotic East has in recent years been a big seller with the cosmetics industry, with its influence being clearly shown through the advertising of brands such as Kenzo and Max Factor

presence of American military, I have not only been witness to some barbaric male behaviour, but have also been told by many women about the kinds of comments they have to endure from the men here (and while I am talking about primarily Western men, it should be noted that, as one friend told me, "it is nothing that the Okinawan men don't do"). A friend of mine, Akiko, revealed to me that she is sick and tired of the image that Western men have of Japanese women. "They come over here and they expect us to be these obedient dutiful women who just want to laugh at all of their jokes and give them blow jobs all the time. When you ignore them, they yell out insults at you and call you a fucking bitch."

It's not like this kind of situation never happens to us Western women either, but the harshness of it seems to be impounded by the fact that these men never seem to yell at the *gaijin* women in the same way. Only last week I saw a burly marine yelling out obscenities to a group of Japanese women while they walked down the street ignoring him, only to have him chase after them repeating the same question as if the only block to their sexual escapades was a language barrier. A very good British male teacher friend of mine once told me that relationships Japanese women were easier, because they didn't harass you all the time with demands and accusations. As much as I like this man, I was very disappointed to hear him say, "When you have sex with a Japanese woman, you don't need to worry about all the rubbish that comes after wards, all you need to do is take her out for dinner or buy her a new dress." This kind of statement not only obviously exists to demean Japanese women, but it is something that could potentially be stated about a number of different women from all kinds of cultural backgrounds. I'm stepping into dangerous territory here, but it is true that there are certain women out there that will use their sexual power to their own advantage. My point is that you can't attribute this characteristic to 'Japanese Women' because it only furthers the incredibly structured stereotypes already held about them by the West. To say that Japanese women are essentially prostitutes is so clearly ignorant and wrong that I was disturbed to hear it emerge from the mouth of an educated, likeable and might I say liberal

minded young man with no hints otherwise towards sexist and chauvinistic behaviour. So it comes to this - Japanese women are therefore so extensively 'other others' that they are thus excluded from the rights to a fair representation in society. Because let's face it, were they brought to trial their best bet would be to fuck the judge and do what it is

They come over here and they expect us to be these obedient dutiful women who just want to laugh at all of their jokes and give them blow jobs all the time. When you ignore them, they yell out insults at you and call you a fucking bitch.

- Akiko

they do best...

At least that seems to be the way the majority of foreign men perceive them. I suppose this explains why so many of them are attracted to Japan.

The 'lifer' in Japan is something of a joke amongst many foreign workers out here, especially female ones.

Continued on page 35...

Five out of eight saua office bearers are Feminists

Activities/Campaigns Vice-President, Adelle Neary



Hey hey! It is my pleasure to announce that the final Prosh tally was \$5053! This is a great result, and it is all thanks to you guys. Thanks to everyone who participated in Prosh, or donated to our friendly helpers, and to those of you who attended Prosh After Dark. I hope you had as much fun as I did!

But now that Prosh is behind us, I know you are looking for more fun and games. So, the SAUA Activities Department, in conjunction with the Union Activities Committee is working on a huge **end-of-semester Mexican Dance Party**. This will be on the last night of term, and it is going to be huge, so make sure you keep your eye out for posters and info on where to buy your

tickets.

On a more serious note, the Federal Budget has delivered massive changes to the higher education system as we know it. Although the Education Minister and the Treasurer are attempting to sugar-coat these changes and disguise them as being good for students, and increasing access to education- the truth is that they will have the opposite effect.

And before I go, remember that you can join up to **Club 26 for free** in the Students' Association. This gives full-time students under the age of 26 the chance to go to see the latest live art for very cheap prices.

Until next edition, avagoodone!

Education Vice-President, Leah Marrone



Who reads these columns? Who finds them useful?

If you are reading this then, thank you and well done, as there is plenty of really important info and great opportunities hidden amongst these pages, but there is even more to find out and you can do this by emailing me about any educational/welfare issue at all. Did you know that all of these office bearers are here at your disposal, they can assist you in a wide range of areas? I can, for example assist you in academic grievances you may have with the University... please use us, it's what we are here for.

My e-mail is: leah.marrone@student.adelaide.edu.au

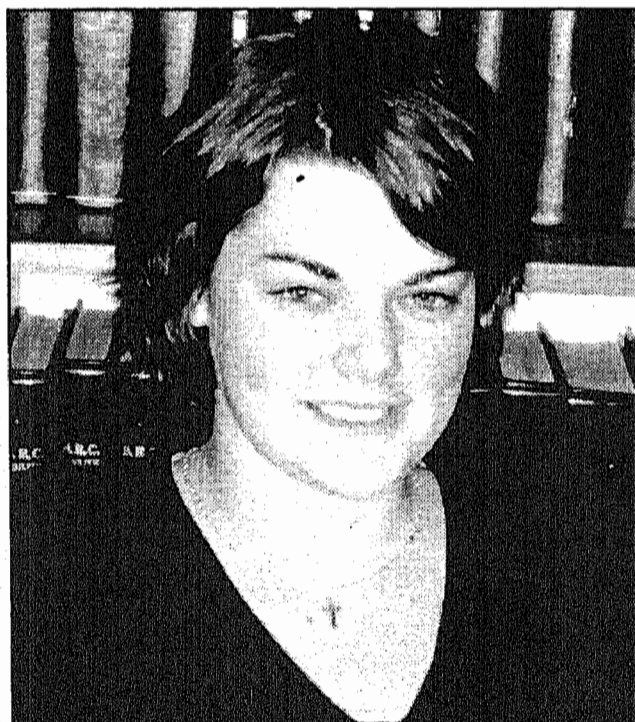
July 3-5: National Education Conference is happening in Adelaide this year. This is a great chance for all students to hear interesting speakers, participate in debates and skill up in ways that you can take action on these issues, also a chance to meet students from

across Australia and generally have a bit of fun. As it is on in Adelaide this year, South Australian students will not have to worry about the cost of accommodation or travel. If you would like to be involved in organising, running a workshop or simply attending this conference please contact me ASAP. Organising meetings are held on **Wednesdays at 2pm** in the Union's meeting rooms, on level 4 of the Union Building.

The Federal Budget is out, and it outlines some of our worst fears in the planned overhaul of the higher education system. There is a **broadsheet** circulating the uni, in all the usual *On Dit* spots. Please take time to read this. If you missed out on a copy, come into the Students' Association (Lady Symon Bldg) and we will get you one.

Get active. Get involved. Make use of your elected representatives.

President, Sarah Hanson-Young



I hope everyone has grabbed themselves a copy of the Students' Association's **Budget Broadsheet** titled **Budget '03 & Your Education**. This is a comprehensive, yet digestible read into the effects of the proposed Federal Government's 2003-2004 Budget. Copies are available around campus in most areas including the Barr Smith Library, the Union and the Students' Association.

Last week I organised a **General Student Meeting** to inform students on the areas of the Budget that would affect students and how we as a student community can work together to make sure education is affordable and accessible in this country, and that student welfare is looked after both at this University and on national level. Three motions were voted on and successfully passed.

They read:

1. The Students of Adelaide University reject the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget, excluding the increase to the HECS threshold and scholarships.

2. The Students of Adelaide University call on members of the Senate to block the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget excluding the increase to the HECS threshold and

scholarships.

3. The Students of Adelaide University call on the Vice-Chancellor and University Council to publicly reject the proposed changes to higher education, as detailed in the 2003/2004 Federal Budget excluding the increase to the HECS threshold and scholarships.

I will be sending copies of these motions to each Senator, member of University Council and Federal Minister.

It was fantastic to see so many students out in support of this GSM. It marks a positive step towards students being effective in their own representation and strength in voice.

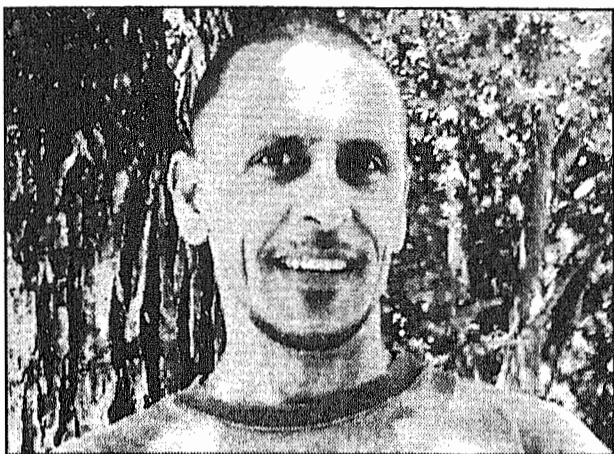
The Students' Association along with the Union is organising a **public forum** on issues to do with changes to the education system to be held on **June 12**, if you are interested in becoming involved or would like more information please contact myself on 8303 5406 or email sarah.hanson@adelaide.edu.au

Cheers,
Sarah Hanson-Young

Each week's SAUA office bearer columns are published in the order that they were submitted. Not only does this help to dismantle any notions of a patriarchal-style top-down hierarchical structure, but the opportunity to claim the prime real estate that is position number one acts as an incentive for office bearers to get their fingers fapping before the Wednesday deadline.

The other three support feminist ideals!

Aboriginal and Torres Strait Islander officer, Darren Kurtzer



The 'writing on the wall' as far as Brendan Nelson's education reform package goes has been there for some time and now the rhetoric spouted from the Government polities is about to become a reality. Without going in to all the changes, the reality is there isn't anything new for Indigenous people that would meet most of our needs whilst at university. So, the trend of lower placements at university is set to continue in the wrong direction.

By all accounts the University of Adelaide will be raising the cost of most of the courses, further increasing the burden on Indigenous people and limiting our chances of ever being debt free. The fact that there is nothing in the budget does not come as any surprise, but we as the students must take a stand and protest over the lack of

culturally and socially acceptable policies and programs aimed at reversing the current trend. We must take a stand to ensure our voices are heard.

One BIG step towards Indigenous representation is going to be through the **formal acceptance of the ATSI Officer** within the Students' Association of the Adelaide University. As said before this will require a **referendum**. But, before then your input to how the voting will occur is vital to this position's successful development in a manner that represents YOUR NEEDS.

If you want to have your say about this important issue please come along to the **SAUA Council** meeting to be held on **Wednesday, May 28**, in the **Margaret Murray Room** on the fourth floor of the Union Building.

Environment officer, Paul Grillo



Hey you. Yes you! Guess you're skimming through *On Dit* out of either boredom or interest. Now that I've got your attention it'd be cool if I could say something funny. **Ethical Government**. How was that? Did you laugh? If you did, does it make you sick in the stomach that you laughed? If so, I suggest you harness the power of your abdominals and tell someone you're pissed off. Need an issue to really get uptight about?

Here's a few to start with:

- The Federal Government is spending **\$600,000** trying to convince you **nuclear waste** is like a cuddly toy, good for you and your state. They reckon they'd like to build a second obsolete nuclear reactor in Sydney and it's only fair that the old one be dumped on Aboriginal land in SA.

<http://www.geocities.com/jimgreen3/>

- Or how about the **\$5 billion cut from public education** over the last five years, or the **\$700 million spent invading a country** so that Exxon/Esso/Mobil and the U.S. (same thing) can control most of the world's oil.

- But most of all, how about the fact that the largest and oldest trees in the southern hemisphere, the **Styx forest** in Tasmania, is being **clear-felled** to supply idiots in offices writing pads and toilet paper?

If any of this stirs the compassion or sheds the apathy in your soul then I suggest one simple idea to you. Email me and I'll find a way for you to get active and take a stand in whatever way suits you best. Take the apathy challenge:

environment@adelaide.edu.au

Sexuality officers, Emma O'Loughlin and Jasyn Walsh



Hey everyone!

I hope you enjoyed Women's Week! I have a friend who won't call herself a feminist, but she calls herself an "equalitist" instead... I am still trying to get her to understand that these two words mean the same thing. "Even in today's society, the act of a woman standing up from herself is radical, whether she calls herself a feminist or not" and this is what women's week is all about. It's about challenging the idea that women don't need to be feminists anymore - we still do need to stand up for ourselves, we will always need to celebrate women and the women's movement, and that's why we have a women's

week, a women's officer, and a female sexuality officer, to represent women and to make sure that the women at this university have a say about things that affect them.

So even if you didn't celebrate Women's Week this year, celebrate it next year, stand up and be proud to be a woman, and get involved in your Women's Department too!

Quote of the Week: "One year as a lesbian is like three years in the het world" (Leslie Rand, recovering heterosexual, 1996).

Women's officer, Georgia Phillips



I hope you are all enjoying this year's edition of *Elle Dit* - the annual Women's Edition of *On Dit*.

Women's Week

You may have noticed the Women's Department out on the lawns and in the Cloisters last week - I hope that everyone enjoyed the week. It was really encouraging to see so many women (and others) take an interest in the activities of the SAUA Women's Department - what we do, and the reasons for the department even existing. Thank you to all those who helped during the week (especially the members of the Women's Standing Committee and other SAUA Office Bearers).

NOWSA

As mentioned in previous editions, NOWSA is coming up very soon! This annual National Women's Conference is being held at **Macquarie University** in New South Wales from **July 14-18**. If you are interested in attending this conference, or would like more information about it, please contact me in the Students' Association.

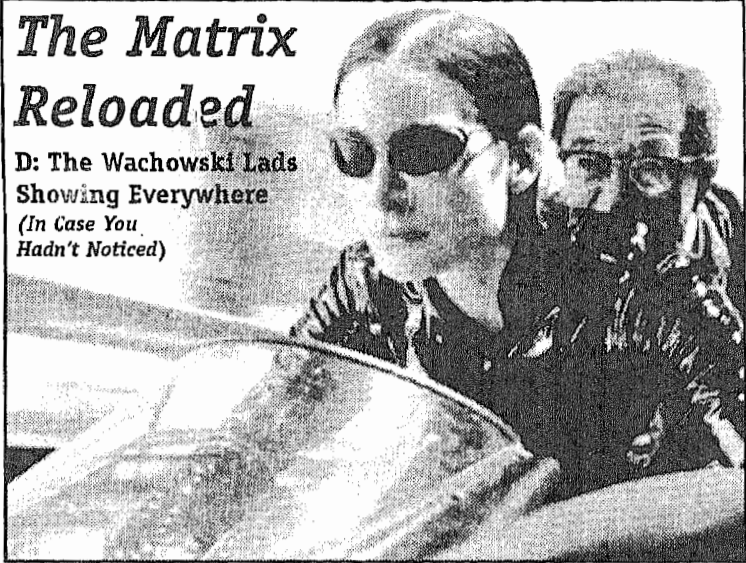
If you have queries or suggestions about the Women's Department, please do not hesitate to contact me in the SAUA on 8303 5406 or email womens@adelaide.edu.au

Enjoy your week and good luck for all of your end-of-term assessments!

Georgia

The Matrix Reloaded

D: The Wachowski Lads
Showing Everywhere
(In Case You
Hadn't Noticed)



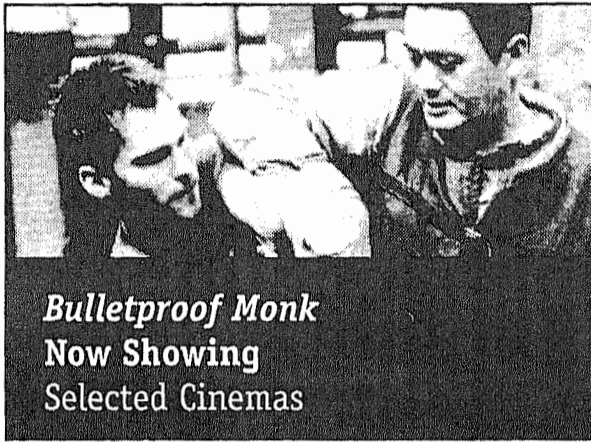
For weeks I have been trying to ignore the fact that *The Matrix* is one of the most mind-blowing releases that Hollywood has managed to produce in recent times, for the sheer fact that hype has a severe tendency to suffocate a film's potential. The extent to which I have succeeded is difficult to gauge - comparisons are inevitable, for whatever purpose they serve - but I still thoroughly enjoyed this sequel. You're in the majority if you've seen *The Matrix Reloaded* by now, with the shitload of money made by the original almost equalled already by the sequel, which leads me to my first point, that of the titanic budget. I believe that there is a fine line between films with dazzling special effects that complement the narrative and those films which are overly dependent on computers. In my humble opinion, *The Matrix* lies in the realm of the former, *Reloaded* verging on the latter, remaining entertaining nonetheless. Sure, we are treated to the three most visually amazing fight scenes ever, miles ahead of the competition, with Neo (Keanu Reeves) beating the crap out of a veritable army of Agent Smith (Hugo Weaving) clones, the full-throttle highway extravaganza and the all-in brawl in the marble mansion, but a reviewer would be spinning lies if they didn't report that the plot is compromised as a result of the influence of technology, with tempo also suffering. Clearly, the Brothers Wachowski want to equal George Lucas' effort with *Star Wars*, and *Reloaded* does remind me of *The Empire Strikes Back*, sans shocking plot twists, substantial character development and so on, yet the desire to be something other than what it is has resulted in significant flaws, Morpheus (Lawrence Fishburne) losing his mojo and Trinity (Carrie-Anne Moss) becoming a background fixture but two of many.

Plot. The idea of a techno-nerd waking up to realise that he is living inside a computer and has to save the world provided the narrative drive for the first chapter, yet partially regurgitated here with less imagination and a hell of a lot less edginess. In protecting the last human city of Zion from the Machine Army's imminent arrival, Neo is reduced to a generic hero with no real growth (except in the lurve scene with Trinity...) and how he has come to accepted his mantle as a Christ-like saviour is entirely ignored. To its credit, *Reloaded* further explores Christian/Buddhist theology in the context of sci-fi, with a fascinating conversation between Neo and the Oracle (the late Gloria Foster) regarding freewill vs. destiny and an all-to-familiar insight in how Neo's Messianic nature is not accepted by all. But then again, Zion's version of a worship service ends in an underground rave/shag-fest with a flurry of tit and botty, which is not commonplace at my own church. Parents who take their children will have no idea what to do at this point and will probably lead to many a 'talk' when they all get home.

Apart from the incredible fight scenes, the best elements of *Reloaded* are the new characters, particularly the rogue computer programs - the Architect (his dialogue with Neo in his television-clad office is an absolute wonder), the Keymaker, the frightening and super-violent albino Twins (Adrian and Neil Rayment), the luscious but world-weary Persephone (Monica Bellucci) and her husband Merovingian, played by Lambert Wilson, whose character is essentially a sleazy French bastard who takes delight in making people squirm in their pants... if you've seen it, you'll know what I mean. Hugo Weaving is the standout of the original cast, who like too many other potentially interesting characters, is woefully underused. Bellucci, Moss and Reeves turn up the sexiness-metre big time, adding to the slickness of this next episode, but at the same time, extended scenes of the politics in Zion takes a greater profile than it should, leaving things feeling unbalanced. You don't want to leave the brain home when you see *Reloaded*, but if you think about things too much, you'll realise much is left unexplained, the mechanism by which Agent Smith clones himself for one. There's

still more than enough to please even the most cynical reviewer, with a hard-rocking soundtrack to keep things rolling along nicely and more cerebral dialogue than contained in Stephen Hawking's *A Brief History Of Time*. This film will split the fanbase, with love or disappointment the primary responses. For all my criticism, I loved, love and will continue to love *Reloaded*, but has the undesirable and unfair task of equalling the original. Fans will argue for years which is superior, but it is somewhat of a moot point. The only fair judgement of this film can be made come November after the release of the final chapter, *Revolutions*, concluding the saga. Until then, you can put your good money on me seeing this over and over again.

Agent Mattyo



Bulletproof Monk Now Showing Selected Cinemas

Having made feature films since 1977, Chow Yun-Fat is no stranger to the silver screen, but has made both excellent and... well, let's say movies that you should leave on the video shop shelves. *Bulletproof Monk* falls into neither category. It's is neither superb or rubbish, but rather another string to add to his Hollywood bow, currently recognising his work in *Crouching Tiger Hidden Dragon*, *The Corruptor*, *Anna and the King* and *The Replacement Killers*. This time around, his counterpart is Seann William Scott, best known as wild man Steve Stifler from *American Pie* and to a lesser extent, *Dude, Where's My Car?*. The two complement each other but they don't go over-the-top with it. There's a reserved respect that Yun-Fat has for his vibrant young co-star, and even though it's a pretty goofy movie, it knows what it is and gives us it's best shot.

Yun-Fat plays the Monk with No Name, a Tibetan priest who, in 1943, is given the sacred task of protecting an ancient scroll of untold power. It doesn't matter that origin or mechanism of the scroll isn't explained, it's just there to give an excuse for an hour and a half of fight scenes, a love story and sensational wire-work, putting other efforts such as that in *Daredevil* to shame. Any post-*Matrix* wire-work will always gain this unfair comparison, but this special effect has been going on for years. *Monk* doesn't try to replicate the slick effect created in the afore mentioned movie, but holds it own quite well.

Anywho, 60 years on and not a day older due to the power of the scroll, the Monk must find a new protector. But our poor hero is in self-imposed exile in America, as his Tibetan community was all killed by Strucker, a power crazed Nazi (Karel Roden of *Blade II*). Meanwhile, pickpocket Kar (Scott) comes across the Monk and helps to save a girl who had fallen on train tracks. The act of generosity and selflessness leaves the latter convinced that the former is fulfilling the necessary prophesy to become the next protector of the scroll. It's pretty straightforward stuff from there, but there's a nice scene with a street gang (led by Mr. Funktastic, the single coolest name for a bad dude ever) and an uncomplicated romance between Kar and gang-member Jade (Jaime King).

A film with little dialogue, lots of John Woo production, a fight scene involving cereal can only mean result in a silly, albeit slightly trashy, action romp that might even tickle your funny bone.

Chow Yun-Matt

THE O LIST

WITH MATTYO

Films Worth Seeing

1. *The Matrix Reloaded*
2. *Power and Terror: Noam Chomsky in Our Times (@ the Palace)*
3. *Phone Booth*
4. *Secretary*
5. *25th Hour*

Videos & DVDs to buy

1. *Ring 0 - Birthday*
2. *8 Mile*
3. *Noir - Vol 2*
4. *The Animatrix*
5. *Samsara*

Top Female Filmmakers

1. Gillian Armstrong (D: *Oscar & Lucinda, My Brilliant Career*)
2. Kimberly Pierce (D: *Boys Don't Cry, The Last Good Breath*)
3. Callie Khouri (D: *Divine Secrets of the Ya-Ya Sisterhood, P: Thelma & Louise*)
4. Jane Campion (D: *The Piano, Holy Smoke*)
5. Sofia Coppola (D: *The Virgin Suicides*)

Local Flicks

SPANISH FILM FESTIVAL

A Mi Madre Le Gustan Las Mujeres (My Mother Likes Women)

My Mother Likes Women was the opening film for the 2003 Spanish Film Festival. The film focusses around Elvira, a beautiful and insecure girl in her twenties. At their mother's birthday, Elvira and her two sisters are shocked when their mother confesses to having a new lover who is half her age and (shock horror!) a woman. Each daughter tries to deal with the news in their own way, but it's no use. There is no way that this beautiful woman could be interested in anything but their mother's money. The three sisters set out to ruin the relationship by hitting on their mother's girlfriend. *A Mi Madre Le Gustan Las Mujeres* is a film that explores the intrigue of sexuality, while remaining innocent and captivating. The film unfolds around many adventures and love tangles that the shy Elvira crosses on her path of self discovery. The film explores every option within the context, leaving very little to the imagination, which at times was a little disappointing. However, it is a lovely piece, displaying Spanish passion with true gusto. A refreshing opening to the Spanish Film Festival that is currently on at the palace Nova Cinemas.

El Bosque Animado (The Living Forest)

El Bosque Animado was most certainly my favourite film for The Spanish Film Festival. At first glance, the cynical cinema patrons could be excused for thinking that this film was simply a children's animation as it is rated PG. However, hidden in the forest, Furi, a young mole, is in love. As his entire family and love interest, Linda, start to disappear from the forest, he knows that there is only one thing for him to do. He must save the creatures from the wrath of the evil humans who intend to make a glamorous coat from his family's fur and use them for weird scientific experiments. With majestic talking oak trees, funky fire flies, and an army of dunn people (flies) *El Bosque Animado*, is a truly wonderland experience, where all of nature's creatures fight back against the destruction of the human hand. This film had an excellent message for young and old: leave what is naturally beautiful alone. As the moles would say "May man ignore you!" Though very simple, *The Living Forest* was highly entertaining and a pleasant cinematic experience for any Sunday afternoon.

Victoria

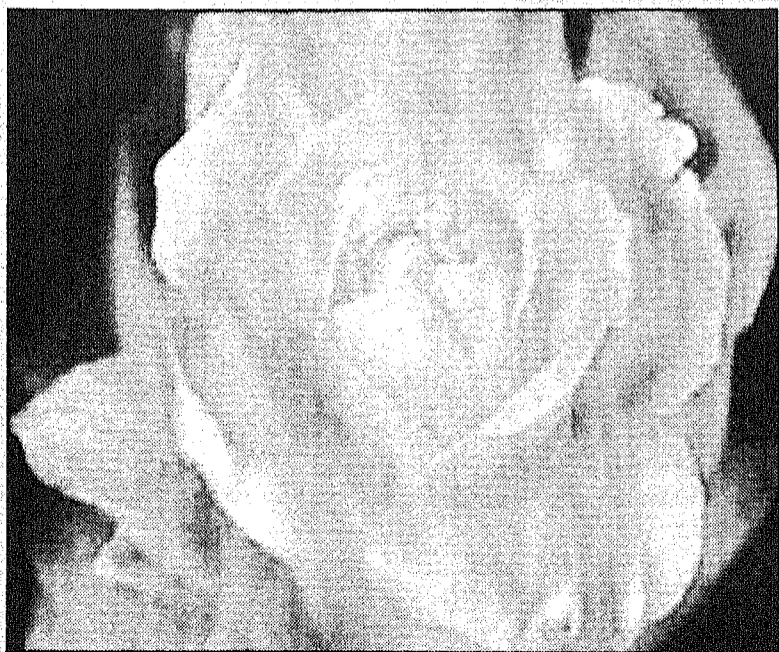


Real Women Have Curves D: Patricia Cardoso Palce Nova

It's the summer after high school graduation and Ana has come to a crossroads. She has been accepted into Columbia University but her strong-willed, emotionally manipulative mother, Carmen will not let her go. Instead of being happy for her daughter to be the first in their family to go to university, Carmen is jealous - why should Ana have opportunities and choices that were never offered to her? Working in the factory to support her family since she was 13, Carmen claims that it is now Ana's turn to work and support her. The film explores much more in depth issues than what the title suggests.

Real Women Have Curves uses a small family drama to explore issues of intergenerational culture clashes and youthful aspirations, as well as body image. Written and directed by Latina women, the film shows strength through its female characters and possesses a reality that leaves you questioning whether the film was based on a true story. There are many tales of women across the world living similar lives as this and the film manages to show the power that women have to face and overcome these problems. New comer America Ferrara is brilliant as Ana and possesses a youthful feistiness which contributes to the movie's feel good presence. *Real Women Have Curves* is a movie for all women and most men, if they know what's good for them!

Victoria

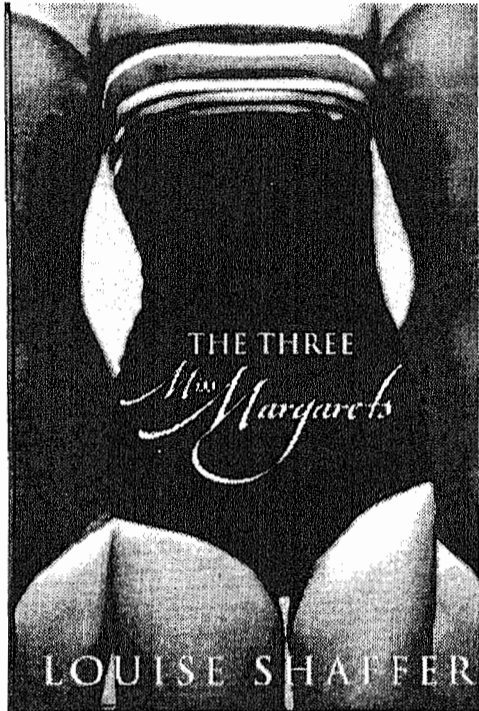


Life's Too Short

The beauty of any foreign film festival is that there are bound to be some crazy short films for those with a limited attention span to enjoy. There is a definite lack of short films currently being made commercially. I don't know why this is, but it's ridiculous. Short films have the ability to make you laugh more in the five minutes of the production than in any five minutes of your life and can often explore subject matter to such depth that it scares you to think just how much can happen in a limited frame of time. Though The Life's Too Short Film Festival wasn't as controversial as the French one, there was a good mix of the absurd, the creative and the truthful in these films. Unlike some of the French short films, where the sole purpose is to shock, the Spanish short films displayed a true sense of reality and were far more shocking because of this.

With films about 70 year old virgins hiring prostitutes, animated bait worms trying to survive in the harsh world of fishing, and innocent criminals being administered the lethal injection, there was really something for everyone at the Life's Too Short Spanish Short Film Festival. Those crazy Spaniards really know how to have a good time!

Literature



The Three Miss Margarets Louise Shaffer

Bantam Books
\$29.95

Being my first book review for *On Dit* I really wanted to make it a good one. Nice and informative, enlightening and educational, but unfortunately *The Three Miss Margarets* isn't that type of book. Not to say that it's a bad book though!

In fact, if you're looking for a break from uni reading and need something light-hearted and meandering then this book is perfect! Told in flashbacks, that are reasonably easy to follow, it's about three women in a Southern town of America. The "three Miss Margarets", as they are collectively known, have a dark secret that has affected many lives in their small town, including their own. The way in which they have dealt with the secret and how it has shaped their lives is the central theme of the book, along with some Southern prejudice towards African-Americans and the general politics of a rural town.

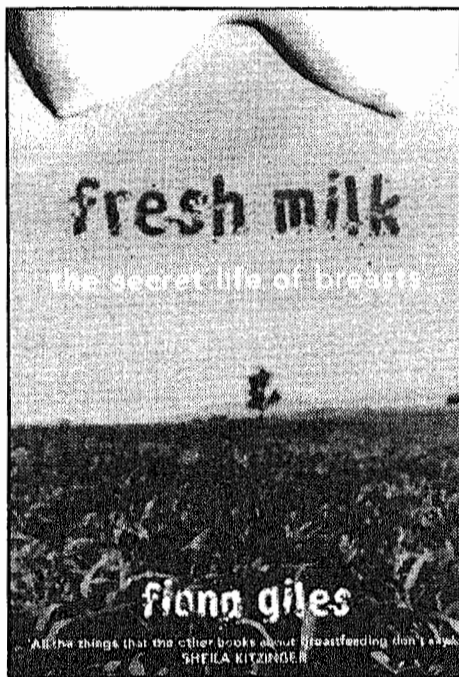
With a bit of romance, loyal friendships and the general tension factor of this secret there's a bit of something for everyone. The gutsy way in which the three women tackle life is rousing, and the way in which each woman takes a turn to tell some of the story keeps it interesting.

While it's not the most challenging book around, it's a fun read. Witty and downright hilarious in spots, it has a forthright style that is appealing. Having said that, it can take a bit too long to get the suspenseful secret at the end, but the journey is an enjoyable one. The suspense is just enough to keep you hooked! The

characters are lovable and very real, great for an afternoon off!

If you're really interested, there's even a website for the book! www.threemissmargarets.com is the author's website with information about her other books, where's she at on new ones, and the first chapter or so of *The Three Miss Margarets*.

Megan Candy



Fresh Milk: the secret life of breasts Fiona Giles

Allen and Unwin
\$24.95

I knew I had to read this book as soon as I saw its cover: a lush green field under a blue sky - and two lily-white, engorged human female breasts hanging pendulously over the whole scene. *Fresh Milk*, concocted by feminist, Sydney Uni lecturer and freelance writer Fiona Giles, is a collection of fascinating essays dedicated to the lactating breast. And what better time to read up on the subject, with breastfeeding hitting the headlines thanks to MP Kirstie Marshall, who was evicted from the Victorian Parliament for feeding her baby daughter in the chamber.

The first thing the uninitiated learn about breastfeeding is that it is no simple matter. It's not just something that new mothers 'do'. If the testimonies in *Fresh Milk* are anything to go by, breastfeeding is an intense emotional experience that requires equal parts skill, luck, sense of humour and tenacity to carry off.

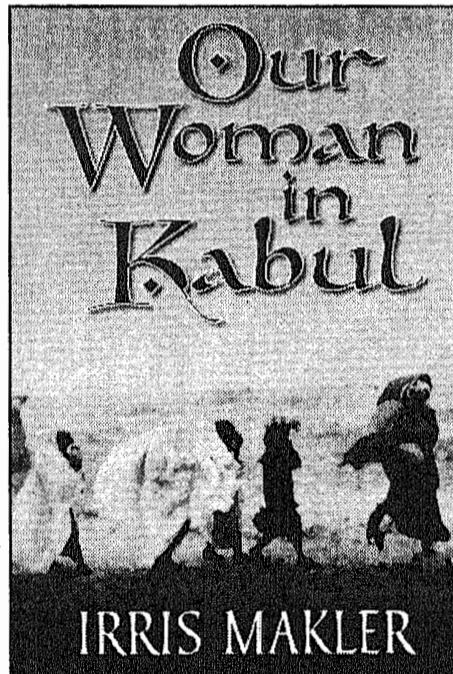
In *Fresh Milk* we're treated to stories on wet nursing, letdown, mastitis and the cold cabbage leaf cure, milk banking and

milk donation, pumping, pumping and more pumping, the wonder of self-induced lactation (including by men!), the secret life of nipples, and even recipes for using breastmilk in cooking (fancy a slice of Gayle's Breast Pump-kin Pie?). I must admit that my favourite stories were a bit naughty, detailing the unexpected eroticism of lactation - try looking up the Society for Nursing Couples and the Community of Adult Nursing if that sort of thing floats your boat.

On the downside, I was highly irritated by the American spellings throughout the book - there's only so many times one can not cringe when one reads the word 'mommy' in a book that was written and published in Australia. And although it works perfectly, Giles appears to have been a little over-inspired by Eve Ensler's *Vagina Monologues*, as this book takes exactly the same form, though its stories are longer. Other reviews have criticised *Fresh Milk* for its apparently substandard attempts at academic analysis of the topic, but this didn't concern me. I heartily enjoyed this book and was left thirsting for more.

This is a book everyone can learn from. In an age when the most 'natural' acts of all (childbirth and childrearing) are becoming increasingly artificial and clinical, *Fresh Milk* reveals both the gorgeous and the gritty realities of formula-free feeding.

Gemma Clark



Our Woman in Kabul Iris Makler

Bantam Australia
\$32.95

Today when you go into any bookstore you can find many books written about September 11th, Iraq or Afghanistan and easily dismiss them as attempting to cash in on tragic circumstances. In many instances they are just that: sensationalist pulp fiction designed to appeal to *Advertiser* readers and armchair generals. When read with anything passing as an eighth-grade education you realise quickly that they have no substance and usually poor grammar. *Our Woman in Kabul* is a delicate cross between a *Lonely Planet* guidebook to Kabul and a witty, compelling, and often tragic time capsule

of the conditions women faced in Afghanistan during the American invasion to remove the Taliban.

The story told by the author, Iris Makler, is not one of self-indulgence, instead of centering the book on her own experiences and the effects it had on her personally. Makler interweaves her experience with those of the women she encounters on her journey. The author takes a long time to get to the experiences of the women in Kabul and spends a long time on the coverage and events of the war in Afghanistan. Makler's accounts of the conditions in the Indira Gandhi Children's Hospital and the women she drives past on the streets will leave you with longer lasting impressions than any television footage of the war. But the simple fact that Makler is able to talk to, let alone interview, women in Afghanistan, while her male counterparts were not allowed to even approach them, makes this book interesting and compelling reading. As Farahnaz Nazir states, "Society is like a bird. It has two wings. And a bird cannot fly if one wing is broken." In a country where only the men have voices, only one side of the story is ever told. This book is but a beginning on the long road towards a new voice for the women of Afghanistan.

Brian

Crikey Moses!
There's a new
Harry Potter
released in...



26
DAYS

Arts & Theatre



CHILDREN OF THE GULF WAR AUSTRALIAN TOUR

Children of the Gulf War is a photographic exhibition that Australia needs to see, for it conveys the vital information and messages absent from sanitized and

governments to act upon the interests of equality, peace and social justice for all peoples at home and abroad.

The Children of the Gulf War Australian Tour was launched at the Brisbane City Hall in February. The response from the public was profound, with visitors' books filled with calls for war talk to end and for the exhibition to be viewed by all politicians in Australia and the US.

The plan is for the photographs to travel widely through all states and territories - with the help of donations and assistance from local communities interested in holding an exhibition.

In Adelaide, the exhibition will be on display at the Barr Smith Library June 8 to 28.

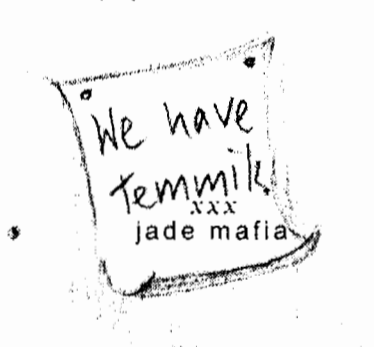
Contributed by Chris Henderson, Women's International League for Peace and Freedom Australia

censored mainstream media. The pain of Iraqi mothers watching their children die from untreated leukemia. A grandparent trying to protect a grandchild from the agony of a failing kidney. Families farming through necessity in a toxic, radioactive environment.

Since 1998, respected anti-nuclear photojournalist Takashi Morizumi has been documenting Iraq's unfurling tragedy - and particularly the impact on children - through these black and white images that make it clear: the previous war has never ended for most Iraqis.

The Women's International League for Peace and Freedom (WILPF) Australia has purchased the full set of 58 black and white, deeply moving photographs from the artist, and is now coordinating a national tour with the support of concerned peace and anti-war groups and individuals across the country. The immediate purpose of the project: to provide Australians with information about the real impact of war and the lasting effect of the 300 tonnes of Depleted Uranium weapons that were used. And the longer goal: to eradicate military violence, permanently ban the use of depleted uranium munitions and lobby

At the Spicy H.Q...

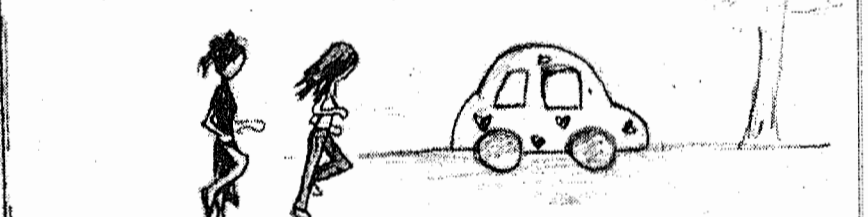


They have Temmik!
We have to go rescue him!
...Where's Logan?

He's studying for a Japanese test.

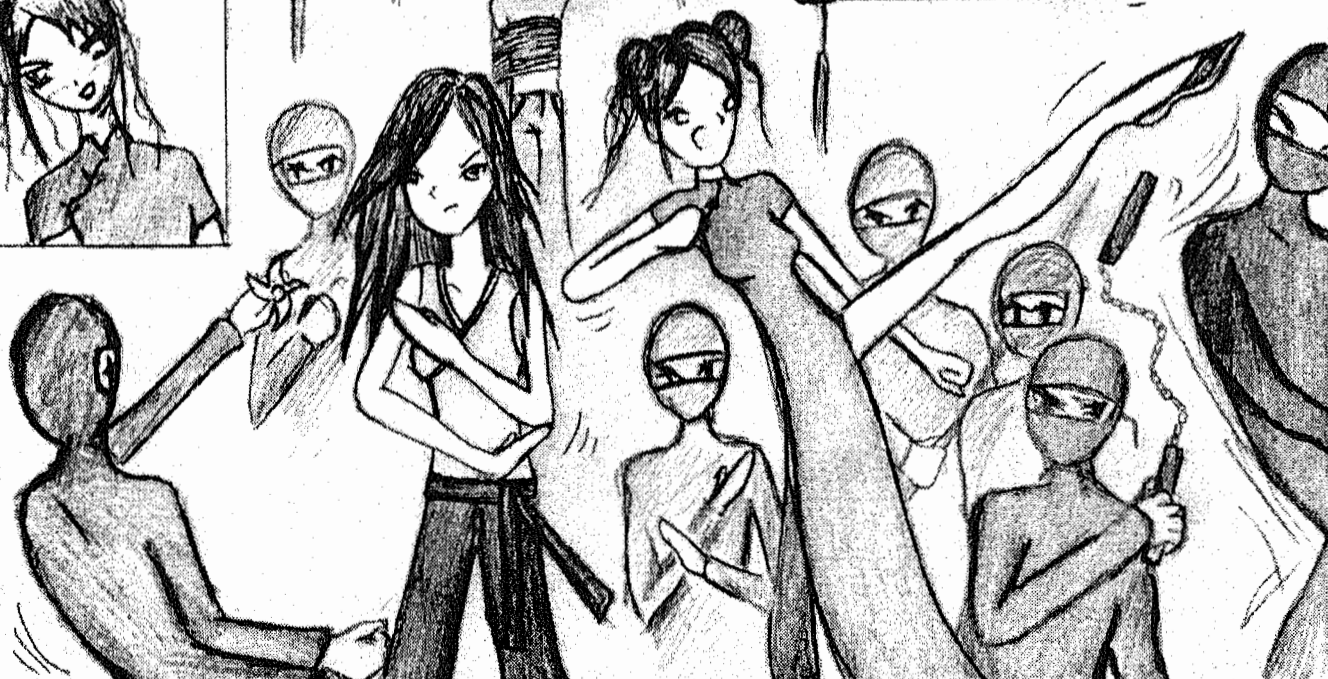
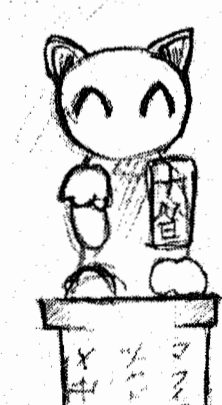
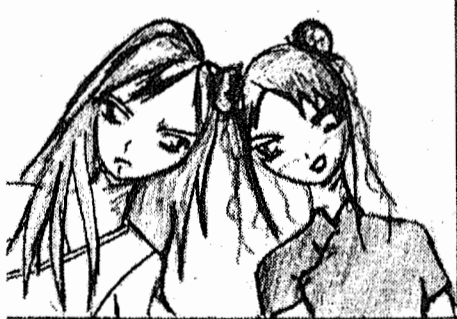


So they head off to the Spicy Wagon...



...and arrive at the Jade Mafia's secret lair.

Let Temmik go!



he's so dreamy!

ungrateful bastard

thanks for saving me. see ya!

EXPERIMENTAL ARTS

Adelaide's secret art society

The Experimental Art Foundation is the home of ultra minimalism and a trendy artist crowd that swan about with wine. My fellow cool seekers and I visited the EAF on May 16 for the opening of an exhibition containing the artwork of Bridget Currie and Louise Haselton. The presentation offers two unusual collections that compliment each other within the white walled gallery.

Young Adelaide artist Bridget Currie presents to the viewer a world of tangled ropes and folded canvas. Currie, who works in a studio above the gallery, explores ideas concerned with the existence of objects and their potential, to be both compressed and expanded. The three-piece installation incorporates looped cord, interfacing, white folded canvas and projected film. The concept of compression is expressed through the forty metres of cord that is draped delicately in the exhibition. These objects are assembled to look as small as possible. The sculpture was reminiscent of flags and cast interesting shadows within the space.

Next stop on the list for the art enthusiasts that night was the newly transformed Downtown Art Space. After escaping the tooting of cars and heckling of Hindley Street, we ventured down a dark alley. When turning the corner we noticed that the rustic walls of the dark street were draped with the usual sultry art crowd. I didn't ask for directions.

At the end of the alley was a dark set of stairs. We ventured up them to discover the artwork of Eva Vekas, Yoko Kajio and Poul Snarskis. The art gallery was almost pitch black, the only light being that of the artwork. On hanging material flickered faded pasted images of Tokyo street life by Vekas, the images were set to the humming sound art of Snarskis and the blue glow of Yoko's bubbling water installation. The gallery was filled with people, but they were quiet as if in a cinema. We viewed the artwork in silence.

I felt as if I had stepped into an Alexander McQueen parade, but there were no models, only a silhouetted crowd, throbbing rhythms and the alluring glow of the artwork.

Leo Greenfield

Experimental Art Foundation
Lion Arts Centre
North Terrace

Exhibition: 15 May - 14 June 2003

Opening hours: 11 - 5pm Tue - Fri and 2 - 5pm Sat

Metamorphosis

not just another art exhibition

Metamorphosis is an exciting exhibition displaying the powerful paintings of 26 indigenous artists from the Pitjantjatjara Lands and a selection of Adelaide based works. The indigenous artists are based at the Ernabella, Kaltjita, Iwantja and Minymaku Art Centres and many of their pictures depict stories, both physical and internal, using acrylics and oils on canvas, paintings on paper and linocut prints. Kapi Warku's painting of 'Water in Rockhole' contains a rare, brilliant luminosity while Kunmanova Ken's 'Design' is an evocative, haunted network of intricate patterning and dotwork. Mary Pan and her daughter Masie worked together to produce the powerful 'Bushfire' where traditional symbols create a strong contemporary image.

Set amongst these vibrant indigenous artwork of the outback are the abstract, curving steel sculptures of Adelaide's Nicholas Ulmann, the extraordinary L'envole by Guy Detot, a flowing symphony of classic Greek sculpture evolving into unhewn river red gum and the evocative tryptic 'Coming Home' by Catherine Scott Ali, based on her life and thoughts while living in Alice Springs.

Evette Sunset's prolific and imaginative works added further texture and intensity to this eclectic mix. Winner of 2003 City of Adelaide Art Award and former student of Adelaide Uni, her unique installations towered and floated, diversely and delicately constructed of 'environmental' materials including petals, ficifolia and metal. 'Call of the Empire', a tower of Pisa topiary was topped with an enraged rooster whilst in a quiet side room 'Hunting Spirit' was suspended, an ethereal, flared net of barbed wire with fragments of caught, ochre coloured cotton. Her masterful use of natural materials in unusual contexts reflected their beauty and fragility.

Susan Wilson

ARTerial Gallery
60 Glen Osmond Road Parkside
Opening times 9am - 5pm

★ Merrick and Rosso ★

We Look Great in Jeans

Merrick and Rosso are on their way to Adelaide, but for one show only. The comic pair, famous for their antics on Triple J, are coming our way as part of the Adelaide Cabaret Festival. Merrick and Rosso's new show *We Look Great in Jeans*, promises to be as fun-filled as the team's last romp in Adelaide, with their sold out Fringe show in 2002.

Merrick and Rosso started their career in entertainment around 1996 when they got together and did the rounds of the Melbourne pub scene. Before long they were performing to packed venues around the country with their first touring shows, *The Merrick and Rosso 5000* and *Mardi Grouse*. By 1997 Merrick and Rosso had made their debut on Triple J, along side Judith Lucy and Helen Razer.

Their emergence as radio stars really happened by accident according to Rosso. They had always wanted to be out there performing, but didn't realise how well they would take to radio. Influenced by such programs as *The Late Show*, they always thought of TV as the best way to go. But in 1999 they found their niche with their own shift on Triple J. Now the guys get to experience the best of all worlds, with their radio shows, television

appearances and live performances. Merrick and Rosso have appeared on *Rove*, *Burkes Backyard*, *The Fat* and can be seen in an up coming episode of *All Saints*.

Since 2001 the guys have been working on their breakfast show for Sydney's Nova 969. When I asked about their shift to Sydney, Rosso surprisingly spoke about how frustrating it had become working for Triple J. Working at the station had been a great experience for both Merrick and Rosso, but in the end Rosso found the situation "stifling" as it was restrictive and not progressive. Rosso also noted that their move allowed for other young people to get a chance to work in radio, and said this is important to the industry. The guys do miss Triple J, as it was a wonderful experience, but their new gig allows them to focus more on the organising and programming of their show.

So if you're a fan, be sure to get in quick and grab your tickets to *We look Great in Jeans*, a show that plans to educate all on what's going on in the jeans of an Aussie guy. Merrick and Rosso will be performing at the Festival Centre on **June 7**; concession tickets are priced at \$30.

Leo Greenfield





The Mystery of Irma Vep opened at the Dunstan Playhouse May 13 and concludes 31 May. The play, directed by Warren Coleman, is a satire that draws from diverse cultural sources and stereotypes. Written by Charles Ludlum for his Ridiculous Theater Company and performed in 1984 by Ludlum and Everett Quinton. It was one of Ludlum's most successful plays, winning an Obie and a Drama Desk Award.

The immediate impact of the production is the fabulous set construction and costuming. The main setting is the spooky old mansion called Mandacrest, where tales and stereotypes such as Blue Beard, horror legend and Penny Dreadfuls are spoofed and perhaps evoke other contemporary interpretations of the Gothic genre such as Angela Carter's *Bloody Chamber*.

The adorable cut away effect of the English drawing room and attention to detail such as wooden panelling and the skewed perspectives of the centre piece rug and stone paved flooring, directed focus into the stage and provided a valuable demonstration of Dean Hill's design prowess. The French doors were an excellent addition that separated the main area from the dim garden back drop and was facilitated atmospherically by the musical composition of Alan John and Aaron Symonds.

A mammoth set change occurs and the audience finds itself in exotic Egypt, the use of the model plane moving across the visual periphery on a wire combined with the global lighting effect by Mark Shelton

was a fine touch indeed. This progression allowed an excellent take on Orientalism mixed with Gothic themes of confinement and also the amusing use of the Mummy concept as a jest at Freud and the classic story of Oedipus.

The dynamic duo Paul Blackwell and Keith Robinson performed a demanding script with pep. One of the challenging aspects of the play was the constant stream of character and costume changes that ultimately added to the comic effect in a delightful manner. The transformations were astounding as Blackwell and Robinson shape shift gender roles to creatures of the night. The depiction of Nicodemus Underwood by Blackwell was fantastic and Robinson's camp Jane Twisden and Lord Hillcrest were highlights.

Hats off to the direction of Warren Coleman and the stage management team of Victoria Drake and Paige Goodwin, for a play of great technical depth and scale faithfully reproduced, an immense honour to the work of Ludlum.

The brilliance of the script and production is evident in the mix of humour and expression that allows accessibility for a diverse audience that is not necessarily familiar with the original or the sources from which it is drawn. The tasteful antics make this play perfect for a family night out guaranteed to conjure laughs and chase away those inner creatures of the night, at least till the next full-moon.

Maxim.

Parallax Island

Vitalstatistix National Women's Theatre is currently running (May 20 - June 7) *Parallax Island* at the Queen's Theatre. A timely production in the context of Women's Week since the play explores gender concepts and how they are expressed in our daily lives. The setting is a deserted island, perhaps hinting on the notion of individual identity and whether it is possible to stay an island when the human condition is such that one is a social creature. 'Every-woman' (Astrid Pill) has been living there for six months and then 'Every-man' (David Pidd) breaks onto the scene (facilitated by a crescendo of lighting by Kerry Ireland) brashly declaring conquest by fixing the Union Jack standard upon the newly acquired patch, a rather phallic statement indeed. This seemingly simple action embodies the spirit of Imperialism, conquest and misogyny. One could interpret this act as a separation of the righteous and the others; the conquest of powerful, rational and logical man over the primitive, submissive and emotional woman. Little wonder Astrid returns bearing a tomahawk ready to fell a few conceptual erections. Thus the ball is set into motion.

The current production of *Parallax Island* directed by Maude Davey and co-written with David Pidd is a reworking of the original concept and a 27-minute radio format that has resulted in a sharp 70-minute show. Davey originally performed with Pidd, this is an interesting development since now the innovator has stepped aside for Pill who has added her own dynamism. The informative website www.Vitalstatistix.com.au provides a wonderful account in the Artists Diary, "Maude is so open with me... it must be strange to watch someone interpret a role (although because of its *everywoman-ness* it interprets itself!) which you have written and performed with your

partner.... but I forget this in the rehearsal. She is really allowing me to find my own way... she guides of course... but in a way that allows us a lot of power."

Cath Cantlon who also designed the set selected the Queens Theatre because, although raw, the effect of the theatre and set did not detract from the performance. The main property was a rowboat positioned left of centre with two massive oars jutting out, one leaning up against the wall and the other running across the stage. The actors moved fluidly around the prop as arguments changed stage positioning. The background had grounded voluminous white plastic bags that I had originally envisaged as surf but apparently represent seaweed, a nice touch anyway. The personal 'baggage' of the characters allowed poignant sequences when the construction of identity is ridiculed as items are pulled out of the luggage. I loved Astrid's commentary about Cath and Andrea O'Shea (Production Manager) and the magic of theatre, "...Andrea and Cath are like these worker elves who come in the middle of the night and leave us presents to play with."

The script utilised song that was interwoven throughout. I felt totally drawn in by this approach as this added sensitivity to the performance. Music arrangement was by Peter Farnan and the songs used were 'Sail Across the Water' by Jane Siberry, 'Say Goodbye' by Hunters and Collectors and 'Love Song' by Maude Davey. Contrasted with this was the use of strong abusive language and nudity. The confrontational nature of these elements was a risk that proved worthy for this exploration of gender relations as the audience is also asked to strip bare attitudes and behaviours that are taken for granted by many in their daily lives.

Maxim.

In case you missed it...

Cosi

Bakehouse Theatre
255 Angas St City

The ramshackle Bakehouse Theatre in the 1970s used to be the Adelaide Communist Headquarters and regularly targeted by the National Front for graffiti and arson attempts. Now it is a merciless venue for delivering intimate theatre. If the production is good it is very good, the punters are packed cheek to cheek in perilously tiered seats and the magic of live theatre transfixes both actors and audience. When it is bad vacant vinyl seats gleam despondently in the footlights, they grow harder as the show drags on and a two hour show becomes a life sentence.

Fortunately, *Cosi* is a great

production and by Saturday night the word had got around and the house was full. Louis Nowra's comic play written in 1992 is set in the 70's in a burnt out Melbourne madhouse. Cassandra Backler's set was suitably grimy with a nice visual joke towards the end. The laughter started with the first few lines. In this unsentimental, fast paced production there are no sacred cows and both the mental patients and the peacenik uni students get a bagging. *Cosi* is a celebration amidst the chaos of asylum inmates rehearsing and producing Mozart's opera *Cosi Fan Tutti* against the backdrop of the Vietnam War moratoriums, Marxist ideology and free love. The young hapless director Lewis, fresh from university, was played with just the right balance of sensitivity and grit by the perceptive Nick Pelomis. A fine production, with a talented and experienced cast skilfully directed by Martin Laud.

Susan Wilson

Local Music

LAND PROFILE **STAR TEN HASH**

Star Ten Hash are a ferocious all grrl metal/industrial/grunge band that have been gigging frequently and successfully since 2001. They claim to have influences as diverse as Kittie, Snot, Magic Dirt, Jane's Addiction, Mr Bungle, Fear Factory, Tool, L7, NIN and a whole host of others, however I think they sound like 80's metal legends, The Plasmatics, more than anything else (which is a terrific feat). The real quality to Star Ten Hash's music is that they incorporate many more styles of rock into their sets than the plethora of metal bands gigging around Adelaide. Lyrically, they are striking and witty, while musically they easily jump from heavy power chords to catchy, melodic rock at the drop of a leopard skin loincloth. Angie's piercing shrill voice also shames many other metal vocalists by her depth and fierceness of her growl.

Since 2001, Star Ten Hash have achieved an impressive array of accomplishments under their belts. Recordings by Star Ten Hash have prominently featured in the high ranks of 3d Radio's Top 20 + 1 charts, and also finished 13th in 3d's most requested CD's of 2002. The Powersurge program on 3d voted them 9th



in the top ten CD's of 2002. They have played some utterly superb capacity crowds, including the Save The Riff fundraiser, and the LeRox Australia Day Show, each pulling a 400+ audience, and finished as runners-up in the Enigma Bar Band Competition Finals.

While not wishing to subtract anything from the abilities of Star Ten Hash, it has to be said even if you deplore any forms of hard rock, their live visual flair makes them a band you must see live. Their use of costumes, makeup and multimedia are spectacular. In the Greenfest 2002 charity gig bass player Tanya was skinned from her tiger costume, to be covered in blood underneath, as a protest against the use of fur in fashion.

All in all, Star Ten Hash are the Queens of the Adelaide rock circuit, and Empreses of our Metal circuit.

Jimmy Trash

Lido CD Launch!

Note: sorry, no female politics here - however invitations to this gig are extended to both genders

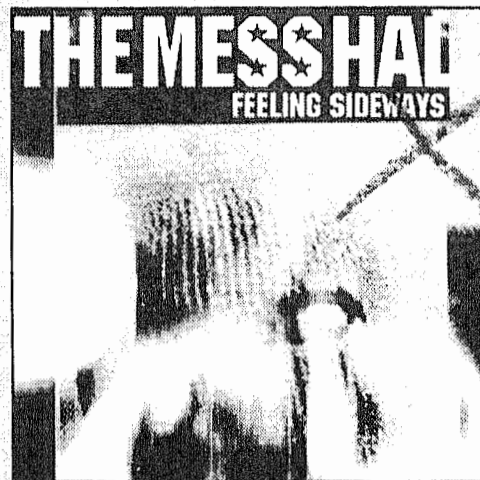
Absolutely everyone present at last year's Adelaide University Band Finals would have to remember the pure excitement and almost ecclesiastical power of event winners, **Lido**. Their awesome fusion of hip hop, jazz, funk and rock prove a formidable force that is both astounding and booty shaking. They proved they could hold a large crowd in the palms of their hands, and no wonder; each member is as proficient in their chosen instrument (drums, sax, bass, guitar and Patimyum on trumpet and the mike) as any other jazz/hip hop performer in Australia. It is this quality that makes Lido so appealing to so large an audience - Rappers, Jazz enthusiasts and even lovers of hard rock. Lido have something for every body. Their new 5 track EP will be released on **Friday June 6 at the Minke Bar, doors open 9.30pm**. Also performing on the night will be exciting local funk outfit Space Junk and Darwinese hip hop aficionados Culture Connect's Emcee Heiro, and in true Minke tradition, plenty of DJ's right into the wee

hours. The admission cost is \$10, or \$15 with a copy of Lido's scorching new EP. This CD is without a doubt the band's most prolific songs, and full of the energy the band carries in a live show. It is actually exceedingly well recorded and produced and is a full credit to the band.

Thanks very much to Lido emcee and horn player Patimyum who has given *On Dit* **two free passes to this event and one free CD**. For collection come down the *On Dit* Office (you know where it is) at 1pm Thursday and ask for Jimmy Trash. He'll give you the two tickets, worth \$20 street value, no questions asked.

James Rubbish

Okay, so they're not from Adelaide, but, erm, they should be . . .



The Mess Hall
Feeling Sideways
Shock

I will make no bones about this review. The Mess Hall's new EP is the best rock release to come out of Australia this year (I think these two boys hail from Sydney). They sound exactly as if Iggy Pop and Jon Spencer were present at the White Stripes' first rehearsal. This is raw, bluesy rock n' roll with enough bump 'n grind to cause bruises. Unfortunately there are only six songs on the EP, but it is still worth buying. 'I Feel Like a Dog' (a title I thought only Mr Pop could have produced) is a stroke of pure blues-rock genius, and outstrips anything in the rock market today. The one-chord wonder of 'Shake Shake', finishing with 15 seconds of cool organ grinding is also remarkable.

The guitar work is sweaty and dirty, while the vocals are straight out of a drunken Midwest American's nightmare. If you are a fan of low-down, dirty rock and roll then go out and git this EP.

Jimmy Trash



Band Archive

No 10

TOXIC SHOCK

Adelaide supports a talented and formidable (yet unfortunately small compared to other states) all or semi-female bands. Similarly, our past is also (slightly sparsely) studded with exceptional female bands. Liz Dealy as firey lead singer and bass player for the Acid Drops, swamp rockers deluxe, was an exceptional front-woman. In the seventies a five piece all girl folk band The Downer Sisters were hilarious lyricists, with songs such as "I want to be a musician" parading their disinterest with the office life. However, undoubtedly the most exciting and ferocious all girl band to come out of Adelaide is punk/stoner/garage/pop rockers, Toxic Shock.

Toxic Shock started rehearsing in true rock n roll style in 1998 as an enthusiastic, all girl five piece. While members shuffled around quite a bit in their early days, they overcame adversity and lack of experience and excelled by creating an exciting and unique sound. Their conflicting musical tastes and the addition of another guitarist/singer/songwriter meant by the end of '98 they had enough material and rehearsals under their spiky belts to begin gigging.

Their first gig was in February '99 at the Wheatsheaf Hotel in Thebarton with local rock legends Repo. This was a crucial stepping stone for the band; firstly many people realised the immense potential the band had, with witty and humorous lyrics, raw and tough guitar playing and an amazing style and stage presence. Secondly, it forced them to come up with their taboo and attention seeking name, Toxic Shock. I have read in interviews that it was the only suggestion that none of the five girls hated too much.

In September '99 Toxic Shock recorded their first demo, which was later officially released on Adelaide based E.C. productions. By this time Rai, the drummer had left the band, and her drum teacher, Derek (an excellent drummer who has been in a myriad of metal bands) was filling in the gap. The group then had to face a great ideological question - whether to keep Derek in the band, who was tight and proficient,

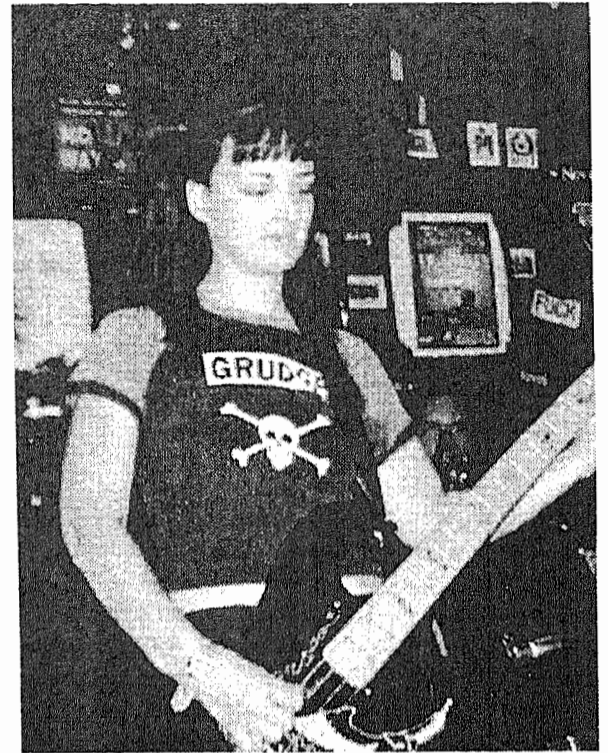
and lose their all girl charm, or to continue searching for a female replacement. After six month of looking for another drummer, they decided it must be fate and accepted Derek into the band, full time.

In April 2000 Toxic Shock toured Melbourne with the Blood Sucking Freaks, Head Case, Speed Demons and Up Kitty amongst others. By this period they were utterly spectacular, and readily accepted into the punk rock scene. Live, they would produce an amazing spectacle - exceptionally dressed, energetic and mean, a spellbinding wall of sound. Their lyrics were snappy and clever, and devoid of any of the annoying clichéd lyrics of other girl bands. As a young 16 year old, and just discovering the scene, I quickly became one of their most enthusiastic fans.

Their 8 track CD entitled "What Part of "Yes" Don't You Understand?" became enormously popular on local radio here and in Melbourne. They played some of the biggest gigs of the year, including the 'Girls With Power Tools' show and their weekend long album release. In 2001 they temporarily lost a guitarist, and had rock man-about-town Pete Freak stand in.

Today, I have not heard the name Toxic Shock mentioned anywhere for at least a year, so I can only suppose they have disbanded, making them eligible for the Archive. They are, however, a legacy of their own, and anyone who saw them could easily say they were privileged to hear their raucous version of ACDC's TNT - renamed 'PMT'.

Jimmy Trash



DEMO REVIEWS

Lucinda
*Show Me The Way
To Your Heart*
Little Big Music

Yet another mysterious, 'where the hell did this come from?' CD found in my pigeonhole. This release comes from the Little Big Music label based in Sydney. Lucinda has a sound that is a smooth mix of jazz, lounge and easy listening. Her voice is extremely smooth and velvety, and the album contains a myriad of extraordinarily competent musicians that suit her style immaculately. The recording reminds me a lot of The Blue Martinis; only with a larger range of instruments and styles. Lucinda's vocal range is

impressive, and the cigar-lounge qualities of her tracks make *Show Me The Way To Your Heart* a worthy attraction to those who hoard over the popular 'Ultra Lounge' collection. This album is almost of the same quality as these legendary compilations, however your dough will be going to an Australian talent - and isn't that a worthy cause? If Jazz/Lounge is your thing, check Lucinda out; she is exceptionally talented.

JC

HEY!

Where's the rest of my
demo submissions? Huh?

Drop your demo CD or
tape into the *On Dit*
office and we'll review
it for FREE!

You'd be
CRAZY
not to.

Funktastic live review

MAGMA

On the Saturday night of May 16, the Crown & Sceptre was the place to be for the CD launch of Adelaide funk band Magma. The Crown & Sceptre has recently undergone a big change in its musical offerings. Once a place to see bands such as The Career Girls and Hummel, the Sceptre is now exclusively the place to go if you are a fan of dub (Thursday nights) and/or funk, or any other connected subgenre. Magma was supported by DJ Steavan King. Being a fan of live music, and involved in live music myself, to enjoy a DJ they have to be pretty good - and also include a Jackson Five song in their play list. Fortunately, the second DJ for the night, DJ Steavan King fulfilled both these criteria and had me busting moves up near the front of the stage.

The supporting band did a good job of warming up the crowd with some fantastic harmonies produced by the two singers. By the time Magma came onstage the place was packed and from song one the crowd was up dancing.

Magma did a good job of keeping up the momentum and energy for the whole set, which is no mean feat. I was also impressed by the technical ability of the band and the amazing afro that the second singer sported! One criticism I would make of Magma's set is that there wasn't enough space in their music. It was one song after the other of full-on, all-in funk, and although this held the crowd up, it didn't add much in terms of interest to the music. A little more variation would have been appreciated, along with a few sparse sections and build-ups. The singing could also have been a bit more melodic rather than the shout-singing that he favored for most of the songs. Having said this however, I did have a great night grooving away to Magma and if you are a fan of dancing I would strongly recommend checking them out.

Andrew Fleming

Music News

Dedicated to the women of rock

(and those who drive women crazy)

The beautiful **PJ Harvey** has just started releasing live tracks from her tour of Oz with the Big Day Out from earlier this year. The seven tracks are being posted daily to her website (www.pjharvey.net) and feature: 'Ecstasy', 'To Bring You My Love', 'The Dancer' and 'Big Exit'.

Girl-rock ahoy! **Veruca Salt** will be visiting us this July. Unfortunately they're only playing Melbourne and Sydney. Fans will just have to take out their aggravation by turning up the volume and screaming back the lyrics in anger.

Always modest **Beyonce Knowles** will be releasing her first solo efforts aside from **Destiny's Child**. Entitled *Dangerously In Love* the album will be released July 14, and addresses how scary love can be and the issue of body image. Beyonce says: "I think it's important that people know that curves, there's nothing wrong with it. That's why I wrote the song 'Bootylicious'." Yeah Beyonce, that's totally what I took from 'Bootylicious'. What more can we expect from your pop genius? "All the songs on my album basically relate to love."

Snoggin it tu ya...those crazy Euro-poppers **Tatu** seem to be doing a girl pop Oasis, causing controversy wherever they go. Recently there was the alleged publicity stunt calling on fans to dress in their school uniforms and gather on a central London bridge for the filming of a new clip. After standing in the rain fans were turned away in disappointment, as it seems no official organisation with local authorities had taken place to secure the location. Then there was the cancellation of much of their UK tour. Now the duo may be booted off the **Eurovision Song Contest** for being too raunchy. Seems these girls might be getting too cutting edge for fickle pop fans.

If there was ever any doubt that stilettos and big boobs caused instability, **Mariah Carey** is living proof of its validity. Poor ol' B'Fly has lashed out against yet another artist making a victim of her. Who else but **Eminem** could be threatening to sample Mariah's cute-as-a-spring-lamb voice messages left on his phone. He's apparently "like dealing with a girlfriend in 7th grade," so Mariah's threatening legal action. As her record company may do if the re-release of her latest recording, *Charmbracelet* with bonus tracks, doesn't boost flagging sales.

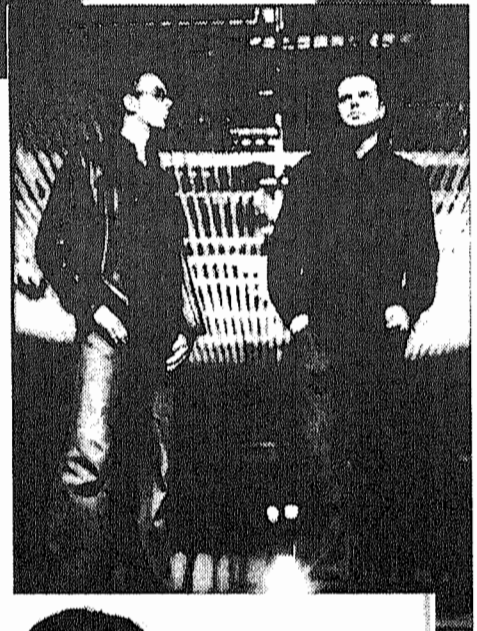
I'm afraid the next two news bites are about boys. Woops.

The ladies' big boned man of men (no pun intended) **Barry White**, isn't in such great shape at the moment, having recently suffered a stroke. This is on top of kidney failure, which he has been in hospital recovering from since late last year. The stroke has impaired his speech but his daughter **Shaherah White** says "He will definitely be performing again." I'll say. Her trust fund just ain't big enough for your blood pressure to win out now, Barry. In other Barry 'Loverman' White news, the South Park Recreation Center in the district where he became a man is about to be renamed in his honour. Barry is such a recreational man.

Hey girls. Hey boys. Orgasmic dance nerds **The Chemical Brothers** will be celebrating their tenth anniversary banging out the beats for the insatiable people writhing on the dance floor by releasing a best of. They're asking their fans to help them decide on the track listing. It will be released in September with a limited edition featuring a bonus disk of rarities, live tracks and remixes. Just visit their website, www.thechemicalbrothers.com to have your say.

Prof Booty

Clockwise from top: Mariah, The Chemical Brothers, PJ Harvey, Veruca Salt, Beyonce Knowles, Barry & Tatu



unirecords

ALBUM OF THE WEEK



Tomahawk Mit Gas Ipecac Recordings

Tomahawk enlists the help of former members of Helmet, Jesus Lizard, the Melvins and, of course, Faith No More. Since the implosion of the latter in 1998, the irrepressible Mike Patton has been a busy boy. Apart from contributing to countless side-projects he has also created his own record label (which is the vehicle for this release). Tomahawk's sound is not ground-breaking or captivating, nor hopeful or sweet. However, it is hard, dirty, in your face, lushly layered and (at times) brilliant. One may not suggest that the first single ('Rape This Day') will feature in Ugly

Phil's countdown, but it may just have sleeper hit stamped all over it come Hottest 100 time. The formula isn't new: punk come-metal-come-hard-core that smells pungently like late FNM and Tool. Throughout *Mit Gas* Patton does essentially what he wants, self-indulgent lyrics and fuzzy guitar solos are the building blocks. The strength of the tracks is certainly in Patton's voice, carrying otherwise innocuous songs above their monotone plateau and evoking carnal emotions in the listener. Moving (far too easily) from the sublime to the ridiculous Patton's anguished words turn quiet, gently sung and FRENCH! As he swoons his audience in the language of love, this reviewer found himself asking the inevitable question: why? Truthfully I don't even think all the collective Tomahawk brains trust could answer that, but *Mit Gas* certainly wades in many pools. 'Harlem Clowns' embraces electronica with atmospheric layering and sampling. From the hard-rocking wails of standout track 'Birdsong' and 'Rotgut' *Mit Gas* is nothing if not an experience. Fans of Tool will love this album for its diversity but not originality. For everyone else this is one to grab if you're happy to take a risk - the return is substantial.

Gaz



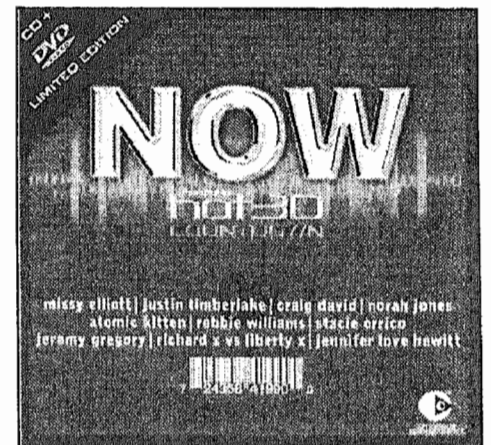
Jerk When Pure is Defiled Sony

When Pure is Defiled begins sounding strangely enough like many other bands I have heard before. It ends on the same note. Unfortunately, being a person who has a taste for original music, I cannot endorse this album as being electrifying. I must admit that Jerk's sound is well produced, and the songs are resonant enough. However, it lacks in what I consider originality on many levels. Upon reading and hearing many things about the band (live and generally from their official website www.jerk.com.au) I find a lot of fake blood, bad makeup and record company hype. These factors are not necessarily negative, but when accompanied by a mediocre sound that has been pulled off many times before, the package is boring, in my opinion. That said, I am only one person. Songs such as 'I Hate People Like That' and 'Sucked In' warrant some attention, as they make use of good sounds and catchy vocals. If you enjoy heavy, Goth, industrial music or the aforementioned bands, you will most likely enjoy Jerk's style.

the voice. I mean, first 'There She Goes' then this. At least Counting Crows had a few good albums before stealing other people's songs. Fortunately the underexposed tips the balance, making this a worthwhile listen. Phantom Planet rock with the extremely catchy 'Lonely Day' and in 'Fight Test' The Flaming Lips do pop-rocking with style.

If you like garage rock you'll like this. I guarantee it's better than it looks.

ArtFool



Various Artists Now Hot30: Volume 3 EMI

Just in the nick of time, the latest instalment of the Hot30's Now CD is released. To the laughs of many, I obtained the CD containing hits by artists such as Jennifer Love Hewitt, Craig David and Taxiride and from listening to it I have made the following discoveries. At this stage the university we go to is obsessed with alternative music, that is artists such as Jack Johnson, Coldplay and Blur. But what has occurred over the last few years is that alternative music has become more like pop. Think back to the sixties, when pop music was the Beatles. Currently these university students are huge fans of them so they are fans of old time pop and alternative music at the same time. That is because they are exactly the same. So the music today that is called pop is not actually, it is just any other music that can not be a member of a particular style. Thus we have huge diversity on this Hot30 CD containing sweet Ella-like jazz through Norah Jones and the funky beats of Snoop Dogg's beautiful so we at university may jest about the quality of pop music, but actually we are fans of pop music, it is just called alternative these days. Food for thought.



The Superjesus Rock Music Warner

The Superjesus have once again presented a solid album with *Rock Music*. The most noticeable difference in this album is not only the deepening in lead vocalist Sarah McLeod's voice, but also the thread throughout the album. The first single, 'Stick Together' has received a good deal of airplay recently, which might well encourage the public to listen to more of what this steadfast local band has to offer. One might feel that the music contained in this album is somewhat commercially driven - this is because most of the tracks sound very radio friendly. At times, even the most devout fan of the Superjesus may

find this album lacklustre due to this fact. On a personal level, songs that sound too 'rock' in a structured way can be a reminder of negative things about the music industry. The non-descript nature of *Rock Music* does not make it a necessarily bad experience. If you indeed enjoy the genre and this particular band and wish to support original Australian music, purchase and enjoy. If you seek a revolutionary sound that shakes the foundations, I might suggest you look elsewhere.

Jo

SUPERJESUS KRAZINESS!!

This week On Dit has six copies of the new Superjesus album *Rock Music* to give away, courtesy of the lovely Anne from Warner Music. All you need to do is come down to the On Dit office at 2pm this Wednesday. See? Aren't we good to you?

AREN'T WE?

Ingrates.

Jo



Various Smallville Soundtrack Warner

The *Smallville* Soundtrack is a mix of the good, the bad and the underexposed. It has a strong garage-rock/ pop-rock theme is pretty cool bah a couple of tracks. The good is all good with 'Island in the Sun' by Weezer and 'Nuclear' by Ryan Adams, but unfortunately the bad is also very bad. Five for Fighting do 'Superman' which shows why pop groups should stick to singing about girls, and Sixpence None the Richer sing the Crowded House classic 'Don't Dream It's Over' but it's pretty much a carbon copy of the original apart from

Tito



The Singles Bar



Moby
'Sunday
(The Day Before My Birthday)

One of the most irritating things about Moby is that his music is too nice. And too cute. This wouldn't be such a great (or unusual) problem if his releases didn't all sound the same - which they do. 'Sunday' marks about the tenth re-release of 'Why Does My Heart Feel So Bad?' under a different title, with the same nice keys and cute vocals at three times the speed. There are some nice, cute aliens on the front cover of the single too.

Guybrush Threepwood

Boomkat
'The Wreckoning'

The most noticeable element of 'The Wreckoning' is vocalist Taryn's groovy yet trouble ridden vocals. In a way, her voice resembles that of Macy Gray, only younger. The music is casual, street-smart and well written. 'Rockin' with the Best' is a misguided attempt at rap, but provides an insight into the possible diversity of Boomkat.

Jo

Gelbison
'Good God'

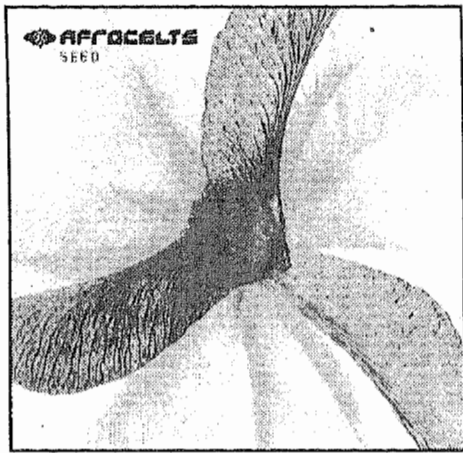
'Good God' is one of the many special moments from *1704*, a soaring ballad with a rich arrangement. You can't help but be reminded about everything that is tragically beautiful in this world, like love dipped in loss. With gorgeous b-sides, this EP is proof to any doubter that music is highly spiritual.

Matty

Xzibit (Featuring Dr.Dre)
'Symphony in X Major'

For the most part, the single offers reasonably pleasurable listening. However, neither the heavy beat, or Dre's contribution are enough to compensate for the ridiculous chorus. The track "Get Your Walk On" (a remix), is fantastic listening compared to the A-side. Nowhere near as good as the first single, "Multiply".

Silverfuck



Afrocelts
Seed
Virgin

When the name 'Afrocelts' came up at the music meeting I remembered hearing the name from somewhere else a long time ago. I grabbed the album, believing I must have seen them at WOMAD many years ago.

Perhaps this is true, but it was actually because my auntie told me about her belly dancing lessons to the Afrocelts! The name of this band almost, but not quite describes their type of music. Their best tracks are an eclectic mix of traditional African beats, with Celtic influenced instrumentation over the top. It is quite spiritual and relaxing, using piccolos, violins, harps and cool drumbeats. Other songs are a lot more electronic, and incorporate either African styled chants, or Irish vocals (at one time sounding not unlike Bono!). Afrocelts play a broad range of World Music styles, and at the album's peak ('Rise Above It', 'Nevermore') are enchanting and seductive. They can be tranquil or energetic. While this demonstrates a large variation in talent and styles, it is a wee bit annoying. I found myself really enjoying some of the traditional flute playing, and chilling out to the tribal drums, when all of a sudden the next track will begin with a completely electronic hum. However if you are into dancy/world beats style music, the Afrocelts are one of the best out there. I know Afrocelts have been around for a long time so if you enjoy this album there would be a large back catalogue for you to get into. Perfect for your next intimate house party.

Jimmy Trash



Blindspott
Self Titled
EMI

When I picked up the Blindspott album, I was unsure as to whether they were "Heavy" or "Hip-Hop". After listening to

it for a few seconds (then changing stereos because of the God-Damn "Copy Protection") I came to realise I was right on both accounts.

The opening track, "Mind Dependency" contains few lyrics, and works very nicely to show Blindspott's sound within a few minutes. Loud guitar riffs roar over the top of obviously metal-inspired drumming. What vocals there are, involve obviously metal-inspired screaming. But then there's the skatch-work. And the sampling. Very non-metal, but their DJ (mentioned only as "Karl") slips it all in so well. Instead of echoing vocals, you'll hear Karl "rewind" the record, and start the vocals again. It really does add to the sound.

Still, I can't recommend this album to strongly to everyone. As a CD, it works better as background music. I have a feeling, though, that live gigs would kick ass.

Penmonicus

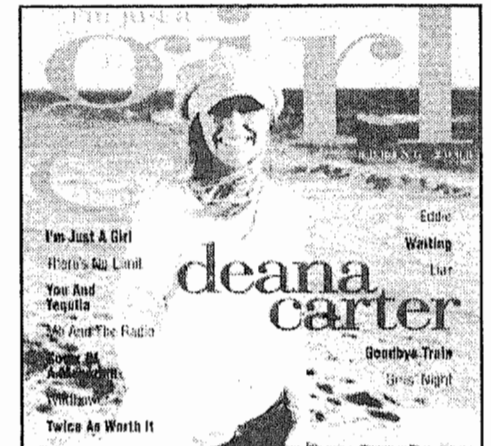


Madonna
American Life
Warner

It angers me when pop stars try to be controversial in order to shift more units. I watched the Richard Wilkins Madonna special, saw the original 'American Life' video and failed to see what was so controversial. It is my belief that Madonna's publicists created this controversy so it would take the attention away from the album, which is incredibly boring, considering Madonna's past achievements. This is not your usual Madonna. There is nothing here for the gay clubs. She doesn't exercise her voice to its usual dizzying heights. What it does have is a poor opening track ('American Life') and lame political messages. However, 'Nothing Fails', which could be

one of the next singles to be released has a feeling similar to that of 'Don't Tell Me' from her last album *Music*. It's quite good but she ruined it a bit by putting a political message in it. It seems honest, however, which is comforting. Another pleasing track, 'Die Another Day' from the James Bond movie of the same name is the closest Madonna will get to a real dance hit on this album.

Sheena



Deana Carter
I'm just a girl
BMG

While she was new to me, Deana Carter is a veteran of the Nashville scene. *I'm Just a Girl* is her third album, and frankly, you have to like her a little, if only for the title of her first release, 'I Shaved my Legs for This?'

Carter walks a tightrope between maintaining an individual sound and remaining accessible to the widest possible audience. Unlike her contemporary Faith Hill, she hasn't embraced the dark side of "crossover" yet - her sound remains true to her Nashville roots, or more accurately to the Nashville of Patsy Cline. Carter wears her influences on her sleeve and is no slouch in the songwriting department, with an ear for the radio-friendly melody. On top of that she possesses a voice that demands comparisons to Cline. If anything there is a little too much devotion to the Nashville sound which may be preventing Carter from blossoming into an individual talent, like Neko Case or Lucinda Williams. *I'm just a girl* is a solid album, but I think her next one will be the decider on which side of the line Deana falls.

Rusty Springfield



DON'T FORGET!
Eurovision replay at
12.30pm Saturday
on SBS.



Continued from page 21...

The 'lifer' in Japan is something of a joke amongst many foreign workers out here, especially female ones. The basic idea is that the kind of man who would get knocked back over and over again back home can come out to Japan and find himself a gorgeous Japanese girlfriend, think he's Errol Flynn without all of the hidden homosexuality and then never look another foreign woman in the face again. While it produces many a rant and rave from the foreign women out here who find it near impossible

to get a date, it actually produces some interesting arguments. Why is it that it is so easy for foreign men to become super studs in this country? It can't simply be that foreign sex appeal, because it happens far too often for that to be the case. One has to question what it is about Japanese men that sees Japanese women rapidly turning away from them and opting for a life with a too often balding, out-of-shape dullard who won't bother to learn the language properly and discusses his amazing sex life with anyone who'll listen.

Many Japanese female friends of mine have told me about the gender imbalance in Japan. While it may not fit in with our previous notions of gender relations regarding the East, like any culture it has its extensive problems. Women are certainly achieving a lot more equality within Japan, but there are still many issues surrounding motherhood and work and a woman's role within the family unit. Statistically, it is more difficult for women to find work outside of university than it is for men, and most women will opt to quit any job they may have once motherhood becomes a priority because of the difficulty attached to finding decent daycare. Daycare is expensive, scarce and frowned upon. Like the

The basic idea is that the kind of man who would get knocked back over and over again back home can come out to Japan and find himself a gorgeous Japanese girlfriend, think he's Errol Flynn without all of the hidden homosexuality and then never look another foreign woman in the face again.

issues women face in the West, Japanese women are under constant pressure from society to fulfil their expected cultural role. Traditional family get-togethers still see the women cooking and cleaning in the kitchen while the men feast and congratulate themselves on being virile in the family room. As soon as the early thirties set in, women are basically considered unmarried and a lot will continue to live with their families because of their embarrassing state. In a recent magazine survey

concerning the marriage of Japanese men to foreign women, one man stated that he could never marry a foreigner "because they are not modest enough. Women should be modest and look after the family. At least, that is what my mother is like." Akiko complains that Japanese men won't look at her because she doesn't boast the typically rounded Japanese face, instead appearing to be more South American. Yet she isn't interested in foreign men because she believes that they view her as only a sex toy and an ego booster. Unfortunately, for a lot of Japanese women feeling this way there exists no sympathy even from the foreign women who share their frustration. Some recent comments I have heard from female, Western teachers over here include:

"I just hate the way Japanese women always look so apologetic all the time, like they are trying to say excuse me for being alive."

"Japanese women will often cheat on their boyfriends, and they don't care what the man does as long as they have a ring on their finger."

"Japanese women wear such ridiculous clothes." and the most ridiculous:

"I just can't stand Japanese women who are so happy all the time."

Clearly there is a great deal of jealousy towards the women in Japan because of the way men look at them. But why is it that seemingly educated, attractive foreign women are brewing all of this hatred towards the Japanese females simply because they have been placed in a stereotype that they neither asked for nor want? I find it extremely interesting and frustrating that women who will complain when a man grabs their arse on the street will simultaneously turn around and get angry at a woman who commands attention simply because of her cultural background. It's an issue too complex for me to come to terms with here and now, but it is an interesting look at the workings of cultural stereotyping and jealousy. Hopefully there will come a time in Japanese culture when women aren't all assumed to be pliable toys for every man's sexual fantasy, and foreign women in kind won't hold aggression towards them for having to bear this load. Until then, I am enjoying trying to discover the reality behind the eastern facade and coming to terms with the lasciviousness and petty jealousy of my own Western one.

Clementine Ford
Our woman in Okinawa

Do you have a travel story to share on the pages of On Dit? It doesn't have to be quite as long as this one.

Email your contributions to ondit@adelaide.edu.au

CLUBS and classifieds

FOUND

Black rimmed spectacles

To collect them, call into reception office at AUU administration on the ground floor at the western end of the Cloisters and ask for Vicki Kolberg.

Clubs Association Council Meeting

There will be a Council Meeting of the Clubs Association on **Wednesday June 4** in the **WP Rogers Room** at **1pm**. Please send club delegates or a representative from your club.

Please send replies to Keith Stephens at keith.stephens@adelaide.edu.au or phone 83033077.

Also Clubs are reminded if they want to apply for a grant that it is advised that they are submitted prior to the upcoming Council Meeting.

Keith Stephens
President

Adelaide University Clubs Association

SA Trade Union Choir

The SA Trade Union Choir are looking for young people to join their vigorous fun loving group of members Practice is two hours for one night per fortnight.

Contact Ann Simpson on 8396 4240 or simpson@chariot.net.au

Department of History Departmental Seminar

The Pre-Emptive Strike:
Cromwell in Scotland

Associate Professor Roger Hainsworth, Honorary Visiting Research Fellow

Monday, June 2, 2003, 1.10pm

Common Room, 4th floor (Napier 420)

All welcome!

Sports Association Annual General Meeting

Adelaide University Sports Association Inc will be holding its Annual General Meeting on **Tuesday May 27 2003** from **1pm** in the **Eclipse Function Room** (formerly the Upper Refectory, level 4, Union House) followed directly by Sports Council where the following people will be contesting three (3) two (2) year General Board of Management positions:

Michael Spence (Waterski)
Sven Delany (Mountain)
Steven McIntyre (Waterski)
Victoria Hards (Athletics)
Jeremy Dowling (Ultimate Frisbee)
Vanessa Cheng (Swimming)
Tim Bates (Gliding)

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