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Well, Elle Dit is here once again in all her beautiful glory. We hope you enjoy this edition and enjoy reading the many articles, creative pieces and everything else that we have thrown in. Elle Dit is produced by women for women and coordinated by the Elle Dit Collective. Every year, a group of diverse and committed women form a Collective to put together the edition and this year more than ever we have realised that there is much more to creating Elle Dit than simply collecting articles and laying them out. Issues were raised and discussed which encouraged us to realise why Elle Dit happens and who we are actually producing the edition for.

It was excellent to get so many contributions from different women and to have a diversity of women on the Collective. We hope that you enjoy the different views on issues affecting women on campus today included in Elle Dit '97 and that it inspires you to get involved in the Elle Dit Collective, the Women's Collective or the SAUA Women's Department.

Elle Dit is the wimmin's edition of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Don't bother suing us, we're penniless and pathetic, and we're not interested.

Advertising Manager:
Luc Bondar

Freight:
Kerryn Doyle & Natalie Whelan

Typesetting:
Fiona Dalton

Printing:
Cadillac Printing

Where we are:
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the

toilets and the drains.

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Email to: ondit@student.adelaide.edu.au
Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 83035404 or fax us on (08) 8223 2412.

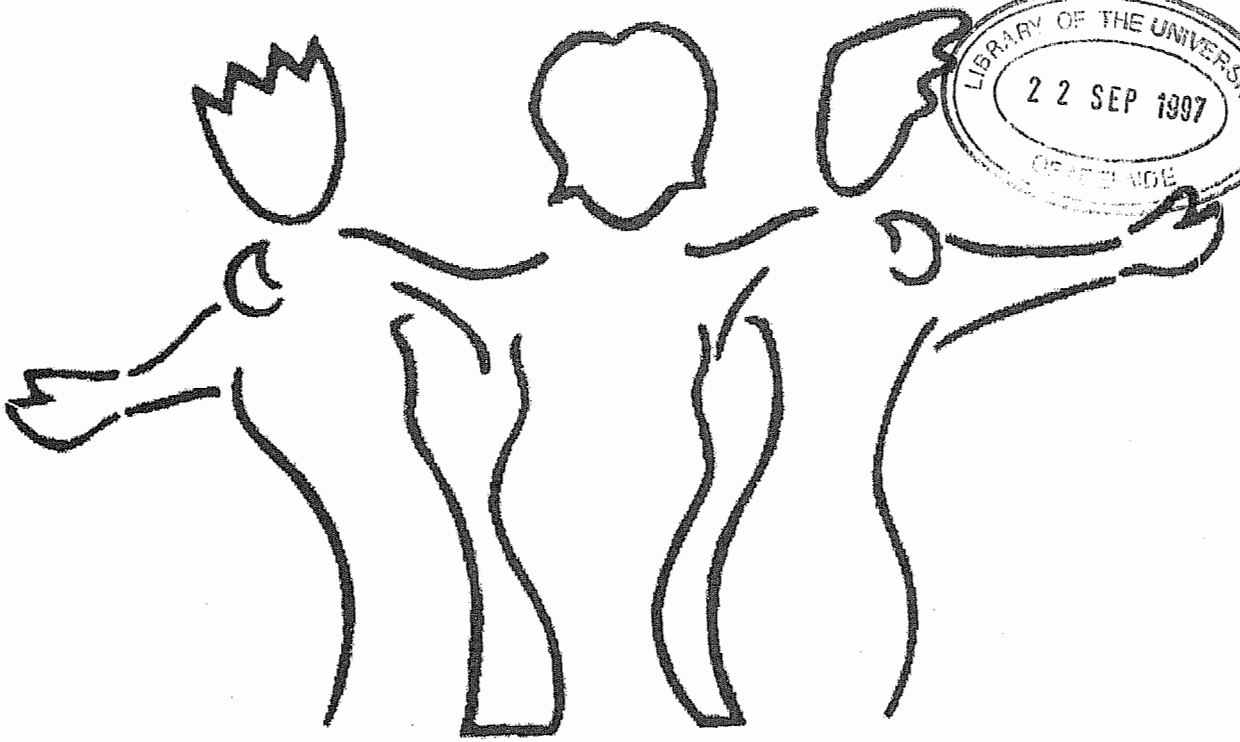
About the cover:
Anime gal with a gun by Ching Yee. Not that we advocate violence in any way nor does it represent anything phallic (for you analysts out there)..

Elle Dit Collective: Jo, Kathleen, Jessie, Emma, Katherine, Sophie, Sky, Liv, Fiona, Ching Yee.

Thanks to:
All contributors, Tash, Nat, Jodie and anyone we might have forgotten..

Giveaways! Giveaways!
Step up to the podium if you're brave... and poor enough.

1 FREE day-time bar & waiting course at the HOTEL & LIQUOR TRADES TRAINING SCHOOL TO GIVEAWAY, valued at \$300! COURSE MUST BE TAKEN DURING '97. TO ENTER PUT YOUR NAME, CONTACT DETAILS AND STUDENT NO. IN THE COMPETITION BOX AT ON DIT BY FRIDAY 19TH SEPTEMBER. WINNER WILL BE DRAWN BY LOT. THANK YOU TO:
5 IN-SEASON DOUBLE PASSES AT PALACE CINEMAS, thanks to CLAIRE AND MARK.
10 1/2 HOUR TRACK AND CAR PASSES AT THE 8 SLOT RACEWAY, thanks MUCHLY TO DEB AND PAUL.
FINALLY, WE HAVE 10 DOUBLES TO THE BELL'S SHAKESPEARE COMPANY PRODUCTION OF *THE TEMPEST*, thanks TO JOHNN MCKENZIE OF HOWIE & TAYLOR PUBLICITY. TO WIN ONE OF THESE DOUBLES (valued at \$50+), just COME DOWN TO THE OFFICE AND ASK FOR THEM... IN NO LESS THAN 5 LINES USING YOUR BEST SHAKESPEARIAN PROSE. HELLO!
TO WIN THE LATTER THREE GIVEAWAYS, COME DOWN TO THE OFFICE ON THURSDAY AT 1pm.



Welcome to Elle Dit 1997

Brought to you by the
Elle Dit Collective



(Sigh!) Don't you wish all your holidays could be as blissfully enjoyable?

If they were, then tell us, if they're not, tell us anyway. *On Dit's* inaugural Special Travel Edition will be coming to you on October 20th.

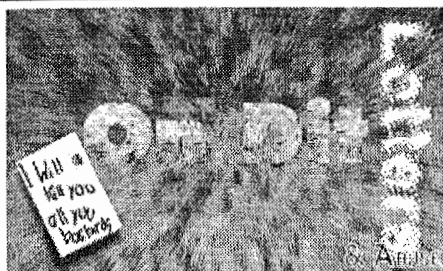
Yes. *On Dit* wants to know the record times you have missed planes, how to travel with minimal savings or your last food poisoning adventure whilst travelling. Anything to do with travelling is welcome. Holiday piccies would be appreciated. The best contributions will be awarded.

Reminder: There are 4 editions of *On Dit* left this year, kids so don't miss the chance of getting your work printed. It ain't pretty being left out.

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7, 12, 16, 24, 31, 29, 50 Graffiti By Wimmin



Poor Putty Cat

Dear All,

I've got time to kill. I'm tired. And is it at all possible to kill time? What would happen if time died? I could continue on a Flacco-esque tirade of ripping apart the English language but I feel I should stop now.

I'm trying to pass some time here (once again: can you pass time? Who would you pass it to? Imagine that at dinner party - "Excuse me, could you please pass the time? I cannot reach it and I would like to spread it on my bread") (!)

Oh the agony of having to think of something to write every week.

My train stop is such a stanky, depressing place.

Why is that when my income goes down, my Austudy also goes down? And how can they justify keeping me on the hold for so long? Busy my butt - they are probably sitting back watching the phone blink, laughing, while they sip, nice, hot cup of tea. God I wish my parents actually DID support me.

I would like to end on an uplifting note, but

I feel like crap.

Love and other sausage-shaped things...
SNAGGLEPUSS

VC Replies

Dear Editors,

I was surprised to read Alison Ross's letter in the last edition of *On Dit* which criticised me for not praising Roseworthy's contribution to Australian agriculture. As I often point out, this University is justly famous for its work in biological sciences - much of this internationally acclaimed work, which underpins modern agriculture, is carried out in the Division of Agriculture and Natural Resource Sciences.

The University strongly supports the Division of Agriculture and Natural Resource Sciences, including Roseworthy. It is more than affiliated with the University of Adelaide - it is a much-valued part of the whole. I suspect that some in the community are not fully aware of this. This is one reason why we have decided to hold the University's annual Open Day at Roseworthy this year.

The Open Day, on October 19, will showcase all that University of Adelaide has to offer, but obviously Roseworthy will be at the centre of attention. The public will be able to see Roseworthy's value for themselves.

Yours sincerely,
Mary O'Kane

Holy Sausages! Election Action!

Dear On Dit,

With all that remains of the elections now only a rubbish bin full of colourful 'how to vote' tickets, I'd like to express my pleasure that Jack Gaffey's attempts to become Education Vice Pres. came to nothing, albeit by a very narrow margin. It was Gaffey's extremely colourful attack on Liberal Club President Alex Smith shortly after the result was called that justified my belief that Gaffey is an (beep! Omitted due to the risk of defamation!), who would have done us no favours had he been elected. Even the Liberals on campus had worked this out. Jack, you can't blame the Libs for the fact that you lost the election; you could have won the extra votes you needed if only you hadn't let your ego get between you and those last 65 voters who voted for Sky rather than you. (Congrats to Sophie, Sky and Danielle, and best wishes to Kate as she fights off those who wish her ill. Thanks to those who voted for or showed interest in the Left Focus ticket - we'll be back bigger and better next year!! Thanks also to all students who voted or took the time to read candidate's policy statements, or who just took the time to heckle candidates as they 'lecture-bashed'.

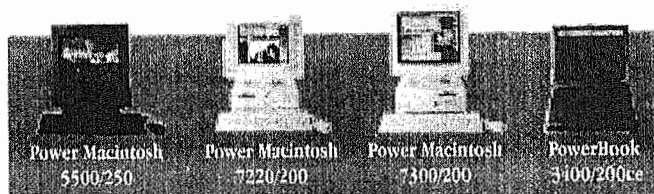
Love to all,
David Liberts
1st Year Politics

minimum \$500 trade in

Bring your old Apple computer¹ (or PC²) into *Camtech Computers* - your campus computer store, between 13 September 1997 and 30 November 1997 and you'll automatically receive a substantial trade-in on any one of the brilliant new Apple Macintoshes shown below (all with the brand new Mac OS 8 operating system). With *Camtech's* generous student discount, you could wipe up to \$900 off the recommended retail price.

Trade-in computers must be in good working order and include a display, keyboard and pointing device. Minimum specification on trade-in computers are: ¹Apple - Desktop or PowerBook with Hard Disk and 2MB RAM. ²PC - Desktop or notebook with hard disk and 4MB RAM with a 386, 486 or Pentium processor.

CAMTECH COMPUTERS
Hughes Plaza • Behind Elder Hall • University of Adelaide
Telephone 8303 3300 • <http://www.camtech.net.au>



Matt's Little Spit

Dear S'N'M,

One of the more curious things about Election Week was the referendum on the SAUA's policy of disinvestment in South Africa. Why, may you ask, did the SAUA still have such a policy when South Africa abandoned apartheid years ago? Why was the SAUA so far behind the rest of the world in accepting South Africa back into the world?

The main reason is the apparent lack of concern for SAUA policy shown by recent Presidents (Amrita Dasvarma, Kym Taylor, Haroon Hassan, Rebecca Shinnick and Anthony Roediger, to name but a few.) As the person who oversees the day to day running of the SAUA and acts as its public officer, surely it is the President's responsibility to set the policy agenda. However, it seems that this task has been unceremoniously delegated to the SAUA's Project/Research Officer by the current President, and probably by several of the other Presidents mentioned above. Evidently, our illustrious Presidents have been too busy with other things to worry about policy. What would happen if the Prime Minister ignored policy? The country would lurch from one crisis to the next with no apparent direction, and this is exactly what the SAUA has been doing for years under the lacklustre leadership of recent Presidents.

But I'm not laying the blame solely at the feet of the President. All Office Bearers have a responsibility to develop and maintain appropriate policies for their departments, and in this regard Vice-Presidents, Women's and Environment Officers have been fairly slack (although there are some exceptions). In fact, all SAUA Councillors and Committee Members have a responsibility to ensure that the policies of the SAUA are relevant to the students of this University. So those of you who've just swindled, bribed and otherwise misled students into voting for you, take note: policy matters!

Now I've had my little spit, it's time to thank everybody who voted in favour of the pro-

posal to withdraw the SAUA's policy on disinvestment in South Africa. Obviously, the SAUA's boycott of South Africa never really affected the situation very much (F.W. de Klerk didn't agree to abolish apartheid because of the SAUA's policy), but as a symbolic protest it was one that should have been made. The withdrawal of the policy recognises the changed situation, and the acceptance of South Africa back into the International Community. The people of South Africa would probably be grateful for the symbolic action that your votes made possible, but alas they aren't aware of it. Instead, as the person who initiated the referendum, allow me to say a sincere thank you to all who voted in favour of the referendum.

Matthew Toohey
1997 SAUA Councillor

Pres spits back

Dear Editors,

As SAUA President, I would like to thank Matthew Toohey, 1997 SAUA Councillor for his work in reviewing and updating SAUA policy in conjunction with myself and the SAUA Project/Research Officer (P/RO).

I would also like to add that overhauling SAUA policy became Matthew's project over the year as a SAUA Councillor. Other SAUA Councillors have undertaken other projects, such as participation in educational, women's, or environment campaigns. Maintaining SAUA policy is part of the P/RO's role to ensure consistency and objectivity.

SAUA policy is an important part of the Students' Association's identity and direction, as is the actual initiatives the SAUA achieves for students, whether this is through University committee work which is a large part of each office-bearers' portfolio (especially the President's), campaigns which are developed, activities and events which are held throughout the year. I am glad Matthew had the time to participate in the policy overhaul of the SAUA, if nothing else.

Yours sincerely,
Amrita Dasvarma
SAUA President 1997

Women Worries

Dear On Dit

I was amazed and distressed to discover that Kate Sowerby had been elected as Women's Officer. This candidate stated that she viewed the position as "sexist" and as "ignoring the interests and needs of male students" in your issue 65.17

There must be some sort of conspiracy going on when a candidate can so blatantly disregard those whom she is wanting to represent and STILL get elected. All I can say is - Kate Sowerby remember who the position is really for and don't stuff up the hard work of many women who went before actually (sic) and who actually believed in the necessity of the position.

Concerned Female Student

Profound, dude!

All ye need to know

Once I wrote the kind of poetry you see in books, but I began soon to find the standard forms of poetic expression too feeble to communicate the depth of my experiences.

In search for the very soul of poetry, I began to strip my work to its basics.

First I abandoned rhyme and metre. I then reduced, and finally eliminated the words themselves. I wrote a poem containing no words or other signs at all, producing a blank piece of paper.

I thought of publishing this triumph, but I have decided that publication is inappropriate to my work. I have now completely abandoned any form of communication in my poetic works.

Rejecting even the inner communication common in lesser poets, I do absolutely nothing about poetry. Producing no evidence whatsoever of my profound poetic inactivity, I consider myself the greatest poet of all time.

Thank you.

Up in the Napier, making the most of my Arts degree.

I am a girl who likes climbing trees and

Elle Dit Graffiti

-contributions printed in the
♀'s edition of On Dit Sept 15

We don't have to have the power as such, just equality

hmm does EVERYTHING get in here?

Power is hard to control. Once we have equal status with men, will we

ELLE DIT IS OBSOLETE ^{need} Are we that different from males that we can stop & say enough? ^{stop} this is what we wanted & now we'll stop?
What do blue stockings have to do with women? Why not orange T-shirts? I don't understand the metaphor

Is there a special edition of On Dit? Equal opportunities

It is so obvious that females can't even be equal with each other so where will it end?

THERE ARE SO MANY DIFFERENT KINDS OF PEOPLE IN ADELAIDE... Blah Blah-fuckingblah
HOW MANY DIFFERENT KINDS OF PEOPLE ARE STUDYING HERE ???
People are too worried about classifying themselves + things. Feminism who gives a f---?

♀ ♂ ♀
FEMALE EMPOWERMENT DOES NOT ~~NEED~~ MEAN FEMALES SHOULD BE VICTIMS OF A MALE DOMINATED SOCIETY!

You can enjoy the company of a man but not because you need him

Women & Co

thanks, !!

I THINK THE ISSUE OF MEN ENGAGING WITH THEIR FEMINE SIDE OF THEIR PERSONAL MAKEUP IS SOMETHING I WOULD LIKE TO READ MORE OF!!

This graffiti continues page 12

WOMEN AND NUS

The National Union of Students (NUS) is the peak representative body for university students in Australia, currently representing over 500 000 students. NUS is made up of a National Office and State Branches, both of which have a variety of Departments: Education, Welfare, Women, Small and/or Regional Campuses, Environment and International Students. The Women's Department is one of the most active branches of the Union, providing women at universities with quality, informative campaigns, actions, networking and representation. At a national level, there is a National Women's Officer (Gemma Pinnell in 1997) and a National Women's Committee, and at a state level there is a State Women's Convenor (Sky Mykyta in SA) and a State Women's Committee, which has 7 voting members and all the campus Women's Officers who are non-voting members. This year the voting members of the Committee are Fiona Brammy (Adelaide Uni), Shannon Sampson (Flinders Uni), Melissa Pope (UniSA), Kate Ben-Tovim (Adelaide Uni), Emily Petering (Flinders Uni) and Sky Mykyta (Adelaide Uni).

THE EDUCATION CAMPAIGN

In SA, the NUS Women's Department has taken an active role in the Education campaign against Upfront Fees, University funding cuts, increases to HECS and the Common Youth Allowance. I have spoken at rallies on a number of campuses to highlight the particular issues affecting women at universities and I have also written articles for campus newspapers on Education issues affecting women. Throughout the Adelaide Uni campaign against Upfront Fees I worked closely with Sophie Allouache (SAUA Women's Officer) and attended all the actions.

One of the roles of the NUS Women's Department is to ensure that women's perspective is present in all the Union's campaigns so it is important for the Women's Convenor to work closely with other the other State office bearers.

BLUE STOCKING WEEK

Blue Stocking Week is the annual NUS

Women in Education campaign, celebrating women's achievements and activism in universities. This year all the SA campuses held Blue Stocking Week at the same time, in the week 25-29 August. Across the State (and the nation) women held events to celebrate this week from blue pancake days to art exhibitions to skills workshops to information forums. If you want to hear more about the Adelaide Uni events talk to Sophie in the SAUA.

Women have only been able to enter universities in the last century, and it has only really been since the 1960's, (which saw women's participation increase three-fold) that women have entered tertiary institutions in large numbers. There are still factors hindering many women from entering (and staying at) university such as fees, lack of accessible childcare, societal expectations on women to stay at home and look after the family, gender-specific curriculum that excludes women, and many others.

Intellectual men of the eighteenth century who engaged in high-brow discussion of freedom and liberty were characterised by their legwear - they wore blue stockings. Women seeking to join these discussions and gain an education were called "Blue Stockings" as a slanderous term because they were "masquerading as men". Women in the Twentieth Century reclaim this term in a positive way and use it as a focal point for our discussions of freedom, choice and liberty.

FORMULA FEM - THE NUS STATE WOMEN'S POLICY CONFERENCE

1997 saw the first ever NUS Women's Policy Conference in SA, Formula Fem. It was held on the 22 August in the Union Building at Adelaide Uni, and although there were not many women there it was a productive day of discussion about the need for women to be policymakers and about the direction of the NUS Women's Department in 1998. Workshops were held on Body Image, Women Only Spaces, Mature Students and parents, amongst others. We also discussed how to build on this year's experience for next year.

The NUS National Women's Department holds Fem X, the National Women's Policy Conference every year in Melbourne. In 1997 it will be held at Melbourne Uni on the week-

end of the 27-28 September - if you want further information, contact Sophie in the Students' Association or the NUS (SA) Branch on 8359 2455. The Conference will be a packed weekend full of writing policy, networking with women from around Australia and discussion of the direction of the Women's Department and Higher Education as a whole.

CAMPAIGNS, ACTIONS, EVENTS

Every year the NUS Women's Department runs a number of campaigns and gets involved with community events such as International Women's Day and Reclaim the Night. We are always looking for new faces and new ideas, so if you want to get involved or you'd just like more information, call me at NUS (SA) anytime on (08) 8359 2455 or just head into the Students' Association and ask for the Women's Officer.

Sky Mykyta
1997 NUS (SA) Women's Convenor

Why a Women's Officer?

I constantly get asked why we have a Women's Officer and what it is that the Women's Officer does, and do we still really need one because every one is equal is society now aren't they?! To me the position of having a Women's Officer is one of the most important in any student organisation. It acknowledges that women have historically faced and still continue to face gender specific problems on campus. Some of these issues include sexual harassment, inadequate security on campus, inaccessible child care, women's struggle to participate in 'non-traditional' fields of study, gender exclusive language in the curricular, and basic sexist attitudes which seem to permeate throughout the University whether that be through the student body or the University itself.

Earlier this year at Deakin University Warrnambool a male student was elected to fill the position of

Women's Officer in their student organisation. This of course caused a furore around the country as people began to talk about Women's Officers and what their position entails and whether or not it is possible for a man to fill the role. It has been said several times that a man could not do the job simply because he could understand some of the problems that women face. This was proved with the male Women's Officer at Deakin Warrnambool as he had to resign because he couldn't carry out the job: too many women students at Warrnambool felt uncomfortable approaching a man for help, for example, with a sexual harassment grievance. Many women were also outraged at the idea that a **woman was not representing women**: representative positions in many advocacy organisations (like student organisations) are in place to empower a disadvantaged or minority sector of the population, therefore, for example, only a person of Aboriginal or Torres Strait Islander heritage can and should represent Aboriginal or Torres Strait Islander students.

At Adelaide Uni we faced a similar situation in 1990 when Natasha Despoja was the Women's Officer in the Students' Association. A claim against the SAUA was brought before the Equal Opportunity Commission by male students and in response a lengthy submission was lodged before the South Australian Equal Opportunity Commission explaining the existence of a position with a 'women's only' clause. The paper outlined the historical developments of the Women's Officer position on the campus, the roles and duties of a women's officer, the general position of women on the campus, statistical data to substantiate this position and a number of letters in support of their claims. This resulted in Adelaide Uni getting an exemption from the Equal Opportunity Tribunal which protects you from anyone lodging a complaint against your association with the Equal Opportunity Commission.

So, getting back to the original questions of why we have Women's Officers in student organisations, I think it is vital to realise and acknowledge the importance of this position. Ensuring that women have a voice in student representation and is one of the ways we can continue to address the problems facing women in higher education today.

Sophie Allouache
1997 SAUA Women's Officer



EQUINOX CAFE & BAR

Level 4, Open 10am - 10pm
Dine in or take-away, Telephone: 8303 5858
EFTPOS now available
Cavatina \$4
add \$1 for a Garlic & Herb Bread
add \$1 for a glass of Wine, Beer or Soft Drink
HAPPY HOUR Friday 4-6pm
From 4pm Friday 10% off your food bill

MAYO REFECTORY

Level 2, Open 8am - 6.30pm
Seafood & Pasta Bake \$2.50

BACKSTAGE CAFE

Ground Floor, Schulz Building
Open 8am - 6.30pm
Seafood & Pasta Bake \$2.50

GRILL BAR

Level 2, Open 8.30am - 4pm
Warm Vegetable Roll with Salad \$2.00

FOOD COURT

Level 4, Open 10am - 3pm
Hot Potato with Sour Cream, Cheese & Bacon \$2.00
Fried Rice, Fish & Spring Roll \$3.00

UNIBAR

Level 5, Open noon - 9pm, Monday - Thursday
& noon - late, Friday
Happy Hour 4-6pm Friday + FREE BBQ!



Your Union - Working For You

LOVING BEAUTIFUL WOMEN

I SAW MISS AMERICA
THEY CALLED HER BEAUTIFUL
ROSEANNE HAD PLASTIC SURGERY AND LOST WEIGHT
THEY SAID SHE LOOKED FA-A-ABULOUS
MY FRIEND KAREN STARVED HERSELF
BECAUSE SHE THOUGHT SHE WAS UGLY
AND THEN SHE SUICIDED

YEARS AGO I HAD A LOVER
SHE WAS VOLUPTUOUS
HOW I LOVED HER SENSUAL BODY
OTHERS CALLED HER FAT

SHE WORE GLASSES AND HAD FRECKLES
DEIRDRE, MY LOVER
HER SMILE LIT UP THE DARKEST ROOM
HER FACE HELD THE PUREST CHARISMA
THAT MELTED MY HEART

RECENTLY I SAW DEIRDRE
OR WAS IT HER?
SHE'S THIN NOW
HALF THE WOMAN SHE USED TO BE
HAS CONTACT LENSES
PLATINUM HAIR
HER FRECKLES HIDDEN UNDER A MASK OF 'COVER UP'
SOMEHOW HER SPARKLE HAD LEFT HER TOO
I WALKED AWAY

THE 'MISS AMERICAS' ARE STILL ON TV
SADLY TAINTING THE SCREENS
TAKING THE SPIRIT OF THE WOMEN I LOVE
AS THEY KILL THEIR TRUE BEAUTY
IN THE QUEST FOR HERS
HOW ONE 'SHOULD' LOOK
BUY THAT

OF COURSE - BUY IT
ADVERTISING AGENCIES CAN'T BE WRONG
OR THE FASHION INDUSTRY
NOT WHEN MILLIONS FLY IN

NO DON'T STAND UP AND BE INDIVIDUAL
JUDGE YOURSELF
AND COMPARE YOUR LOOKS TO THOSE ON THE MEDIA
YOU COULD ALWAYS LOOK 'BETTER'
LOSE YOUR SELF ESTEEM

YOU MIGHT EVEN JUDGE WOMEN YOU LOVE
WHEN SOMEONE STIRS THE CHEMISTRY IN YOU
IS IT THE SPARK THAT COMES FROM HER SOUL
OR THE TALENT OF HER HAIR STYLIST?
WHAT TURNS YOU ON HONEY?
NICE TITS AND MANIPULATION?

YES THERE ARE MASKS EVERYWHERE
BUT I DON'T WANT TO SEE THEM
AND FRIENDS LIKE KAREN WILL CONTINUE TO DIE
UNLESS THE CHANGE STARTS COMING FROM WITHIN
ALL OF US

BY
LEA
REBANE

AUSTRALIAN CITIZENS' STATEMENT ON NATIVE TITLE

"We appeal to all Australian politicians - National, State and Territory - to endorse publicly and unequivocally the High Court's native title decisions as just and correct decisions. The recent Wik decision recognised a policy and practice in Australia for over 150 years of both pastoralists and Aboriginal people co-existing on pastoral leases. Since the 1840s Aborigines and pastoralists in many parts of the country have lived on and used the same leasehold land but for different purposes. Leasehold land is not freehold, and should not be the subject of a "land grab" by any sectional interest.

The Wik decision was a further strengthening of the reconciliation process be-

tween indigenous and non-indigenous Australians which, if sabotaged at this stage, will leave Australia, in the words of our governor-general Sir William Deane, a "diminished nation".

The Wik decision respected the rights of both pastoralists and Aboriginal people. Certainty is required for both groups. This can not be provided by wiping out the legitimate rights of Aboriginal people. Negotiation is the only process which will make co-existence workable for all parties, as evidenced by the recent success of the Cape York agreement. Aborigines, no less pastoralists and miners, have to be at the negotiating table and their rights have to be respected.

We ask you to be courageous and not

give in to the destructive forces of selfishness, prejudice or ignorance. We ask you to stand firm in resisting any tampering with the Native Title Act or the Racial Discrimination Act that could lead to the extinguishment of native title in name or in fact. We believe that this path could lead to the most serious damage to the social fibre of Australian society and to our standing in the international community. Do not diminish our nation."

Submission boxes for signed statements will be placed at the following locations from Wednesday 7th September.

Barr Smith Library, Law Library, Performing Arts Library, Back Stage Cafe, Helen Mayo Refectory, the Gallerie and the Barr Smith lawns.

Rub-a-dub Clubs

Adelaide University Film Society Events
This Week:

Beatles Double: A Hard Day's Night PLUS Help!

Thursday 18th September, 7pm

AND Friday 19th September, 1:10pm

Union Cinema, Level 5, Union Building

Video Projection

Members free, non-members \$2

Two classic films from the Fab Four. Of course, the soundtracks are excellent but the films are absolutely packed with laughs too. Any one who calls themselves a Beatles fan and hasn't seen these two films is in for a real treat. Not only is there general Liverpudlian silliness but there's kind of a plot too.

Tasty Film Society **T-shirts** in black or grey with a small logo on the front and a big one on the back are now available from the Club's Association. \$12 short-sleeved, \$15 long-sleeved: bargain!

The latest issue of our newsletter **REELBUZZ** is in member's pigeonholes now. If you haven't received yours, drop a note in our pigeonhole at the Club's Association or e-

mail us at aufs@student.adelaide.edu.au.

All the latest programme details can be found at our **web site** <http://www.student.adelaide.edu.au/~aufs>

Coming Attractions:

Holiday Program

B-Movie Day

Monday September 22nd 10am-8pm

Union Cinema

Gold coin donation

Hell Comes to Frogtown, The Vidiot From UHF,

They Live, Strange Brew

Dead Day

Tuesday September 30th 12pm-4:30pm

Union Cinema

Gold coin donation

Night of the Living Dead, Dawn of the Dead

Term Four

Casablanca

Week 9: Thursday 9th October, 7pm and

Friday 10th October 1:10pm

Union Cinema

Members free, nonmembers \$2

The classic tale of love and loss set during the second world war. Bogie and Bergman, in love and in turmoil. Just come along and see how good this actually is.

New members always welcome. Join at the door for just \$3.

Stoplight Party 1997

Yes AISEC'S Stoplight Party is on again. The last day of this term, Friday the 19th of September, Friday Mayhem Synergy Dance Club goes off to the sounds of the Mayhem Crew (Loopie, Justice, LC, Kontrol, CK, and MC Rush). All tickets are \$5.00, but be quick limited numbers available. Buy your ticket from the AISEC office (basement of Security House) as soon as possible, or at the door.

Free vodka jelly on arrival, \$1.50 beer till midnight, and a Stolichnaya lemon Ruski promotion all night. Remember to wear the colour that represents you. Red is taken, Amber is choosy and Green is easy, go for it, I am personally sponsored by Ansell!

Avant-Garde Music Society

Looking for members for new club. Interested in shows, exhibitions, collaborations, general 'musical discourse'. Will range from noise/extreme electronics (Merzbow, Non, Mosonna), drum 'n' bass (Squarepusher, Cylob, Alec Empire), World Serpent-affiliated (Coil, Current 93, Death in June, Nurse with Wound), improvisation (AMM, Derek Bailey), improv. rock (Dead C., Skullflower, Gate, Alan Licht) free jazz (Albert Ayler, New Direction) and more...If you want to listen, create, talk.. contact Luke ph:8344 9676 or email: luke@box.net.au

THURM!! 71 * PE/PEB IS WOULD TO THE MORE ABOUT.

~~WOMEN WITHOUT~~
WOMEN WITHOUT A MAN
ARE LIKEFISH WITH~~OUT~~ WITHOUT

Does On it have a male section too? If not, why not? I'm sick of

A BICYCLE because male voices are heard every where, all the time eg. parliament.
↑ we can have a man and our independence too you know. all the people who make our laws are men.
if we want equality lets practice what we preach! hear hear

TOTALLY AGREE!!
HELL? WHICH SOCIETY ARE YOU LIVING IN? MINE STILL IN MINUTES AGAINST WOMEN.

TO ANSWER THE QUESTION LAST CENTURY INTELLECTUAL MEN

I'm glad we don't have to wear blue stockings!

OF CERTAIN CONVICTIONS WORE BLUE STOCKINGS TO PUSH EMANCIPATION
WOMEN SOUGHT EDUCATION AND EQUALITY AND WORE BLUE STOCKINGS AS

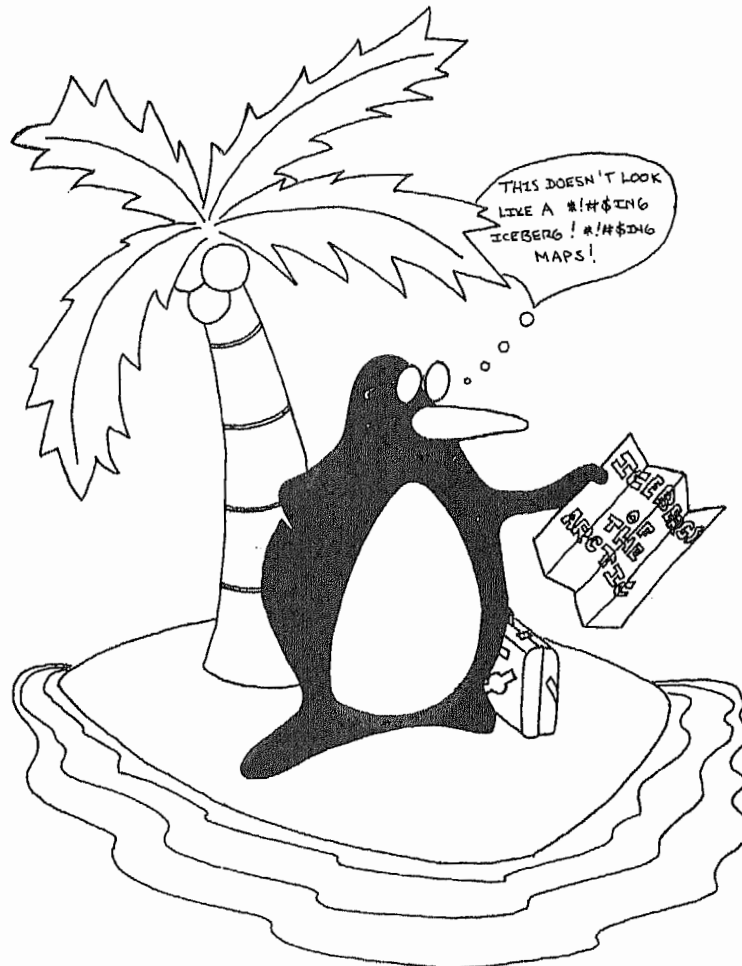
A MARK OF THEIR ENDEAVOUR AND POLITICAL ACTIVITY. → and we should be thankful for what we dis against men.
So why should we dis against men?
achieved

Thank you for saying so. Women are not ~~women~~ and will never be men. Equality is essential.
by this can be achieved without sacrificing ~~our~~ sexuality.
can only be achieved if we define our sexuality

Feminism implies that women want to be in power rather than having an equal say in all society's decisions for all!

FEMINISM AND FEMININITY SHOULD NOT BE CONTRADICTIONARY but if is
Feminism's about equality so why don't we change the name to EQUALITY to stop alienating all the men that support the women's movement.

Looking for direction this summer?



Applications for 1998 Orientation Directors are now open at the SAUA

Positions Available:

O' Week Directors (up to 3)

O'Ball Directors (up to 3)

O'Camp Directors (up to 3)

O'Guide Directors (up to 3)

O'Tour Directors (up to 2)

Counter Calendar Directors (up to 2)

* you may apply in groups or individually

Pick up an application form from the SAUA

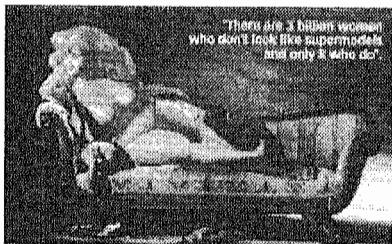
Applications close October 8th, 1997

Enquiries to Ben Allgrove (Orientation Co-Ordinator) via the SAUA, ph. 8303 5406

**girlsurfing: why it's so fun
to be a girl on the
world wide web**

the world wide web presents a mammoth wealth of information. surfing is fun and relaxing, and it's possible to actually learn heaps from a short session in front of one of the many computers the university kindly provides for us to further our education. don't be scared... the internet is a pretty groovy place, and is becoming non gender specific territory. no longer do we associate the net with pimply adolescent boys and roleplay computer games - that's just a tiny part of the whole scheme of things. instead the net is fast becoming easy and accessible to all, and there are plenty of really cool girl oriented sites around. the internet is there for everyone, no matter who you are. it is designed to be user friendly... there's no need to know what exactly http stands for, or what happens when you click on a link. the net will work just as well in the hands of a non techie than under the control of someone who does actually know what those 4 letters (http) stand for! so plonk yourself in front of a computer somewhere on campus, double click netscape, check out these few sites as a starting point, and surf away...

good luck and happy surfing... jess



<http://www.the-body-shop.com/>
an online ecofriendly shop

not only does this site give you the expected commercial information about body shop products and locations, there is also a huge emphasis on other aspects of life that the body shop has vested interest in. the site is updated regularly; right nowish you can find issue articles dealing with, for example the ogoni situation with shell. there's even an email address so you can let shell know how you feel! there's news pages with stories from around the world about environmental disasters and solutions. all in all a wealth of information, more than just how many different products made from tea tree oil you can buy in one of their many stores conveniently listed. and the truly best bit of this page is that you can copy the picture of 'ruby', the body shop's 'real woman' featured in shop windows and on t-shirts., and she is one super cool chick!

<http://www.geekgirl.com.au/>
the world's first cyberfeminist ezine

produced by rosie cross, a sydney based pretty cool girl! since the net has no geographical limitations, many international browsers are amazed that something as brilliant as *geekgirl* is produced by an australian, let alone a woman! links to the rest of the world's best grrl stuff on the net... check out pages involving the environment, feminism, creative art, criticism, interviews with just about anyone, and after you've finished turning the virtual pages of the geekgirl zine, send a couple of friends some classy virtual postcards. issues of geekgirl come out every two months or so... with a particular theme. this month focusses on crime, with some interesting aspects on the topic. back issues are also online...

check out the 'friendly girl's guide to the internet'... vital for any girl wanting to explore and learn. give yourself a couple of days and a mind ready to take in heaps of info.

**Museum
Menstruation
Women's
Health**

<http://www.mum.org/>
an online menstruation museum

this place is really amazing. a museum totally devoted to the biological phenomena of menstruating! although not a huge site, what it has on offer is pretty interesting and leaves you thinking 'wow, i can't believe they used that!' you are taken on a guided tour of the gallery, where there are photos of the exhibitions.... features include ancient ads for pads and tampons, examples of all the different type of sanitary protection there is available currently, and there's this really weird dress on display made totally from pads of various sizes, accompanied by tampon covered shoes. a sight to definitely be seen! this site is interesting because its all about this 'girly' type history that hasn't been that popular. it doesn't take long to check out the whole site, and leave feeling quite content with your knowledge. there's also a few good links to similar sites...



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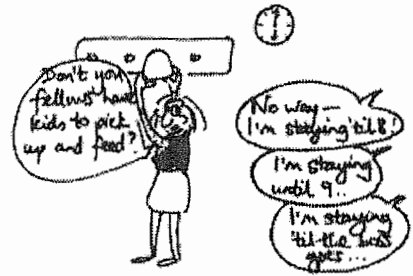
Women in Engineering Forum 1997

Last year three women were lucky enough to attend the 1996 Women in Engineering forum in Sydney. We were all first years doing the civil and environmental course, and feeling uncomfortable with the culture existing in the engineering faculty here. For me, coming straight from an all girls school into the somewhat "blokey" world of engineering was a bit of a shock. The conference was great in that it not only highlighted issues of gender which are ignored in the faculty, but also gave us the opportunity to intermingle with practicing engineers willing to tell us

what it's really like out there. (This is also handy for getting links for potential work experience)

Sessions last year looked at women's experiences in different sectors of engineering as well as many papers on the culture of engineering in universities. They were presented by practicing engineers, engineering students and people from the "outside" studying engineers and their weird and wonderful ways.

A session presented by two women working in remote areas,



based at Alice Springs, was just incredible. They worked in Aboriginal communities solving quality of living problems in environmentally friendly, inexpensive and ingenuitive ways. Things like building toilets which didn't need water, but didn't stink and building a type of oven using metal drums which were big enough to fit a kangaroo. The work they were doing was just so practical. It seemed the perfect combination of engineering expertise and the needs of a community.

neering faculties and how this has so far resisted adaptation to the rapidly changing social, economic and technological environment. Anglo male students were interviewed, individually and in groups, to establish themes which are prevalent in the culture of engineering. These included the beer drinking pride we all observe during O'week and successive weekends following, the way engineers see themselves compared to other faculties (see any letter by Alan Anderson), and the apathy towards anything to do with student politics (see election week '97, Alan is obviously an exception to this).

The theme of this year's forum is "taking a place and making it your own". It's the fourth year of the forum and is being held at Deakin University, Ballarat on the 12th & 13th of December. All women and men who are interested in the Women in Engineering theme are encouraged to come. If you want to get some more information you can contact any of the following

Jane Copeland, Equal Opportunity (Hughes Plaza)

Jodie Brinkworth, 2nd year civil & environmental engineering: hunni_bunni@hotmail.com

or visit the homepage <http://www.ballarat.edu.au/engineer/wie/>

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WASTE OF SPACE, TIME, AND ENERGY IF WOMEN CAN STILL ONLY CONTRIBUTE THOUGHTS & IDEAS ABOUT SEXUALITY AND NOTHING MORE. ELLE DIT - GET WITH IT, OR SOD OFF!

Oh please, Elle dit gives a voice to write about whatever we just sexualize.

Zulu said it was just about sexuality. it doesn't have no ho.

The biggest Risk to take in life is never taking a Risk! DON'T RISK BOREDOM - TAKE A RISK!!

why won't people understand that I'm not a victim if I choose to have a one night stand? Perhaps because they are jealous if wasn't them!

F S Q
A J O
S J O



ELLE DIT ---
BULL SHIT

All that is human is natural. Who are we to impose our constructed definitions on people only to limit their happiness. Why can't we just live or live the way that we want, and not judge others by what they wear, where they come from, who they sleep with or how they look. When it comes down to the crunch, we're all ~~human~~ ~~elephants~~ aren't we?

I totally agree with you, however no-one has said or written about anything else I mean I don't at the walks, doors & even this paper.

The feminist movement is going too far

Spunk

elephants aren't ~~human~~ ~~spunk~~ ~~spunkiest~~ ~~RUC~~

A girl's own space

I don't really want to say anything about the 'whether there should be a women's room' debate except that I wish that men who allegedly support women's liberation would be quiet and listen to them instead of raving on about being excluded and sexist spaces and all that.

Last month a group of women (some of who are in the women's collective and some who aren't) decorated the women's room. We made cushion covers and painted things on the walls. Some women don't like what's been done and some women do. Most of the critical comments are about words that were painted on the walls - "celebrate, eat cake, masturbate" and "dance proud, fuck safe and make revolution".

So there is discussion (during meetings and in the message book) about what is appropriate in the women's room and what's not. Some women find the slogans offensive although notions of what is offensive differ widely. A woman wrote that she thought the figure of a naked woman on the wall was pornographic. Someone wrote objecting to the anti-sexual harassment posters. Not all the women who painted the room agree if the slogans should stay.

There were similar discussions around May this year when a note appeared in the message book in the women's room claiming that the room was dominated by lesbian paraphernalia. While I question the appropriateness of the word "dominated" (as if two or three posters can be that menacing), my main question is what's wrong with lesbian paraphernalia anyway? A few women wrote that it made them feel uncomfortable. Some women felt so uncomfortable that they threw any queer or lesbian posters in the bin. And other posters (handmade ones done by women at a women's collective meeting) also disappeared. Debate about what was and wasn't acceptable in the room raged in the message book until the message book itself disappeared.

There has been suggestion that pictures painted on the wall are okay but words / slogans should not be displayed so permanently basically because words are more political and not everyone has the same politics. During a recent women's room meeting one woman was saying that the room should be accessible to all women and that anything which pushed a certain line, ie a queer poster or a homophobic poster, may be unacceptable to some women and shouldn't be in the women's room. She said that queer posters could go in the Rainbow Room anyway. I find this argument really problematic. Something which serves to gain visibility and rights for gay/lesbian/queer peoples is not the same as something that serves to deny those rights.

I think the women's room is essentially a political space. If we didn't have feminist politics, we wouldn't have a women's room. The painting on the walls has generated a lot of discussion and I think that's a good thing. I think it's great that women are talking about what they like, what they're prepared to tolerate, and what they think should be in the room.

I think the women's room should be a space where women can express themselves by painting on the walls or putting up posters. This is not to say that I think anything goes. My boundaries are that anything which is anti-women, homophobic or racist should not be on the walls. The room needs to be a safe non-discriminatory space for women but I don't think a safe space means one that isn't political.

jo ellis

LESBIAN
healthline

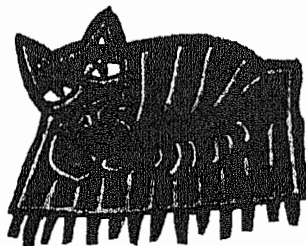
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country callers can phone/TTY toll-free
and ask for 'Line 9'

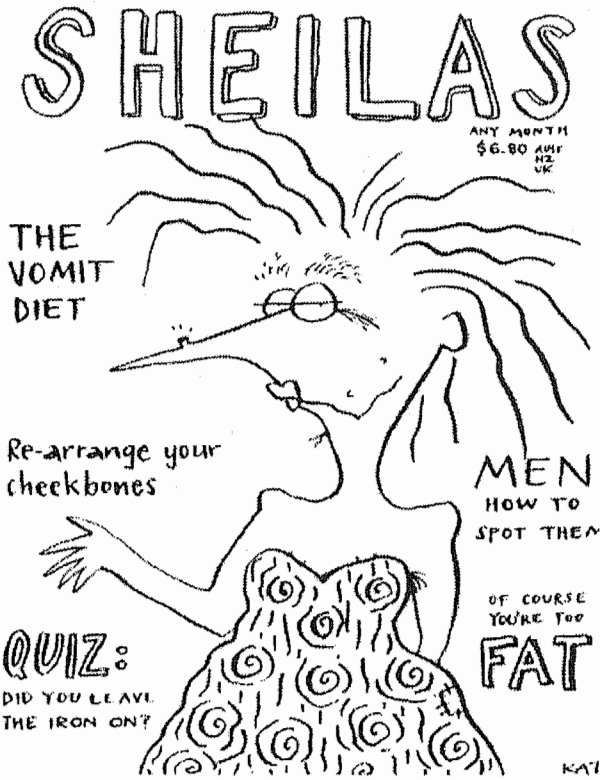


a service of Women's Health Statewide

Cosmopolitan and the beast within

Just think, without Cinderella's dainty feet, she would still be keeping house for the Ugly (and therefore evil) Stepsisters. Similarly, Sleeping Beauty would still be sleeping if it weren't for her good looks. "Women's Magazines" like fairytales, sell us ourselves. They tell women what we should do, buy, wear, think ... They also sell the idea that being beautiful is integral for women.

irrational attitudes to food and describes herself and her friend as 'just normal women obsessed with our bodies and eating'. Her concept of normality is questionable. She says 'show me a woman and I'll show you a human who is not entirely happy with her looks'. Does she think we collectively define womanhood as a dissatisfaction with our thighs?



Wendy Bristow cites women who she regards as being attractive like Jane with 'natural blonde hair and beach-girl looks'. (Of course, we know that having natural blonde hair is much better than any other type of hair because we live in a system that values whiteness.) Talking about body image problems, she only talks about "beauties who don't think they're beautiful", leaving the rest of us to believe that our body image problems are probably quite justified.

She promotes objective standards of beauty and a populist method of resistance. While citing social reasons, like media images, which cause women to hate their bodies (and their faces), Wendy Bristow offers only glib psychological approaches such as 'think positive' to fix the problem. She offers no political critique of the issue at all.

This superficial analysis won't change a thing and mainstream media has again failed to address the real reasons why women have developed such a dissatisfaction with their bodies and lives.

They've been criticised for promoting unrealistic standards of beauty and especially unhealthy standards of slimness. One response to this is to print those articles which encourage women to think that their bodies are ok. I looked at an article in *Cosmopolitan* to check out one writer's anti self-loathing advice to women.

Entitled 'Body panic: learning to love the body you've got' this article is pretty dodgy. Wendy Bristow begins by detailing her

jo ellis

The women's room meeting
 to talk about the paintings and
 stuff in the women's room, come to
 a meeting this Wednesday 17
 September 1:00.
 All women welcome.

Little girl like love hearts

candy love
chocolate love

for valentines my love gave me a gold heart
He gave me half golden love heart on a chain
he has the other half in a box by his bed
to remind him of me he says

a heart to show love
a heart to show romance

ROMANCE? .. flowers, chocolate, candle light, kisses, jewellery,
rings,
poetry, presents, tokens of affection.

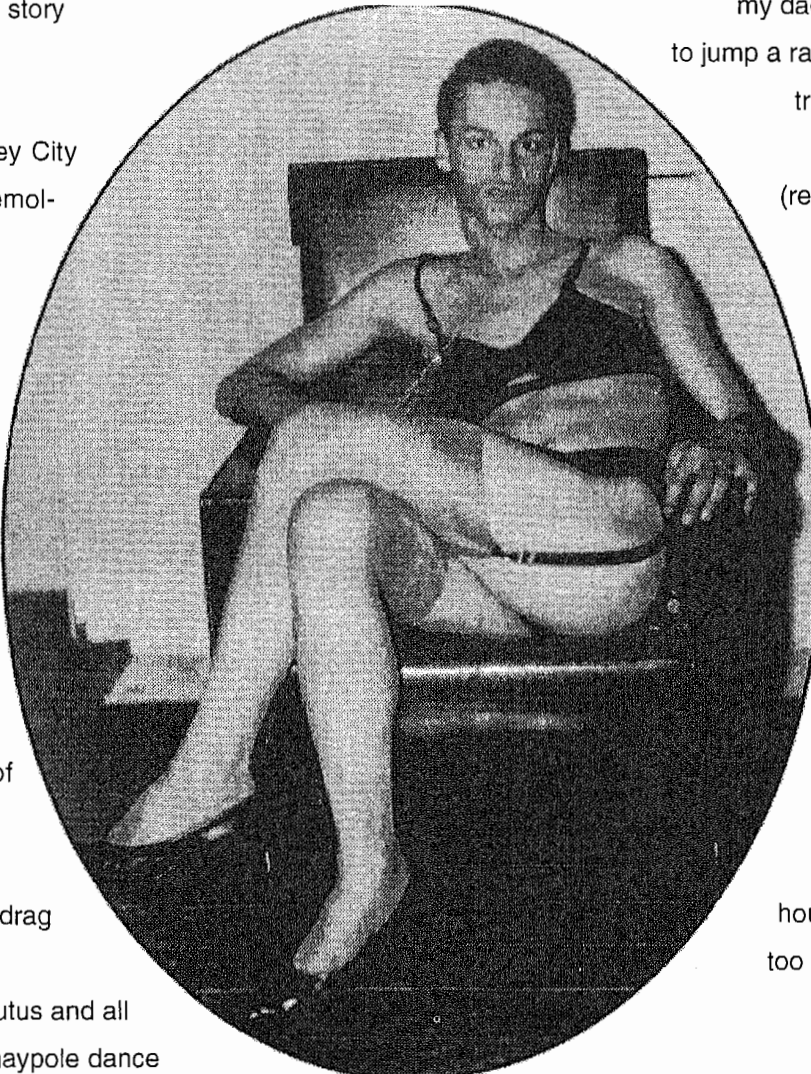
Tokens of HIS affection

.. THE HEART WAS ORIGINALLY A SYMBOL OF THE VAGINA AND THE POWER
AND STRENGTH OF THE FEMALE. THE POWER OF WOMEN. I WONDER HOW HE
WOULD REACT IF I GAVE HIM HALF A PENIS AND KEPT THE OTHER HALF NEXT
TO MY BED
A TOKEN OF MY AFFECTION

My Father as Puck

I see him best, my young father
through his own story
of 1949
a university lark
when the Sydney City
Council was demol-
ishing them
all over town
and the prosh
students
thought this
worth saving
the men's loos,
George Street
of architectural
merit
to be razed
in the name of
progress

they dressed in drag
as fairies
wings, wands, tutus and all
and danced a maypole dance
round the toilet block
threading ribbons
as they twirled

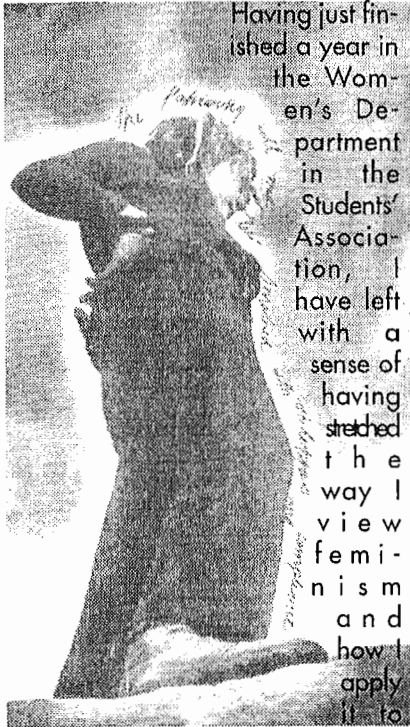


when the police pounced
my dad was one of a few
to jump a ramshackle getaway
truck a mature aged
student
(returned servicemen
in those days) had
the foresight to
bring
lanky fairies back
on campus
wrought more
magic
took their finery
to the Girls
Only refectory
lined up with
trays
for their luncheon

hounded out of there,
too but I can see them
hear them
in the quadrangle
flitting by with their
just deep voices
heloing to a later world.

Kate Deller

Feminist Work or Patronising Poop?



Having just finished a year in the Women's Department in the Students' Association, I have left with a sense of having stretched the way I view feminism and how I apply it to

the world inside me and around me. It has been wonderful to have noticed such confident, intelligent and beautiful women on campus who have taken control of their lives

and have a lot of fun! This has challenged how I view the place of women on campus because I had assumed that there were gross inequalities in all areas of the university. I know now that this is not always the case.

Something else that I have noticed is what I will call at this time the 'P' word. I have heard it used on a number of occasions in relation to the 'F' word (Feminism), in relation to the Women's Department, in relation to Elle Dit and any activities relating to the above. At first it made me feel a little uneasy because it meant that I had to look at my fundamental beliefs and possibly change them. Now, I welcome it. COME ON IN AND ADD SOME 'P FOR PATRONISE' TO MY BELIEFS!!

I want to acknowledge that there were things that I did in the Women's Department that would have made women feel patronised though that was not in any way my intention. Also, I want to acknowledge that I did things that made

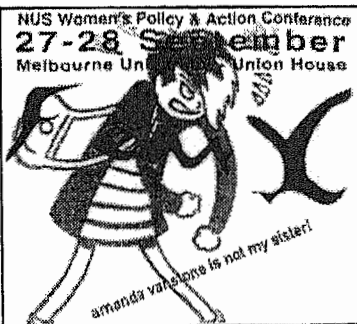
women feel great. Knowing this I will rethink the way I act on women's issues but I would also like to pose to people who find these activities patronising some of the questions which I have asked myself.

Firstly, just because I experience or think something does it mean that other women experience or think the same way? If so, then hunky-dory! If not, then what kinds of things do I need to do to cater for all these kinds of women? I have found the second question very difficult to answer but I am willing to work on it and act on it by forming, trusting and thoughtful relationships with people who do not necessarily think like me. I want to do this because I do not want to place myself in a 'us and them' relationship.

In my experiences this kind of relationship often doesn't work. What do you think? What kind of commitment are you willing to make that will deal with your issues and also the issues of others?

Dana Shen

Fem X is the National Union of Students Policy and Action Conference and is open to all women students in Australia. The main aim of the conference is to explore issues facing women in the 90's and has traditionally used the discussions to formulate policy for the Union. Now however the conference has developed into a forum which aims to discuss issues of a broader relevance to feminism, tertiary education and beyond. Within this, the conference



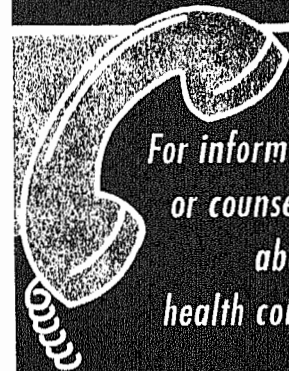
NUS Women's Policy & Action Conference
27-28 September
Melbourne Union House

aims to explore the impact that different feminisms have on social change and

threw ways in which issues of gender, race, class and sexuality interlink. For more information or a registration form please contact either the SAUA Women's Officer - Sophie Allouache on 8303

5406, the NUSSA Women's Convenor - Sky Mykyta on 8350 2455 or the NUS National Women's Officer - Gemma Pinnell on (03) 9347 7744.

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TTY available

OK here's the scene: you enter the newsagent hungry for some brainfood, something to flick through that will stimulate, anger, challenge, inform or perhaps just make you laugh. Faced with Murdoch's meagre offerings, the local newspaper is out of the question. You gave up Dolly five years ago and can't bear the thought of reading about Claudia's Schiffer's latest antics in Cosmo. After flicking through a couple of comics, you exit the store perplexed with the question of why Archie and Friends no longer brings you the joy it once did. Upon your return home, you lock yourself in your room, depressed by the discovery that there's nothing worth wasting your money on.

Need a solution? Then exit the dreary newsagent for the last time and enter the world of zines. "Zine? What kind of a funny word is that?" we hear you ask.

zine =df: a small handmade amateur publication done purely out of passion, rarely making a profit or breaking even. sounds like 'zeen'.

-Factsheet Five

Though this is a good definition, it isn't gospel. What is a zine? Keeping the above in mind, it can be whatever you want it to be: from a hand-copied A4 page of thoughts to a self-published magazine. The underlying principle is that zines are free to contain in it whatever the author wants. Free from censorship, glossy ads or rules of style/content, zines are how many women all over the world, of all ages and class, are expressing things that are important to them and that they aren't afraid to tell the world.

Often offensive, often shocking, these self-published zines are an alternative way of getting ideas, thoughts, viewpoints often denied a place in the mainstream media. Zines are put out by women, queers, punks, poets, artists, cybergrl's, musicians, schoolkids and others venting anger, frustration,

hate, pleasure, excitement, confusion: a whole spectrum of other emotions against the world we live in, a practice *The Advertiser* or *Cleo* would never allow.

This is because zines are not driven by the power of the dollar and aren't trying to make you buy things. Ask anybody who does a zine and she's most likely to tell you that she likes doing it, not only to express herself, but to connect with others all over the world who she might not otherwise ever get a chance to meet. Rarely is the zine writer's Post Box empty. Read one and you'll see why.

It's impossible to lump zines in one category however, because they all cover such different issues and have different aims and attitudes. Some are fervently politically correct, others say what they want and don't give a damn who gets offended. For example, Louise, editor of *Lemon* zine, writing that the female duo Club Hoy "needed a good raping". This can be contrasted to Flea, who does *Thunderpussy* zine, devoting a page to good comeback lines for when you "get pissed off at those redneck neanderthal fuckwits that scream out obscenities from their panel vans". Expect the unexpected in the uncensored universe of self-publication.

This is why zines are so important in a world where the censorship over ideas is more important than the diffusion of the ideas themselves. Apart from this, zines are fucking excellent to read and look at.

The drawback with zines is that because they are fairly underground (ie you won't come across one at your local corner store), a little effort is required on your part to write to these addresses to actually get them. Some can be found in record stores (go hassle Big Star Records to get them in!), bookshops or secondhand clothing stores but you'll be pressed find-

ing many in Adelaide due to our small size. But the magic of zines is in the communication that she, the author makes with you, the reader and vice versa. Writing to these women is an exciting process itself (even more so when you get a big letter back). Many great penpal friendships have been born this way.

Of course there is a lot of crap out there too. Not every zine will be to your liking but this fact can be appreciated. Diversity is the key to building communities. Anyway, here's a handful of zines we think are worthy of your perusal by women here in Australia. Enjoy!

A Show of Hands (\$1.00, PO Box 376, Stepney, SA 5069) this zine has been around for a while and revolves around whatever is on Michelle's mind at the time. There's bound to be a little story in here that everyone can relate to. Each issue covers different themes, the last one (#9) being on love.

Feel the Word (\$1.00, PO Box 287, Goodwood, SA 5034, e: melissa@va.com.au) a collection of personal thought, stories and creative writings with a feminist slant. Write to Melissa, she loves Lisa Simpson, butterflies and rats.

Losergurrl (\$3.00, PO Box 4434, Melbourne Uni, Parkville, Vic 3052) the DIY feminist zine that wasn't in DIY feminism. Focuses on independent stuff by women. Features recipes, music reviews, interviews, gardening tips and other handy hints.

My Life As A Mega-Rich Bombshell (\$2.00, PO Box 631, Fortitude Valley, Qld 4006) Put together by Marissa who contributes to Losergurrl, focuses on inner-city gentrification and building communities. Latest issue features bits on 60s spy movies, and reminis-

cences about Wendy James and more.

Psychobabble (\$1.00, PO Box 1879, Strawberry Hills, NSW 2012, howodd@big.com.au) The name says it all. Mistress of the cut'n'paste (so send her some glue!) and queen of entertaining letters (which are like mini-zines themselves), Vanessa takes a hilarious look at crap culture and just society in general. In handwritten comments, she also puzzles over many odd tabloid articles.

Thunderpussy (\$4.00, PO Box 1071, Brighton Road LPO, Elwood, Vic 3184, e: twogirls@source.com.au) co-editor of now defunct Grot Grrl zine, Flea riots on with stories on abuse, comeback lines, bleeding, what pisses her off, Juliana Luecking (US spoken word artist) interview, comics and art, with a very definite feminist stance.

Spammy (\$3.00, 17 Fermoy Ave, Lismore, NSW 2480) The life and times of Lee and Sunny, who are still in high school. Lots of interesting band interviews (Magic Dirt, Peechees etc), stories, thoughts, interviews with others who do zines: hopes and contemplations are to be found within these here pages.

Proving there are no boundaries or rules to doing a zine, the zine Geekgirl now only exists in electronic form. A cybergrl's delight, it can be found at www.geekgirl.com.au

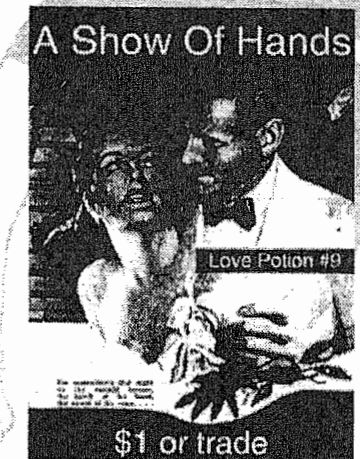
OK so now you have seen a little of what's on offer around Australia. Write to them for a taste of zines Oz style. Sending a few stamps should cover costs. BUT the point of zines is not just to read but to create. You can do your own (either by yourself or with some friends). With some paper, glue, scissors, pens and photocopier handy, not to mention a bit of imagination and passion for what you be-

lieve in, who knows what monster you can create!

Or... you can contribute to a zine done here in Adelaide: *Girls With Power Tools* is a local zine put together by women involved in a series of girl band nights in Adelaide. They are always looking for contributions from women with something to say, write or draw. Even if you come across a groovy picture or comic, send it in to Kath, 53 Barton Dr, Trott Park, 5158.

We'll leave you with some thoughts on women writers, from the punk band Bikini Kill:

The sylvia plath story is told to girls who write. They want us to think that to be a girl poet means you have to die. Who is it that told me that all girls who write must suicide? I've another one for you, we are turning cursive letters into knives.



For the interested and the uninitiated, *Elle Dit* has two zine packs to give away. If you want to get stuck into some copies of *A Show of Hands*, *Feel the Word*, *Psychobabble*, *Spammy* and *Losergurrl*, get down to the On Dit office ASAP and tell us the names of a couple of zines printed in Adelaide. You go Girl!

-by Michelle Carey and Kathleen O'Shea

ZINE

ELLE Dit Graffiti

- contributions printed in the
♀️ edition of On Dit Sept 15

ELLE DIT IS SEXIST CRAP. → Here, Here - Booh sucks to
IMAGINE THE REACTION IF we should be striving for
THERE WAS AN CAPITALISM → SUPERIORITY → Elle DIT is a
Shit idea.

EDITION OF ON DIT JUST FOR GUYS!! WHAT DOES THIS
TELL YOU ?? THIS UNI NEEDS
A MEN'S ROOM AND A MEN'S
OFFICER BECAUSE MALE STUDENTS
ARE SEEN AS THE ENEMY BY
WOMEN'S
GROUPS

I need advice!

The guy I am in love with is
not in love with me, and
the guy who is in love with
me, I am not interested in!

I have
shes
shes

← Matts ironic like I remember #
in a similar situation + the guys
are also friends, but not best friends's thought
Tell me why chose that
way?
Matt did I do -

The two guys are also BEST
FRIENDS - what do I do??
FORGET THEM BOTH AND BECOME A LESBIAN ♀️

↑
I agree
totally!

Ask them if they want a threesome!!
that is a damn good idea - Thanks!!

The blood of Princess Di is on
the hands of everyone who ever
paid good money to read the trash
that she was hounded for.

you do
make it
groups out
to be
men-killing
training
camps.
Have you
ever been
involved
in one?

RIP Di - you deserve peace at last.

LIFE IS OH SO TRANSIENT -

LIVE EACH MOMENT AS IF IT WERE

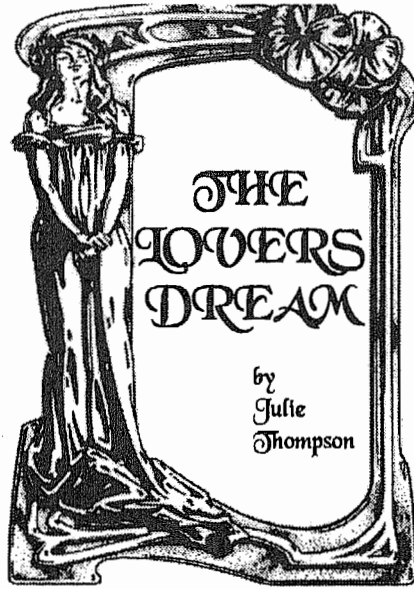
This graffiti continues on page 31



Satellite
dreams drift as
hot blood stars
growing like crys-
tals shrinking visions
marred
by the gossamer smoke ghosts
cobwebs

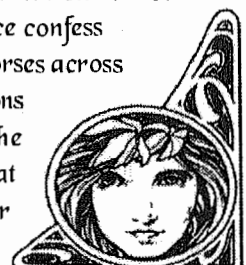
sticking the sea with tides white ebb
and nightbird songs call raven dark-
ness
watched by cats eyes in sands blind-
ness
scattering stolen pyramid shells
whispering in times' tombs mummifi-
ed hell
earthbound as destiny's chords play
us out
in Scorpio claws of death's demonic
shout
as high priestesses hammer down
crescent moons
and the oracle speaks deaf and dumb
too soon
for Madonnas army angels wings
are torn
as the prophets of being are still-born
in underworld's circles of black
swallows
unable to soar above shadows' shad-
ows
cast by sucked oceans of deserts
winking
the snow's unicorns into butterfly bats
blinking
as fairy wands and magician swords
cross

over stalemate chess games on
checked flags lost
for Pan blows the horns that
hung
while Apollo's lyre
becomes broken
strung
and Psyche



cannot hear the harp's heart
as screaming bells alarm the clocks
ringing start
for Dionysus holds out a chalice of
wine
to laurelled lilies cursed with grape
vines
but in a downhill trance dance of the
Brave
shooting peacocks in red cloud caves
bleeding with thorned feather ar-
rows
the wishing willows weep with sor-
row
like waterfalls of tears drowning
rivers
binding the dunes slipping from seas
shiver
hunted by white knights riding night
mares
wearing water cape cloaks flowing
flare
mirroring the lost lake of sinking
Avalon
in ferrys rowing odyssey for mer-
maids song
as Queens genies howl in storm's
fangs
and the flame from Aladdin's lamp

bangs
as Merlin in
quicksand melts
Isis' ice
frozen by
Morgaine as elixirs
price
in holy crown quests for that
excalibur
singing in forests blanketed in fog's
fur
trailing amber dawns and twilight
train chariots
carrying crucifixions betrayed by
Judas Iscariot
as the Sphinx's secret lies buried in
desert sands
recorded by lost Ages muses bard
bands
unveiling the dream musicians sto-
len messenger myth
heard by clairvoyant christs echoing
answering abyss
marrying Bethlehem's Empress of
the holy grail
shimmering behind blinding diamond
rains hail
with tattooed black rose Venus of
Babylon
sleeping strangled by river reeds
Satanic bond
but Joan of Arc burns the churches
mass spell
as sunburst eyes flashing lashes crash
fell
shining pagan pentacles in briared
friar wilderness
where wicca witch heretics
sounding silence confess
to riding sea horses across
mire sky lagoons
unlocking the
sharp key of flat
oceans lunar
tune.



Q'in good stuff!

Fucking??

Fucking friends

Fucking girls

Fucking boys

Fucking solo

Fucking never

Fucking fluid

Fucking straight

Fucking always

Fucking never

Fucking release

Fucking pleasure

Fucking fingers

Fucking fruit

Fucking fiercely

Fucking feebly

Fucking shouting

Fucking shhh

U, me - we?

do we fuck?

should we fuck?

(don't have a penis - can we fuck?)

only like licking,

won't suck,

pucker or part

won't do anal only suck boys

I like looking at girls won't touch them only cum in the dark

I watch never take part

won't kiss can't hug only stroke never cum.

if I don't cum it isn't sex.



C unts creamy in my mind squishy soft velvet satisfies fingertips rose
oil slimy down my neck warm water sweeping through shivering hair
moist fast wind strokes my hot cheek heart racing breathlessly gazing at
voluptuous moon nostrils caressed by italian coffee ripe flowers after
-sex fingers expanding hungry mind understanding begging for more.

kinky slinky slimy wet sweaty mushy lusty pash for ever for now for me

fast

friendly

frollicking

frenzid

FUCKING?

Amy Murphy

1. The phallic nature of the microphones turns us on.
2. As women, our career choices are restricted to
 - a. prostitution
 - b. housewife
 - c. mindless entertainment (see Jo Beth)

In fact we recently each had a frontal-lobe labotomy at the advice of Jo Beth Taylor's agent, it has apparently done wonders for her career.



Silverchair Chris & Emily



Roxy & rude Ash boy

3. Student radio provides a simply wonderful opportunity to meet boys, which is important so we can fulfill our dreams of having 18 children and a life of unrewarding menial drudgery in a small housing trust unit, beaten and abused by an uncaring husband. Wow, what a life.

3 Reasons Chicks Do Student Radio

Basically we think that the fact that we're chicks is totally irrelevant to the fact we have a radio show. So we're not going to crap on with feminist bullshit about getting our voice heard in a male dominated society because we feel that there simply isn't any "gender imbalance" in student radio. Apart from being heaps of fun, radio has given us the opportunity to interview bands, get into concerts for free, get backstage, be called a hussy by Daniel John's mother and meet lots of interesting people, like the guy who urinates on the microphone at the end of Ash's 1977 (see photo). Our show is called popscene (incidentally it's 50 sleeps until the blur concert in Adelaide) and is on every second Saturday from 10-11pm on 5uv 531am. It's our show, we play music we like and we don't care who thinks we giggle too much.

-Roxy and Em (with some help from Jamesette)

Totally Wimmin Powered

1997 heralds the fourth year in the life of TWP- Totally Wimmin Pwered student radio. Basically, the title says it all: TWP is student radio brought to your ears by women from Adelaide University. Just as Elle Dit is published annually to encourage debate around women's issues and to promote the participation of women students in the paper, TWP offers women the chance to partake in the magical medium of am band community radio.

TWP aims to teach new skills to women at this uni so that they can broadcast what they want to say in a different way- across the airwaves. The potential of radio is enormous: screeching, talking, interviewing, playing music, publicis-

ing, criticising and challenging ideas are some of the things the women involved in TWP can do.

The beauty of TWP is that it gives women on campus who may never have considered the power of the humble transistor the opportunity to learn new and exciting skills. So if you're interested in learning broadcasting skills, now is the time. The most important piece of info we can supply you with is NO EXPERIENCE REQUIRED!

If bunging on some headphones, playing some tunes and talking to Adelaide listeners sounds like something you'd love to do, come along to the first TWP meeting, this **Thurs, Sept 18, 1-2pm, North Dining room (Union Bldg).**

Studio time has already been booked for you all across the road at 5UV, and there's a bunch of motivated women all geared up to teach you how to use the equipment.

For further information, contact Karen Lobban or Kathleen O'Shea. You can leave a message at 5UV on 8303 5000, or you can leave your details with Sophie, the SAUA WOMen's Officer. Otherwise, we'll see all potential student radio gals at the Thursday meeting.

Totally Women Powered will be infiltrating the airwaves of 531 am on Wed, Thurs and Sat October 15, 16 & 18 between the hours of 9.30pm and 1.30am. Turn on, tune in and rock out!

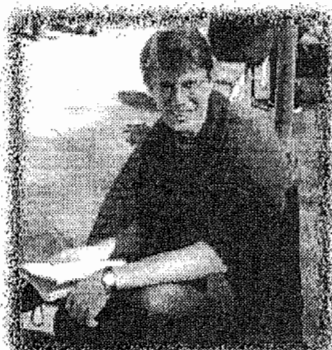
Voxpop has entered the Elle Dit edition, the edition fully powered by girls. But we wanted to know what you, the public of Adelaide uni, had to say on the matters of feminism within this institution. (Yes, this time we're serious).

Question 1
Do you think that women are properly catered for at this University?

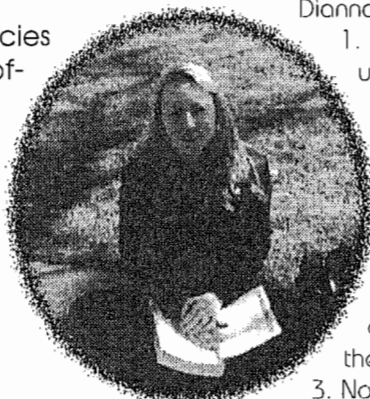
Question 2
Why don't we put out an annual edition of Homme Dit (the male equivalent to Elle Dit) ? (We thought it was Il Dit - eds)

Question 3
Do you feel alienated by any of the feminist policies at Adelaide Uni (eg Womens' room, Womens' officer, Elle Dit...)

Elle Dit



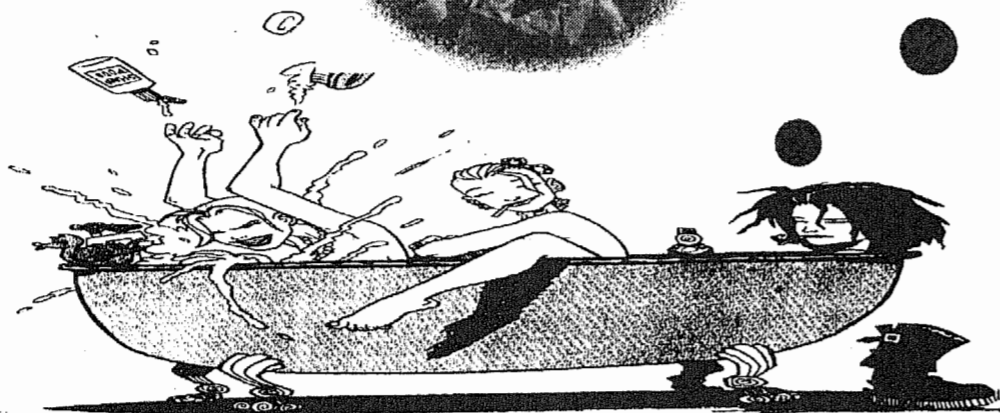
Homme
1. Yes
2. It'd be boring (like my answers)
3. No



Dianna
1. We're definitely not undercatered for. Childcare is probably the only thing that needs to be looked at.
2. There aren't any men recognising their issues or interested enough in setting up their own edition.
3. No. If the guys feel alienated then they haven't recognised their own issues.

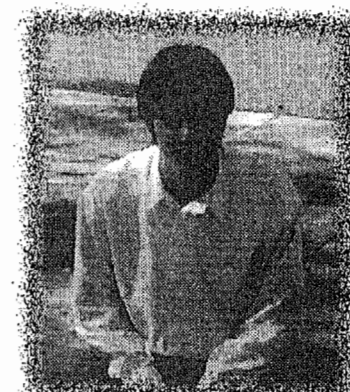


Matt
1. I don't know.
2. There's no call for it - it wouldn't be supported by the male population of the Uni
3. I treat it with the contempt it deserves.



Vox Pop

Jared
1. People are catered for well at this uni, but I don't think anyone's got preferential treatment.
2. Because no one cares and I don't have a problem with it.
3. I don't think it's a major issue.

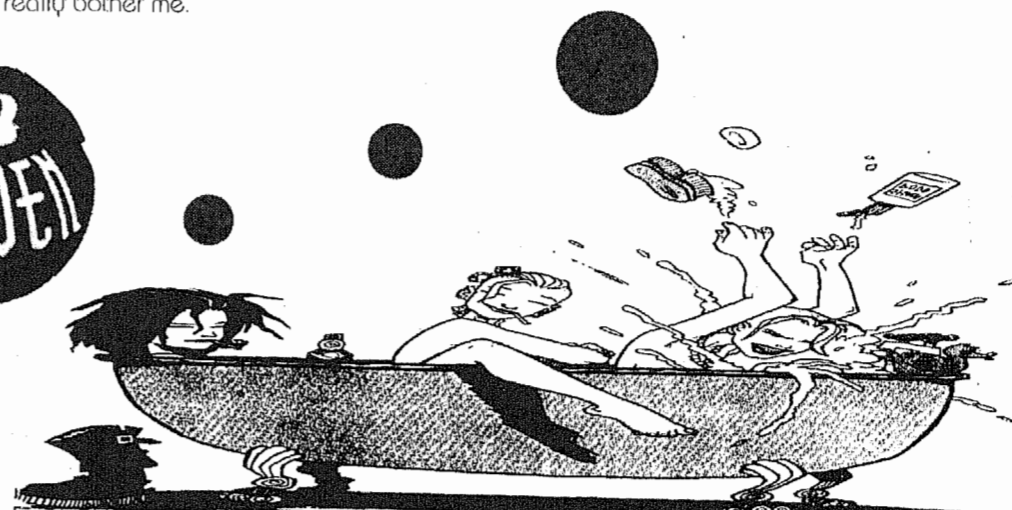


Rita
1. Yes
2. I'd say if guys wanted one and pushed for it hard enough they could have one too.
3. No.

Julia
1. In certain areas
2. Women need extra space to expand their creative style in areas traditionally over taken by men.
3. I haven't really been affected by any of them.



Isocoles
1. I think they're adequately catered for.
2. Guys really couldn't be bothered - they're too lazy.
3. I'm disappointed there isn't a mens room but it doesn't really bother me.



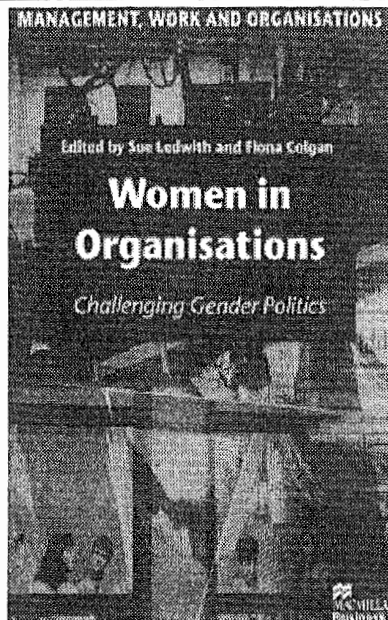
Women in Organisations: Challenging Gender Politics

Sue Ledwith and Fiona Colgan (editors)
(Macmillan)
\$39.95

Why despite 25 years of equality legislation, do women remain in subordinate roles at work?"

It's a fascinating question. What is workplace "equality when only women can have babies? When the majority of upwardly-mobile men have a wife behind the scenes taking care of children and housework? When promotion requires years of unbroken commitment? When top-notch positions in just about every field are held by men? Should women have to choose between career and children? How can we make the system fair?

Women In Organisations compares the workplace conditions of women in 8 different fields: book publishing, retail, personnel Customs & Excise trade unions, teaching, health and public transport. A combination of research ap-



proaches are used - personal surveys; company case studies; in-depth 1-on-1 interviews with women at all levels of management. Tables and graphs display the available (and unavailable) options: Which workplaces offer maternity leave and creche facilities? Which offer part-time work job-sharing and flexitime for working mothers? What kind of equal opportunity policies are in place? How are they implemented? And

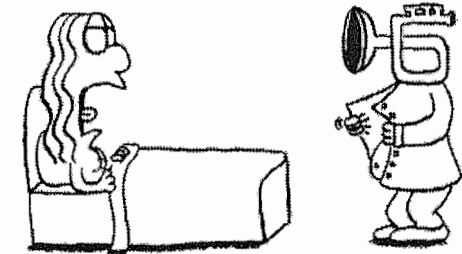
the big one- Do many women experience sexual harassment at work? (The answer is an overwhelming YES.)

The drawback is that all the research pertains to the UK. But the results are conclusive. Without exception men dominate at the top levels of ALL of these professions (including personnel and nursing traditionally female" domains) - and get there a lot faster The "glass ceiling" still exists. Of course, legislation isn't enough. Achieving "equality" requires women to become self-aware, to accurately "read" and "operate" workplace politics. And it's a minefield. Do you play "one of the boys" to gain credibility, or become "one of the girls" in solidarity? Do you wear suits ("like a man"), or skirts ("like a slut")? Which workplace "laws" do you accept? Which do you challenge?

A surefire winner for Women's Studies students after hardcore figures. Heavy-going, but rewarding.

Alice Ray

OH GREAT...
ANOTHER BLOWJOB!



BAR - BARA

I TELL YOU
PRE-MENSTRUAL
STRESS IS ALL
IN THE HEAD!



DOES THAT MEAN
I SHOULD STICK A
TAMPON UP MY
EARHOLE!?!?



Sings

YOUR LAST - HAVE NO REGRETS

KINDNESS + COMPASSION

OK, yes, it's a shame she died. It's also a big shame she never lived to discover that seatbelts aren't just for people who can't afford Versace.

A tribute to Di, and to all others who have died and been forgotten. Life is so short, but those whose beauty comes from within live on in our hearts forever.

xoo

Di you always had a smile for people meant a lot to you regardless of colour sex or illness

Now in death we realise you meant a lot to us.

RIP Sweet Princess

and your lessons may hopefully live forever xxx

RULES!

Di's Poem

If indeed, by virtue or circumstance, a normal girl can rise above the rest of us and in doing so be imbued with grace that with a touch, a look, a smile, can rest on someone's face if by this gentle walk through life she leaves behind a loving memory, more, perhaps, than a thousand stolen images... someone special shared our space, and in her own way, you'll be missed.

Well reckon?

Millions of people do worldwide. Nice poem

FEMMINISM HAS FAILED

So have your spelling classes



The pressures of media & the royal family fuck you over royally. The princes & royal will. Unlike Harry & what your mother left in your souls!

Be equal - don't just say you are!

Dick for a Day
Fiona Giles
\$17.95
Random House

Fiona Giles is the editor of *Dick for a Day*. She has written to a plethora of women writers, cartoonists, poets and entertainers asking them what they would do if they had a dick for a day, and the responses were incredibly varied and intriguing. Some I liked, others I wasn't too sure about, but what was consistent was that each answer not only portrayed what the author thought of men, but also how they

"picking up" a woman when she was sitting at a bar, and the same situation, although reversed, arose.

"Rose had a game plan for this situation. Any chauvanist fucker who assumed she was available simply because she was sitting alone in a bar could piss off. But this chauvanist fucker was a woman. Rose took a second look at her tormentor. She looked like most other women who flirted with the enemy. Blond. Anorexic. Too much makeup. Rose swallowed her second vodka and ordered another... and let the woman take her home. Now

the male psyche, and the inferiority of the penis in relation to a dildo.

"If I woke up one morning to find myself transformed into a penis person, my first response would be a mixture of disappointment and anger... I enjoy being a woman... a dyke who does not give men much attention or space in my life..."

"There isn't a man alive who doesn't worry about his cock. Most of them have a simple form of this anxiety: they are secretly convinced it isn't big enough... Or it will shoot too soon. Or it will come down with some itching,



perceived themselves, and the women in their lives. I found it fascinating that many women assumed that the attachment of this appendage would catalyse a change in thought, that they would change in ALL aspects just because their genitals now dangle between their legs, quite free and unusually 'external' instead of sitting privately and internally, as is the vagina situation.

Catherine Lumby and Carol Wolpart believed that, given a dick, they would obtain the power and privilege that they have attached to men. They would also be stronger, both physically and mentally. Lumby, in her male role made a very valid observation about womens negative attitude towards men

Rose is a lesbian, hence those who love stereotypes would assume that given a dick she would go and root all the women who threw themselves at her. That she could finally "do the deed" that all the men have had the "privilege" of executing. But this is not the case, Rose is a lesbian, who is attracted to lesbians, and a specific type of lesbian. She doesn't want to screw a straight girl, and as a result of this, she can't 'get it up'. Hoorah! Why am I excited? Because I'm sick of everyone assuming that a lesbian's trophy is the conversion of a straight.

Pat Califia, a lesbian writer wrote about herself, and what she would do with a dick. Her response was more extreme, but in the same vein of Lumby's. She also commented on (her impression of)

burning disease that makes pissing a torture... Dildos suffer from none of these deficiencies... Condoms don't faze them; they stay up as long as the girl around them is in a mood to keep on coming... While a lot of straight male hostility toward dykes is based on fear of our fluttering tongues and clever lips, a lot more of it is directed at the fact that we find it so easy to provide penetration that is totally centered around the pleasure of our female lovers."

But what would she do if she DID have a penis attached to her?

"No, I don't want to sleep with straight women. Not even once. Not even for one day... But let's remember, on this day I am being male. So I have to

prioritize... I have to admit that I would probably head straight for the baths and see what it is like to prowl after hungry gay- boy butt."

A controversial, yet fascinating response. In fact, very few of the responses are even slightly boring or "run of the mill". Even the short ones (including a rejection) where great... many were down right funny i.e

Tracy Sondern:
"I'd pee all over the bathroom, the walls, the floor - everywhere. Then I'd make my four brothers clean up, just like I always had to after them."

Elle McFeast:
"A dick for a day? From what I've heard I don't need the extra insecurities. It's enough of a challenge just dealing with balls."

Jenny Holzer:
"Many thanks for thinking to invite me. I am flattered to be asked, but I don't want a dick, even for a day."

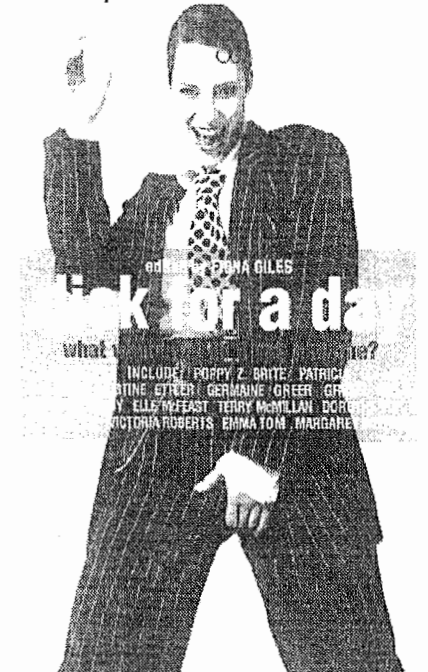
Justine Ettler confused me, as her re-

sponse did not really deal with having a dick for a day, instead she took on the persona of a dog, obsessed with his owner. I firmly believe that it was written for "shock value", as not only was it disturbing, but it was also quite irrelevant and unnecessary. Another violent response was Tricia Worden's who believes that the attachment of a penis would also change her mentality from a 'loving' women to a sex driven, violent male whose dick forces her... or him... into rape. Charming perception of the male gender indeed ! Shock value again? I think so.

Some stories were seemingly light hearted, but one could not ignore the political undercurrents, which reinforce the assumptions and stereotypes of both genders. Honor Blacks "Penis Parlour" was incredibly amusing, while also showing that a dick for a day will not change the female mentality conditioned by a materialistic western society. Senator Sins contribution was quite concise and brought a smile to my face with her story of revenge. Yael

the frustration of what a dick has deprived so many women of. The same women who did all the hard work and got the dicks to the position of oppressor. Look, you're just going to have to get this book, it really is an extraordinary collaboration of thoughts, politics, emotions and desires.

Fiona Sproles



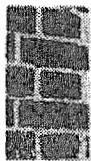
The Enchantment of Lily Dahl
Siri Hustvedt
Sceptre
\$25.00

Curiosity killed the cat. In this enchanting story by Siri Hustvedt, we are steered through the life (and curiosity) of Lily Dahl. So the scene in which the story is placed (the back waters of the US of A) isn't entirely original - especially when you find out that Lily is an aspiring actress. I couldn't help but think I was going to be stuck in a story of a girl who was going to be "discovered" as serious actress or some kind of dodgy coming-of-age of a 19 year old waitress (a cliché if I ever heard one.) This is not, however, entirely the case. (the back of the book lied!) Rather it is an exploration of particular characters in the small town of Webster, Minnesota (the back water). We follow the erotic adventures of lily

in the small town: enchanted by an artist from New York city, she suddenly finds herself the target of a mysterious acts of madness as she strains against the confines of small town life. At times I felt as though I was trapped in one of those "Twin Peaks" scenarios - the fraks are right under our noses - but you have to wait until dark for them to come out.

Read The Enchantment of Lily Dahl for the sheer pleasure of meeting some misfits, and to become paranoid about your own surroundings. A very intriguing exploration of small town waitress, who will (no doubt) one day, be discovered as the next Marilyn Monroe. If you have ever picked up a book and been so intrigued by the story, not being able to put it down until you have satisfied your curiosity (at which case the book is finished) then you will truly understand the predicament I was in.

Jocelyn Milbank



SEX WITH HENDO



Recently, I had the opportunity to chat with Simon Hensworth, the bass player for Perth band Ammonia. We chatted about their recently released single, 'You're Not The Only One Who Feels This Way', and their forth-coming tour and album.

How was recording the new album?

"It was excellent. We had plenty of time to do everything we wanted. We spent two months over there [in America]. Especially after the first one - we only had nine days to do [the recording of 'Mint 400']. This one we had two lots of sixteen days to records and then a week or two to mix."

Who'd you record it with?

"We recorded it with a guy called Dave Fridmann, who's the bass player from Mercury Rev, but it was mixed by Tim Palmer who's done all sorts of stuff - like Supergrass, Pearl Jam."

When do you hit Adelaide again?

"We start touring on 14th September,

and we're going to all the major cities." They play in Adelaide on the 5th October at the Tivoli.

How'd you end up with Something For Kate [one of my fave bands] as touring buddies?

"It helps being on the same label. Cos on the recordings we put a lot of keyboards on all the songs. So we kinda wanted to get someone also who could help us out that way, so the singer from Something For Kate [Paul Dempsey] is going to be doing keyboards for us as well."

Do you think the band is moving away from the traditional three-piece sound?

"Yeah. We've got a lot more in there this time."

Do you think you're moving towards the You Am I sound of 1995?

"That's what I'm afraid of. We don't wanna sound derivative. I like You Am I it's just that we get a lot of press saying we're copying them."

Are you slightly sick of 'Drugs'?
 "Yeah, we've played that SOOO many times. 'Little Death' [my fave Ammonia song] was the first song we wrote when we changed the name to Ammonia [from Fuzzswirl - when Simon joined the band]."

Why the long gap between albums?

"We toured for probably eighteen months after the first album. 'Satin Only' was one of the few that we did have, and it was released just so the break wasn't too long. We've re-recorded it for the album."

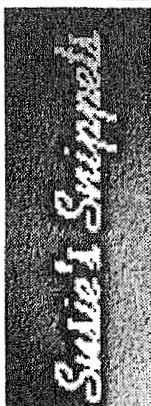
Do you think the bass was mixed a lot louder this time around?

"I've never been keen on the bass sound in previous releases. I remember one day, Kevin Shirley [who recorded/mixed 'Mint 400'], when we were setting up, said 'Now the guitar sounds great, the drums - they sound great. Forget about the bass'. And I just went 'OH MY GOD!!!' Kevin never does any bass sound. The good thing about this one is the producer, Dave Fridmann, is a fellow bass player."

When's the album out?

"Album's out in February - might not even have a title. We can't think of anything."

AnDrEa



Those Chunky Funky Chicks are at it again.

Helga insist that you don't sit at home and be bored over the October long weekend - instead you can catch them (along with Where's the Pope?, Amoeba, Acid & Bottlenose) at the Marion Bay Band Fest (where noise meets nature). Doors open 4pm and tickets are on SALE NOW!

Along the Music Festival theme

Threshold Productions will be holding a Youth Festival on Saturday Sept 20 @ Payneham Civic Centre. The Festival features Hone, Monte, Runt, Loafer, Rusty the Super Dog, Number 9 plus solo acoustics, DJ's dance crew, poetry readings, art displays and goes

from 4pm to midnight. It's free before 6pm, and \$4 afterwards. The event is unlicensed and all ages are welcome!!!

Text Scan doesn't really prove that effective in the end...

A big SORRY goes out to all those who took Susie's word as gospel (never, never do that!) and tried to check out the Rash feature on the web (courtesy of INTERACTIVE IMAGES), expecting to find photos, biographies, articles and reviews of Rash's gig and EP's - and of course a couple of tunes...IT'S ALL MY FAULT!!!

The URL given last week for the INTERACTIVE IMAGES 'Band of the Month' was incorrect... if you had any problems trying the last one (or haven't quite got around to it) try this one: <http://www.images.com.au/people.htm>

Please note: The Band of the Month feature will appear as the first button on the left. To view the page you will need a browser that

supports frames, a sound card and the screen resolution set at 800 x 600.

Speel Cheque?

For the record Soundstream 2 was performed by a really nice Gabriella Smart and (a very understanding) Ryszard Pusz - not Richard Bush as printed two weeks ago

And while we're on that -

The Superjesus (who superbly played at the Synagogue last week) were also subject to some spelling errors: Chris Tennen is the guitarist and Matt Serletic was the producer of their album.

Adelaide venue for Suicidal Tendencies has changed

The new venue is Flinders University but all other details remain the same!

reckoning CD launch

Adelaide Uni Bar

Saturday Oct 11

Stay Tuned!

Theatre Noticeboard

Looking for something to do in the October School Holidays

Throughout the weeks of the October School Holidays, Carclew Youth Arts Centre is offering creative and fun arts activities for 5-15 year olds.

Magic Tricks & Indigenous Art

Collaging Box Characters workshop

Special Effects Makeup workshop

Introduction to Journalism

Create your own script

Cartooning from Scratch

Cartooning Characters

Inventing Cartoon Strips

Black & White Photography

Live performance photography

Hand Coloring - Still Life Photography

Bookings: Carclew Youth Arts Centre, 11 Jeffcott St, North Adelaide SA 5006

phone: (08) 8267

fax: (08) 8239 0689

email: carclew@the.net.au



One Big Step

The Odeon Theatre

One Big Step is a project that has been initiated by South Australia's growing independent dance community to provide an environment for us to showcase our work. We will be presenting three very diverse and varied dance programs with choreographers submitting new works that explore a variety of dance styles ranging from Jazz ballet through to Butoh.

Program 1: Matinees: Sept 24, 25, 26 2-3pm, Students \$5.00 (limited capacity) Da Whyze Guy (Jazz Dance), Drill Bits (Physical Theatre), Caroline Lawson (solo), Aidan Kane Munn (solo), Chris Spemherd (solo)

Program 2: Evenings Sept 24-27 8-9pm Transitional Steps (Youth Dance), Da Whyze Guy, Drill Bits, Aidan Kane Munn, Naida & Ingrid (Multimedia)

Program 3: Oct 1-4 8-9pm \$12, \$8 Concession. Drill Bits, How Loud Can You Go (Contemporary Dance), Rapid Eye Movement (Contemporary Dance), Star Fishing (Butoh)

Contact the Odeon Theatre for booking details on 8333 0444. Limited Capacity. For more information contact: Richard Seidel 8232 0445

ALL PEOPLE CURRENTLY INVOLVED AND/OR INTERESTED IN STUDENT RADIO are cordially invited to attend the Inaugural General Student Meeting of the yet-to-be-renamed Student Broadcasting Club. The meeting will be held at 12.00 pm 19th September (ie. this Friday) in the North/South Dining Room (4th Floor Union Building). It is essential to attend this meeting if you wish to have a show in the 1998 season.



Formal Dress Required.

Love,
The Student Radio Directors,
RSVP 8303 5000

1st Friday of the Month
Rumble Rumble
Pure Drum & Bass with innovative electronic sounds in the studio

Monday Nights from 8.30pm
Beat Route
Live Listening, Jazz & Performance Poetry

2nd Friday of the Month
Café
Prepping for the weekend. Shows for the North/South

Wednesdays
Café
This night is called 'Rumble Rumble' and is 'Dope!'

2nd to last Friday of the Month
Café
This night is called 'Rumble Rumble' and is 'Dope!'

Saturdays
Can be different
Turned up, stuff that can make you dance!

Last Friday of the Month
Rumble Rumble
No DJing, no MCing, serious fun for Rumble Rumble!

The Cargo Club & Café
Located in the West End @ 213 Hindley Street Adelaide Phone 8231 2327
is Open
During the day for breakfast lunch & coffee Mondays - Fridays 9am - 5pm
During the evenings Mondays/Wednesdays/Fridays & Saturdays 10pm - very late.

Interview With Robyn Moore

An interview with Robyn Moore, Observatory Childcare Centre

By Helen Kavanagh, PGSA Women's Officer

First of all, the provision of safe, convenient, affordable child care is not necessarily a "women's issue"; it is a right of each and every parent, dutifully acknowledged by the University in its Handbook of Administrative Policies and Procedures.

Now, don't get alarmed, our uni's excellently run centre is not subject to one of those all too familiar penny pinching threats of closure. They are, however, faced with a catch 22 situation worthy of the most wry Yes Minister episode.

To find out more, I talked to Robyn, the director of the Observatory Childcare Centre on Wednesday, 10th September.

Q: Robyn, as I understand, the child care centre is running at a sound level of capacity, and is not requiring day to day hand outs of University funding. Who are your main users and tell us about some of the services you provide.

A: First, you need to understand that the University owns and maintains the buildings and the centre is run with the assistance of the University's ground staff. They do an excellent job.

We meet the needs of the working (30% of all users) and student parents (30% of all users) of the Uni as a first priority, and we also feel that the needs of the staff and students of USA are important to us. Some have relocated from the Salisbury campus on the knowledge that child care would be provided for them on campus. They make up about 12% of our clients. The rest of our clients are working or studying elsewhere or use respite care (this is when the child, or more usually the parent really needs a break).

Currently we have 75 children aged from 6 weeks to five years, they come from all over the greater Adelaide area as well as from all over the world. We have had children from

Africa, China, Malaysia, Vietnam, Switzerland, France and many other places, including visitors to world conventions, and students, or the families of students on scholarships or research grants. It is very multicultural.

The centre is vibrant, complex and with a widespread and varied client base, offering services for children with special needs, "Tri-skills" and many other educational experiences for the children, whose parents may require full- or part-time, permanent, casual or occasional care.

Also I try to give back to the Uni in terms of the centre being used as a student resource. For example, commerce students can study the financial imperatives of a childcare centre through us, I have run tutorials for architecture students, student doctors can experience working and interacting with children, we also have high school students on work experience.

Child care services are vital in maintaining the opportunities for people to study or work who might not otherwise be able to do so.

Q: So, what is the problem?

A: Basically, we have been placed in buildings which were spare and a lot of \$ was spent upgrading them to a habitable standard quite a few years ago. Now Occ health and safety laws have changed, they are more stringent and childcare regulations especially have become more complex and demanding. So I am concerned that the building may not comply with some of these regulations and needs further upgrades to meet legal requirements, match current market competition as well as demands of the parents.

Ten years ago we were lucky to have any building, but now that licencing standards are more complex, the Uni must keep up. So, I applied for a minor works grant to cover these essential costs. When our application for minor works was rejected I was very disappointed with the Uni's priorities.

I am advocating for children who cannot speak for themselves, whose safety and well being is entirely in our hands, and the univer-

sity itself has made a commitment to offer these services, so it is a bit hard to understand.

Q: What are some of the things you applied for?

A: The childcare industry is the most legislated industry in Australia, the constant question is what is in the best interests of the child.

So we have applied to improve the following:

- the sandpits
- ventilation
- fire detection
- air conditioning
- and security

There are also OH&S considerations for office staff which need to be met as well.

Generally, the centre needs to be more welcoming - customer service - meeting client needs

Q: So what have you done about the rejection of your application?

A: I have an appointment to see Heather Howard (title?) to discuss how the decision was made about the funding. Whilst I understand that the Uni has a limited amount of money, the Vice Chancellor, May O'Kane has publically made a commitment to high quality on campus childcare and this commitment needs to be honoured through continuous maintenance and upgrade of its buildings. Taked with parent groups, student groups, the board of management of the childcare centre (mostly Uni representatives)

Improvements need to be done as quickly as possible for good customer services (eg a reception desk), aesthetically pleasing, (painting), to meet the highest level of all of the 52 principles as set out by the national quality improvement and accreditation council. For example, we have higher than legislative ratios of staff to children to ensure that we supply highest quality care possible. Another problem is the possibility of having to turn away any more children because of the poor quality of the buildings.

There are equal opportunity considerations as well. For example, if people have to be turned away, which is my main concern, then the cycle of another generation of low education leading to poor job opportunities, leading to

Q: What were the reasons for being rejected?

A: I don't know, in fact, I have only been told verbally that my application was rejected. I had to ask for the board's decision in writing, which I have not received yet.

Q: You had to supply quotes for these jobs, where did they come from?

A: My understanding is that I am required to work through the University's Property Services Branch, which I did, even though I might have been able to get a cheaper quote which might have meant that the application was successful! Some of these quotes seem high to me (eg \$70,000 for an air conditioning system), but it is hard to know without at least one other quote.

Q: So, what would you like to see come from this interview?

I have already discussed my concerns with undergraduate and post-graduate student representatives in the buildings, so that they could see the problems first hand. Thank's to them for doing that. They have taken aboard this issue and already the PGSA has brought it to the attention of the university's OH&S committee and Amrita (SAUA president) will organise a meeting with Mary O'Kane, so that I can continue to campaign on behalf of the centre's children and their parents.

There will be another round of applications later, so if this issue is known and understood by as many people as possible, I believe that it will have a greater chance of being accepted.

as a complex, professional undertaking

ing which is also a commercially viable service which enhances the university's existing world class reputation

I am inviting relevant ***** to visit the centre to assist them in understanding the challenges facing us into the 21st century

The secretary of the Uni Adel Childcare services (UACCS) is preparing a detailed report about this other important issues for

Heather Howard, as director of Student Services.



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<http://www.unisa.edu.au/edu/eduindex.htm>

University of South Australia



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10/07/97

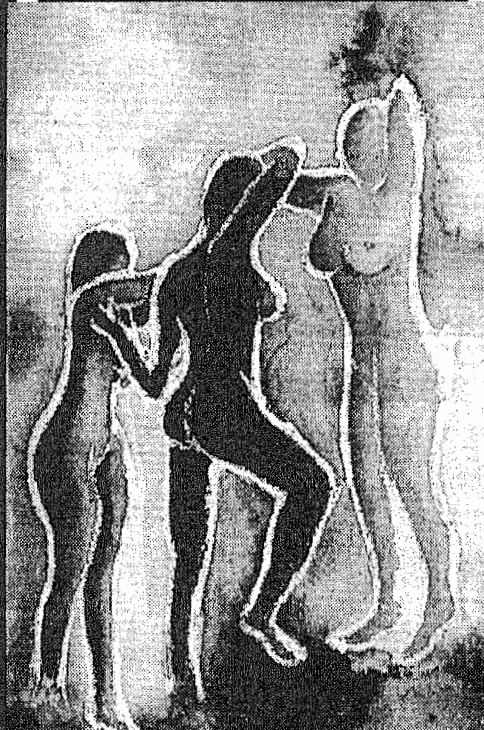


We live in the age of fast cars, fast money, fast communication and fast opinions. He's got a mobile phone so he must be a yuppie; he's a hairdresser, so he must be gay; he has long hair and a peace sign, so he must be one of those lazy hippie people who eat vegetarian muck. She's carrying a briefcase and wearing a business suit, so she must be a bitch; she's wearing way too much make-up, and if her skirt was any shorter she'd get a tan on her belly button, so she must be a tart; and she's fat and over 30/50 she must have let herself go, be lazy and eat too much. Guilty of jumping to some of these conclusions? I certainly have been. But what of the people behind the images?

In particular, what about these "overweight" women you see everywhere? They are EVERYWHERE, aren't they? You see them in shopping centres, in theatres, behind shop counters, in offices and if you look really hard you might even spot one or two brave ones down at the beach. I heard someone saying once that there must be a real person behind all that fat. No kidding? You mean they're not robots planted by the government for some sort of conspiracy after all? But really, is it any wonder we think so ignorantly? The media thoroughly saturates us with images of "perfect" people. People we are supposed to look like and whose images and catego-

ries we are supposed to fit into.

With these images constantly imprinting on our psyches we are lulled into a very false sense of what we are "meant" to be and look like. Sadly, because of the strength of the media spilling into the minds of society, fatism is alive and well even in our own



corner of suburbia. So with these huge fast opinions to overcome, how does a fat person survive in society? Good question!

We are now discovering that dieting is not an effective way of losing weight, in fact it can even cause weight gain, so many women (and men) are finding themselves in a very awkward position. Society doesn't accept fatness, so neither do they, but the fat is something they find increasingly harder to "get rid of". The choices? Quite often people live a life of literal, physical and emotional torture in an effort to

rid themselves of their weight. The other alternative is to try to grin and bear societies pressure and opinions (plus the harsh opinions they impose on themselves) and stagger down the road of self acceptance - not a piece of cake either if you'll pardon the pun.

It takes a great deal of courage to challenge ways of thinking that have been with us for a great many years. Though if we could start questioning by saying things like "Why must I fight a continual battle in order to fit the media's ideal? or "There'll always be someone who won't like SOMETHING about me (whether I'm, fat or thin), so why shouldn't I just please myself?" we could start treating ourselves and our bodies with far more kindness.

Fat is not even as big a health enemy as we once thought, but unfortunately people use health as a reason for wanting to lose weight when the underlying reason is still to be aesthetically accepted. I wonder what would happen if more and more women chose not to partake in society's "109k5" game? If they chose to be individual or unique in their looks and body shape no matter what that was? Perhaps we might start seeing more bigger women on TV. A fat leading lady? A huge woman receiving flowers in a commercial? That may be a peculiar image now but if it happened often enough it would start to become the norm. That could only lead to less judgement, less stress and more understanding and acceptance of each other. I don't think that would be such a bad way to live, what does your mirror think?

Lea Rabane

Ele Dit Graffiti -contributions published in 91s edition of On Dit, Sept 15

Hope this
gets
printed

I am bloody annoyed
that the women's room
which was clean and
newly painted at the beginning
of the year, now looks
like a cross between a
child's playpen and a
lesbian lair.
God help any
non-lesbian who
enters!

I am a mature aged woman
who ~~suffers~~ from menopause -
the women's room has helped me
(greatly) to cope with permenetral
microbes

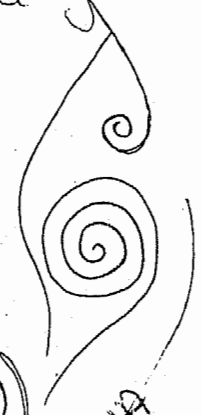
WHITE

We should get rid of the
'women's officer' and replace
her with a harassment/discrimination
officer - for ~~everyone~~ who feels harassed
or discriminated
against.

LET US
JUST HAVE
A WOMENS
ROOM
NOT ONE
THAT APPEARS
TO WELCOME
ONLY
LESBIANS

I'm a woman
who is scared
to use the women's
room because it is
always full of militant
feminists + lesbians (well
that's the way it
appears anyway)

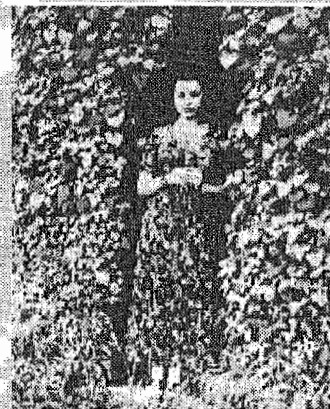
~~Passion~~
I feel the same way
I ♡
Sheryl
♀♀
A E/H



"I lit a match and the void went flash"

The velvet glove moff
my blood dove love
wild chord - the Arabian mare
the geodesy odyssey begins
the skylark made of milk leather
the pink and white flamingo rings
a black shag stands
fixed on the gyprock of all ages
like the statue of liberty;
the lighthouse in Libra's tempest;
my stormbird, my thunderbird,
jewel duel fish fly upstream
-Cancer in Aquarius - mercurial marcasite
Pythagoras 4 squares the sun -
Eve Marine rides a dolphin
reigning with the reindeer rein
my archangel with golden wings -
love, a butterfly on a wheel
the chrysalis chrysalid bursts;
drowning down in Atlantis

GHOST



raving raven fish fly like clouds
purring fur birds swim the seas,
her voice foils the coiled flame,
the rainbow kaleidoscope butterflies
spill through the skylight window
snowing gleaming dreaming glow-worms
spinning black satin and silk rayon
she sheens the world's mother of pearl shell
mounted on the back of a turtle;
abalone Babylon Avalon,
mermaids hold out sapphire blue fists
shouldered with white siamese cats;
cathedral of my dark heart
I hear my grey nightingale on a star
the stairway to leaven heaven
in search of a Shangri-la;
the peregrine, the peregrination of penguins
the black and white parade ground;
Alaska, the snowman scarecrow
the albatross, odysseus ormen
guides mercury asterisks like a nightbird

strewn like marooned starfish
in the flight of a seventh yarrow arrow
by the hand in the cloud;
the permutation, the transmutation;
a spider web falls from the sky -
I call my water bird through a mirror
from coral cockles of my heart
for the sun hung hangs down like a knife
amongst yellow vomit custard clouds;
the brown cockroaches strung like sand,
Cancer in Uranus - water and electricity
Aquarian radium uranium geranium
helium ceiling - platinum double helix
a tortoiseshell tortoise tracks time,
I call my ghostbird, colour of light
into the feathered leathery nest bed;
ghosturrier - shield made of shadows
smoke bird consults the oracle orgasm
and our gysophyllia showers in a fountain
as we sink the guy stalks geyser
gynocides gyrocentric
gyre with mouths lined with crystal teeth.

Julie Thompson



BIRD

2 Patti Smith - Horses
3 "Eve" meaning life
"Asterisks-stars"

The harsh sound of human activity
 mapped onto electric vibrations
 piercing my state of blissful unawares

I lie pondering
 would I be better off if I arose?
 or should I remain unmotivated?

While the world slowly falls to pieces

Mist over a bowl of cereal
 The gurgle of a coffee machine

I prepare for another day of hard yakka at the uni
 Straight to the journals I headed

A mission, to enlighten myself

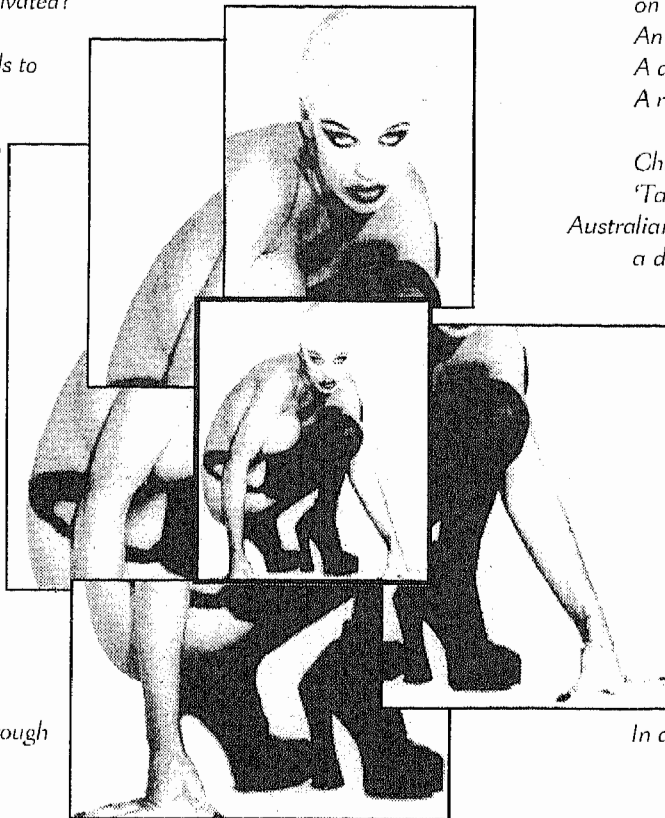
Mission unaccomplished

I turn to the ether
 human activity
 mapped onto flashes of light

My once loved
 Has reached her hand through cyberspace

Although she exists in the next building

The name
 How I still love her name
 The sound of her concise speech
 Sensitive, yet forthright



I emerge from the depths of knowledge
 And find myself in a relationship with a spinach roll
 As I visit the zoo

Acquaintance on the street
 Projecting his self-ideal on his ideal
 An exchange of address
 A discussion on relationships
 A return to uni, paper in hand

China, stirring trouble
 'Taiwan' I here her mumble The Australian Government
 a dubious assumption

Engrossed in world affairs,
 I notice the imminence of my lecture
 on the Cold War
 All the while thinking
 I crave touch
 physical
 emotional
 spiritual..

I am so painfully alone
 but we all are
 In a small world..

IT'S NOT MY JOB TO ASSIST IN THE HOUSEWORK I HAVE A B.A., M.A. AND AM A P.H.D. AND M.B.A.



YOU'RE ALSO A P.I.G.

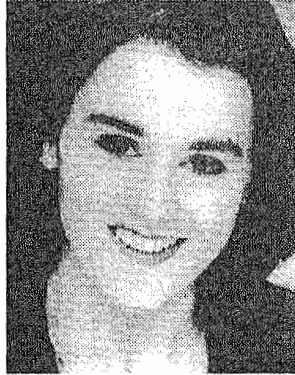


THE ON DI
 SPECIAL TRAVEL EDITION.
 CONTRIBUTE!
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 RELATED TO TRAVELLING.
 GET STARTED!

Interview with

Melissa McMahon

David Williamson has long held the reputation for being able to put his finger on the "pulse of society". In his new production *After The Ball*, which is showing at Her Majesty's Theatre from 18-27th September, he examines relationships, families, and Australia's grey future. I had the opportunity to speak to Melissa McMahon, a new face on the Australian theatre "scene", about her role in this production.



part of this role?

MM: There is one scene where Judy is bubbling under and getting angry for the whole scene, and then just bursts. In one line she has

to express her thoughts for the whole time. I found that very difficult because I had to put every detail into that one explosion of feeling-that was one of the most difficult aspects of the process but it has paid off because it is one of the most interesting; in terms of acting it out.

Courtney: What process do you go through in becoming a character?

MM: I have a process that I go through for every character that I create. It involves a lot of writing, and using visuals. So I researched the time that Judy was a child (during the 60s and 70s) and found photos of the politicians of the time. I basically thought about the sort of contextual backup that I would require and did it. I then worked through the play scene by scene and wrote what I would need for it-all in a big scrap book.

Courtney: How does this play compare with some of Williamson's earlier work such as "The Club"? And has he captured the Australia of this time?

MM: This work is more honest, funny, and identifiable for "normal" people. He has managed to capture some aspects of the Australia of this

time. Steven (Anthony Weigh) is an ex-pat who has gone overseas and made it, as the play concludes he decides to reinvest himself in Australia. I think Williamson does this because people are starting to realise that Australia is culturally a great place to be, with a lot of potential, because it is so young it has a lot of development to do, and it is great to be here during this stage of development.

Courtney: Williamson generally writes a very naturalistic style of theatre. How does this compare with other styles?

MM: Williamson is naturalistic to a point. It does require an enormous amount of technique to perform this naturalistically because he writes really long sentences, and the way we were directed was to cut out all of the full stops-which requires amazing breath control. So we need to make sense these huge sentences, and make sure we project it to the back row. I compare this to Chekov, and even Shakespeare, because of the technique needed to deliver the lines. Even though the play appears naturalistic there are parts of it that are quite stylised. But this makes it more potent.

Courtney: Do you think that larger theatre companies are able to communicate the intimacy required for drama, or is it lost in the commodification process? And do you find that more is expected of you with a large company?

MM: You don't necessarily lose intimacy with a large company but rather with a large space. During the rehearsal period I thought that there would be big expectations on me because I would have to come up with new ideas and be responsive to Robyn (the director). Once the play is through with the rehearsal process, I don't think you can think about the

Courtney: Who is your character?

MM: My character Judy is played by two different actors (myself and Sue Jones-the older Judy). The play is structured around flashbacks, and my character is during the flashbacks. You see small pieces of Judy when she is younger, and basically you see her arguing with her father Ron (Max Gillies) because he is old school and is very much an Anglophile who wishes a return to the days of Menzies and Churchill. The present day Judy is very politically correct and is interested in seeing Australia become a larger part of the pacific, and is more interested in where Australia is going than where it is coming from.

Courtney: Did you find it easy to identify with that sort of character?

MM: I did. When I was at high school I wanted to change the world and reduce the "cultural cringe" in Australia, because I think that there is a lot in Australia worth preserving especially through multiculturalism. I can really understand how Judy wants to make a difference, and make people feel comfortable and confident as Australians.

Courtney: What was the hardest

expectations of everyone else because the play itself has been created already.

Elle Dit: You mentioned Robyn Nevin. What is her directorial style?

MM: She has the understanding of an actor, being an actor herself, she makes you work hard, she requires you to be creative. She has an overall vision of what she wants out of the play, and basically she asks you to give the play to her during the rehearsals, and giving suggestions. She would tell me if a particular part of my performance was wrong and then get me to go away and fix it-by making me find a different motivation for a particular scene it made me all the more creative.

In closing Melissa said she is looking forward to checking out Adelaide and having a great season. After The Ball is playing at Her Majesty's Theatre from 18 to 27th September as part of the world Theatre '97 season. Tix are priced from \$19.90 for the previews and matinee to \$25.90 for the rest of the season. Tix available through BASS.

Courtney Squires

ADELAIDE
Symphony
ORCHESTRA

THREE CITIES:
BETWEEN THE WARS

**Robyn
Archer**

EISLER WEILL

Conductor: David Parcelijn
Vocalist: Robyn Archer
Plietzner: Three Interludes
from the opera Palestrina
Weill & others: The Best of Berlin Cabaret
Wagner: Die Meistersinger von Nürnberg: Prelude
Hindemith: Mathis der Maler: Symphony

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Friday October 3, 8pm
Saturday October 4, 8pm
Adelaide Town Hall

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Gary's House Playhouse until September 20th.

The legendary Australian black-batt-er trying to carve out a place for himself and his family against the most formidable odds haunts Debra Oswald's play *Gary's House*. Contemporary stereotypes take the stage under Oswald's sympathetic but uninspired gaze: the psychologically/emotionally messed up working class male; his 'Shazzer' girlfriend, peroxidized and pregnant; their 'philosopher bum' neighbour; and the pragmatic self-sufficient 90s woman. The characters interact on account of Gary's determination to create a domestic haven for the forthcoming baby. But his dream is undermined when Sue Ann abandons him, vowing to put the child up for adoption. In despair, Gary, albeit unconvincingly, suicides. From here on the real story takes off as we observe the reverberating effects that Gary's death has on each of the characters. The masculine legend of the Aussie battler is debunked by Christine, Gary's world-wizened sister, who takes up where Gary left off, building the house single-handedly and playing 'father' to the prodigal Sue Ann and her baby until she too is abruptly deserted by Sue Ann and the baby she has grown to love.

The play throws into relief many pertinent issues of the 90s such as what is a family? What are the rights of the father? And when do we start to intervene in another person's life? Although the outcomes are sadly predictable, the play confronts us with different interpretations of the historically categorized myths of the Aussie family and the battler. The actors also attempted to give their characters some depth, but on the whole remained fairly tightly controlled within the stereotypes they parodied.

The play brings together a history of unfinished business - Gary nurses a dangerous combination of anger and neglect which he attempts to relieve by materializing his dream of building his own house, that fortress of stability and security that he never had. Dave's mysterious past never comes to light but is obviously the reason why he is obsessively rootless and a 'conscientious objector in the world of relationships' (my favourite line.) Sue Ann has been treated 'like shit' in her relationships with men and Christine has learnt to expect nothing to avoid disappointment and mole 'pulverization'. Australian irony and pessimism runs deep throughout the play. A sense of time is eloquently evoked as lights set into a glowing evening behind the skeletal structure of Gary's emerging house. This scene was reminiscent of a bushman's digs of the pioneering days of early European settlement, but one whose sentimentality mixes uneasily with the tragedy of the hands that helped to create it both historically and theatrically.

My friend put it this way - in America they are called 'losers'; in Australia we call them 'battlers', a term which offers redemption from the humiliation of having tried and having lost, and makes a legend out of persistence. *Gary's House* is a celebration of a tradition that is so internalized in the Australian imagination that it has become a crucial part in the everyday exchange of our personal stories. Unfortunately it has all been done before, in fact ad nauseum.

Will Nonsuch

A FEW WINES AND A WOMAN

When something goes wrong with the wine I am making there is this sniff of looming catastrophe that thrusts in and blocks my nose. Panic blisters every pore. I can't smell or taste.

If women make better wine it is because we have a capacity to care objectively. Not so much when it's all going right, but when it goes wrong. Then it's lonely driving home at night and even Eartha Kitt sounds hollow on the radio, so you turn her off, and drive to the ridiculing rattle of your front right wheel.

A swollen hill cold shoulders the damaging southerly's where I'm from. Sheltered and sloping away the soil breathes fertile kisses at clouds. From the crest of this hill I watch down on

my slow yielding statement, my vineyard. It is only here I can feel contact again.

The fragile evening sun poaches between the hair on my shoulders, softly onto the back of my neck. The stalking evening smells sweet and sprinkled with salt.

A good walk below moisture weeps into the creek. Here I will build my home with large windows and all the pipes exposed. There'll be rosewood floors and a fireplace in the bathroom.

Often in winter the dining room will smell of garlic and game, and thyme melted into cheese. Then the passage might smell of Rosemary, carrying her flute and another bottle of sparkles from the fridge. The curtains will capture Pesto and virgin

South Australian olive oil and the front door will open to chives and apple.

Sometimes I'll take a meal to bed. Other times the Pepper Wood table will be stained and I'll sweep up the broken glass tomorrow. Blackcurrents will follow my guests to bed and the paintings will smell of plates wiped clean with torn-off pieces of home-baked bread.

There'll be times it smells of unfinished cigars and suddenly squeezed lemon juice. And then there'll be an empty bottle of Krug I bought in Florence, because it was cheaper than I'd ever seen it anywhere.

In Spring it might smell of fresh oysters, olives and paella. I'll dress up and wear my mother's pearls. I'll take the telephone off the hook and sit with Leonard Cohen on the wood-slatted deck. We'll pull a cork very slowly, trying not to startle the settling down of birds. Along the creek, past the blackening gums, I'll watch the sky fill the valley with long red shadows.

At the best of times my home will smell of satisfied sleep, warm windows and fat summer sun on dirty dishes.

I plan this house when my hands are worked numb, the tendons fatigued like old rubber bands, the muscles calused, the cramped skin sliced and stinging from citric acid.

After the hypnotic massage of a shower, I drip across to the fogged-up mirror I am too weak to wipe. Clumsily I fumble these hands against a towel that never was so rough.

Then I depress into bed, throwing onto the floor a pile of clothes stigmatised by this year's harvest and wince suddenly into sleep, red new moons etched beneath my finger nails.

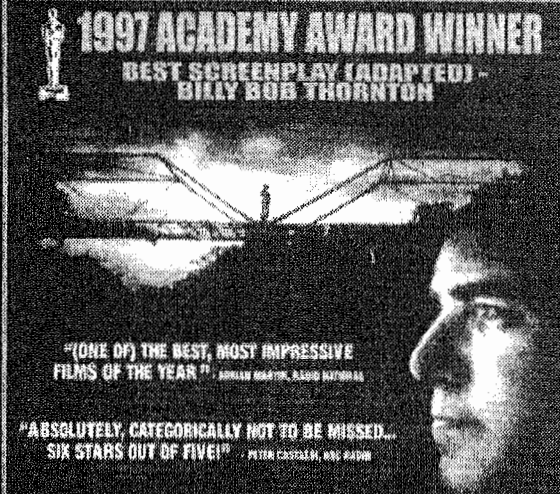
When the vintage goes quiet, I eat cockles clockwise around my plate. I drink a beer every 22 minutes and quietly snare looks from men in bars. I flutter my eyes at those I care for and those I despise. I lead them close, draw up the bridge and touch them over the castle wall.

Comfortably spoilt I steal back to the vats and brooding barrels. I taste the wines alone. I look at mountain summits and listen to the lost notes of piano's played in hushed halls. Somewhere between these there is a place for all great wine.

When the cuts in my hands close I return to my bank of dormant vines hooking the sky to earth. And go to work, cutting the sky loose once more.

COMING SOON

1997 ACADEMY AWARD WINNER
BEST SCREENPLAY (ADAPTED) - **BILLY BOB THORNTON**



"(ONE OF) THE BEST, MOST IMPRESSIVE FILMS OF THE YEAR" - JONAS MEYER, ABC NATIONAL

"ABSOLUTELY, CATEGORICALLY NOT TO BE MISSED... SIX STARS OUT OF FIVE!" - PETER CRISWELL, ABC RADIO

BILLY BOB THORNTON

Sling Blade

DIRIGIT FURKMAN A.T. WELSH JOHN RITTER LUCAS BEACH AND ROBERT DUNNELL

Original soundtrack by Daniel Lanois out now on Island through Mercury Records

PALACE EASTEND
274 RUNDLE ST. B232 3A34 [EASY WHEELCHAIR ACCESS]

EXCLUSIVE SEASON COMMENCES OCTOBER 2

"IF MEN COULD MENSTRUATE"

by Gloria Steinem, 1975

A White minority of the world has spent centuries conning us into thinking that a white skin makes people superior - even though the only thing it really does is make them more subject to ultraviolet rays and to wrinkles. Male human beings have built whole cultures around the idea that penis-envy is "natural" to women - though to have such an unprotected organ might be said to make men vulnerable, and the power to give birth makes womb-envy at least as logical.

In short, the characteristics of the powerful, whatever they may be, are thought to be better than the characteristics of the powerless - and logic has nothing to do with it.

What would happen, for instance, if suddenly, magically, men could menstruate and women could not?

The answer is clear. Menstruation would become an enviable, boast-worthy masculine event:

Men would brag about how long and how much.

Boys would mark the onset of menses, that longed-for proof of manhood, with religious ritual and stag parties.

Congress would fund a National Institute of Dysmenorrhea to help stamp out monthly discomforts.

Sanitary supplies would be federally funded and free. (Of course, some men would still pay for the prestige of commercial brands such as John Wayne Tampons, Muhammed Ali's Rope-a-dope Pads, Joe Namath Jock Shileds - "For Those Light Bachelor Days," and Robert "Baretta" Blake Maxi-Pads.)

Military men, right-wing politicians and religious fundamentalists

would cite menstruation (MENSTRUATION) as proof that only men could serve in the Army ("you have to give blood to take blood"), occupy political office ("Can women be aggressive without that steadfast cycle governed by the planet Mars?"), be priests or ministers ("How could a woman give her blood for our sins?"), or rabbis ("Without the monthly loss of impurities, women remain unclean.")

Male radicals, left-wing politicians, and mystics, however, would insist that women are equal, just different; and that any woman could enter the ranks if only she were willing to self-inflict a major wound every month, recognize the preeminence of menstrual issues, or subordinate her selfness to all men in their cycle of enlightenment.

Street guys would brag ("I'm a three-pad man") or answer praise from a buddy ("Man, you're looking GOOD!") by giving fives and saying, "Yeah, man, I'm on the rag!". TV shows would treat the subject at length ("Happy Days": Richie and Potsie try to convince Fonzie that he is still "The Fonz," though he has missed two periods in a row.) So would newspapers. (SHARK SCARE THREATENS MENSTRUATING MEN. JUDGE CITES MONTHLY STRESS IN PARDONING RAPIST.) And movies. (Newman and Redford in "Blood Brothers").

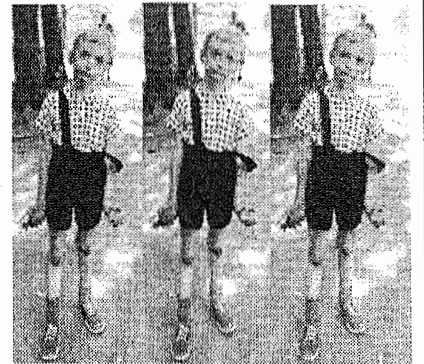
Men would convince women that intercourse was MORE pleasurable at "that time of the month." Lesbians would be said to fear blood and therefore life itself - though probably only because they needed a good menstruating man.

Of course, male intellectuals would offer the most moral and logical arguments. How could a woman master any discipline that demanded a sense of time, space, mathematics, or measurement, for instance, without that in-built gift

for measuring the cycles of the moon and planets - and thus for measuring anything at all? In the rarefied fields of philosophy and religion, could women compensate for missing the rhythm of the universe? Or for their lack symbolic death - and - resurrection every month?

And how would women be trained to react? One can imagine traditional women agreeing to all these arguments with a staunch and smiling masochism. ("The ERA would force housewives to wound themselves every month?" Phyllis Schlafly. "Your husbands blood is as sacred as that of Jesus - and so sexy too!" Marabel Morgan.) Reformers and Queen Bees would try to imitate men and PRETEND to have a monthly cycle. All feminists would explain endlessly that men too needed to be liberated from the false idea of Martian aggressiveness, just as women needed to escape the bonds of menses-envy. Radical feminists would add that the oppression of the nonmenstrual was a pattern for all other oppressions. (Vampires were our first freedom fighters!) Cultural feminists would develop a bloodless imagery in art and literature. Socialist feminists would insist that only under capitalism would men be able to monopolize menstrual blood...

In fact, if men could menstruate, the power justifications could probably go on for ever.



MARIE WILSON

So, who is Marie Wilson? If you had been reading on Dit last year, you would have read an interview I conducted with her, and the reviews of her releases *Ordinary Girl* and *Temptation*. All in all, 1996 was a big year for Marie in Adelaide, due to her regular visits from Melbourne, and the consistent high quality performance she graced us with. But what has she been doing in 1997? Her avid followers in Adelaide may have started to believe that she had fallen into a black hole, but lo and behold we have been informed that she hasn't.

Before I proceed any further, let me just give those who don't know anything about Marie a quick overview (which I'm stealing directly from *beat* magazine). Marie is a guitarist, vocalist and composer who



Marie Wilson's music is 'ballsy', passionate and bound to the earth i.e. there's none of this airy fairy lovey dovey slop. If she wants someone, she'll sing it straight, loud and proud, with a conviction of victory at the end of the day. The themes of her songs cannot be predicted or pigeonholed, nor can the tone, temperament or direction.

Enough of that...now where is she? Apparently she has just signed with Warner Records and is currently in Memphis recording her debut album. For the last few months Marie has been writing on her own and also co-writing in France and Los Angeles for her new album. Some fantastic new songs have

been written for the album. Some of the people she has been writing with include: Jim Valance who writes for Bryan Adams; Mark Hudson who writes for Aerosmith and recently Hanson, and Jane Wielden who was an original guitarist / writer with The Go Gos!

While in LA Marie was approached by Carole King, who was so impressed by her songwriting that she has asked Marie to co-write with her. They are planning to get together in August!

Right now Marie is in Memphis recording her new album and is working with one of America's top 100 producers, Joe Hardy. Joe Hardy has produced such people as ZZ Top, Jimmy Barnes and Tom Cochrane. Marie has been spending all day in the studio, six days a week. Marie and Joe Hardy have really clicked and are producing some fabulous sounds!

The making of the album is being filmed and should be available for purchase some time early next year. You can order your copy by phoning the MEJM (I still don't know what the hell that stands for) office (03 9315 9487).

Marie will soon be heading to Nashville, New York, Canada, London and Japan to showcase her new album.

In the meantime, you can check her out on SUNDAY, OCTOBER 5th (the long weekend) at the SEMAPHORE HOTEL.

FIONA SPROLES

BEST COMEBACK LINES

Alright Grrrls, I am about the indulge in a rather blatant rip off exercise. The magazine I'm using is Thunder Pussy, a monstrous cookie production. It's a bloody amazing Australian all girl magazine which all you grrrls out there should be reading. To get more info write to THUNDERPUSSY, box 1071 Brighton Road LPO Elwood Vic. 3184 Australia, or you can email them on: twogirls@source.com.au.

derful world of Best Comeback Lines to put those sexually oppressed bigots back in their place and to make them feel like the size of their dicks in front of their mates! But I like to warn you that these losers dont like having their "EGOS" smashed.... so be careful, wear a whistle and blow it hard if they wanna get smart or violent!

"Get/ask your mates to do it!"

"SHOW US YOUR TITS"

"Give us a microscope and show us your dick!"

"Havent you seen breasts before?"

"Show us your brain!"

"Sorry, you're not man enough!"

"Maybe one day when you grow up a nice woman might!"

"You're not mature enough!"

"SUCK MY DICK"

"Why? Did your vacuum cleaner break down?"

"No, but I'm sure your friends would like to!"

"SUCK MY DICK!"

"Suck my left one!"

"Lick my vulva (could this be more of an invite though? - EDS)

"I would if you had one!"

"Go suck it yourself!"

"Sorry, you aint man enough!"

"Why? Is it your mothers/ fathers/ mates day off?"



Anyway, getting down to the deed, I'm going to give you a glimpse of the "Best Comeback Lines" as follows. Excuse the rude words....

"Grrrls, ever get pissed off at those red neck neanderthal fuckwits that scream out obscenities to you from their panel vans? Or if they're on the streets they abuse you verbally to feel tough in front of their mates? Well THUNDERPUSSY would like to welcome you to the won-

Also, when losers yell out "I like to get in your pants" you can say "Why, did you shit in yours?" (or)

"You're not my size / they won't fit" I wouldn't say "I'm not wearing any" coz that might encourage them...

you know what these dickheads are like! The whole idea is to belittle them, smash their ego, be sassy and definitely be sarcastic... if they yell out that you're an ugly fat cunt, tell them to take a look in the mirror some-

time.... most of those moronic wastes of space are so ugly anyway, yet they still think they're King shit... even 'cute' ones can be fucking

rude and immature... sorry guys - YOU AINT IT !!!

THUNDERPUSSY zine...



"SIT ON MY FACE"

"Why? Is your nose bigger than your dick?"

"Yeah, I need something to wipe my arse on!"

"Yeah, I need to take a shit!"

"Sorry, you're too ugly!"

"Sit on your own face!"

CHOOSING SEXUALITY

I don't know if I will ever be comfortable with my true self. I am so caught up with labels, disguises, and pretence. Perhaps there is no true me. I have invented myself.

Through school I liked a few guys, though I never once admitted this. However I discovered that I was also attracted to certain girls. Though this attraction felt different. With these girls I felt more at ease and less like I had to put on a false self as I looked back over my past I found that I had felt intense closeness with several girls, but that I had mainly wanted only acceptance and approval from boys. I realised that I wanted physical closeness from these girls, to hold and kiss them. I made a choice to be a lesbian.

I know that you are not supposed to admit to choosing homosexuality, but I think that in

part I did. I chose to be in equal relationships. I chose to be with people who would accept me for who I am - physically and mentally. I chose to admit that although I found some guys attractive, I didn't

want to be with them in relationships. I chose to let myself see if it was possible to find a

woman who I could

feel this closeness to, who I could love and to see if such a woman could love me.

I think that the idea that I chose this makes people uncomfortable and confused. They feel that I am running away from something, not leading a full life, denying true feelings. Because as they see it I am misjudging men, not giving

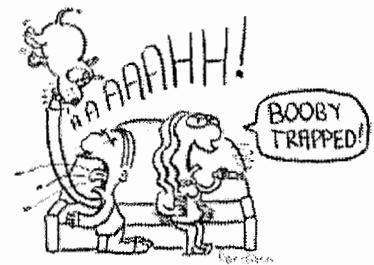
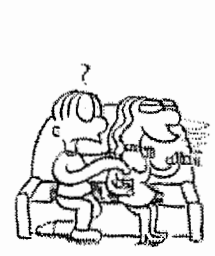
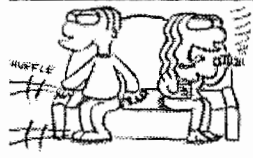
them a chance.

It has been difficult, the expectation that I must be one way or the other, or that I can not possibly be happy. I know that women are not perfect either. But right now I am happy to be a woman who loves another woman. Right now I am very happy. I am in love with a wonderful woman who also loves me. Physically and emotionally I love her completely. She

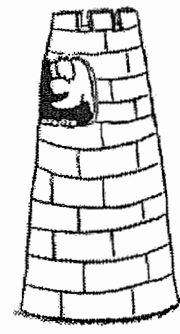
is the most beautiful, caring, wonderful, confident person that I have ever met.

I wrote this because I wanted people who read this to understand that it is possible to (in part) choose your sexuality.

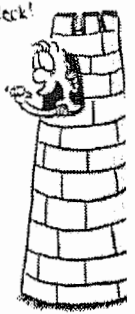
And that although it can be difficult to live as a non-heterosexual, for me, my lover is the best thing in my life and I would never want to go back on the choices that brought me here with her.



Repunzel!
Repunzel!
Let down
your hair!



Forget it Pencil Neck!
I've declared
myself a
lesbian punk!



CARTOONS BY BAR - BARA

Emotional Hypothermia

I FEEL SHITTY
 BUT I DON'T KNOW WHY.
 ...WAIT A MINUTE,
 THAT'S A LIE.
 I DO KNOW WHY,
 I FEEL SHITTY
 'CAUSE OF THE WAY I FEEL
 ABOUT YOU.

ONE MINUTE I'M BLISSED OUT,
 NEXT, I WANT YOU TO GET OUT!
 Why?

I DON'T KNOW.

PERHAPS IT'S THAT I'M SUFFERING FROM
 EMOTIONAL HYPOTHERMIA.

...-WHAT THE HELL IS THAT ANYWAY?

-JUST SOME CRAP, LONG,
 PSYCHOLOGICAL NAME

THAT SOME ACADEMIAN MADE UP FOR
 HOW I FEEL.

-AND I'M THAT ACADEMIAN.

I WANT YOU TO WANT ME.
 BUT YOU DO.

-SO WHAT'S THE PROBLEM?

-I DON'T KNOW!

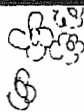
THAT'S THE PROBLEM,
 I DON'T FREAKING KNOW!!

Why don't I know?
 WE FIT TOGETHER LIKE
 LEGO™ BRICKS BUT..
 I STILL FEEL SHITTY.

by LEGO™ BRICK #1

THE GHOST GOD
 LINGERING ALONE
 OF SOFT DOUBT
 TION
 I MUST LINGER IN THE PRESERVA-
 KINGDOM OF THE UNKNOWN
 DELIVER ME O LORD TO THE
 DESTINY
 HIS FACE IS THE WAY TO MY
 HIS EYES BURN MY SOUL
 EBONY ROBE
 THE BLACK PRINCE WITH THE
 OF TWILIGHT
 IT'S LIKE TO SEE THE OTHER SIDE
 RAMPANT
 CHOOSE THE LIZARD WHO RUNS
 CHOOSE THE SIGN OF THE PAST
 THE DIVINE TWILIGHT OF BEING
 IN
 THE MISITS OF HELL TAUNT ME
 WHICH IS DOUBT
 IGNITE LIFE IN THE JUDGMENT
 THE WORDS OF THE WARRIOR

Prayer to
 the Lizard



Flowers on the dirt
Women on the flint...
Attracting men like bees
But pretending they're like fleas.

Can we ever
Live together
Swaying, singing, dancing, sunshiny like
Flowers on the dirt?

Science is not hard!
Sex is the best ever!!

wait till you get to 3rd year. Crap!

Isn't it strange to think that in order to lose yourself in your favorite place first you have to find it? - I forget who

Why is bisexuality such a problem in our culture? Think about it heterosexuals both seek control - both in all boundaries and have their devices. Why do people so subservient to them? Why are they having relations with whom ever they want. Pressure pressure pressure. Why not be subservient to the greatest in the world.

Why not reject dominant paradigms - you aren't we all? being gay is now a dominant paradigm right up there with heterosex. Why not reject dominant identities - why not think differently. Peer pressure sucks no matter what faction. Choice + v

Look at the door in front of you now, can you see your own shadow?



Visibility

is being a ♀ a way of looking at the world? Are we constantly aware of our womanhood?? Only when confronted by those who want to make ♀ an issue!

Obviously your not!

Do You know Any Aboriginal or Islander ♀? If not, why not?

Re: Women's Rooms

I have chronic back pain from a car accident that has been aggravated by childbirth & being a mother - in the '90s did not have a 'women's room' as a place of refuge to ~~relax~~ accommodate my need to constantly lie down. I would not have been able to sustain my attendance.

That doesn't mean the 'Women's Collective' should parent it like an 'anti-men' environment on 'behalf' of 'everyone' without permission. It was only repainted earlier this year for our benefit.

Above all else, we must connect ourselves with the environment. All other issues will soon become irrelevant if we have no planet to live on. Stop wastage - it is a spiritual obligation to do so.

WHY IS THERE SOMETHING ODD AND
UNNATURAL ABOUT WOMEN WHO WANT
TO TRY TO DO SOMETHING WITH
THEIR LIVES? WHY ARE WOMEN
SUCH FUCKING APPENDAGES IN
EVERYTHING?.....
FEMINISM ISN'T OVER, IT DIDN'T FAIL,
BUT SOMETHING NEW HAPPENED -
GRRRL P O W E R ... NEXT TIME A
BLOKE FEELS YOUR ARSE, PATRONISES
YOU, SLAGS OFF YOUR BODY -
GENERALLY TREATS YOU LIKE SHIT -
FORGET THE MORAL HIGHGROUND,
FORGET HE'S BEEN INSTILLED WITH
PATRIARCHY AND IS A VICTIM TOO,
FORGET RATIONALE AND
DEBATE.
JUST DECK THE BASTARD.

Ninety Nine
Ninety Nine
(Patsy/Endearing Records)

What do you do when none of your band can play the music just how you want? Hey, do as Laura MacFarlane (ex-Sleater Kinney, Cold Cold Hearts, The Sea Hags, Dragster) does and play every damn instrument yourself (and release it on your own label no less!!). This multi-instrumentalist's debut album under the monicker Ninety Nine comes in one of the most beautiful little packages I've seen in a while within metres of a CD. But what does it sound like? Rather stunning. The album kicks off with the dramatic "Super 8", revealing for the first time in a while Laura's romantic, passionate lyrics. What follows could easily be a string of hits (in an ideal world). "I Am Not American" is the perfect pop song, with its great 60s organ and chiming, chugging guitar and leaves the listener confused as to whether to bop around the lounge room or sing loudly along.

The most startling thing for newcomers to this artist is her crystal-clear rich, soaring voice. Whilst not quite hitting as wide a range of notes as some of her previous solo work, she performs best on the more bare tracks, such as "Eraser", merely accompanied by an eerie viola and guitar. All over this is a great pop record with some very catchy melodies. This will definitely appeal to fans of Sleater Kinney and perhaps even fans of Tsunami, Throwing Muses or Helium. Support Australian female DIY music and get this, its really cheap too, only \$15.00, so there's no excuse.

Ninety Nine will be playing two shows here in early October: on Friday the 3rd at the Producers Hotel with Parlour (for "Girls With Power Tools #3") and on Saturday the 4th at the Mad Love Bar with Fiona Beverage, King Krill and Star. 99 CDs will be available for sale.

Source: I was stolen from "Thunder Pussy"

"Please understand. We don't want no trouble, we just want your classsifieds", as Jarv once said. Er... not really but we still want them classfieds. Keep it short and get them down to us by Wednesday 5pm. Thank you.

Slot them crazy kids

8 Slot Raceway
Fast Action Racing
Safe & Fun for everyone!!
8 lane, 50 metre racetrack, 25 metre hill climb, 1/24 scale race cars, snack bar and amusements.
Open Wednesday - Friday 12 noon till late
Weekends - 10 am till late
School Holidays 7 days - 10 am till late
Ph/Fax: 8262 2322
Huge discounts for group bookings, parties and school holidays
No Experience Necessary.

These boots are made for walkin'...

Black RM Williams Boots
Size 4 \$150 o.n.o. (\$270 new)
Cherry Patent Airwalk sneakers
Size 6 o.n.o.
Ph 8362 9593 or 0419 851 200

Self-indulgent Punks

11.30 - 12.30 every 2nd Wednesday night tune into REQUESTED BY US with Anna and Zoe our self-indulgent show playing punk rock, hardcore, etc.

Coming up in the next few weeks interviews with Bodyjar, Grinspoon, The Living End...

Student Radio 5UV 531am

Not That Breakfast Club

AFUW (Australian Federation of University Women SA) Inc Breakfast Club

Spring Series September - October - November

This series will bring to a close, the third succesful year of operation! Meetings are held on the first Monday of each month at Cafe Isabella @ 202 Hutt St., Adelaide

Doors open 7.15 am, please be seated by 7.30 am. Entry \$12.00, payable to the Breakfast Coordinator on arrival please. Cafe Isabella offers a buffet style breakfast, including muffins, fruit platters, hot dishes, tea, coffee, and orange juice.

Please make your bookings by telephoning Judy Francis 8297 3826 or send an email message to Judith.Francis@flinders.edu.au

Get Half a Leg

Youthworks gift voucher \$60 value for sale. Price neg.

Ring Ren
8331 8112

Women, disarm Yourselfes

Women's International League for Peace and Freedom (WILPF) in an international non-government women's organisation active in 43 countries around the world. In Australia WILPF is very active. The SA branch is one of seven which constitute the Australian section. WILPF aims to end war and hunger world-wide. Our campaigns focus on disarmament (especially nuclear disarmament), human rights (especially women's human rights) and development (ending hunger and poverty). WILPF membership is varied. In SA, all women are welcome to attend monthly meetings which are held on the fourth Monday of each month at the WILPF office in the Community Aid Abroad building at 5 Hutt St., Adelaide 7pm-9.15pm. Next meeting: Monday 22 September, topic: *workshop about assisting women in the affected cultures to end the practice of female genital mutilation*. For more information about WILPF, phone 8232 6334 or fax 8232 6335.

Have you seen this er.. chair?

Lost

Have you seen 7 black plastic hired chairs? Last seen at the Union Hall during the Theatre Guild production of *Gorge* (Aug 6-9th). If you have we need them back! Please return to the Theatre Guild office at Union Hall or contact Christine on 8303 5999. Thanks!

Come here my little bunny!

Wanted: Someone to tell me where to find a Giant Flemish ie, a big fluffy bunny. Ph: 0411 878 135

Can you make the yoof threshold?

Threshold's Youth Festival ready to rock Payneham.

On September 20, in conjunction with South Australian Youth Week, Threshold Productions is set to rock Payneham when it holds its first youth festival at the Payneham civic centre.

An array of dynamic and creative youth talent will be on display for all to see from live bands such as Rusty The Super Dog, Hone and Loafer to DJs, artists and solo performers.

Threshold Productions is a group of young people ages among 15-25 years of age.

Since October 1996 a core group of five young people has helped to establish three band events, with the coming youth festival being the largest event organised so far.

People of all ages and interests are encouraged to attend, with the focus of the festival being acceptance and unity.

Starting from 4pm and finishing at midnight, entry will be free before 6.00 and \$4 after that, with food and drink available at the venue.

For further information contact Athena Doufos or Theresa Parlettas on 8365 3977.

Discussions on Spice Girls ex- pected. Not.

Women's Cross Campus Post-graduate Seminar Series Timetable
When: Wed 5.30-7pm, second semester 1997.

Where: University of Adelaide, Union Building, Level 5, Margaret Murray Room.

Cost: Gold coin donation.

Each seminar will involve two speakers, presenting for 30 minutes, with time allocated for questions. Wine and nibbles provided. Participants can retire to the Equinox bistro for drinks and dinner afterwards.

September 17th

Veronika Ferfolja (History) University of Adelaide

Area: "The All Permeating Domestic Sphere: World War II and Slovenian Migrants".

October 15th

Susie Duggin (Politics) Flinders University

Area: "On Love and Political".

Helen O'Grady (Politics) Flinders University

Area: "Foucault and Narrative Therapy"

November 19th

Susan Semple (Pharmacology) University of South Australia

Area: "Ethnopharmacology: An investigation of the Antiviral Activity of some Australian Plants"

Donna Brunero (History/Asian Studies) University of Adelaide

Area: "The Most Impressive Occidental in China": A Review of British Journalist B. Lennox Simpson (1877-1930)".

Child Care Needs: Contact your Postgraduate Student Association.

Further information: L i s l Fenwick on 8339 3365 (hm)

Kathryn Seymour on 8388 0921 (hm)

Become Supergeek!

Would you like to be a more successful student?

Superlearners Study Skills

Prepare for your exams!

People who get higher grades are not necessarily smarter. So what is their secret? Successful students know how to:

- put their brain in the "study" mode whenever they want to!
- relax and produce their very best at all times!
- organise and use their time effectively!

You will all of the above in the Superlearners Study Skills Workshop

Dates: Friday 19 + 26 September

Time: 6-9.30 pm

Venue: Adelaide Institute of TAFE, 120 Currie Street. Adelaide.

7 hours value for money: \$110 (handouts included), \$80 concession

Enquiries: Student Services, phone Alison or Hazel 8207 8201

Not to be used as foot-stool.

Holden HJ Wagon 1976, white 202 manual Too-Bar. Sturdy and reliable & cheap for all parts and service. Sad sale. \$1400 ono 8364 3206

Attack of the killer rollerblades

Rollerblades, Size 12 Tarmacs. Very good condition. Suit aggressive skater \$200. Ph: 0411 878 135

Nifty bits of wires and other gear

For Sale

Tascam Midi Studio 688

8 Track Recorder

Full MIDI Sync, Serial Port Adapter, 20 Channel Mixer, Also Includes Tascam Remote Controller. Uses standard Cassette Tapes. \$2000

AIWA DAT Player

Portable DAT Player, Digital 1/0.

\$1000

Phone Arthur: 8332 6941

Or Pigeon Hole Outside Café; Stabolidis, Arthur David

Guys with gear lust and no cash need not bother.

Still twanging away.

Guitar lessons (folk, blues, rock, funk, metal, grunge, jazz), qualified teacher based in city area. Beginners welcome. First lesson free. Phone: David 8267 4714

Attention, ye who are computer illiterate

Take advantage of our BIRTHDAY SPECIAL

Prime PC Training Turns ONE TODAY

New rates apply from October 1997

BUT Book in September for courses till the end of the year

AND Our birthday rate of

\$125.00 per person will remain!
PLEASE MENTION THIS BIRTHDAY PROMOTION TO OBTAIN THE SPECIAL RATE.

For Bookings call 8410 4404

Prime PC Training Course schedule includes:

Office Basics Introductory Windows Courses, Word processing, Spreadsheets, Data Bases, Microsoft Publisher, Microsoft Project, Microsoft Powerpoint, Executive Fast Track Training & Microsoft Office '95 Essentials

For further information or to register for a course please call (08) 8410 4404

More courses than you can poke a tampon at.

The Women's Community Centre at 64 Nelson ST., Stepney, offer a variety of courses, support groups, activities and services for women. Courses include Confidence Building, Assertiveness, Separation and Divorce, English Speaking and Writing Practice, Free Your Wild Woman, Budget Cooking, Creative Drama, Self-Defence. Activities include Walking, Yoga, Oil Painting. Services include Counselling, Massage, Reflexology, Naturopathy, Free Legal Service, Information and Referral, Venue for Women's Groups, Volunteer Program and Tax Help. Childcare is provided on-site with most courses. The centre welcomes all women. Drop in for a chat to a friendly, safe environment. Phone 8362 0388

When you're down and out

In 1988 the University of Adelaide established an Aboriginal and Torres Strait Islander Education Assistance Fund from monies raised through the sale of shares to the University from the late Dr. RC Sprigg.

In 1997 the main consideration for assistance from the Reg Sprigg Aboriginal and Torres Strait Islander Assistance Fund will be the establishment of financial need. It cannot be assumed that every applicant will qualify for assistance.

Applicants are now invited from any Aboriginal or Torres Strait Islander undergraduate students enrolled at the University of Adelaide in 1997, whether on a full time or part-time basis, who believe they may qualify for assistance this year.

Forms may be collected from either Wilto Yerlo Reception in Room G22 of the Hartley Building, Rose Turner at either the Roseworthy or North Terrace Campuses or from the Convenor of the committee, Rosemary Owens in the Ligertwood Building, room 2.24 (Law School)

Lodge a completed form application no later than Monday 13 October 1997 by either:

-Placing the application in the locked box in the Wilto Yerlo Student Common Room, North Terrace

or

-posting the application in a sealed envelope addressed to :

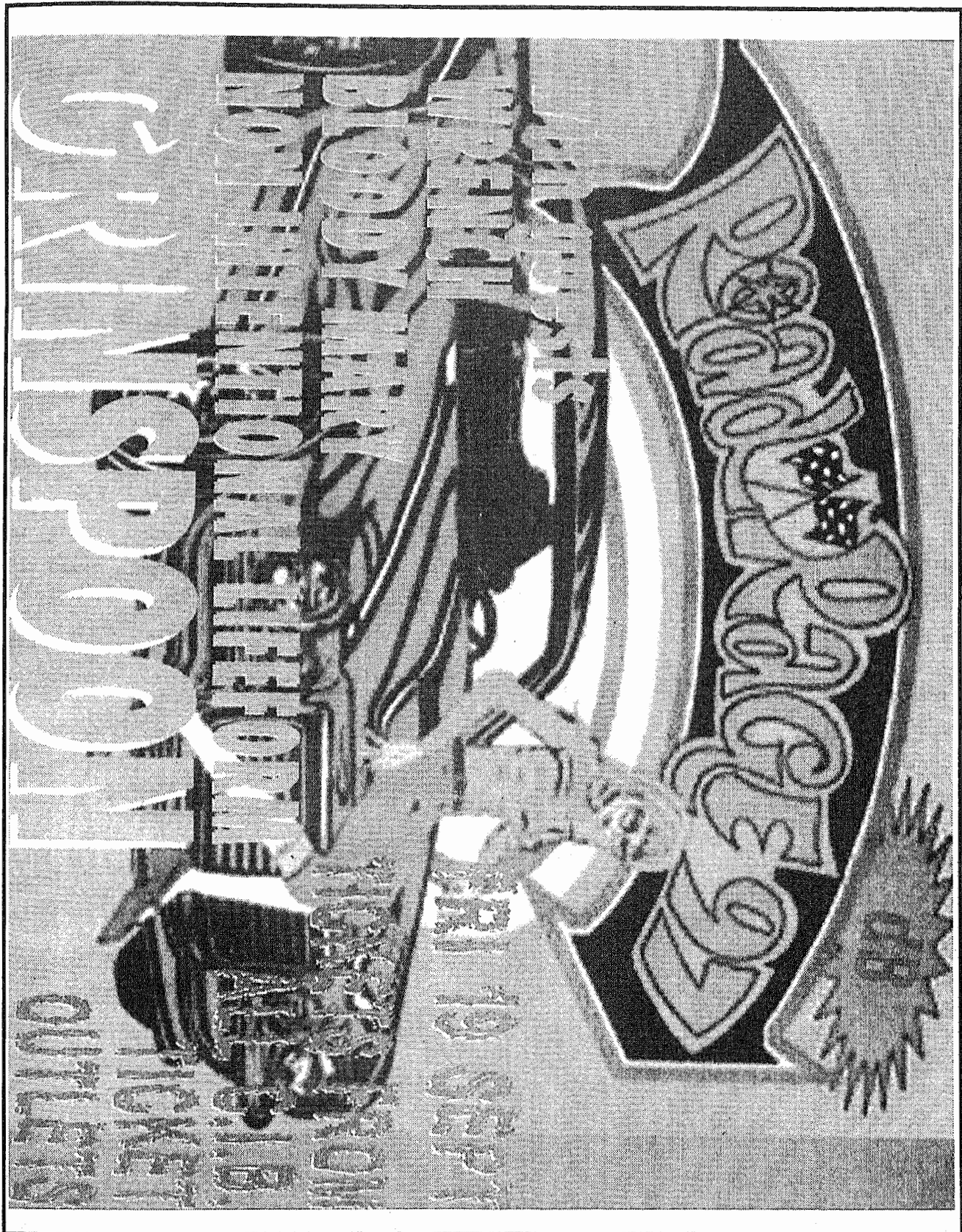
Rosemary Owens, The Convenor, Reg Sprigg Aboriginal and Torres Strait Islander Assistance Fund Committee

Faculty of Law,

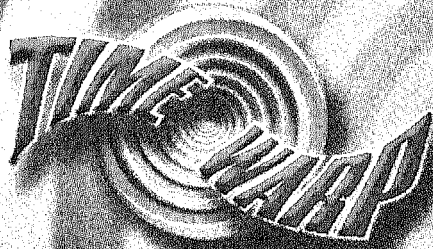
University of Adelaide 5005

Confidentiality will be maintained at all times.

For more information and help: contact Rose Turner 8303 3623 (Mon, Tues, Thurs) or 8303 7863 (Wed, Fri)



HEAVEN II



The Best of the
70's & 80's!
September 17th

WIN The making of 'Evita' on video.
Limited Edition in Australia! Value \$250

This exclusive prize can
be won by dressing as
Madonna at Timewarp
Wednesday September 17th.
PLUS - Barbie Girl (Aqua)
Single Giveaways.



All drinks 1/2 Price till 9:30pm
includes \$7.50 Illusion Canisters

Timewarp - Adelaide's Wednesday Night Institution!



Saturday

NIGHTS GOING OFF
IN STYLE...

Pumping vocal house
LACED WITH UPLIFTING ANTHEMS.

Resident DJs

Format Jayse
James Andy J

Australia's Premier MC's

Tim Maestro D

GTB

Saturday September 27th

After a well deserved rest in Greece sunning the duco, fluffing the dice and recharging the battery, Adelaide's most enthusiastic party boy returns. You can be sure there will be a load full of future anthems in his DJ box, so come and experience them for the first time. Add to this those GTB classics and you'll set for a night of non stop dance floor action.

Members Free \$4 10pm + 1/2 Price Drinks 9-10:30pm includes \$7.50 Illusion Canisters



COAST FM

Every Monday 9-10:30

Clubland hits Coast FM 88.5 FM

SATURDAY NIGHTS SOUNDS ON THE AIRWAVES