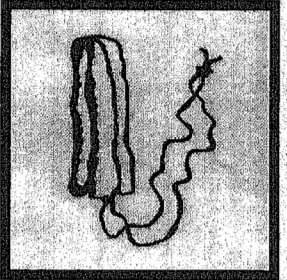
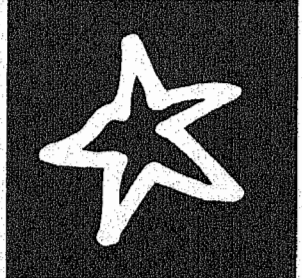


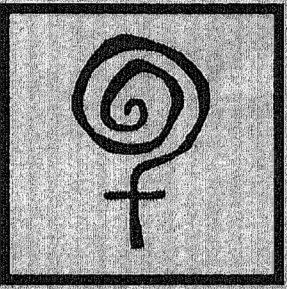
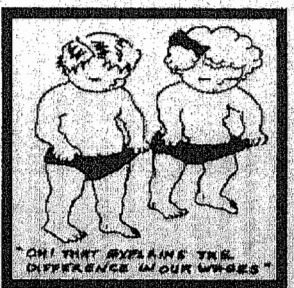
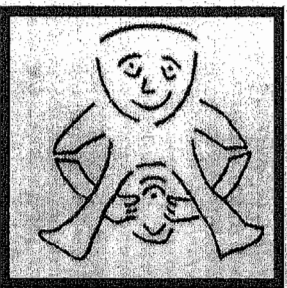
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dit

BLUE STOCKING WEEK

CELEBRATING WOMENS' ACHIEVEMENTS IN HIGHER EDUCATION

MONDAY 10th AUGUST

Champagne & Cheese Opening
in the Wills Refectory at 12:30pm
Vice Chancellor Mary O'Kane
speaking
Photo exhibition of women in
student representation
Elle Dit comes out!

TUESDAY 11th AUGUST

Women & Work stall in the
Cloisters
from 12 noon - 1.30pm
Pancake BBQ

WEDNESDAY 12th AUGUST

Band on Barr Smith Lawns: "Just
Chords"
Speech at 12.30pm: The Hon. Diana
Laidlaw MLC, Minister for the
Arts, Status of Women &
Transport
+ information stalls, and a
Gourmet BBQ

FRIDAY 14th AUGUST

Films in the Union Cinema
"Women in the Film Industry"
• Contact
• Love & Other Catastrophes
• The Piano
from 11am onwards
Sit back and relax...

MORE INFO?

Contact the Students' Association
Womens' Officer, Eileen Fisher
at the SAUA Office (Ground
Floor, George Murray Building,
University of Adelaide), or
telephone (08) 8308 5406



Elle Dit is the wimmin's edition of the Student's Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own.

Elle Dit Collective:

Susie, Marian, Jessie, Jo, Jane, Emma, Natasha, Ilze, Sarah, Sophie, Cathy, Kathleen, Eileen, Esther, Leah.

We would like to thank:

All the contributors, Philip Speight, Peter (for bringing the cake down), Chris or typing stuff, student radio and On Dit and anyone else we've momentarily forgotten (thanks anyway!).

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EDITORIAL

A sleep-deprived, sugar & caffeine intoxicated, over-worked, unpaid *Elle Dit* Collective proudly presents the 1998 womyn's edition of the University Of Adelaide Student Newspaper, *Elle Dit*. *Elle Dit* means different things to different people. In working to produce this publication, the *Elle Dit* Collective has come across a couple of contentious issues, censorship and the workings of a collective.

Here is a publication devoted to redressing the gap between the experiences of wimmin and the representation, or rather the lack of, in mainstream media.

At first we were hesitant to use our editorial power to censor, because censorship is exactly what prevents wimmin's experiences from being acknowledged in the mainstream press, and therefore legitimised.

It was at this time that the importance of the collective decision-making process also became evident. In this edition we have made use of our editorial control, and collectively so.

This has undoubtedly contributed to the quality of *Elle Dit* '98, solely because it was those people who put in the hours and hard work who had the final say about the nature and form of inclusions in the edition.

Mappy reading!
The *Elle Dit* Collective.

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way cool

wimmin'

One of the great things about being a woman is having other wimmin' around who inspire and encourage. Some women who I think are way cool include Ani Di Franco (a mega-spunk who sings with attitude), Pat O'Shane (an indigenous Supreme Court Judge), Helen Razer (she just rocks!), Rosa Parkes (the woman who refused to give up her bus seat to a white man and consequently galvanised the American Civil Rights movement). There's one woman I know who is particularly cool.

She screams at "inappropriate" times, dances spontaneously, she's happy, she gets angry, she jumps up and down, laughs, cries, doesn't take any shit from her big brother, she exposes her body parts at will, she knows no boundaries, nothing is impossible to her, if something's out of reach she'll climb or pull or struggle 'til she gets it, she's silly, she's wilful, neither gender nor sexuality constrain her, emotion and convention don't confine her, at all times she is herself - she decides what she wants to be.

This woman is my one year old niece, Kelly, and when I grow up I want to be just like her.

Marian Prickett

BE CREATIVE NOT CREATED

Put down that magazine, pick up a pen. Write, draw, think. Reject the images and stereotypes which bind you into something you aren't or don't want to be. Don't squash yourself into a mould. Let yourself drip over the edges and hang out. Don't run for cover under a commodified image.

Put down that magazine and pick up a paintbrush or an instrument or run a bath and soak up your thoughts and then yell and scream and jump and be alive! Play music, write music, be music. Write, read, listen, speak. Explore people, ~ideas, your body. Love it, understand it, explore it, have fun with it!

Acknowledge your emotions, make the most of them use them for inspiration, don't ignore them. Be inspired. Inspire others.

Redefine the boundaries which exist in your life. Push and shove till the bubble bursts, then wriggle your toes with pleasure. Reconstruct everything. Don't let them pluck and shave and smother and tell you what to wear and smell like and look like and think. Be you. March in your own parade. Make your own banner, don't hide in the pictures of their advertisements. Don't let some white middle class male control who you are and profit from your insecurities. Be creative not created! jane

GENITAL WARTS

DO YOU HAVE GENITAL WARTS?

Clinic 275 is looking for
FEMALE volunteers to test a
new self administered cream
for the treatment of genital
warts.

If you would like to know more:

- ask the doctor or nurse today
or
- call Julie on 8226 6025 or 8232 3504

Clinic

2

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All information is kept
strictly confidential

Can we now leave this topic and get on to the other aspect of "artificial sex"? I refer to the topics of homo-

sexuality and Lesbianism.



These may not be the most attractive subjects to discuss either, but I feel it's essential for our readers to have at least a passing knowledge of them, for both are rampant in the world today.

There is more to youthful living than self-abuse. Leave sex to the time when complete, normal, natural fulfillment is within your grasp. Then it will mean so much more to you. One of the greatest things in life is the ability to share.

totally winmin powered radio. what more is there to say? radio powered completely by winmin, about women, and for womyn. intense yet accomodating training sessions over the past month have bred a new crop of radio stars - womyn ready to hit the airwaves this week. radio, like most other media outlets, is traditionally male dominated, especially in the more 'techie' stuff; controlling the instruments, pre-recording soundbites, doing interviews and using the computers. as well as taking over the technology in the radio station, twp is about getting feminist issues onto the airwaves and into peoples minds.

an important aspect of twp is that it functions in a women-only learning environment; with varying ways of teaching, like learning as you go, from others, whatever suits each woman as an individual. this year has produced an impressive bunch of chicks who've all learnt skills to broadcast

12 hours of radio.

tune into student radio

5UV as twp crashes through the airwaves...

TOTALLY

monday aug 10

9.30pm-10.20pm

JUST CHORDS live local noise featuring margie & mon from just cordial

10.20pm-10.30pm

CASM interview

10.30pm-11.20pm

LESSONS IN LOVE join esther and marie for an insight on relationships

11.20pm-12am

TELL ME WHAT YOU WANT starring the wonderful shelley & susie

12am-1.30am

HER BEATZ TOO BIG with a feature on women dj's thanks to kate and natasha (catalyst interview & jana of the jungle mixup)

POWERED RADIO

student radio 5UV 531am

7 nights a week

9.30pm-1.30am

saturday aug 11

9.30pm-10.15pm

NOT IN KAKADU, NOT ANYWHERE tune in for info on what's up at jabluka

10.15pm-10.45pm

STICKY TAPE & RUST student radio's fortnightly arts show focussing on contemporary women in the entertainment industry

10.45pm-11pm

TWO GIRLS IN FILM a little montage on lesbians in and around film

11pm-12pm

MY FRIENDS HAD A RIOT AT STONEWALL AND ALL I GOT WAS THIS LOUSY SITCOM... with jo and jane

12pm-12.30pm

CELEBRATE, EAT CAKE, MASTURBATE a thematical approach by emma

12.30pm-1.30am

TWP COLLECTIVE SHOW musing on elle dit, twp, vox pops and just general fun making

tuesday aug 11

9.30pm-10.15pm

QUEEN OF SHEBA more local noise; a young, rockin four piece.

10.15pm-11pm

THE CHOOZY SHOW playing Australian music & interviews "99" by tara & kelly

11pm-11.50pm

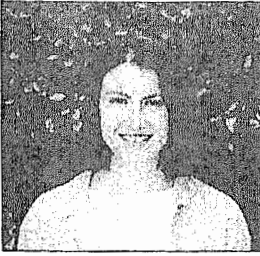
THE BODY BLUES a show with a focus on body image and women in blues. with ilze and marian

11.50pm-12.40am

MILKIE a random assortment of ideas with christina

12.40am-1.30am

THE ZIT REMEDY girlpower 80's style with kathy & kelly



sophie allouache - president - sallouache@auu.adelaide.edu.au

OPEN FORUMS

Last Monday was the first of the Open Forums on Student Services and they will be continuing over the next three weeks. This is your opportunity to have your say and tell the University what you expect from student services. The Forums go over a two hour period but if you can't stay for the whole time that's fine; just pop in for half an hour and have your say. The dates, times and themes for the next forums are:

- 10 August (12-2) - Union Cinema Accommodation, Counselling, Fair and Equal Treatment
- 17 August (12-2) - Union Cinema

Commercial/Semi-Commercial, Employment Services, Financial Support

- 24 August (12-2) - Union Cinema Information Services, Learning Assistance

If you would like any more information on the Open Forums please give me a call on 8303 5406, email me at sallouache@auu.adelaide.edu.au.

Alternatively you can contact Susan Close in University Administration on 8303 3717 or email her at sclose@registry.adelaide.edu.au.

HEALTH SERVICE

As many of you would be aware

the University has decided to outsource the Health Centre. At the moment they are finalising the tender so if you would like to have input into the new Health Service then come to the WP Rogers Room at 2pm on Tuesday afternoon.

FACTS ON TAX

If you need any help with your tax return come to the SAUA. Every Wednesday afternoon from 3-5pm there will be an accountant coming into the SAUA to help students. All you have to do is call the SAUA on 8303 5406 or drop in and make an appointment. The only condition is that you have to have earned under \$20 000 in the last financial year.



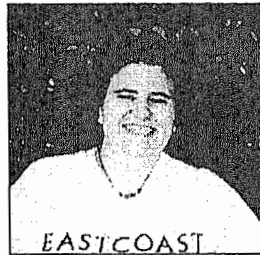
sky mykyta - education vice president - skym@smug.adelaide.edu.au

"ROCK ENROL" WEEK

Next week is enrol to vote week on campus!! Head down to the Cloisters at 12pm on Wednesday, Thursday and Friday to catch The Trims, Gilmore (JJJ Unearthed band) and more. Senator Natasha Stott Despoja will be speaking along with Karen Hannon from the ALP, Chris Pyne from the Liberals and Drew Radford from JJJ. There will be cheap beer and BBQ and plenty of info for you to

take away about the various policies and past records of each party. Bring your ID and enrol on the spot so you can have your say at the next Federal Election on any of the issues that you think are most important. Get out there, it's going to rock!
NATIONAL DAY OF ACTION, AUGUST 26
It's in Multicultural Week so there'll be heaps happening. This is your chance to send a message

about why you think the Youth Allowance or cuts to education suck or why you're opposed to the mine in Jabiluka or the Hanson phenomenon that is sweeping the nation with racism and policies that could destroy Australia. We are a richer nation because of our diversity, as people and as a culture - let's fight to keep it that way!
See you all next week, rockin' and enrollin'!



alida parente- activities/campaigns vice pres. - acvp@smug.adelaide.edu.au

I choose to start this column now....

FREE BBQ

To all those who enjoyed the free BBQ in the cloisters last Tuesday, thanks for coming out. It was great as always to see so many people digging in and enjoying their snags. A huge thanks needs to go Paul for helping cook the BBQ.

SOUTH PARK

Get to the bar on Monday night

before Mr. Hanky gets mad. So what's the deal with South Park? The Activities department of the SAUA will be screening SOUTH PARK in the bar. A HAPPY HOUR will begin from 6.00pm, and screening will start about the same time. We will be showing the previous weeks episode just in case you missed it until the new series starts. So get to the bar Monday nights, and get your fix of Kenny, Stan, Cartman,

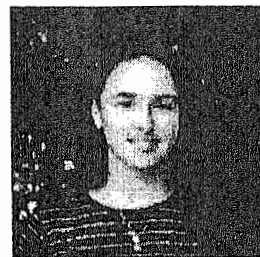
and the rest of the gang.

WHAT ELSE

Some of the other things happening this semester will include:

- An all day/night end of term show
- The lost property sale
- Regular Activities to keep you all smiling and happy

Cheers,
Alida
your A/CVP working for you!



eileen fisher - womens' officer - sauawo@smug.adelaide.edu.au

ELLE DIT

Welcome to this year's edition of Elle Dit. Yes it's finally here, and it's jam packed full of great and informative articles. I'd like to thank everyone who contributed because without you it couldn't have happened. I hope you all enjoy reading this year's edition of Elle Dit.

BLUE STOCKING WEEK

This week, the 10th to the 14th of August, is Blue Stocking Week. To

find out what's going on, look at the program guide on the inside cover of Elle Dit.

TOTALLY WIMMIN POWERED RADIO

Don't forget to listen to Totally Wimmin Powered Radio this week, a week of women's radio. It will be on Monday, Tuesday and Saturday nights from 9:30pm to 1:30 am on SUV 531 am.

FEM X

FEM X, the NUS Women's Policy

and Action Conference will be held on the 26th and 27th of September, at Melbourne University this year. This conference will be an opportunity to discuss issues including activism in higher education, reproductive freedoms, and much much more. If you are interested in attending feel free to come in and see me in the SAUA or contact me on 8303 5406. Don't forget to wear your blue stockings!!!



danielle kowalski - environment officer - kowalski@smug.adelaide.edu.au

ENVIRONMENTAL COLLECTIVE

If you are interested in joining or you have joined and you are wondering where and when the meeting are. Friday 1:00pm in the clubs common room level 6 Union Building (the one with all the food in it.)

FOOD CO-OP

if you are interested in joining a food

co-op collective then please please come and see me in the students' association, I'm too short to be scary so please come and see me. As I said last week we have a place (but not for long) and now all we need is the people.

ENVIRONMENT WEEK

Is very very very soon. If you would like to help in any way

please come to see me. If you would just like to write an article about the environment then please keep in mind that there is an environment edition of On Dit coming out in the same week as Environment Week 7th - 11th September (week 7).
Cheers,
Danielle

WIN an iMac computer



Ozuni Awards
for University
Teaching

Celebrating Excellence in Teaching



Ozuni Awards
for University
Teaching

Celebrating Excellence in Teaching

For your chance to win an **iMac**, the most original Macintosh since the original Macintosh, (and a VIP guest pass – including return airfare and accommodation – to the 1998 Australian Awards for University Teaching Presentation at Parliament House, Canberra) tell us in 25 words or less:

WHAT MAKES A GOOD UNIVERSITY TEACHER?

Name:

University:

Address:

Course:

Phone:

Email:

Mail to: **What Makes a Good University Teacher?**

PO Box 787

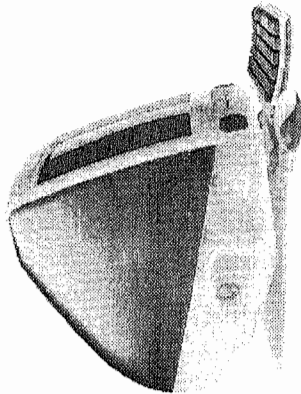
Rozelle NSW 2039

By: **Friday, 25 September 1998.**

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For more information visit your local Apple campus store or our web site at: <http://www.apple.com.au/>

Additional entry forms: www.ozuniawards.aust.com

A Commonwealth Department of Employment, Education, Training and Youth Affairs Initiative

There's a new "feminist" position around. One that argues that women should not be able to access abortion. An anti-choice position on abortion is an anti-feminist position because the right of women to control their own bodies is a precondition to women controlling their own lives. Forcing women to bear unwanted children reinforces the oppression of women by making it harder for women to live outside of the nuclear family and for them to make choices about things like work, education and their relationships. Because childcare is not freely available denying women the right to have abortions can also force women into unpaid domestic labour.

Abortion is a woman's right to choose

The recent abortion case in Western Australia (where two doctors were charged under the criminal code for performing an abortion) shows that while abortion is restricted by legislation, women do not have the fundamental right to control their reproductive lives. Support for women's right to have abortions is waning because of the lack of a strong and active women's movement and the ideological backlash against women's rights. The ideological backlash is not just coming from the moral right (Fred Nile and company) but also from within sections of feminism.

When abortion was being debated in the Western Australian parliament key figures arguing for reform of abortion legislation quoted sections from the book *The Abortion Myth* by Leslie Cannold. *The Abortion Myth*, although pro-choice, is part of an ideological assault on women's right to choose. Leslie Cannold argues for a new pro-choice position based on ethics rather than rights. Her main criticism of the standard pro-choice position (based on a woman's right to control her own body) is that it fails to recognise the moral complexity of the issue and the rights of the foetus. Her conclusions (based on interviews with 45 women, half pro-choice and half anti-choice) are that anti-choice women are opposed to abortion because it is a rejection of motherhood and that pro-choice women do see

abortion as a moral issue, and therefore 'hope and expect that each woman's abortion decision will be made thoughtfully, sorrowfully and with respect for the sacredness of pregnancy and love for their would-be child.'

Cannold's refusal to talk about abortion in terms of the right of women to access abortion is basically a refusal to engage in the project of influencing the state's position on abortion. The decision to have an abortion is a personal one and may be moral for some women but the right to have an abortion is political because abortion laws need to be repealed.

The contradiction of viewing abortion as a moral question and as something that should be available to all women is obvious from the Labor Party's position on abortion. The Labor Party (along with the Liberals, the Greens and the Democrats) allows its parliamentary members to take a conscience vote on abortion. This is despite Labor's federal platform which states that the Labor Party will 'support the rights of women to determine their own reproductive lives particularly the

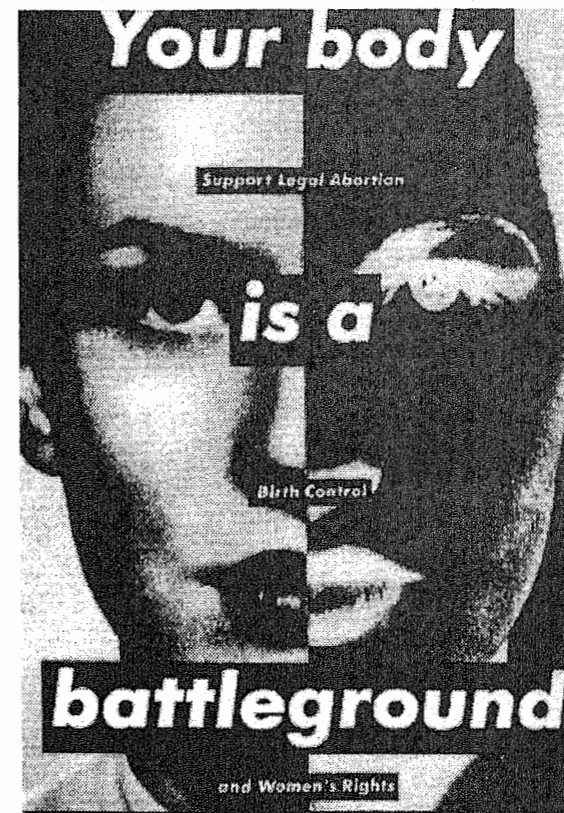
right to choose appropriate fertility control and abortion.'

Cannold also inadvertently plays into the hands of the moral right wing by buying into sexist stereotypes about women. She concludes that for the women she interviewed the central moral issue was whether a woman's decision to abort was justified. 'Did she have good reasons? Did she consider everyone's needs and interests?' ie did she behave like the "good woman", self-sacrificing and virtuous? Cannold uncritically accepts the view of the anti-choice women that motherhood is the only ethical choice for pregnant women because a good woman is one who primarily values herself as a good mother. This is a sexist characterisation of women.

The issue of whether women should consider the foetus's "right to life" is best answered by considering the difference between the pregnant woman and the foetus. A woman is a human being. A foetus is a potential human being.

Women will not win the right to freely access abortion by constructing abortion as a moral issue. A moral approach fails to recognise that the state has material interests in denying women the right to control their own bodies, and in maintaining the oppression of women. It fails to acknowledge the fact that if women won the right to abortion they could win rights that would enable them to have control over other aspects of their lives and could force the state to take on social responsibilities that are traditionally forced upon women (such as childcare and housework).

jo ellis
resistance - socialist youth organisation



dit

...I am an explorer of food" Erma Bombeck

"There's a Time and a Place For Everything..."



Widespread discomfort over women looking sexual and glamorous was something that many thought we had surpassed in the "enlightened" nineties. However, the media uproar over Senator Natasha Stott Despoja and Cheryl Kernot appearing in fashion magazines was widespread and largely condemnatory.

Several months ago both did a "fashion spread" which aroused vocal reactions combining both condemnation and approval. Both politicians were seen as threatening their power base and acting in a way which was "inappropriate" to a powerful highly visual and well known politician. While both fashion spreads had semiotic problems (Kernot was dressed up like a Wild West Madam and Stott Despoja was reclining passively), the reasoning behind the uproar is the issue I want to examine.

The primary focus of each set of pictures was the glamorous images of the women which in turn implies sexual availability. However, many feel that it was inappropriate for women in their position to be so obviously sexual. To be glamorous and sexual is to invite comparisons to triviality and superficiality. The idea seemed to be that sexual women who have political power are a dichotomy that cannot be tolerated. Women who are powerful cannot be attractive and powerful - when Bill Clinton first ran for President in the United States his relationship with his vocal wife was (and still is) seen in primarily sexual terms.

Sexual desirability symbolises and is a form of power. Women will be tolerated if they conform to the patriarchal ideal of seemly womanhood - the red feather boa belongs in the bedroom not in the boardroom. It is female sexuality which is threatening and this is reflected in many of our most damaging and pernicious insults. When Kernot left the Democrats for the Labour party one member of Parliament described her as having "the morals of an alley cat". Many cartoons lampooning Pauline Hanson depict her as a femme fatale - literally fucking Howard over.

Yet it is interesting to contrast this discomfort over glamorous women with the ideal woman - Barbie. Barbie may have the clothes to indicate she is powerful (the suit, the car) but she is one of the most powerless figures in our time. Her body is totally unrealistic, yet totally popular. She is mute, pliant and, literally, the perfect accessory. Barbie carries the trappings of power but she is attractive first and foremost - her variety of "careers" highlight her as a beautiful woman. If Barbie were a politician you can bet every feather on your boa she wouldn't be wearing a pants suit, flat shoes and no make up.

The woman who invented Barbie, Ruth Handler, described as "a prop to dream with..." "[my daughter used adult dolls to] project dreams of her own future." Although most women recognise fantasy as purely that, it must recognise that Barbie plays a part in the ideal which recognises women for their looks first and foremost. Barbie may be able to do anything but she is empowered mainly by the size of her waist and the length of her hair. Barbie doesn't become an astronaut because she has studied for 10 years - she just does it. That little girls are encouraged to dream with an object that is blatantly unrealistic seems so damaging to me as to be unbelievable. Yes, I played with Barbies and I seem to be okay, but my point is that every woman has problems with her own image and society perpetuates and provokes this. Can't we provide our girls with something better?

While it can be argued that the whole discussion over Stott Despoja's and Kernot's sojourn as models was a media beat up, why was it necessary for the media to do so? Why does the idea that it is wrong for a woman to look like a woman sell more papers? Why do we feel that powerful and public women should be asexual, if not unattractive? We must examine how the images of women work for and against women before we can assess their impact and decide what to keep and what to discard.

Izbe Teteris

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Jabiluka

The Jabiluka camp is a colourful village that has been created in the bush.

The Mirrar people, traditional owners of this area, have made an area of their land available for protesters to camp on. Up a dirt road off the Oenpelli Highway in Kakadu you come across loads of colourful banners decorating tents and trees, and a sign directing you to the welcome tent. Beyond this there's a creative space, kitchen, chai tent, kid's creche, first aid tent, and shelters for meetings, eating and generally hanging out. The camp also has compost pits, a recycling area, and a solar powered radio shack.

Up a track into the bush is a healing space, with areas set up for massage, shiatsu, yoga, eco-counselling and healing workshops. Walking away from the centre of the

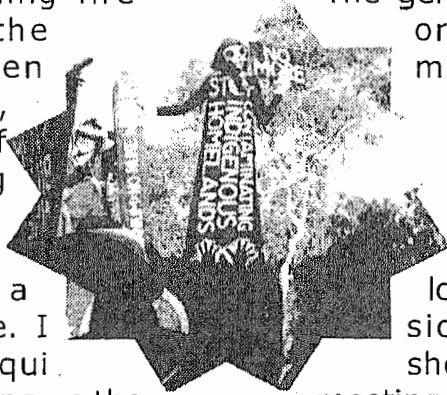
camp in the opposite direction, down past the laundry trough, the bucket-and-cup showers, the pit toilets, and part of the vast camping area, you come to the women's tree. Located on a far perimeter of the camp, this is a place for women to spend time alone or with other women. A shady place of solitude and silence ... except for the birds, branches rustling in the wind, mosquitos buzzing, and muffled noises from the camp. A space for reading, writing, meeting other women, sharing and circles. I felt strength as we sat on the earth above the tree's roots ... talking, meditating, healing, and singing.

The women's tree was the focus of a couple of special events in early July. Yvonne Margarula, the senior Traditional Owner of the area, came and sat down and had a cup of tea with about 90 women gathered around the tree. Together they made a banner, and the women spoke to Yvonne about why they were inspired to come up

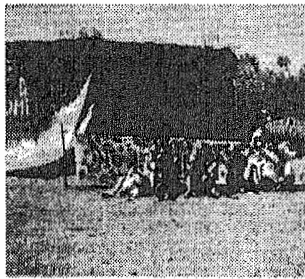
to the blockade, and also about environmental campaigns around the world that have been successful.

A few days later a 'web of life' was woven at the women's tree. This idea was adopted from an action first done at Grenham Common. Women used art materials to make things that were significant to them ... items that symbolised their journey to Jabiluka and what they got out of being there. At the request of the Mirrar people nothing was taken from the surrounding land to decorate the web. The web was left there so that it would grow as women who pass through the camp add to it. Some time before the camp closes for the wet season in December it will be given to the Mirrar women in a ritual.

Wandering through the memories of my recent stay up at Jabiluka I see women twirling fire sticks in the dark, women drumming, and a circle of women doing the Elm Dance as the sun set and a full moon rose. I think of Jacqui



Katona standing on the roof rack of a 4WD telling hundreds of people gathered on the road at 6.00 a.m. that if the Jabiluka mine goes ahead the Mirrar people will have to fight for fresh water and fight for fresh air. I also see women locked onto machinery in the mining compound, women crying as a bulldozer roars its engine and starts working in front of us, a woman skipping down the track next to a policeman who has just arrested her, and police being unnecessarily violent towards women.



It's hard to explain what it feels like to spend a couple of weeks living in a community with 500 other individuals from diverse backgrounds and be united by

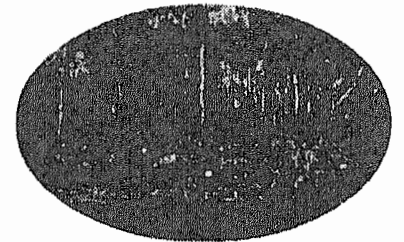
a common belief - that the Jabiluka uranium mine should be stopped.

The general vibe is one of commitment, openness, and constant change. There's lots of discussion, workshops, music, meetings, and creativity. The pace is simultaneously laid back and energetic - it's your choice, and watches are rare with most people looking to the sun. There's a feeling of living close to nature ... ants share the inside of your tent, gekkos the outside, you sit on the ground and find yourself following the shade around under trees. Some of my favourites were hearing heaps of unusual bird calls in the night and early morning and having a shower under a huge clear sky; brilliantly blue in the mornings and filled with trillions of stars at night.

But it was more than just feeling a bit closer to nature although I can't really explain it with words. All I

can say is that my experiences at Jabiluka definitely taught me more about the interconnectedness of humans with other humans, and about how we are inextricably connected to all living things and to the earth.

Robyn.



'This is my country, Mirrar Land, Jabiluka. I still say no. Maybe that's all I can say. No to uranium.'

Yvonne Margarula, Senior Traditional Owner, Mirrar People.

For more info. contact JAGAdelaide phone : 8232 2566

e-mail : jagadelaide@hotmail.com

This Woman's Blues

If I try to remember as far back as I can, I recall times when I have felt depressed. Some times have been worse and have lasted longer than others, but I must confess that the past five to six years have been the worst of my entire life. I think we all experience depression differently and some of us are more sensitive and prone to depression than others. My personal experience of depression was closely linked to my feelings of low self esteem. Depression exhausted me and when I was depressed I felt constantly tired as if I was continuously fighting my depression and had little energy left to tackle other activities in my life.

As I mentioned above, I also had low self esteem. When someone has low self esteem, they hate themselves, they undermine their achievements, they feel incapable of doing anything well (and therefore often don't even try), they feel worthless and take criticism very badly. A frightening aspect of low self esteem is that you value what others think or say above your own feelings, you measure your worth from what you feel other people think of you, and you therefore find yourself in a vulnerable position. We all have days when we feel incompetent and low, but for people with low self esteem, these feelings are with them every day and these feelings are severe.

I feel that it is very easy for women to fall into the trap of low self esteem. The world around us loves perfection and success, and when you feel you don't live up to these expectations, you start to slide into the trap of self doubt and disappointment in yourself. Magazines show us wonderful pictures of beautiful women living extravagant lives; through their written text they dispense information on what we are doing wrong in our lives. Society creates a series of conflicting ideals for women to live up to, and since no woman can achieve these conflicting goals, women are set up for failure. Often in the world, the experiences of men are valued above those of women. It is difficult to have faith and confidence in yourself when those around you devalue your worth.

While personally there were many factors that contributed to my complete lack of confidence in my self, the end result was that I was on the way to a career I didn't want and was deeply unhappy. When I decided that I had to make changes, people that I thought would help me suddenly withdrew their support. The hardest part was that I didn't know what I wanted and where I was going. This was because, like many women, I had stopped listening to what I wanted long ago.

After making my brave decision to change, things got worse; my depression hit the worst patch ever. I had no energy, I cried all the time, I didn't feel like doing anything at all, I just wanted to hide. At times I doubted my very worth as a person and my own sanity. Well meaning advice such as "why don't you cheer up and get over it" made me feel worse: if it was that simple why couldn't I just do it? The reality is that depression is not something you can just shake off quickly. These suggestions also undermined what I was experiencing. Depression can be very severe, and make suicide look like an option. People with depression need understanding not judgement.

Three years after deciding to change, I feel like celebrating. I haven't reached any conventional standards of success, but I feel I have succeeded simply by being alive and wanting to live, wanting to work, wanting to try and experience new things. I now actually like myself. I feel stronger now, and I feel that I have the strength to cope if I should ever go through such a long period of depression again. I feel that there was a reason behind my suffering and it was something I needed to go through to grow and develop.

Recommended reading: Self Esteem by Gael Lindenfield, and Women Who Run With The Wolves by Clarissa Pinkola Estes.

Emma C.



The climax through words...

Labia lay labia	The erotic metaphysic	Reaching cream beams	Blaise au fey
Vulva into vulva	The sex hex	Ceilings reeling	Piscean perversity
Lips elixirs kiss	Erotica poetica	Elo to love you	Fire fo ice
Melt marshmellow	The scent of passion	Revolving, resolving	Ice to fire
Sponge tongues	The perfume tune	Hear me now	The nofe remote
The waves blade	Senses fusion suffusion	Express, confess	You despise yourself
Sexing the vortex	Frankincense incense	The translucent haliturnates	For loving me
Whirlpools swallow	Myrtle myth	Craze gaze haze maze	Intimacy's fear kills
Starfish hands	Mystique unique	On womb moon	Symbiosis the psychosis
Starfish fingers	Swordfish fronds bond	Fur puns	Transferences projection
Busting lust thrushes	snap, rapture, capture	Sensing sermology	Rejections introjection connection
The crucible of love	Surging purging surf	Semiotic psychofic	Ontological insecurity
Seashell mussels moan	We ride the seas lyrics	Word birds	Phenomenological
Aeolian emotions	Lashing passion gnashing	Cryptic mystic linguistic	Too close to home
The eyes echo	Crashing smashing stars	Innuendo crescendo	Climax anti climax
Radiating radiance	Flashing into forked light	Uniting Igniting	Vulnerability watching vultures
Drinking vaginal wine	Riding the storm home	The imminence	The name of the game
Lusts luscious lips	Gravity's nuclear fall out	Into immanence	White carnal carnation flowers
Succulent suckle succubus	Cyrosopic psychofic	Sexual virtuoso	Incarnation
Incubating incubus	Cyralions elation	Epitomes Epithei Epitish	Dis-incarnation
Transubstantiations transmutation	Cyre spiral spires	Ambiguous ambience	Reincarnation
Immutable truth	Girdle circles syna-ecology	Commitment non committia	Uncovered discovered
The hearts alchemy	Insatiable satiation		Ourselves in the beloved

Julie Thompson

CHICKS THAT ROCK!

By ALIDA PARENTE
ACTIVITIES/CAMPAIGNS VICE PRESIDENT

How to make your activities chick-friendly...

Have you ever been to a concert and been frisked by the male bouncer at the door?

Have you ever wondered why all the mixers, producers, camera-operators seem to be male whilst it's always the girl behind the bar?

Have you ever been to a gig where you were one of the only girls amongst a crowd of roaring-drunk blokes who all want to take you home with them?

How many times have you seen an all-girl band or a band whose drummer and bassist are girls? (Compare this with the numbers of all-boy bands you've seen).

Ever thought it might be cool to see some girl DJs or how about girls getting paid the same amount for equal work (did you know Gillian Anderson nearly left the X-Files because David Duchovny got paid TWICE as much as her!!)?

All this adds up to events that aren't women-friendly. As an organiser of activities on campus it has always been my concern to make sure I put on events that women want to come to and that breakdown gender stereotypes. Things like getting an all-girl band to play in the bar or the Cloisters just as a matter of course (rather than billing it specifically as a women's event - though that can be useful too) can make a huge difference to whether women students feel comfortable coming to my events or not.

So here's my list of tips to make events and activities chick-friendly:

When you're booking a security company make sure they have a reasonable proportion of female security personnel and make sure that if people are going to be frisked at the door that there is a woman and a man so that no-one feels too uncomfortable.

Make sure that if you're frisking for drugs and weapons, you make it clear to everyone attending that you're doing it because you want to make the event safe and comfortable for everyone - this will send a message to the women that you want them to have a good time and will send a message to any yobbos (male or female) that violence and aggression is not on.

Involve women in all aspects of organising the event - from planning to promotion to booking artists to production and backstage work. Let women know that you want to teach them the skills and that organising events is not just for the boys.

Book some girl DJs or bands which have chicks playing the drums or the bass not just singing out the front - this promotes

women in these positions and shows everyone who attends the event that gender stereotypes about what women can and can't do is not on.

Wherever possible have a safe space at events where women can go to chill out, feel safe and comfortable - even if not many women use it just having it available and publicising that it's there creates a more friendly event.

If your budget allows have free childcare available and publicise that you have it - too often parents feel like they aren't welcome at events or that they can't come because it's too expensive to pay for tickets AND childcare. It also shows everyone who attends the event that childcare is a community responsibility, not just the individual parent's responsibility.

That's the 6 steps to chick-friendly activities. If you follow these I can guarantee you'll have more women at your events and will be helping breakdown the gender stereotypes in our society.

**GIRLS WITH
POWER TOOLS**

Compilation CD Featuring

Hector Fiona Beverage
Scaryheater Oedema

Individiosa
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LAUNCH - 10th OCTOBER - MADLOVE BAR

FELINE PHONETICS

An inspiration to many wimmin, Catalyst (aka Black Cat) has been DJing professionally for three years now. She may be familiar through her set on Triple J's Mixup, or Adelaide major raves and Melbourne outdoor parties. She ran a regular club night every Thursday at Silverfish and has helped to organise other parties around Adelaide. She started playing trance and has evolved to play kickin' techno funk and elektro. Natasha Yacoub caught up with her after her energetic set at Y2K - the huge rave at Wayville showgrounds on the weekend.

You have just returned from an overseas trip to Japan and Europe. How has your travelling helped you to evolve both personally and professionally?

Whilst travelling through Tokyo and London, I developed a greater appreciation of freedom and quality of life, and also of music. This came about as a result of both my experiences and inspirations from my surroundings.

With influences from natural and city living environments, my DJing has progressed within the realms of experimentation, creativity and intensity, expressed through sounds of funky melodic techno and soundscape trance.

Who is your womyn idol (if you have one)?

There are many females throughout history in politics, music, literature, medicine, social welfare, community issues and women's rights that have been inspiring, alongside many female friends and family members that shine with strength and intelligence and support for my art.

Do you find party-goers and people in the industry to be more critical of you as a womyn?

I find the response towards my DJing varies from a positive perspective of party-goers who are truly dedicated to music and self expression and having a good time... those who do not consider that being a woman DJ is an issue, as quality of music is the real issue for them, not the gender of the artist. As with any artistic industry there is a critical perspective that comes from outside forces that fail to understand the irrelevance of gender differences. It involves politics that takes away from the real meaning of DJing as a creative art form and becomes an object of money-making, self-image career for some.

Do you get much support from other wimmin?

Generally I receive a great and supportive response from other women who themselves are party-goers and avid lovers of techno and trance. This is really uplifting when I find myself in an industry that's so much a male domain. It is encouraging to look across a crowded room and receive huge grins from women enjoying themselves and grooving to the sounds which I believe creates a connection and feeling that encompasses the emotions unique to a woman. On the other hand I have also suffered negativity from female partners of fellow DJs in the industry whom aren't as supportive of my DJing as strongly as they are for their boyfriends.

What do you find most frustrating about being a womyn in such a "boysie" techno scene?

The Adelaide techno scene is small but strong in support and I find very few frustrations in terms of bookings for pure techno

club nights or parties. However, within the 'dance music' scene, I come into contact with a lot of promoters whose intentions mainly focus around profit and not quality of music. Therefore I am frequently placed in early morning time slots of a major party where only a handful of party-goers are remaining to share my sound. This is frustrating for me as an artist - not to be taken seriously enough to be placed in an earlier time slot, where between 500 and 1500 people would be exposed to a unique and pure sound that they would not normally experience.

I have also experienced ridiculous suggestions from promoters implying that I should use my femininity as a "bonus attraction" and DJing at "girls nights" where the publicity focuses on gender rather than music, which again reduces the quality and atmosphere behind the party. Dealing with promoters as businessmen is a battle at times with issues such as contracts and fees, as some in the past have attempted to undermine my talent with unbalanced contract arrangements.

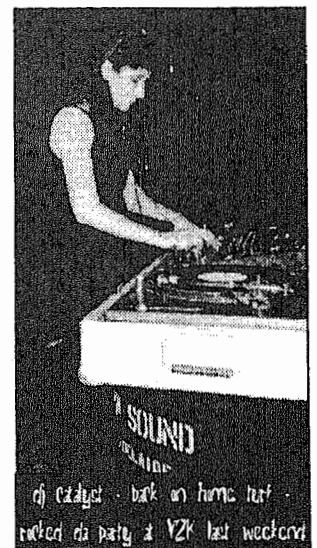
Being a DJ involves a lot more than mixing. You've also been involved in party productions. What other functions do you see as an important part of your job?

For me DJing is self expression, creative harmony amongst pure enjoyment and emotive release. For over seven years dance music has influenced my life and provided an outlet that society could not provide in the way the dance music culture has. I believe that through my DJing I can provide a sensation for others that is an outlet of awareness of one's inner self. Therefore it is vital that techno artists are supported in order to keep the sensation alive.

Do you have any interest in producing your own music?

In the past I have delved into producing music and have developed a passion for making a uniquely individual sound. I am currently creating opportunities to purchase equipment.

Natasha Yacoub



JANA

The beats are hard, the sound dark and the bass so deep it's a speaker straining sub-bass rumble. Quietly grooving behind the turntables stands Jana of the Jungle, an Adelaide junglist who's drum'n'bass sets have earned her a reputation as one of the funkier chicks behind the decks. A regular feature of Friday night Rumble's at Cargo as well as a number of drum'n'bass parties here and interstate, Jana has been DJing around Adelaide since the end of '93. She often shares the bill with interstate and overseas DJs. Adding to Jana's portfolio will be appearances on the Adelaide leg of the upcoming Metalheadz tour on the 15th August featuring Kemistry and Storm, two female DJs from the UK Metalheadz label and "British Invasion" with Ray Keith on October 4th.

Jana is known for her dark bass driven sets. She believes that her attraction to drum'n'bass is because the style is "so open to diverse sorts of sounds, backgrounds and beat structures". Jana began as most DJs do, by collecting records and being part of the underground scene in the early 90s. She has seen the popularity of drum'n'bass in Adelaide expand dramatically over the last few years, aided by a number of popular nights and also the continuing development of the music.

So is it a man's world in the jungle? Jana is ambivalent. "Some people see [DJing] as male dominated, but I don't think about it really. I definitely don't think about doing the token thing, if I did I wouldn't be able to play!" When asked if she gets irritated about female DJs' gender always being an issue in promotion she responds with "no way, I like it when girls are running things...it's not really an issue"

So what does Jana look for when buying records? "Anything that can keep my attention while staring at the walls in the shop! Basically I like smooth basslines, tracks with movement and I tend to like darker styles" Favourite producers at the moment include Optical and the smooth clean sounds of the Matrix remixes. With Jana making sure she has at least half a new set every month, that's a lot of



records. When asked if she is looking to do some producing in the future, Jana replied that she has already made "one dodgy track", but looks to start creating her own music soon. Look out for 'Jana of the Jungle' mix tapes which have already been really popular, and more are on the way.

You can catch Jana playing on the airwaves this Monday

from 12am alongside Catalyst for 'Her Beatz Too Big' on Totally Wimmin Powered Student Radio. She is also on the bill with UK chicks Kemistry and Storm this Saturday at the Proscenium (check street press for details) and of course catch her and the rest of the Drum'n'Bass crew at Rumble, first Friday of every month at Cargo.

Tune into "Your Beatz Too Big" every second Monday 11:30-12:30 on Student Radio 5UY 531am with Tristan, Kate and Ben for regular Drum'n'Bass plus heaps more.

Kate Ben-Tovim with thanks to Satori

**I offered myself to you.
You said you'd come in for a look
but wouldn't stay.
I let you evaluate my mouth
I believed your decision,
so I was left to feel as if
your denial of me
was a true reflection of myself
as a woman.
However,
Your rejection led me
to a discovery
of something that I had always known
but had somehow lost along the way.
I don't need you
to validate me.**

anon.

WHAT I REALLY REALLY WANT

The Spice Girls are a marketing phenomenon unseen in recent years. Everybody seems to know who they are, their nicknames and, perhaps most importantly who they "like" best. I am discussing the group pre-Geri's departure because this was the height of their "girl power" philosophy.

So, what is it that makes the Spice Girls work? They are pitched as average girls who worked hard for a dream they really wanted. Talk show authorities such as Oprah assert that their success is unusual because they don't rely on a man. The Spice Girls encourage this by singing lyrics about needing a man "with a human touch" and telling a mystery male "don't care how you look/ it's just how you feel". The Spice Girls are depicted as women who are assertive and highly sexual - "Don't want to know about that love thing/ Give me what I'm needing/ You know what I'm dreaming of". The Spice Girls are illustrated as having a distinctly feminine and highly personal "look". The Spice Girls would have us believe that they are a bunch of girlfriends who love to sing. The philosophy of the "band" seemed to be that it was friendships first and foremost - this was why The Spice Girls would never break up.

The Spice Girls appeal to young girls because they have a highly vocal voice in a world which repudiates and refuses to listen to young women. The phenomenon of the Spice Girls along with a "rash" of girlie movies has been lauded as an important

move forward for women.

Yet the short skirts and bared midriffs that are an integral part of their sexy image, show that the Girls are still depicted in a traditional patriarchal version of beauty. Their "look" is sexy - even Sporty Spice (although some would disagree). The Wonder bra is lauded as a must-have to getting attention and success. The Spice Girls conform to pre-existing ideals which restrict and manipulate women. One only has to look at their progress throughout their career to note how Scary Posh and Baby have lost an considerable amount of weight. Perhaps, this is why Geri left first?

The Spice Girls' credo of "Girl Power" is a shallow meaningless phrase which lauds the empowerment of women by their performance. The fact it was made up by record company executives as a marketing tool proves how women are still not taken seriously and are a major industry.

In a world where we are terrified of the intellectual elite, the Spice Girls are lauded as being "average" girls who don't need O Levels to make some money. While movie or music stars are recognised as being shrewd (Cindy Crawford imagines herself as the owner of a company which controls a product named "Cindy Crawford"), the Spice Girls are a marketer's dream - completely created and controlled. The Spice Girls do not represent anything new or liberatory.

Ilze Teteris

"I think there is one smashing rule: Never face the facts"

Not the Church, Not the State?

Women are interested in spirituality. This is not an interest peculiar to women, but part of a larger awareness in the community of the importance of ritual, symbol and quietness in sustaining lives. Spirituality is often defined in opposition to religion as an awareness of the transcendent not hampered by the constraints of an institution. People admit to being spiritual beings rather than religious. I consider both interchangeable. Religion and spirituality share the sense of movement towards the other or the beyond. Both terms are broad enough to include non-institutional forms of piety and devotion.

From the 1980s, women in the feminist movement began exploring spirituality, and particularly the rapprochement between feminism and spirituality. This occurred in reaction to the corporatism of the workplace and the alienation of women from the churches. US gurus such as Charlene Spretnak and Starhawk gained large followings by tapping into the pre-industrial European images of the Goddess and resurrecting ancient fertility rites suppressed by the Church. Simultaneously, women in the Christian churches stepped up the campaign to become ordained ministers. Women in the Congregational church had been ordained since 1927, but generally women in ministry were not accepted.

The two movements of women, the movement of women to interest in spirituality on the one hand, and, the movement of women to reform the churches, on the other, are

relatively separate. This has not always been the case. The feminist movement in the nineteenth century was concerned with reform in Church and State. Only in recent times has the women's movement renewed an interest in religion that was central to its beginnings. The secularisation of the women's movement was a twentieth century phenomenon.

The feminist movement in the 1970s defined itself in opposition to the presumed divine right of patriarchy present in the Church and the repressive secular legislature present in the State. Feminists left the churches as they considered religious institutions so patriarchal, reform was impossible, irrelevant and a waste of energy. A small group set about reforming the institution to the derision of their sisters. Opponents of women's ordination used the stereotype of the 1970s "women's libber" to strike fear into the hearts of believers that rampant worldly women were out to destroy the church for their own gain. Yet these opponents to ordination did not understand feminism in historical context.

Feminism has religious roots. Feminism grew out of the bible study of Christian women who knew no distinction between the place to which God called them in the church and in the world. The reforms that women take for granted today, education, the vote, employment opportunities and birth control were ardently fought for by middle class women who were Quakers, Methodists, Anglicans and Catholics, to name a few. The struggle for women's rights often emerged in the context of advocacy for others that was



Rediscovering Spirituality in the Women's Movement

central to the religious tradition of these women. In Britain, in the campaign for the abolition of slavery, prison reform, changes to the corn laws and the extension of male suffrage, women realised the similarity between the oppression they tried to alleviate and their own position in society.

From the beginnings of the women's movement and into the early twentieth century, the rights of women were expressed primarily in religious terms. In America in 1790, Judith Sargent Murray wrote a two-part article on "Equality of the Sexes" for the Massachusetts Magazine. She advocated education for women because as children of God they would be contemplating God in heaven and deserved a better life here. Sarah Grimke, a Quaker and abolitionist, produced what has been called one of the first serious and systematic attempts to develop a biblically sound rationale for women's rights.

"I ask no favours for my sex. I surrender not one claim of equality. All I ask of our brethren is, that they will take their feet from off our necks, and permit us to stand upright on that ground which God designed us to occupy."

Seneca Falls, 1848, is recognised by historians as the first organised women's convention. The principle organisers, Lucretia Mott and Elizabeth Cady Stanton, aimed to hold a convention that addressed the "social,

civil and religious rights of women". Just under half of the issues dealt with religious concerns. Women needed equality in church and state, and considered at that time that inclusion in ministry in the church was easier to achieve than the vote!

What can be learned from these feminists? I think their zeal for social reform was impressive. Their style of spirituality is helpful. Women believed that a spirituality that was cloistered away from the world was not enough. Similarly, good works alone were not sufficient, either. They believed in a mix of devotion and action, devotion that would set them apart to critically reflect on the suffering in world and sustain them in that fight against oppression.

Women remain oppressed in our society, they are victims of abuses of all kinds, overt and subtle. Women continue to be discriminated against in the workplace and in relationships. One of those places is the church. The denial of the opportunity to use gifts and abilities is a gross injustice and a denial of God. A reclaiming of the biblical scripture has made women Christian and feminist in the past and can today. Let us honour the women who are rediscovering their spiritual roots and those who continue to fight for justice in the church and the world.

Julia Pitman is a postgraduate student in history

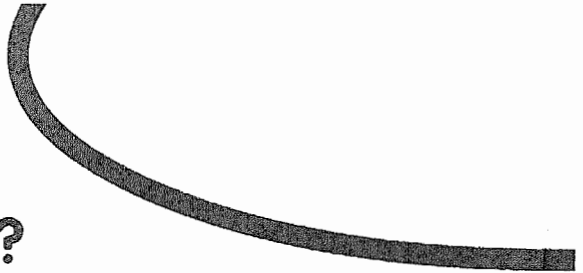
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DIANA

- as feminist icon?



The death of Diana, Princess of Wales, ex-wife of the heir to the British throne aroused such great amounts of passion, debate and grief it is in some ways difficult to understand. What was the impact she made on our society and why was her death so traumatic to so many people? Her inevitable martyr status (complete with accessory conspiracy theories) made me wish there was a different way to look at her and Elle Di inspired this interpretation of the image of a woman I never saw.

While it appears that Diana is the archetypal stereotype of a woman condoned by a man's world, she did work within the confines of this definition. She chose to deal with the 'yucky' issues: HIV/AIDS sufferers, lepers and cancer victims, instead of Charles' concern over decaying architecture which lets face has little social relevance for 'the common people'.

However, it must be remembered that Diana was heralded first for her beauty and demure behaviour. Her sweet gaze implied a compliant easily led girl who would make an admirable clothes horse. For a while she did and, unfortunately, it was something she never escaped. In our consumer-based society with its obsession with image and appearance it is hardly surprising that Diana's used haute couture dresses should actually constitute a million dollar auction.

Diana at first appeared to be the immaculate young virgin the Palace required for the heir to the throne. Yet as her marriage disintegrated she refused to play the game' - she would pose by herself, dodge Prince Charles' kisses

and improved her public speaking skills. Diana was useful in presenting a new image of the Royal Family as heralding the arrival of a modern era. The problems arose when she began to act like 'part of the equal opportunity generation, refusing to take any old treatment meted out by the heir to the throne' (White: 1993).

However, the idea of Diana as a feminist icon is problematic in a number of ways. Her main role was somewhat similar to a supermodel - she aroused attention by the dresses she wore and whether her handbags and shoes matched during and after her wedding. Diana's appearance was such an intrinsic part of her appeal (to the media in particular) that the back of her thighs made the news. 'Di Has Cellulite!' screamed the magazine captions (as if the fact she was a woman would not make it a prerequisite). I remember she even released a statement denying the cellulite's existence, claiming it was marks made by a bar stool.

Diana's charity work came second to her image and remained in the realm of nurturing and caring for the underprivileged of our society - a role traditionally condoned by a patriarchal society. Would Diana not have done charity work if she was not a Princess? Let's face it - she was a well heeled aristocrat with a substantial fortune of her own. It has been argued that if Princess Di had not married Charles she never would have rebelled at all.

Despite these problems I believe Diana's life can be read as a feminist inspiration for one im-

portant reason - she bucked the system. Diana refused to buckle under the weight of the myth, 'lie back and think of England', and spoke out and said "I am

unhappy, I want a divorce." Instead of frittering her life away smoking in a deserted palace, she chose to use her image to change things she disagreed with. While



Diana's manipulation of her image in regards to the media is, again, problematic but at least she tried to effect change.

When Mother Teresa died it was just too bizarre as Di always tried to associate herself with Mother Teresa's true selflessness. Mother Teresa exemplified an important point - she did not need a man to achieve. She was sought after and admired on her own basis, just as every woman should be. This is all that feminism asks: same wages for the same work, equal opportunities at education and at work and to be judged on who you are not what sex you are. However, the attention paid to Diana's death proves that women are still judged on what they wear and who they marry in the idea that a Prince Charming exists for everyone and fairytales come true.

Ilze Teteris

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- (2) Joan Smith, 'To Di For' in *Different For Girls*, Chatto & Windus, London, 1997



IF I SEE ONE MORE FUCKING DRAG QUEEN*

What have Lesbians and womyn got to be proud of in drag?

We see them at Pride March on TV, on *Oprah*, at clubs, on *the Footy Show* and Joey on *Home and Away* was in drag last week. It's tired, done and bloody boring. You never see lesbians or gay men in mainstream media. Drag queens have become standard entertainment.

Why is Sam Newman in a tutu so funny?

Drag is funny because it is a man - supposedly strong, intelligent and masculine and yet he's acting 'like a woman' - you know, stupid, fragile, weak and obsessed with superficial things such as clothes and make-up. Of course, no self-respecting man would ever be as ridiculous as a woman - and Sam Newman reminds us of this constantly.

Is this really revolutionary?

Drag is a casual, cynical mockery of women. Drag queens wear the clothes that are imposed on women in male fantasy - clothes that symbolise the inferior status of women.

Clothes that make women more rapeable (short skirts and dresses), immobile (high heels), fragile (high heels), childlike (smooth shaven skin), vulnerable (revealing clothing), thus completely and utterly fuckable.

You never see drag queens in power suits, much less jeans and a t-shirt.

Drag queens even steal women's personal pronoun 'she' - as if clothing and a high voice are all which make women women. But these men don't really want to be women, they have no respect for women, no affection for women, or concern for women's liberation.

In whiny voices the drag queens 'bitch' about each others clothing, chant sexual innuendo about the 'size' of the men they've

been with and boast about how drunk they'd got the night before and how much they'd disgraced themselves - all stereotypical images of women served up by the drag queens, pretending to know what it's really like to be a woman and telling us about it.

It's not funny when women dress as men, because it is only funny to mock the people you have power over. It's kind of like when those coppers got caught at their end of year Christmas party with black faces and nooses around their necks laughing as they pretended to be hung - a cheap laugh at the high number of Aboriginal deaths in custody at that time.

It wasn't funny when they did that to Aboriginal people then and it's not funny when drag queens do that to woman now.

*reproduced with permission from *Wreak Havoc*, the womyn's edition of *Catalyst*.

North Terrace

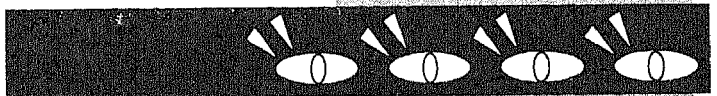
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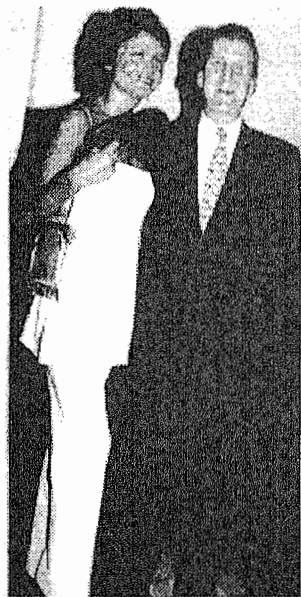
OH BABY!



your pacemaker's turning me on



I'm not here to moan about the lack of money for women compared to men in film, nor am I out to complain about how women have largely been represented as sluts, whores, crying housewives and supportive girlfriends to the hero in Hollywood. I'm not going to debate the question of who would win a double arm wrestle between Thelma and Louise and Batman and Robin or a gun sling with Sigourney and Winona in *Alien Resurrection* against Butch Cassidy and the Sundance Kid either. You can consider that for yourselves if you can be bothered.



I would like to know what is going on with old guys in the movies getting down and dirty with young chicks. No, this is not going to expose a ring of paedophilia in the Hollywood hills, but let's look at the facts and try to discover whether actresses in recent years have to stay young to be



desirable or even to be cast in big budget American flicks. We'll begin with one of the oldest of the old, Woody Allen, and look at his films of recent years. In *Everyone Says I Love You*, old Woody was just over 60, whereas, his love interest, Julia Roberts was not yet 30. More recently, Woody in *Deconstructing Harry* romanced Elizabeth Shue who is in her mid thirties. Allow me to move on to a younger leading man, but by no means young, in Mel Gibson. Julia again turned up in *Conspiracy Theory*. She was 30, he was in his 40s. In *Braveheart* Catherine McCormack was a mere 24. Analyse that, if you will. It seems that it's only when the film is actually about a young man and an older woman, like for example Susan Sarandon and James Spader in *White Palace* that we see an older woman romanced. Harrison Ford is another golden oldie who constantly appears opposite wildly younger women. Anne Heche in *6 days / 7 nights*, Julia Ormond in *Sabrina*, Greta Scacchi in *Presumed Innocent*, even Carrie Fisher was a good decade younger than him in the *Star Wars* trilogy. Michael Douglas, Sean Connery, Robert Redford, Clint Eastwood and Jack Nicholson all lie (yes, they usually lie, don't they?) in the category as old men that have done the dirty with considerably younger women in the movies. It's not that there is anything wrong with it, it's just that, well, I want something new for my eight student dollars, so the next juicy love scene I want to be watching is Brad Pitt romancing Barbara Streisand with a completely off the topic of age plot and not having one person or critic make a deal of it.

Belinda Schaefer.

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We Need Women's Officers Why a Women's Room?

As Women's Officer I often hear people commenting as to why there is a need for a Women's Officer on campus. The creation of the position of Women's Officer is a structural and political step which acknowledges that women have historically faced, and continue to face, specific gender related problems on campus. These issues include sexual harassment and assault, security on campus, access to child care and family responsibilities, sexist attitudes from members of the university community, women's involvement in non-traditional areas of study, the concentration of women in particular disciplines, the lack of representation of women in post graduate research and senior academic positions, and gender specific language in the curricula. Women's Officer's and departments also have the ability to research and be involved with women's issues in the wider community. This gives women on campus the opportunity to have an insight into issues including unpaid labour, mainstream representations of women in the media, and body image, just to name a few.

The Women's Officer is there to liaise with on campus women's groups, organise campaigns and produce information on issues that affect women, act as a link and reporting mechanism between the student organisation and women's group, deal with sexual harassment or sex discrimination, represent and voice women students' concerns, ensure that all publications and events on campus are nonsexist, represent women students on various committees, and convene the Elle Dit Collective to ensure that a women's edition of the student newspaper is produced.

Another important point about the role of the Women's Officer is the necessity of the position to be a woman. This is because women understand the problems which other women face and can share common experiences. Women students find it easier to talk about problems such as sexual harassment, contraception, sexuality, or health issues with other women. It would not be suitable to have a man representing women in the position of Women's Officer as he would be unable to cater for or understand the needs and issues that women face. In a society where power ultimately resides in men, a male Women's Officer would merely be another way in which men speak for women and stop their voices from being heard.

The recognition of autonomous women's organising both on and off campus and a Women's Officer are important ways in which the above restrictions upon women can be addressed, and therefore working to challenge and change them. So long as women still face sexual harassment and assault, as long as they are still afraid to walk the streets at night, and as long as they still face barriers to education, we need Women's Officer's, and we need to maintain support for them.

Eileen Fisher
SAUA Women's Officer

One of the services offered at Adelaide University is the Women's Room (also known as the Anna Menz Room). It is situated downstairs in the Lady Symon Building, in the Union Complex. All women are welcome to use, relax in and enjoy this room. It has a kitchen, lounge, resting and study area, tea and coffee making facilities, beds, a fridge and baby changing facilities. The Women's Room also operates as a valuable resource centre for women students, with information available on women's health, contraception, child care, education and women's events.

So why a women's room? Women on campus are discriminated against in many ways. We live in a society where the balance of power ultimately resides in men. The result of this is that women face a constant threat of sexual harassment and rape, have to contend with inadequate child care and security, have to put up with a gender biased curriculum, and have to deal with sexist language.

It is for these reasons that we therefore have a Women's Room on campus and that its continuation is vital. It is important for women to have a room of their own, in a space they have defined for themselves. It is a place for women to feel safe from the societal influences that affect their lives.

A Women's Room is also a place where meetings can be held by women. Women can meet to organise campaigns around women's issues. Many mixed groups on campus ignore the specific problems women face or give them token consideration. We need to be able to concentrate on women's issues in a women's only space so that we can address the imbalance of power women face on campus and in society. So, if you're a woman and you want to study, relax or meet other women from campus, come and check out the Women's Room and its facilities.

Eileen Fisher
SAUA Women's Officer

"English Is Not My Mother ('s) Tongue"

Amrita Dasvarma

When I was little - eight, nine, ten, my mother used to teach my brother and I how to write letters in Bengali to our relatives back in India. Painstakingly we would copy the curls and diagonal lines of the Bengali alphabet; tongues caught between teeth, eyebrows furrowed, we would sit side by side, my brother and I, and write five lines of baby Bengali to our grandmother and paternal uncles.

Fifteen years ago my mother taught me how to write in my mother tongue; most children my age back in India learned how to read and write Bengali or Hindi or Tamil or Punjabi at school. I learned English from the time I learned to speak, and later on learned some Bahasa Indonesia and dabbled in French for six years.

I can't remember most of the Bengali alphabet; I'm sure if I went back to Jakarta I would be able to recall most of my pigeon Bahasa, and I'm hoping the same thing will happen when I eventually go to Paris with regards to my six years of high school French.

We moved to Adelaide from Jakarta six years ago and my mother decided she wanted to become a Bahasa Indonesia teacher, except her Indian teaching qualifications were not recognised by the Australian government so she had to go back to school. Painstaking hours were spent reorienting herself into the university system twenty years after she'd finished university: getting used to different ways of learning, tutorial systems, essays, getting used to being over twenty years older than most of the students at her university, getting used to being asked to repeat what she was saying because she spoke English with a different accent.

We were at a department store once, at the jewellery counter, and mum asked to see a necklace. The sales assistant stared at her blankly.

Can you please show me that necklace?" Mum repeated, slowly and clearly.

Still no comprehension.

Frustrated, I lashed out in my American twang, "Can you show us the necklace?"

Immediate response.

My mother, dressed in her gorgeous chiffon sari, a bindi in the center of her forehead; my mother who can speak four languages fluently and write in all four; my mother, born and brought up in India, having lived in Indonesia for eleven years, who now teaches Bahasa Indonesia to predominantly anglo-saxon year 8 girls; my mother constantly has to repeat what she says, and feel apologetic for her accent.

The other night Pauline Hanson said that One Nation had a plan to reserve 1,000 apprenticeships on Queensland for 16-17 year olds so that "Australia could have its own trained forced of tradesmen and tradeswomen and that we wouldn't have to bring in migrants to take over those jobs."

My mother, like myself, is a migrant. My mother, with her love of children, of sharing her Indian culture, with her linguistic skills, has come to Australia to enrich the lives of young Australians, after going back to university to reskill herself, after being unemployed for a few years. Her diversity of experiences make what she brings to this country unique.

Sometimes I try to write out the Bengali alphabet as my mother taught me. I can remember some of the letters, but slowly, slowly I am forgetting the shapes and the sounds of my mother tongue.

A Short History of Blue Stocking Week (& women's activism)

Intellectual men of the eighteenth century were characterised by their distinctive bluestockings. Women who were seeking entry into universities were mocked with the term 'bluestockings' as a put down for 'brainless women' who were challenging the notion that education was only for white upper-class men. In recent years, the women's movement has reclaimed the term 'bluestockings' and we use it annually, not only to celebrate women's achievements within the higher education sector, but more importantly, to argue for a vision of higher education which includes all women.

Help for sole parents and parents on a low income

The JET (Job Education and Training Program) can provide:

- advice on childcare and after hours school care options
- assistance with the cost of child care
- advice on training and education options
- information on Centerlink payments

If you would like more information on JET come along to an information session

Tuesday the 18th August 1998
1pm - 2pm
Margaret Murray Room
(union building)

tea and coffee provided

Contact
Vicky McCoy,
Education and Welfare Officer
83035915

vmccoy@auu.adelaide.edu.au

Women have only been able to enter the higher education sector over the last century, and the women's liberation movement has seen women's participation within educational institutions increase threefold since the 1960's. Over the last few years, we have been experiencing a backlash against women's access to the education system. We have been told that women are now 'overly represented' in the higher education sector and that equality and equity have been achieved. But this claim overlooks the many cuts and changes made to the sector which only further decrease women's participation: it overlooks women's participation in postgraduate study, within TAFEs, and within academia. This claim also overlooks the issues that women from indigenous backgrounds, that non-English-speaking women, women with disabilities, working-class women and mature-age women face when attempting entry into the education sector. We need to continue the fight for all women to be able to participate within the higher education sector. 'Bluestockings' are symbolic of our fight to participate in the higher education sector and to increase access to all women, regardless of class, age, sexuality and ethnicity. This year, the campaign not only argues against traditional barriers to higher education for women, but also focuses on the recent changes to the higher education sector, such as the introduction of up front undergraduate fees, the common youth allowance, cuts to child care and the West Review, which will only further put 'our bluestockings' on the line.



PREGNANCY ADVISORY CENTRE

The Centre

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

We offer:

1. Counselling
2. Pregnancy testing
3. Abortion services
4. Contraceptive information and provision
5. Sexual Health Care and Information
6. Referrals to other services
7. Community Education

How to contact us:

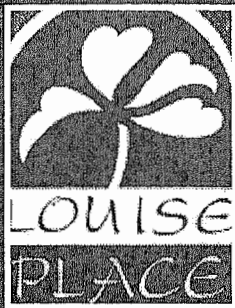
You do not have to be referred by a doctor. You can simply ring us, telephone (08) 8347 4955 and make an appointment. If a pregnancy is confirmed and you are not sure what to do, you may like to speak to a counsellor at the Centre. Counselling can be a chance to talk to an uninvolved person who is skilled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

Child care and interpreters:

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

Address: 21 Belmore Terrace,
Woodville Park 5011

Telephone: (08) 8347 4955 Country
freecall 1800 627 966



for further information
please contact

Jan Bate
5 Randolph Ave
Fullarton 5063

Ph: (08) 8272 6811
Fax: (08) 8272 9327

Why Monica should live in Oz by Mary Maxwell

If Monica Lewinsky lived in Australia she would have a certain protection of her right to privacy. Australia is signatory to the 'First Optional Protocol' while the United States is not. I refer to a protocol of the International Convention on Civil and Political Rights, which Australia signed in 1990 and which came into effect on Christmas Day 1991. The Tasmanian gay rights activist Nicholas Toonen lodged his complaint that very same day at the United Nations.

His effort to decriminalise homosexual behaviour in Tasmania was found to be admissible under Article 2 of the convention which says 'No one shall be subjected to unlawful interference with his privacy'.

Never mind that this wording came directly from the US Constitution as written by Thomas Jefferson two centuries earlier. The fact is that Monica's right to privacy can be adjudicated only in her home country. Australian's have a further avenue of appeal, in the U.N.

If you attend this week's event on campus sponsored by the Australian Institute of International Affairs, you'll learn more than you ever dreamed of about human rights. Try, for example the **Wednesday 12th August session at 1pm in Room 212 Engineering South**. It's called "Human Rights on the Norwood Parade" or **Thursday's session (same time, same place) called "Human Rights and the Internet"**.

On **Wednesday at 2.30** you can take in a **birthday party in Cinema, level 5, Union House** (hold the gifts!) the guest of honour is you, more or less.

On **Thursday**, dare to show up at a **Human Rights poetry reading** - in an assortment of languages, B.Y.O. (that is, BYOP). Lift thine eyes to the loft in the **Gallery Coffee Shop** and you'll see us there.

If you want any more information on any of this ring **Mary 8379 1735**.

Louise Place offers young single pregnant women and young mothers a safe place where they can look at their situation, find out about the options available to them and come to a free, unpressured decision about what they wish to choose for themselves and their child. Louise Place aims to provide a caring and supportive environment where clients may pursue their own developmental needs, grow in an honouring of themselves and others; become increasingly empowered; are recognised as responsible for the decisions they make and actions they take; are alerted to a variety of options and possibilities in life-choices they are facing.

Louise Place offers:

- **Accommodation** - shared units are available for young women, 18 years or younger, who are pregnant or have just delivered. Women can stay for a few months after giving birth and are supported by staff in developing their skills and confidence as a parent.
- **Secondary School Facilities** - St Joseph's High School offers secondary education up to year 12. We also provide vocational guidance and counselling for further education. Child minding is provided at the Drop In Centre during lessons and study times.
- **The Drop In Centre** - operates four days per week (Monday to Thursday, 10am - 3pm) for sole parents (and their children), and single pregnant women, of any age. It is a place where you can meet and talk to other young women in a friendly environment and be involved in
 - building friendships and a supportive network to share your experiences with
 - peer education programs
 - finding out about looking after yourself and your child's development and growth
 - obtaining access to other services and agencies in the community
 - developing creative skills such as craft, cooking and sewing
- **Peer Education Program** - a therapeutic and teaching tool, peer education is a program where trained young women work with other young women to discuss shared experiences, and insights into relationships, parenting and living. It is also an opportunity for young women who are not mothers to be exposed to, and provided with, some understanding about the complexities surrounding teenage pregnancies.

girls bleed too, you know...

you'd never guess it though. flipping through a magazine whose major audience is adolescent girls, it's obvious there's an industry in bleeding. but not in the actual blood, cos for some reason that doesn't exist. the industry is in getting rid of the blood, hiding it, not acknowledging it. in not having to talk about it, cos there's a set of signs and signifiers (eg blue liquid) in our western culture that mean blood, or bleeding. there is no emphasis on the blood factor. the following lines are all taken from ads in dolly for pads and tampons. there isn't one mention of 'blood' (there's 'liquid' though!), and more of an emphasis on prettiness (such as 'smooth silky overwrap' - its almost seductive)...

Inside Whisper Ultra Thin, there's a layer of amazing stuff that soaks up the liquid and turns it into a soft gel. So it's not liquid anymore...

You can't always rely on guys for fresh flowers. With the new Libra Fleur packs you'll be able to pick your own.... You will find them popping up everywhere. So don't wait for a special occasion to get a bunch.

My body is different from my mother's. Thank goodness. Stayfree Spirit is a range of Slim and Ultraslim pads designed especially for smaller bodies, so you get all the protection you need in a size that suits you.

If you want a tampon that's easy to insert, here's a tip from Tampax. It's the gently tapered tip that makes Tampax nonapplicator tampons so easy to insert. And with its smooth silky overwrap and indented base, you'll find them incredibly easy to use. Tampax knows it's the little things that make a big difference.

Libra Fleur makes using tampons for the first time easier. We're all beginners when it comes to using tampons for the first time. But if you're ready to put on your trainer wheels, we've put together something to make it a bit easier.... and they all come in a fantastic little makeup bag. So if you've been thinking of making the move, send in this coupon.

bleeding every few weeks isn't something that gets talked about much in popular culture. companies advertise pads, tampons, pantyliners, pain relievers, the list goes on, but they don't talk about the blood. they use the blue fluid that comes from a conical flask. or they put a tampon in a jar of water (cos that's what it's really like). and magazines like dolly and girlfriend don't talk about blood (except for the odd 'how embarrassing' story about leaking onto clothes; they seem to have been phased out though - must have something to do with the winged pantyliner fascination), sometimes they talk about tampons like sex ('it wouldn't go in') and things like smell are an issue. maybe because it's assumed that everyone already knows everything. like that it's really average and normal to just want to spend a few hours on the toilet shitting. or that seeing bright red blood on your knickers is a really cool sight. like really cool. there's no need to talk about alternatives either, cos these magazines are paid all this money to advertise really clinical and sterile forms of 'sanitary protection'.

there doesn't seem to be any forum generated in these magazines for young girls to talk about bleeding, and when discussed the issues seem really rehashed and repetitive. there's no representation of 'the bleeding girl' (except for those girls running along the beach holding hands on the tv ad. they look so happy and it's just cool for us to imagine them in a toilet cubicle pushing a tampon inside themselves). instead there's the ads with words like *We'll protect you, cross our heart, No accidents* (accompanied by a pair of fresh white knickers with a trapeze artist on them(?!)), *Tina, Tammy, Trish, No Trace*, and issues raised in magazines about blood showing, pads being too big, tampons falling out.

there doesn't seem to be a curiosity in mainstream youth culture to know what's so cool about bleeding, or to know why bleeding is more than just how you get pregnant. or to know that you bleed at some weird times in your life. young girls aren't encouraged to look at their blood, to smell it, to touch it, to taste it. instead you've got to be really clean and 'fresh'. so

**The only time you need
a surfboard
is when you're surfing.**

basically, what i'm trying to say is that bleeding is not just a clinical thing, something that doctors know all about. heaps of people know heaps about bleeding. except, for some reason, the intended audience of magazines like dolly, cos girls don't actually bleed. there's just some liquid to be soaked up, usually it's blue, and it is soaked up best by white things. and dirty knickers are really bad.

Jessie lymn

bandaids.

there's so many ways to keep blood nice and neat and clean. which is fine, cos our society has brought us up to believe that blood (menstrual blood especially) is dirty and needs to be hidden. simone de beauvoir claimed (in her book 'The Second Sex') that 'menstrual blood ... represents the essence of femininity'. which is kind of weird when we're always trying to hide our blood and not talk about it; kind of like women in general perhaps.

anyway, onto what you can use to protect yourself (this sounds like it could be coming straight from the pages of any girl's magazine!). this isn't advice on what is best, its just some facts.

unbleached products

this includes sponges, reusable pads and 'vaginal caps'. unbleached and reusable, hence much nicer for the environment. sponges are sea sponges (you can get them from the chemist, usually in the makeup section), which are inserted and then removed every now and then, rinsed out and put back in again. sounds pretty simple, hey? you can make them look and function like a tampon by attaching a cotton string to the sponge. sponges need to be replaced fairly regularly; for more information, seek it out online, or in enviroplaces.

reusable pads are exactly what they sound like. pads made from cotton which are rinsed out and reused. you can make your own, or check out a good health food shop for 'radpads', really colourful pads. making your own involves some sewing skills and the ability to follow a pattern. use corduroy or cotton for the outside, towelling in the middle.

i don't know much about 'caps'. after searching on the internet, i think they're an american thing, like a diaphragm, which is inserted and 'caps' the place where the blood comes from and keeps the blood inside you. then you rinse it out and reuse. but i think i'd do a lot of research on them before use - they sound a bit dodgy, and prone to doing bad things.

bleached products

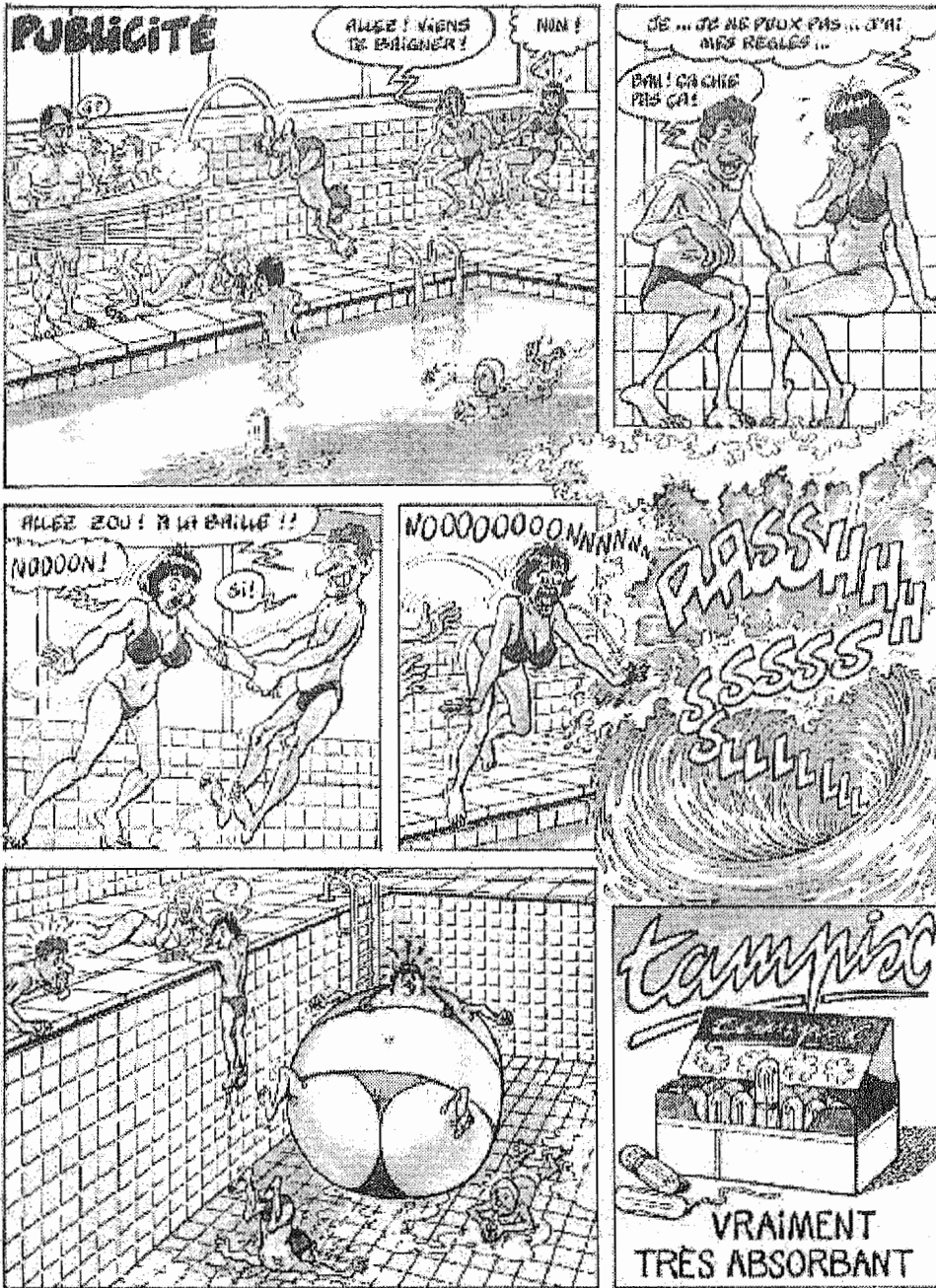
this includes pads, tampons, pantyliners, and any other 'whitegood' used while bleeding. pads are made from a variety of things, all designed to soak up as much blood as possible without being an inconvenience - no smell or leakage (well, that's what the ads say). pads used to be bulky, huge and kept in place by a belt around your waist (ask someone who bled pre-1970's). these days, pads come in a range of sizes, individually wrapped or a number wrapped together. pads can't be flushed down the toilet. when using pads, there's some things to think about. if each pad is wrapped individually, this means a huge excess of wrapping (plastic) that needn't be. but convenience is an issue in our society. also, deodorised pads can actually be bad for you (i'm not sure how yet!). pads can be seen in the same light as disposable nappies perhaps. not that healthy for the environment, but convenient for bleeders who chose not to use other forms of 'protection'. pads cost money each month. its a personal choice.

tampons are another 'bleached' product. what this basically means is that the material used to make tampons and pads (and any other 'white goods') go through a bleaching process, a specky scientific word (dioxin) is harmful, and this is present in the bleaching process. hence you are inserting this 'dioxin' inside yourself. which is probably not a good thing. tampons are convenient (in certain ads in female toilets they are described as a 'public convenience'), easy to carry around and subtle. tampons also 'allow' women to go swimming, ride horses and run along the beach. you can't really have penetrative heterosexual sex with a tampon in. the tampon is inserted (by australian women with their finger mostly, but in america it's applicator

**My body is
different from my mother's.
Thank goodness.**

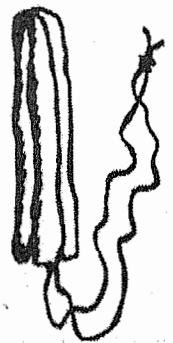
applicator applicator!). there's instructions in the pack. tampons come in different sizes, for different flows. and you can get homebrand tampons (pads too). cotton tampons are also another option (or marketing initiative). tampons *can* be flushed, but its usually better not to, ok? and definitely don't flush wrappers or the dreaded applicator. think of a beach somewhere in america with syringes and tampon applicators washing into the ocean. tampons leak too. and you can get diseases from them (rarely though). tampons are a way of hiding the blood. but there's also close contact with yourself when you use your finger to push it inside you. and you usually have to look too, so that's a plus!

party liners are a waste of time. if you really need protection from the occasional blood leakage, toilet paper works just as well. and the concept of protecting your knickers from usual secretions is pretty scary - it washes out!



accessories
things like medication, hot water bottles, tummy rubs, exercises. tablets which are muscle relaxers; naprogesic, ponstan etc. from the chemist, hugely overpriced. they work at hiding the pain though. hot water bottles are a great alternative, warmth is a great soother to any bleeding pain (called 'dysomenorrhoea' by the medicos). or even better, a devoted person who will rub your tummy/back for you. but i'm sure you've worked out the best ways for your own body.

this information has been taken from various 'popular' sources, not medical textbooks. things from the past, from zines, from resource directories etc. so it's not guaranteed to be medically proven.



girls just wanna have proper healthcare.

In a recent article in The Australian there was presented a Page 3 girl of a very different kind(1). Melbourne surgeon Dr. Helen O'Connell has stunned medical colleagues, students and the general public by her recent discoveries that simple aspects of female anatomy taught since last century are actually inaccurate. In his article, Michael Bachelard describes some of O'Connell's findings. Dr. O'Connell found that the clitoris is actually three to nine centimetres long, which is ten times what it had previously been thought to be. Further, she discovered that the clitoris has an internal structure not previously recognised in anatomy texts. In explorations of the main nerve servicing the area she found that it "was much bigger than previously thought, as big as the nerve in penises". This is a powerful indictment, of a medical institution's neglect of female anatomy and, by extension, of wommin's sexual health.

In the article Bachelard writes: "[O'Connell's] paper printed in the Journal of Urology said female's perineal anatomy has been 'reduced to a brief adjunct after a complete description of the male anatomy'". This, I feel, illustrates the status of women's health as occupying a lower position in medicine's ideological and practical scheme of things. Indeed, wommin's anatomy is still defined as an imperfect version of men's. For example, O'Connell remembers "as a trainee being angry when the anatomy text books she studied described part of the female urethra as a "poorly developed" version of the male [sic]". Further, O'Connell made the comment that "new research into men's sexual function and urology were very common, perhaps reflecting the economic power of middle-aged men with prostate problems". What this article helps to illustrate is the great disparity between the comprehensiveness of men's health research and the lack of that for women. As we shall see, this problem only becomes exacerbated when one looks at sexual health issues concerning lesbian and bisexual wommin.

Wimmin who have sex with other wommin face double discrimination when seeking health care. As wommin, they are not only forced to deal with a paternalistic, patronising health system but also the fear of being stigmatised should they decide to disclose their non-heterosexuality. The result of this is that lesbian and bisexual wommin are consequently failing to utilise the health services provided - a major health concern in itself. This avoidance of health services, inspired by a

climate of homophobia, is consolidated by a virtual absence of health education for lesbians and bisexuals. Alarming, many wommin reach the conclusion that therefore they are not really at risk(2). There is a prevalent myth that wommin who have sex with other wommin are immune to S.T.Ds and HIV infection based on false notions of what a lesbian or a bisexual is and what a lesbian or a bisexual does. It's unfair and unacceptable that these women's health concerns are not accommodated in our society simply because of who they choose to fuck.

Further, when lesbian and bisexual wommin do utilise health services, they receive service which more often than not presumes that they are heterosexual since the health service itself is designed for heterosexual wommin. This is a major problem in lesbian and bisexual wommin's health as there are *contextual factors which create differences and which should be taken into consideration when planning health strategies. For example, both cervical cancer and breast cancer often have different risk profiles for heterosexual and lesbian women [sic](3)*. Consequently a health service conducted in a homophobic climate and catering for needs which are defined by heterosexist assumptions results in the systematic failure to provide lesbian and bisexual wommin with an adequate healthcare service.

In conclusion, there is a need for greater awareness of these issues. This brief discussion illustrates how complicated issues confronting wommin's sexual health are. What has not even been mentioned here are concerns facing womyn's mental health and the differences between the health needs of lesbians and those of bisexual wommin. The only real conclusion that can be made is that as our society gears itself up for the third millennium we are still in a situation where informed sexual healthcare for wommin who sleep with other wommin is woefully inadequate.

Ana Bebic

For more information contact:-
Lesbian healthline, Mondays 3pm-7pm, (08) 8267 4185.

(1) Michael Bachelard (1998), "Surgeon cuts anatomy to size" *The Australian* (31/07/98).

(2) "Advancing a lesbian health agenda" *Lesbians On The Loose* (November 96).

(3) Helen Myers and Lavendor (1997), "An Overview of Lesbians and Health Issues", in *Lesbian health, independence and well-being resource*.

Getting

In

Touch

MASTURBATION

SEX WITH OURSELVES

If you have never masturbated and want to, we invite you to try!

Why we aren't in touch:

Someone told us it wasn't right.

We haven't learned how.

Some of us have been told that someone else has to do it for us.

You may feel awkward, self-conscious, even a bit scared at first. You may have to contend with repeat, "Nice girls don't..." or "A happily married woman wouldn't want to..." You may fear losing control of yourself or you may feel shy or guilty about giving yourself sexual pleasure.

Use your hands, your fingers.

A rushing feeling. It feels good.

Masturbating opens me to what is happening in my body and makes me feel good about myself. I like following the impulse of the moment. Sometimes I have many orgasms, sometimes I don't have any. The greatest source of pleasure is to be able to do whatever feels good to me at that particular time. I rarely have such complete freedom in other aspects of my life.

incredible!!!!

Why Masturbate?

explore your body

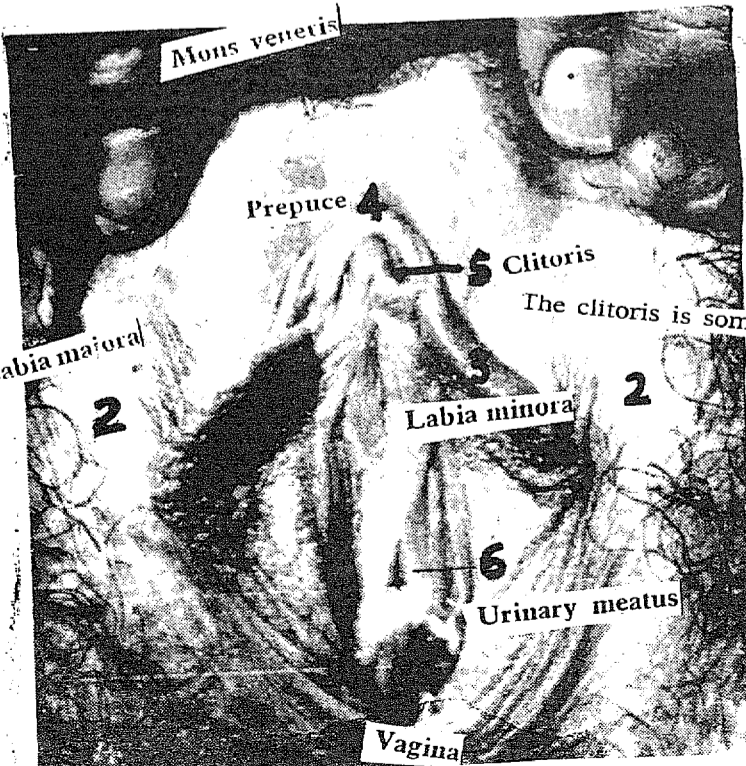
Experience your own touch,

smell,

texture.

Masturbation is a natural sexual expression

1. tried masturbating out of natural desire.

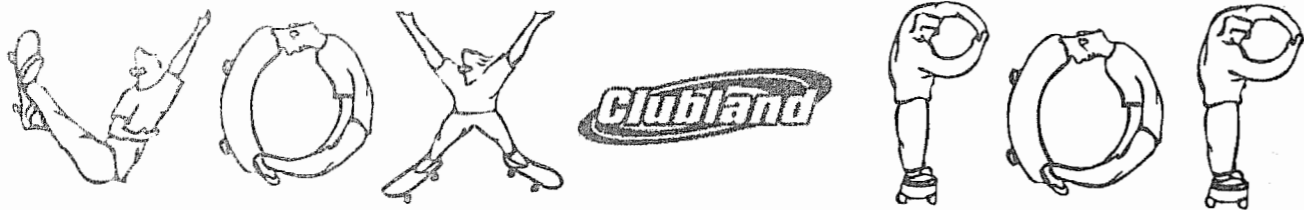


The clitoris is sometimes called the "joy button."

How Often?

The more you practice the sooner you will learn about yourself.

Practice as often as you want but at least three times a week

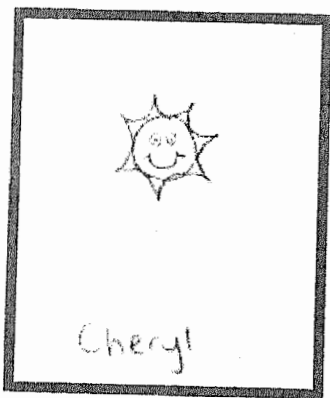
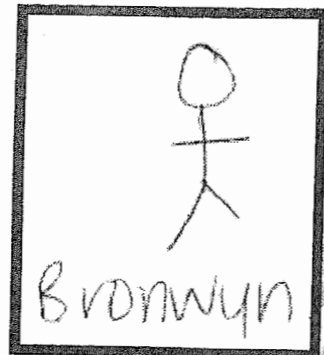


Questions:

- 1.) Do you think that it is appropriate or important to have a female orientated publication?
- 2.) What woman would you like to see leading the country?
- 3.) What superpowers would you like to possess?

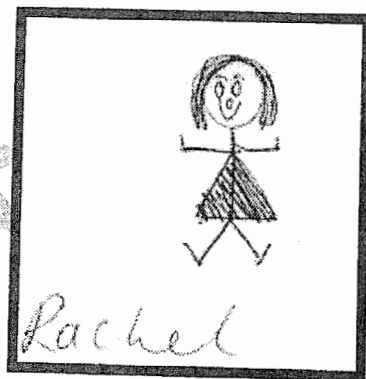
Bronwyn

- 1.) No, because it segregates the sexes even more.
- 2.) That politician girl - Natasha Stoff Despoija. I think she's good.
- 3.) I want to be able to fly, then I wouldn't have to catch a bus to uni.



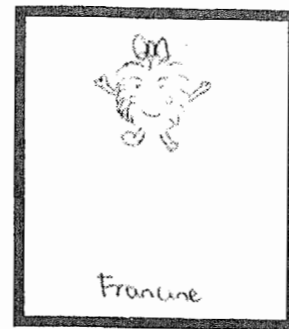
Cheryl

- 1.) It doesn't warrant a special newsletter every week, but for a special edition it would be okay.
- 2.) I think it is more important to have equality throughout parliament, not just focus on having a woman leader.
- 3.) To see through walls - x-ray vision.



Rachel

- 1.) It's nice to have a different one, but I don't know if it is a good idea to have all this feminism. For example, if there was a male one there would be uproar. I think if we want to succeed we have to be a competitive pool of people, and not just give ourselves a head start because we're women.
- 2.) There aren't many around. It would have to be Natasha Stoff Despoija.
- 3.) The ability to understand every language.

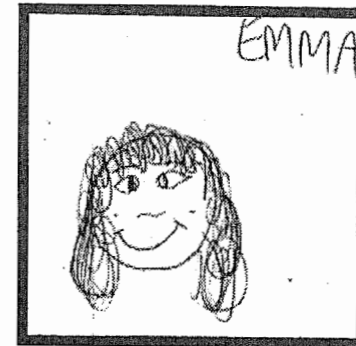


Francine

- 1.) I suppose for a special edition dealing with women's issues it's okay. But not if every week there was both Elle Dit and on Dit.
- 2.) Myself. As long as they've got intelligent things to say, and they aren't just a sex symbol for the sake of a woman leader, I don't care who it is.
- 3.) I guess it would be cool to be able to fly.

Emma

- 1.) Fuck yeah. Women should stand loud and proud.
- 2.) Pauline Hanson. Natalie Imbruglia, she's gorgeous. Natasha Stoff Despoija.
- 3.) I'd like to be able to read people's minds.



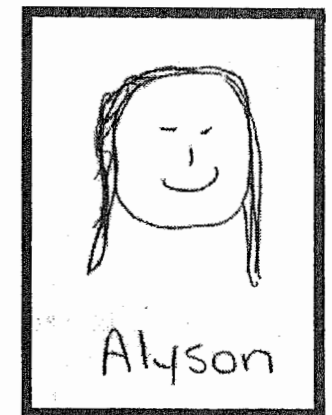
Alice

- 1.) Yep, I could agree with that. So chicks can know what's going on around uni for them.
- 2.) Cheryl Kernof. She didn't really care what people thought when she swapped parties, she did it anyway.
- 3.) To become invisible.



Alyson

- 1.) Yes. Really, it's women's views, isn't it, and it's good to be able to express these views without male intervention.
- 2.) Me. Why not?
- 3.) Strength.



why i want to be xena

(not smurfette!)



Every Saturday night I stay home to watch *Xena Warrior Princess*. I want to be Xena (so does Alida). She is so much cooler than Hercules. I also have constant arguments with people who are not fans of Xena about why she provides such a positive representation of women in the mainstream media. People say "she's just a female Hercules" but Xena is more sophisticated than that.

Feminism has long argued for the inclusion of herstory in our history and of positive, diverse images of women. Greek myths are part of our cultural history in Western society and the focus for too long has been on the male heroes with the only women being the ditzy, buxom, pink-clad Aphrodite-types. Xena revisits this myth/history of our culture and takes a very different look at it. Although Xena was originally a spin-off from *Hercules: The Legendary Journeys* (a goofy, comic-strip style, "boy's-own-adventure"), she has achieved a cult status all her own. The TV show traces the adventures of Xena and her Amazon Princess companion, Gabrielle, as she kills monsters, saves innocents from terrible warlords and thwarts Aries, the God of War. Xena is physically strong, intelligent, cunning and chooses to travel with a female companion (bringing with it the

inevitable questions about her sexuality - but the best thing about the show's producers is that they never allow it to become a major issue). Xena and Gabrielle have a perfectly self-sustainable and satisfying relationship - they clearly don't need anyone else, least of all a man. The regular male character, Joxter, a bumbling, incompetent who is in love with Gabrielle and constantly has to be rescued by Xena highlights this to perfection.

Xena is a positive image of woman on TV, turning gender stereotypes on their head and showing girls that they can be superheroes too (and be infinitely cooler than the boy superheroes). She provides an antidote to what Katha Pollitt calls



the phenomena whereby shows like *Mighty Morphin Power Rangers* and games like *Street Fighter II* have a whole ensemble of dynamic,

"Xena and Gabrielle have a perfectly self-sustainable and satisfying relationship - they clearly don't need anyone else, least of all a man"

the "Smurfette Principle"¹. Remember *The Smurfs*, all those boy Smurfs each with his own special skill or personality and what was Smurfette's special skill? That she was a girl, the only girl among a whole community of boys who of course were all in love with her. Hmm tokenistic perhaps? The "Smurfette Principle" also describes

adventurous boys and one token girl (who usually wears pink and/or a bikini). The absence or tokenism of female characters is very noticeable for children and shapes their notions of gender from a very early age. If you're 6 or 7 and all the images on TV are of male superheroes doing cool things and all the girls are valued only for their

physical beauty what kind of message do you get about what is expected of girls in our society? That you're meant to be pretty and superficial and that you're only of value if you've got a bunch of guys who are in love with you and want to rescue you all the time. This is where Xena is so amazing - because she shows girls that they can be superheroes and rescue the boys instead!

Representations of feminism in children's and mainstream media are increasingly poor or absent altogether. This is an area that we should focus on more than women's magazines and *Melrose Place* because so many of our views about society and gender roles are formed in childhood. If children are brought up with positive, non-stereotypical role models they will not be so quick to accept the status quo of famine-stricken models, weight loss programmes and "women-who-put-their-careers-first-are-destined-to-be-unhappy-and-alone" syndrome so prevalent in the media. So that's why I want to be Xena, not Smurfette!

SKY MYKYTA
Education Vice President,
Students' Association

¹ Pollitt, K. *Reasonable Creatures: Essays on Women and Feminism*. Canada: Random House, 1994.

HEALTH SERVICES

The University of Adelaide's Health Service will be put to tender - and staff and students will have a say in the shape of a new service.

The Vice-Chancellor made the decision, on the advice of the Vice-Chancellor's Committee, with a view to creating a high quality, more cost-effective service.

There is an increasing trend in Australian universities towards licensing medical practitioners to provide health services on campus. The University of Adelaide's Student Services (which included: - Health, Counselling, Loans & Disability) has been running at a substantial loss for several years.

The new service will be bulk-billing practice contracted to the University. The University's counselling services will continue to be provided by salaried University staff.

Staff and students will have an opportunity to contribute to the competitive tendering process through Garry Read, who is coordinating consultations to produce the tender document. Existing health staff will have the right to submit a tender.

The Acting Vice-Chancellor, Professor Doug McEachern, said he would like to record his appreciation of the commitment and dedication of the health services staff.

"The tender process will open up the possibility of University staff being covered by the health service," he said.

"The new arrangements will provide substantial savings, while allowing the University to provide a cost-effective and high quality health service."

He encouraged staff and students to have a say on the future of the service, particularly through the Student Services Reference Panel. The panel will play a key role in consultations as part of its broad consideration of the gaps and duplication in the delivery of services by the University, the union and the external service providers.

Gary Reed can be contacted by phoning 8303 4638, or email [gread@registry.adelaide.edu.au].

Clinic 275 Your Sexual Health Service

The sexually transmitted disease (STD) clinic in Adelaide is called Clinic 275 and provides free and confidential advice, testing, and treatment for all STDs (including HIV infection). No appointment is necessary, and both male and female doctors are available for consultations. For advice or discussion at a personal or general level on STDs, during office hours - telephone 8226 6025, or (toll free) for country callers 1800806490.

Part of our role at Clinic 275 is to conduct research into sexually transmitted disease. This enables us to present up to date STD information to health professionals in South Australia. In the past, Clinic 275 has conducted research into genital herpes treatments and vaccines. Currently, we are investigating new approaches to the treatment of genital warts. Genital warts are one of the most common sexually transmitted infections and are caused by the Human papillomavirus (HPV). Genital warts can appear around the genitals or anus and some people may develop warts inside the body - in the vagina, rectum or urethra, these may be hard to see or recognise. Genital warts do not usually cause any pain or illness, however they can change the way people feel about themselves and can affect their sex life.

Treatment of genital warts can be a long, difficult and painful process. One way to tackle the virus is to increase the body's immune reaction to the virus. The cream under trial may enhance the body's response to the virus and therefore prevent the genital warts from reappearing.

Interested women can ring Julie on 8226 6025 or 8232 3504 for further information about this study.

Clinic 275
275 North Terrace (1st Floor)
ADELAIDE 5000

Clinic Hours

Monday, Thursday, Friday	10am - 4.30pm
Tuesday, Wednesday	12 (noon) - 7pm

Email Address: stdservices@health.sa.gov.au

Web Site: <http://www.stdservices.on.net>



counter calendar subject survey

what is the counter calendar?

The Counter Calendar is an alternative course guide provided by the students' association for the students. It provides a real perspective from students who have survived and lived to tell the time. This publication will contain the truth, the whole truth and nothing but the truth (we think!).

So why are you telling me this you ask? Quite simply, last year people filled out similar forms so that a guide could be compiled to help you choose the subjects you're doing now. Basically people, it's your duty - it works both ways! You give responses on your subjects this year, and you are provided with information on your subjects for next year. Remember, if you don't respond - nobody else will. And if nobody responds - we can't give you the Counter Calendar. And that would be sad, wouldn't it? So please, fill out the forms for as many subjects as you can, and drop them into the box in your faculty or the SAUA.

Even if you're not going to fill them out for the reasons above, at least fill them out for the chance to win one of four \$30 CD vouchers from Uni-Records! (Yes, that is a bribe)

So if you want the chance to win a CD voucher, write your student number here: _____

subject: _____

describe tutors/tutorials (eg. were they held at the bar/did you need to read the equivalent of the bible before each tutorial?):

department: _____

level: _____

duration: _____

describe lecturers/lectures (personality and content): _____

what did the assessment consist of?



what support was offered by the department to aid your studies?
(eg. computers? personal? hard drugs?)

Lined area for writing answers to the first question.

did the subject contain any sexist material?

Lined area for writing answers to the second question.

issues regarding money spent on
(a) textbooks/equipment
(b) photocopying (c) alcohol.

Lined area for writing answers to the third question.

key notions describing your views of the subject:

Lined area for writing key notions.

advice/hints/warnings:

Lined area for writing advice/hints/warnings.

rating out of 43 (1 = ruderal, 43 = good.):

- 1 2 3 4 5 6 7 8
- 9 10 11 12 13 14 15 16
- 17 18 19 20 21 22 23 24
- 25 26 27 28 29 30 31 32
- 33 34 35 36 37 38 39 40
- 41 42 43

thank you dearly for your time!
with love -
your counter calendar editors:
bonnie, anita and peter.



The following poems are by three different writers who got together, agreed that they couldn't really write poetry, but did it anyway as a kind of therapy. Elle Dit is for women by women, so we decided to share some of our bad poetry with other women who may overcome the fear of not being able to think of enough rhyming words and just write for the fun of it! Cheers, Janette, Esther and L.J.

Back

Now that I have stepped back from you:

I see you more clearly
Time, the great distancer, has begun its work
I see you without anger and hurt.
Because I only had the right to feel that
when I thought you had taken from me.
But you can't take from someone unless they give.

I give myself the gift of those years
I have learnt so much
I have grown and tested my limits
Those years are mine, not yours.

I see that you lived in fear
fear of the truth
fear of the consequences
And you still do:

Bound hands and mind.

Twisted

Time heals all wounds,
mends the broken heart.
Time will let you move on,
one day you'll forget me.
There are plenty more fish in the sea.
You'll move away,
make new friends, friends that won't judge you by your past.
Time will wash away the pain, and once again you will be free.
That's why I'm taking no chances and burying this axe in your chest.

Friend

Friend, you are mine
time has shown me that.
I care for you
I love you, but not in the mode of my accuser.

You have held my hand
looked into my face
read my eyes in place
of my words
You forgave me and tried understanding my sins

My heart has been more open to you than to any lover.

Bitter

Waiting, waiting, waiting
Why do I end up waiting
Traffic lights, relatives ex-boyfriends
Are all my enemies in this waiting game.
Perhaps I should just go to more movies by myself,
stop meeting people for dinner, a coffee, lunch.
Or get new friends.

Woman to Woman Child

I look into your face and I see me
woman child.
Thinking that life is just beginning
when something has just died.
Seeing saviour in this man
when you should run and hide.

You look into my face and see an enemy
woman child.
But one day you'll understand
more sinned against than sinning.
I wish you could see through the facade
hard to do when you can only think of winning.

I can only deny the lies by living the truth.
One day you can blame your ignorance on youth.

And then I will be there for you.

WOMEN AND POLITICS

by Sally Hetzel

This article aims to investigate why there exists an unequal proportion of women to men in Australia's parliaments. The main reason I attribute to Australia's poor and embarrassing parliamentary representation of women is the widely held assumption that politics is not the right, natural or appropriate 'place' for women to work, let alone, succeed in. I propose that this traditional and entrenched view has resulted in women not being elevated into powerful leadership positions within political party structures and notions about 'merit' for political office largely being defined by men.

The question of why politics and women do not mix is a much debated and complex one; answers to it are at times complicated and ambiguous. Australia's lack of female parliamentary representation remains a hindrance to its development as a truly 'democratic' country and fundamental to female citizens being granted genuine 'equality' and decent representation.

Feminist thought is immensely helpful in attempting to discover why Australian parliaments display a disproportionately low percentage of women when compared to percentages of male representation. The sphere of politics and political life can be placed within what feminists call the 'public' domain. The 'public' domain is a place where work is rewarded with social status, economic and political power. Feminists point out that the public domain exists in sharp contrast to the private domain, a place where unpaid, undervalued and unrecognised work is carried out. Traditionally, the role of women in society has been generally constricted to working within the private sphere as a housewife,

child-rearer or housekeeper, whilst men have worked within the public sphere in paid, socially recognised and respectable professions and trades.

The traditional dichotomy which exists between the private and public sphere has been challenged by feminists who believe that this entrenched structure is unfair, unjust, inequitable, exploitative and restrictive to women. The feminist interpretation of societal structure in no way excludes the very public political sphere. Therefore, it is no surprise that the Australian political system reflects and reinforces traditional gender stereotypes and roles. In addition, the amazingly prevalent and prevailing view that the public domain of politics is not deemed to be a suitable, just, fair or legitimate place for women to work in is mirrored in Australia's male dominated political system. The effect of this dichotomy between public and private existing in Australian politics is twofold. Firstly, women are excluded from participating in politics generally; secondly, women are severely restricted in sharing power with men and promotions into prominent leadership positions.

Many commentators agree that the proportion of female membership and participation in political parties is large and does not differ materially from that of men. However, it is agreed that the position women occupy in parliament is extremely small and the role women play in leadership is virtually non-existent.

Duverger suggests that discrimination against women occurs in political parties and organisations because methods which are

used to 'sort' and 'select' capable and competent candidates exist according to male standards and conceptions. Additionally, many feminists agree that more subtle forms of discrimination occur within political parties. They state that male solidarity against women is not always conscious or deliberate. Rather than talk about a male conspiracy, they emphasise how male interests or the patriarchal system is defended, and why male resistance to power sharing with women occurs.

The Liberal/National Coalition has not fol-

lowed the recent trend adopted by many political parties worldwide on affirmative action quotas or positive discrimination policy. Instead the coalition has opted for a more incremental, 'relaxed' and 'comfortable' approach. Their line is that they "must make sure that men and women of merit are able to achieve positions of prominence in Australian society". When translated, this quote means that the structural barriers preventing equal gender representation are not important or don't even exist, and that it is perfectly legitimate for men to continue to define what determines merit.



On the other hand, the ALP endorsed a quota system in 1994 in order to achieve a minimum of 35% female representation in public office positions, in the States and federally by 2002. The progress toward this national goal varies remarkably in the States and remains abysmal federally. However, South Australian Labor has set an excellent and historical example in the 1997 election with 9 out of 21 Lower House seats (45%) being won by women. Unfortunately South Australian Labor is the exception rather than the rule.

On the international scale of female parliamentary representation, Australia falls behind many other democracies. For example, in 1995 a mere 9.5% of Australian parliamentary seats were held by women, compared to Sweden's 40.4% and Norway's 39.4%. These figures demonstrate the hard work ahead if we are to achieve equal representation.

Another barrier preventing equal gender representation in Australia's parliaments is the controversy surrounding the affirmative action quota system. The need for such intervention, in order to break down traditional exclusionary structures and the "boys club" that determines who succeeds and who fails has been the subject of much debate.

Since the quota rule was introduced in the ALP in 1994, the debate on female representation has shifted to the meaning of 'merit'. Reynolds claims that after 1994, the community started to doubt women's ability and competence. She asks: "When was 'merit' ever used to preselect candidates for political office?". An examination of what 'merit' means and which attributes are required of a political candidate exemplifies the double standards used to measure women's performance and qualities. Carmen Lawrence, Australia's first female State Premier asked

in her first speech when elected to the House of Representatives "What is required of a member of Parliament that a woman any woman cannot do?" These questions asked by women about what 'merit' means, demonstrate that being a member of parliament is simply *assumed* as being a job only a male can perform.

Reynolds also states that men are blind to the fact that their definitions of "merit, qualifications and experience are nothing more than the rules they have made up to protect their own positions". These unspoken, underlying and all pervasive assumptions about women's merits in achieving public office and thus equal representation are aimed at preserving the prestigious and privileged role men have protected for themselves for far too long.

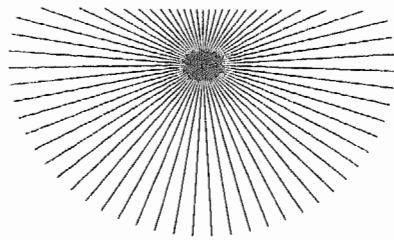
The day Australia's first female Prime Minister or even President gets elected into office will be an absolutely fantastic day! As the Secretary General of the UN, Gertrude Mongella, states "A revolution has begun and there is no going back...because this revolution is just and long overdue". This message applies to all women universally- stand firm and maintain the rage!

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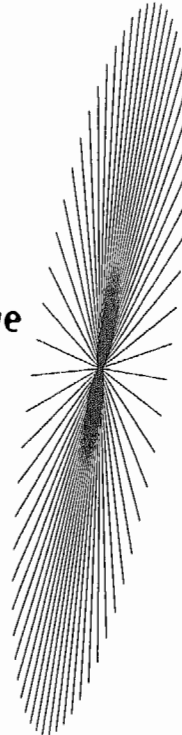
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What will the world be like
When you're on your own
What will the world be like
When you're almost grown
What will the world be like
When you pack you're things
and leave your home
What in the world will tomorrow bring
Will you be safe in the sweet arms of love
Will you be true to yourself and the
things you believe
What will the world be like
When you need a friend
What will the world be like
When you're on the mend
What will the world be like
When you go astray and slip and fall
how in the world will you find your way
Will you find peace and forgiveness and joy
Will you be true to yourself and the
things you believe
What will the world be like
When you're on your own
What will the world be like
When you're almost grown
What will the world be like
When you pack you're things
and leave your home
What in the world will tomorrow bring



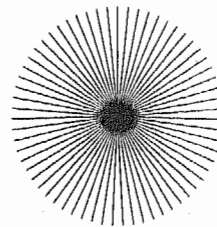
One day I turned to my
daily
sexual harasser who was
also my
friend and told him that I
didn't like being pinched
on
the bum. He looked
stunned
but did it again that day
anyway.

One day I realized that my
body was dynamic, that it
could fly, move,
throw, dance, swim and
just be, that it could be
played like an instrument
with slaps to the gut and
thighs, that it was mine
and that I loved it. I
realized that it wasn't
just something to be
looked at and hated
because it didn't look
that good.

One day I moved back
inside myself, looked
out and felt strong.

One day, for a day
I felt like me.

Stephanie Munn



Beauty is in the Eye of the Beholder



For anyone who has ever read a beauty magazine with some sense of regularity, it is amazing how topics are repeated year in and year out, only altered by the location of the photo shoot and the shade of lipstick. For decades now images of women have been judged solely on appearance and this has been linked to women's success in every other facet of life. The way we look comes to symbolise every part of who we are - as one writer in 1989 argued about blood red lipstick: "It's her whole point of reference" (Tulloch: 1989:227). Thus, if you do not look good, then you are not good.

Make up and beauty products represent who we are in a variety of ways, one of the most important being as an indicator of sexual availability and desirability. In a recent edition of *The Weekend Australian* Pat

deep down they are unattainable.' And people try to tell me that feminism has gone too far - since the early medieval ages women have been plagued with a virgin/whore dichotomy and now we have progressed to 'the ice princess [and] Eurotrash'.

Advertising relies heavily on a discourse of power, achievement and success. 'You too can have buns of steel'. The ads are, however, quick to remind their readers that 'Buns of steel are hard work, so get busy.' For the woman who does not have a personal trainer or the money to spare on surgery and must spend time sitting at a desk or standing at a sink (Douglas: 1994: 264), these ads tell them that they are worthless.

Buns of steel have taught us to be ashamed of the way we live our day-to-day lives; of the fact that whatever we're doing, we aren't working hard enough; that we don't have that badge of entitlement; that we don't really have enough self-respect and dignity; that we aren't enough like men; and worst of all, that we're adult females in a culture that still prefers, by and large, little girls. All it takes is the slightest roundness, the smallest dimple, to mark a woman as lazy, and therefore worthless, unattractive person whose thighs obliterate whatever admirable traits or accomplishments she might possess. (ibid.) However, since the eighties shoulder pads and buns of steel have temporarily vanished. Yet the idea of the perfect butt remains - Elizabeth Arden has released a cream (?) that purports to 'lift and firm body contours' and give you that beautiful sleek bum that a fifteen year old has. The negativity associated with the beauty industry continues to manipulate women.

Yet what of the women who do like to wear make up, paint their nails and wear short skirts and do not do it to 'catch a man'? Is make-up purely a developed evolutionary characteristic that indicates our willingness to mate? The latest edition of *Cosmopolitan* carried the article 'Read My Lipstick' which discusses make-up in terms of body language - foundation is important because it hides genetic flaws (blemishes). One magazine described how the shape of your lipstick after you used it showed what sort of per-

son you are. While this may be part of the era we live (other examples are reliance and acceptance of astrology, feng shui and clairvoyants) it does show how appearance is still intimately connected to achievement and success.

Some have tried to argue that current trends in fashion and journalism show that women can be feminist and still dress up, arguing that because women choose to do it, it is okay. *Vogue Australia* has tried to argue in recent articles that recent fashions focusing on delicate, whimsical fabrics herald the success of feminism 'these pretty frocks we are suddenly enjoying could be the start of something big - a semiotic tool to help redefine the roles which have become so disastrously mixed up between men and women in personal relationships. Without surrendering any of our hard won freedoms and equalities, by being a little more woman, we can free men to be a little more man.'

(Alderson: 1998: 36)

Why must we always groom ourselves for men - did we fit for equal rates of pay simply so we could wear Collette Dinnigan's 'to the cocktails at the annual corporate conference.' (Alderson: 1998: 38)? Despite the fact Alderson talks about women dressing for themselves and showing their economic power in the stores, why is it only the stores and in fashion where women show their power? Why, by the end of the article, have we come back to the fact that men may find 'The New Pretty' appealing? I must, however, congratulate Alderson for arguing that if men do find the look appealing, it will be considered a bonus, not an aim but find it disturbing that it is an automatic consideration of the consequences of the way we dress.

Other articles and books herald the success of feminism in freeing women from a beauty regime that encouraged women to stay at home and paint their nails. Natasha Walter's book *The New Feminism* heralds the achievement of economic equality in allowing women to wear what they want thereby creating a new sisterhood where women applaud and compliment other women's appearance (Walter: 1998: 6). She ar-

gues that clothes are no longer as restrictive as they were in earlier more patriarchal times and this indicates the success of the women's movement - I do not think that stiletto heels combined with platform bases are particularly liberating (and I would know, I've worn them).

But what to do about the women who do enjoy 'dressing up'? Do we dismiss them as part of a patriarchal conspiracy? Willing participants in the backlash? Perhaps we should try to stop seeing appearance as an all encompassing indication of personality and start relying on the person themselves? Yet, to stop judging by appearance is incredibly difficult. How do we recon-

cile sexual availability, desirability and political meanings with a feminism that must keep progressing? This is one of the challenges that faces feminism in an era where feminism is attacked as having gone too far and young women are supposed to feel that they cannot be feminine and feminist. These qualities are not

exclusive to one another nor should they be.

Ilze Teteris

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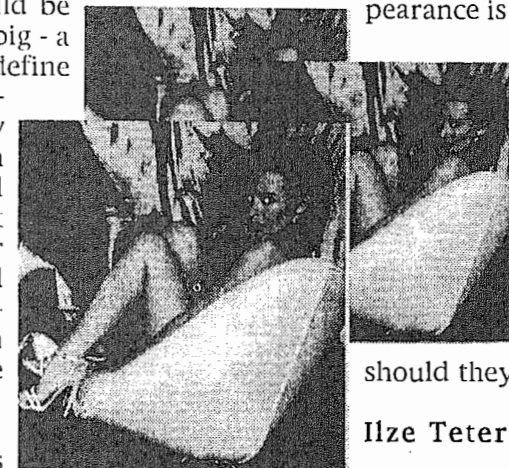
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---> V I R T U A L O R R E A L ? <---

Time has passed by so very quickly that I have barely noticed that this September will be my first anniversary studying at Adelaide Uni. I remember the first time I set foot in Adelaide; it was early spring and like a school kid, everything seemed fascinating and new to me. Believe me, it is very hard to be an international student when it is the first time you have ever been overseas. Well, enough about my life history, I don't want to bore you to death with it. I have learnt a lot of things here and one of them was getting myself used to the Internet. You might be wondering what has the Internet got to do with my life? All right, I'm coming to that. But first let me ask you whether you are familiar with the term 'Cyber Love'? You might have heard it somewhere but maybe you didn't pay much attention to it. You know, love on the net? The question is, what if it happened to you? I don't know whether to call myself fortunate or not but I met this wonderful guy while chatting through the Internet. We had been friends through e-mail and letters for 3 months until he became quite serious with our so-called 'rela-

tionship'. It was weird for me to accept him at first because the relationship itself was weird. I mean, how can you say that you love someone whom you have never met before and knew only on the net? But after giving a lot of thought about it, I've kind of decided that I like the mystery that lies behind this relationship. Finally, I accepted him as my boyfriend, but it was nothing serious. So, we kept our 'relationship' light. For your information, this happened even before I received his photograph! Boy, was I risking a lot, he might not turn out to be my dream guy! Fortunately, I can say that he is quite good looking and I don't regret making that decision, not that I go for looks but you know how it is. I mean I really like him a lot but it's not enough to commit myself to him. Everything is uncertain for me at this point until the day I meet him face-to-face. At the same time there is this other guy whom I've known for quite some time. We've been spending a lot of time together and I really enjoyed his company. There were times when he asked me to be his girlfriend. And I kept on

putting him off by giving him so many reasons to just stay as friends. Something at the back of my mind kept saying 'Go for the guy! For goodness sake!' but the guilt kept on tugging at me every time. And I never had the guts to tell him that I already have a boyfriend, a virtual boyfriend to be exact. So, the question here is which one? A boyfriend right in front of your eyes or a boyfriend who is practically thousands of miles away from you whom you have never met before? Do you go for the real one or for the virtual one? I haven't decided on anything yet so to be on the safe side I'm looking forward to my encounter with my 'boyfriend' this coming summer holidays and we'll see how it goes from there. As for the other guy, I'll keep an eye on him. If he's really serious on us getting together then, who knows, right? I know that I can't have both of them so I would eventually have to let go of one of them. Everything will be certain this December. So, wish me luck and hopefully I have made the right decision

Winnie TP

tears

Life is like a candle;
It burns out with a fighting glow,
Your beauty is lost.
Words cannot express the pain,
I feel.
You're now gone,
and my life falls apart,
It's like a candle
but with no fight to glow.
The world goes on
though I still mourn
Your death still pains
me to tears
I wonder does
time heal the hurt.

It's so painful
can my heart love
another after this
painful break.
Out of your loss
the sickness comes
because of the sadness
in my life.
It's so unfair.
We have been cheated
I love you.
What words cannot express
You are gone
Time can't heal
this love.

Ball

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

Felicity Lellow

The formal

I am a woman
raped in, choked in
by the conformist sin
My feet are nailed to high heels
My arms are nailed to bracelets, watches
Ornaments that adorn
a shallow soul
My crucifix is a formal dress
& my partner St Peter
"always in denial"
My BLACK FRIDAY is the Formal Night
In it the sky turns black, bleak
I am alone. Naked on my cross
Crying: "I am not one of them!"
As the cock crows thrice
And my fellow students
(should they be called my friends?)
Gamble in gossip for
my life

By J.A. Paine



My belly is full of fruit
and her tears drip onto my stomach
down into my navel
and there is a strange sensation
like a wet kiss
as fruit and tears and skin
meld
and i peer at her
through my foggy windows
and my heart quivers
as her words slowly wander
from her mouth
along my stomach
between my breasts to
tease my ear

BY ISOLDE

IT IS DIFFICULT FOR ME TO PUT INTO A FEW PARAGRAPHS THE WAYS IN WHICH MY LIFE HAS CHANGED AS A RESULT OF MY STUDYING AT THE UNIVERSITY OF ADELAIDE WITHIN THE CENTRE OF LABOUR STUDIES, NOW DEPARTMENT OF SOCIAL INQUIRY. NOT ONLY HAS MY LIFE BEEN CHANGED BUT MY TWO YOUNGEST CHILDREN, MY PARTNER AND FRIENDS' LIVES HAVE BEEN AFFECTED AS WELL.

INITIALLY, I BELIEVED THAT I WAS NOT CAPABLE OF STUDYING AT UNIVERSITY BUT WITH MY DETERMINATION AND WITH THE SUPPORT AND ENCOURAGEMENT OF THE ACADEMICS I COMPLETED EACH SUBJECT AND IN FACT TRANSFERRED TO TWO OTHER DEPARTMENTS, PHILOSOPHY AND WOMEN'S STUDIES, LATER IN MY DEGREE.

I BECAME INVOLVED IN UNIVERSITY POLITICS AND BECAME WOMEN'S OFFICER FOR THE CLUB'S ASSOCIATION, SEXUAL HARASSMENT OFFICER FOR THE STUDENT UNION AND STUDENT REPRESENTATIVE FOR LABOUR STUDIES FOR TWO YEARS.

THE CONFIDENCE THAT I NOW HAVE IS REMARKABLE COMPARED TO WHEN I STARTED MY DEGREE. NOT ONLY HAVE I DEVELOPED THE MANY SKILLS NECESSARY TO BE SUCCESSFUL AT UNIVERSITY BUT MY PERSONAL LIFE HAS CHANGED CONSIDERABLY. I AM NOW MUCH MORE CONFIDENT AS A PARENT AND AM DELIGHTED TO BE ABLE TO SUPPORT MY 15 YEAR OLD DAUGHTER WITH HER ESSAY WRITING. HER CONFIDENCE HAS INCREASED AS MUCH AS MINE AND SHE IS NOW AN 'A' STUDENT AND HAS DECIDED THAT SHE WILL STUDY AT UNIVERSITY WITH THE DESIRE TO DO INTERNATIONAL LAW. MY YOUNGEST CHILD WHO IS 11 YEARS OLD IS ALSO BENEFITING FROM HIS NEW 'MUM'.

THE ACADEMICS FROM LABOUR STUDIES HAVE BEEN THERE FOR ME AT ALL TIMES AND LATER IN MY DEGREE THE ACADEMICS FROM WOMEN'S STUDIES HAVE ALSO BEEN VERY SUPPORTIVE. I WILL BE ETERNALLY GRATEFUL TO ALL OF THEM FOR THE CONFIDENCE AND ABILITY THAT I HAVE GAINED IN THE 4 1/2 YEARS OF MY STUDYING AT UNI.

MEREDITH WILLOUGHY

WOMEN'S INFORMATION SERVICE

INTERVIEW WITH KATHRYN NIETSCKE

Q: What is the Women's Information Service?

A: The Women's Information Service is an information and referral service so wimmin can contact us by ringing, coming into the office at Station Arcade, faxing or sending an e-mail. We can discuss any issues with them that they'd like to talk to us about and then refer them on to appropriate agencies if we can't give them the information that they require.

Q: What other services does W.I.S. provide?

A: We have a women's Internet Access Program, which is a free service for wimmin to introduce them to the internet. We also have a remote and rural part of that service, with five different access points throughout South Australia. At the moment we have one set up in Lameroo, which is a pilot project. The next place will be the Eyre Peninsula, maybe one in the South East (in the Riverland) and a remote terminal that will be going out to one of the Aboriginal communities. Therefore wimmin in these areas who would not normally have access to this technology will be able to use the net as well.

Q: Yay! Finally!

A: And we also have a legal service, in conjunction with the women's Legal Service on Tuesday nights from 6 to 8pm and Saturday 2 to 4pm. So wimmin can give us a call and be connected through to a solicitor who by volunteering her time provides free legal advice.

Q: Which services do you find that most callers require?

A: We get a lot of calls. The majority of them would definitely be relationship issues, whether that be separation or counselling. A lot of wimmin are seeking legal advice - and again on a range of topics. Health is another big one, and a large percentage of calls are for domestic violence.

Q: What is your role at W.I.S.?

A: I'm an Information Officer (there are six of us). We're responsible for providing customers with their services - it might be referring them on to another agency or speaking to them when they come in to the shop front. It could be introducing wimmin to the internet. It's a really varied role. We also take on specific projects as well. I'm really involved with the information technology, such as the homepage. We have the events page as well so that wimmin know what's going on and can get involved. And I'm also involved in supervising or mentoring volunteers.

Q: What is the role of the volunteers?

A: They are Volunteer Information Officers, so their job is primarily what I just outlined too - the customer service aspects. So they're either on the telephones or dealing with wimmin as they come into the shop front, for example introducing them to the internet...

Q: Would you call yourselves a feminist organisation? If so, why?

A: We certainly do. We've just been discussing this in the last couple of months.

Firstly we talked about feminism and what it means to the individuals who work here. We recognise that wimmin have different definitions of feminism and live feminism in different ways. We acknowledge these differences and don't believe that one way of looking at feminism is better than another. Then we went on to a broader discussion of what feminism means for the organisation. The main thing we discussed is that feminism is about *choosing* and this is where W.I.S. comes into it. By providing information and access to information,

we want wimmin to be able to make informed choices. Start off with the data and it can become information - if the person who uses it in a way that's appropriate for them. Then it can become knowledge. And that is power. They're the philosophical underpinnings of that principle. And feminism also plays out in our organisation in empowering versus rescuing. We like to empower our customers as well as the wimmin who work for us, so that if they ever find themselves in that situation again, they will have the tools to handle the situation themselves.

Q: Is it difficult to maintain a feminist perspective within a government arm, which has been traditionally so male-orientated?

A: I think it is at times, but we're fortunate at the moment that our minister is a womyn. (Diana Laidlaw - Minister of the Office For The Status Of Women).

It can be a difficult job at times but the wimmin working here are all very supportive of each other. There's also a W.I.S. Support group, who are a group of influential wimmin who can rally, lobby and put pressure on the government to protect W.I.S.'s existence, should the threat arise.

It's good for all of these different groups of wimmin to come together and draw on all of our strengths for support, as well as facing the animosity and the challenges that we're up against.

Natasha Yacoub



women and higher education

Universities were originally created to educate young, wealthy men in the 'ways of the world'. Women have fought long and hard to be able to access a university education. Even though the achievements that women have made over the last century are amazing, the past few years has seen this progress threatened.

There are many changes that have been made to the Higher Education sector in the past few years which will be detrimental to everyone wanting to access a university education. However, the effect that these changes will have on women will be affective on a greater scale. I would like to concentrate on three areas that I feel will be particularly detrimental to women who are both currently studying or wishing to study in the future. These areas are: the introduction of differential HECS, the introduction of up front fees at an undergraduate level and cuts to child care.

One of the main changes that was introduced in 1996 was the introduction of differential HECS which increased HECS between 35%-125%. Essentially courses were categorised - Arts/Humanities, Education and Nursing are all at the bottom. Sciences and Economics are in the middle and Law, Medicine and Dentistry are at the top. This will essentially make certain courses only available to particular groups within our society. Currently the majority of women studying at university are concentrated in courses that are now in the bottom tier and this system will only accentuate this. As women are often the primary care givers and often face disadvantages once they enter the work force we are one group who will feel the effects of this radical change.

Another change that was made at the same time was the decision to partially deregulate the Higher Education sector and allow Universities to charge up front fees for undergraduate domestic students. Unfortunately Adelaide University was one institution that decided last year to introduce up front fees. This demonstrates a blatant move toward a user-pays education system where only wealthy people will be able to gain access to the tertiary sector.

Once again there will be many groups within our community who will be further marginalised by this move, including Aborigines and Torres Strait Islanders, people from low-socio economic backgrounds and women. We have already seen this occur in postgraduate study with many universities charging up front fees for almost all of their postgraduate courses. There has already been a significant decrease in the

amount of women entering into postgraduate study which will only be further accentuated with the introduction of up front fees at an undergraduate level.

Another area that has a direct affect on women's ability to access the tertiary sector, and many other areas, is child care. The cuts that have been made to the child care sector over the past few years, particularly in 1997, have meant that child care centres have had to raise their prices and the support once given to student parents has decreased. The changes that have been made to funding arrangements have lead to many community-based child care centres being closed down. Of course these are the sort of child care centres that many student parents use as they are much more affordable. This has had a direct impact on women wishing to continue or begin tertiary study.

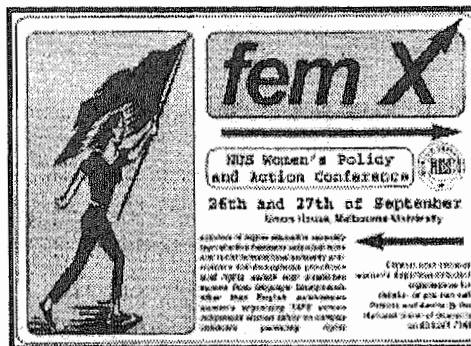
This is only a very superficial look at the impact that the changes will have. These changes will affect women's participation within the Higher Education sector for many years to come and ultimately effect our society. We are already seeing this in small ways. This year for the first time in

many years applications to enrol at university have fallen. Will we see this trend continue as university education becomes only accessible to the wealthy? Are we heading back to the 50's where everyone had to pay up front? It's times like these when we have to look at our own ideas about education and who should be able to access it. Is education of benefit to the wider community or is it simply individual gain? Is education a right or a privilege?

I believe that education is a right for everyone regardless of wealth, race or gender. I don't believe that the distribution of wealth should determine the distribution of knowledge in society.

**I believe that
education is
a right for
everyone
regardless of
wealth, race
or gender**

Sophie Allonache
SAUA President



REAL MEN DON'T BASH OR RAPE WOMEN



Calling Engineering Women

Over the last few years, I have met with quite a few female (and some male) engineering students who have talked to me about their experiences (both good and bad) in the engineering faculty. As a result, I am keen to support students who are interested in questioning aspects of their engineering experience. In particular, if you have experienced unwelcome behaviour of a sexual nature (physical or verbal) or any put-downs based on your gender, race or sexuality, please come and talk it over with me.

By coming to see me, you are not committing yourself to any action and you do not have to give me your name. You can come once, and then never again, if you wish. If you would like me to follow any issues up with staff in the engineering faculty, we can talk of ways to do this.

I am located in the Equal Opportunity Office on Hughs Plaza (next to the public phones). Please drop in and see me any time, or email me to make an appointment. My phone number is 8303 4254 and my email address is jcopeland@vco.adelaide.edu.au

Jane Copeland

BREAKING THE CYCLE OF ABUSE

Putting a stop to violent and abusive behaviour in relationships is the aim of a new peer leadership program at Adelaide University. Young men on campus will use a peer approach to support and teach other young men about the importance of non-violent relationships.

An initiative of the Adelaide University Union, the program aims to challenge the belief that gender gives males the right to make the big decisions in relationships. Issues of race based and gay/lesbian/bi sexual based violence will be included.

Brook Friedman, author and educator in the areas of sex based violence and abuse, will train a team of young men to lead the program. After being trained the young men will provide leadership on campus amongst the student body.

Young men interested in working with the project should contact Karen Walker, Education & Welfare Officer on 8303 5915.

BATTLE OF THE SEXES??

Battle of The Sexes (B.S.) is a truly crap TV show. Actually, it's worse than a truly crap show - it's stupid and it's dangerous. As someone who rarely watches TV, I was perplexed and curious by the promos for *B.S.* After watching it I was just damn pissed off. The concept for *B.S.* is your typical quiz show but contestants are divided into a team of two women against a team of two men. Questions for the female team are printed on pink cards and the men's on blue. This was the first thing that annoyed me.

However, I found the episode more offensive because the questions asked of female contestants were nearly always of a sexual nature while male questions tended to be general knowledge. Women were asked questions such as "What is the biggest French erection?", "What vice do I keep in my shed?" and "What's long and straight and you screw in?". The implication here is that women should concern themselves with being sexy while worldly business (like fixing things) is left to the men to sort out. This was reinforced by the host who told female contestants that "you can be sexy and on the show as well". Also, the sexual innuendo that permeated the show was laden with heterosexist assumptions, which deny gay, lesbian, and bisexual viewers the legitimacy of their sexual preference. The culmination of this anachronistic representation of gender was the prize: the male winner got to invite ten of his mates to see the movie *Black Dog* - a movie that has lots tough action type blokes crashing trucks into things. For the loser it's humiliation - they are required to perform five minutes of stand up comedy on TV.

Exactly what the programmers at Channel Ten were thinking of when they put *B.S.* to air I don't know. What I do know is that it panders

to the patriarchy. It pits men and women against each other. It reinforces the stereotypes that feminists have spent decades fighting against. Those stereotypes are the ones that say women should know about nailpolish and shopping while men know about cars and computers. Why such strong words? Surely it's just "a bit of fun"?

Well no, it's not funny. I really don't think it should be left to Channel Ten to prescribe what it means to be a woman or a man. More importantly, I don't think that women and men should be portrayed as competitors or enemies. Feminism is about empowerment not competition. Feminist empowerment is fun and inclusive - women can get together and produce funky radio shows like *Totally Wimmin Powered* or *Girl Crazy* (the Women's Collective on campus has done very cool stuff here) or they can hold dances and marches like Reclaim The Night. Like all forms of activism, feminism can't succeed in isolation from other movements because those movements are often inter-related. By alienating men, by prescribing them the roles that led to the oppression of women in the first place, all that will result is the further disempowerment of women. This is precisely what *B.S.* does.

So if *B.S.* is soooo bad shouldn't we just ignore it? Who would take it seriously anyway? Unfortunately, this is the approach the Liberal Party has taken against Pauline Hanson and look where it has taken her and her bigotry. There comes a time when people need to take a stand and say "That's not right". This is not crypto-fascist political correctness - it's about respecting one another. So the next time you encounter homophobia or racism or *Battle of the Sexes* make it be known that they suck.

Marian Prickett

Warning Signs in the Potential Partner

Other people try to diplomatically tell you that they hate him.

Your friends tell you blatantly that they hate him.

He tells you what you should think.

You find you are always paying when you go out, even when going to that expensive restaurant was his idea.

You get the sneaking suspicion that his idea of who you are is different to yours; ie "Why are you reacting like this, you're a quiet person".

He tells you what to think.

He has deep conversations with you about the importance of a monogamous relationship and conversations with his mates about how great our "open" relationship is and how hot that girl he went out with on the weekend was.

You ring his place and his mother says "He's not here, but he's not out with another girl, no, umm ...".

When you tell him you're a feminist he says "Don't be silly, you don't wear overalls".

When you're out with friends and they ask you a question, he answers for you.

He treats you like a child.

He tells his friends all about his sex life (and yours).

He complains when you wear clothes he doesn't think are "sexy" enough.

He doesn't respect your study time "What do you mean you can't drop everything and drive me to the bank?".

When you disagree with him he says "You're just being silly".

**A Bit of Girls
Own Advice in
Relationships, collected
from discussions and
emails from Emma,
Esther, Mel and
Bron.**

Forget about it if :

- you find out you're being lied to: You're not being treated as an equal, but as someone who can be manipulated. Don't accept "I was scared of what your reaction would be" or "I didn't want to disappoint you". These are just excuses for the fact that he's willing to do what he wants and then lie to get away from the consequences.
- he is consistently late: You can't be someone's priority if they are always wasting your time.
- there is a hobby that takes precedence over you and that crops up as the reason they are always late or didn't do something they promised you they would.
- you are doing all of the organising, cleaning, washing clothes: Do you really want to be a housemaid? Do you really want to be with someone who smells if you don't wash his clothes? You might feel wanted and necessary for a little while, but just imagine life six months down the track!



Things to check out in the potential partner

Ex girlfriends: do they still talk to him? This is an indication of his previous actions in relationships. NEVER EXPECT THAT HE WILL BE DIFFERENT WITH YOU.

Friends: Does he have long-term friends (over a year)? A good indication of the kind of person you're dealing with - is he stable or does he move on as soon as things get difficult? If he does have long term friends, what do they think of him?

Isolation: Does he isolate you from your friends? Does he get along with your friends? Friends will be the people who will have the least to gain from deceiving you and are often good judges of the potential partner. Being isolated from them is a sign that he's no good.

Make sure that he has a drivers licence. When you've been the one stuck driving everywhere you'll know what we mean.

We strongly suggest being friends with someone before you have a relationship with them. This can save nasty shocks later.

There are some things in life that are not at all glamorous, but they are there and cannot be denied. If your partner recoils at the thought of something as natural and normally uncomplicated as menstruation, how are they going to handle it if something bigger happens? (It should come as a relief that you're not pregnant).

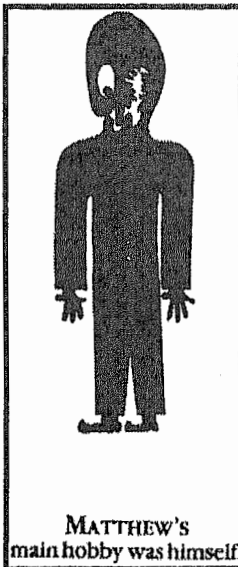
A man who does not even have the common sense to have some condoms around when they are sexually active should be treated with a large degree of suspicion.

Don't believe the old adage "opposites attract" - they might initially, but what are you going to talk about?

When you split up, try to part on at least speaking terms, if nothing else. It can help your own self

esteem as it should minimise the feelings of 'why did I go out with such a moron?'.

When entering into a new relationship, things will normally be excellent, and you will naturally want to spend every waking minute with your new lover. Bear in mind that this RARELY lasts. In your flush of new love you will probably neglect the friends you will need to rely on when things go sour. So don't neglect these friends TOO much, or you may find that when you turn around after finishing with that partner, all your friends have gone.



Don't go for bad boys / girls just because they seem exciting in the beginning - you always end up trying to get them to mend their ways - it never works - you get so pissed off - you leave them and complain about what a loser they were when you chose them for those qualities in the first place.

Avoid people who are going to leave their current partner for you because further down the track they will probably leave you for someone else.

The best partners are the ones who usually seek you out as they are usually nice. Women have an uncanny knack for picking the wrong type.

Top 5 recommendations from Mel: Nice guys who are shy, guys that work (as opposed to the dole bludger), guys you know are still virgins, guys that love their mothers (not mummy's boys, but ones that treat their mothers with respect), and last of all, guys who don't drink, smoke, or follow sport (that way they have time for you).

A Final Word: Women stay with partners for many reasons. The two most stupid ones being that they think that they are trapped or that they will be lonely. Take it from a girl who's been there, you are never trapped, you can always say good-bye, and there is nothing so lonely as looking back over your life and thinking that you have wasted it on someone else. And there is nothing as good as knowing that you aren't wasting it any longer and are doing things for YOURSELF, with no-one holding you back. Go for it girls!

WOMEN OF SUBSTANCE

by Sue Jackson and Gael Wallace
Allen & Unwin

Quick! What is the first thing that comes to mind when you think about larger women? Whatever your reaction to this question may be, be prepared to have your assumptions challenged when you read "Women Of Substance". The authors, Jackson and Wallace, who are both therapists with an interest in body image and self esteem, have interviewed eighteen diverse women who all have one thing in common: they are above average weight in Western Societies eyes. An aspect of this book I really appreciated was the way the authors were able to let their subjects speak for themselves. After a brief introduction to each woman, the authors have presented the interviewee's voice without comment. The result is that readers feel they are listening to the interviewees and not what the authors think of the interviewees. The interviews must have been fairly relaxed and this permeates the text. As a reader I often felt I was party

Who Killed Leigh Leigh?

Kerry Carrington
Random House

In 1989, Leigh Leigh (then 14) was raped, strangled and beaten to death at a 16th birthday/beach party in Stockton, NSW. Unlike other stories about victims of violence, hers seems to continually attract attention from the media nation-wide.

I decided to read this book to satisfy my (rather morbid) growing curiosity about the death of Leigh Leigh. I remember reading about her hideous murder a couple of years ago when a member of the Newcastle community had decided to write a play about the issues surrounding Leigh Leigh's murder. Early last year the feature Australian movie Blackrock hit the screens, the story, largely based on Leigh Leigh's murder, was still clouded with much controversy. In December, 1997 Leigh's sister, Jessie, won the Dolly 'true story' for telling her own personal account of the event. I thought I was ready for yet another take on the story...I hadn't expected it to be quite so confronting. It was. Sometimes words are so inadequate when it comes to describing something so horrendous.

Kerry Carrington, a current teacher in criminology at the University of Western Sydney, began this study in



to an informal chat the interviewee was giving about her life. The subjects discussed changed for each interviewee, but there were common threads from each interview, such as the difficulty in finding affordable larger sized clothes and society's view that only thin women are sexually attractive. I think it is important that these women have been given a medium in which to discuss their lives

and issues that are important to them. This was not just a whinge about how society discriminates against fat people, the subjects had accepted this and were positive about change in attitudes, both in society and in themselves. All the women interviewed were interesting subjects and it was a pleasure to briefly voyeur into their thoughts. The photographs by Ponch Hawkes are beautiful and often capture the life and spirit these women exude.

Emma Caddy



1993, while she was at her University of Newcastle post. Who Killed Leigh Leigh? retraces the story from Leigh's death in 1989 to the present injustices still being upheld. However, rather than just being a distractingly detailed account of the night's events, Carrington furthers the investigation into the issues surrounding Leigh's death. The subtitle of the book - "A Story of Shame and Mateship in an

Australian Town" indicates the direction of her investigations. Taken from various interviews with witnesses, the material in this book questions the arguments used during Leigh Leigh's murder hearing. At times the startling inaccuracies were so powerful I had to physically divert my eyes from reading further. The fact that the crime had occurred at such a familiar teenage party scene was also a very challenging one. I mean, how many times have you read stories about victims of crime in the newspaper and thought 'that could have been me'?

Upon completing Who Killed Leigh Leigh? I can understand why a book such as this has to be written. I can only hope that, like the book, the story of Leigh Leigh's death can reach a closing point.

Susie Bate

Bitch: In Praise of Difficult Women

Elizabeth Wurtzel

The movies and iconic figures that Elizabeth Wurtzel refers to throughout her book "Bitch: In Praise of Difficult Women" (Heathcliff and Catherine, Scarlett and Rhett), while also defining in my adolescent are figures that are no longer central to our culture. Everyone may know about "Gone with the Wind" but how many people have seen it, bothered to sit through it?

While Wurtzel argues that no man should ever hit a woman these are platitudes designed to hide the moral audacity of her piece. The idea that violence makes a mystical strong bond, allowing entrance to the heroic status of literary figures is tantamount to saying "she asked for it."

While Courtney Love does sing "He hit and it felt like a kiss" it was not released as a single, Miss World was which argues more about a acceptable version of a woman's place in the world than the other song on the album does.

I agree that everyone wants their life to be as romantic and melodramatic as it is in a novel or on screen: "my mad love, my movie plot, my Tennessee Williams drama". But when it actually happens it is not romantic, it is not dramatic, it is mundane, boring and while I grant it is slightly surreal - it hurts. There is no excuse, not even that of a true and deep love. Violence against women can always be stopped and is never part and parcel of a passionate affair. Rough sex maybe, but genuine violence never.

I agree that our society loves the idea of the beautiful woman and the violent man. Beauty represents glamour and echoes the need for a dramatic "movie star life". Yet, as the death of Princess Di (initially lauded as being hunted to death) demonstrates; who among us really wants that?

If the concept of beauty with violence condones and creates violence then perhaps it would be better to examine it and try to do something about it?

Wurtzel makes violence in real life part of the myth of the doomed lovers who cannot bear to be apart. However, would Romeo and Juliet be more romantic if he had broken Juliet's jaw when they first met?

The title of the book also places Wurtzel firmly in a feminist discourse. "Praise of Difficult Women" suggests

trailblazers who create a difference, women who were strong and independent or who showed that a woman could have it all. Yet her book argues that feminism has failed to show how the mystical indestructible bond of violence can be broken. Her book merely describes the death of women "who wouldn't shut up and die fast enough" or who have become heroines by their decision "to stand by their man" no matter what he did to them. The thing that distinguishes Nicole Brown Simpson in this book is the fact that she accepted her fate "knowing full well that here's nothing you can do to stop a hurricane."

Ilze Teteris

Memoirs of A Geisha

Arthur Golden

Chatto & Windus Books

\$19.95

The story of the famous geisha of Gion, Sayrui, is told brilliantly and deftly. The story tells of a poor fishing village girl who trains to be a geisha in pre war Japan. The author manages to strip away the romanticism and mysticism surrounding these ancient women and presents the experience as it would have been - sometimes mundane, sometimes glamorous, sometimes traumatic and cruel.

Sayrui's experiences with a jealous and vindictive older geisha have as much glamour, deception and trickery as any episode of Models Inc. The characters speak in a free and easy and personal tone, dispersing any idea of a pliant, faceless woman who merely bowed to the men while pouring sake.

The story doesn't shy from the more technical parts of being a geisha such as the meanings of hairstyles, how rates of pay were measured and the intense training. These facts only serve to enhance the storyline. The necessity for proved virginity and difficulty for even the geisha in obtaining financial independence illustrate how women are often degraded and considered first and foremost as a product. This is a seductive book which unveils one of the most mystical parts of Japan's history.

Ilze Teteris

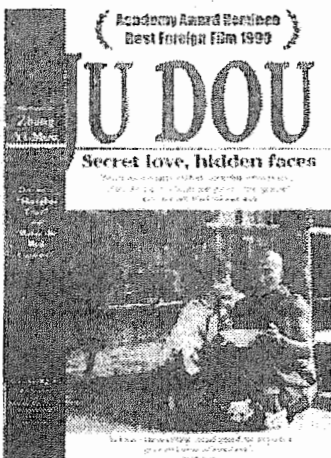
Ju Dou

(1990) Directors: Fengliang Yang and Zhang Yi-mou
Starring: Gong Li, Li Bao-tian, Li Wen, Zhang Yi, Zbeng Jian
Siren

Ju Dou was one of the first films to signal the reemergence of a dynamic and challenging film industry after the crackdown on voices of dissent at the end of the eighties. The script by Liu Heng is based on his short story 'Fu Xi, Fu Xi' but set back sixty years in time to make it more politically acceptable. The film was suppressed in China, but

won some international acclaim, picking up a best director award at Cannes. It also was nominated for Oscar in the foreign language section.

The compassionate Tian-qing works for his tyrannical uncle Jin-shan, a silk dyer. Jin-shan, desperate for an heir has just purchased his third wife, Ju Dou, having reportedly beaten to death two wives for not producing children. The marriage rapidly degenerates into sexual slavery and violence. Tian-qing, immediately attracted to the beautiful Ju Dou is horrified at his uncle's treatment of his new aunt and seems destined to spend the nights listening to her screams. When Jin-shan leaves on business, Ju Dou seduces the frightened Tian-qing in what seems initially a desperate search for affection and act of rebellion and the two become lovers. The inevitable happens and Ju Dou conceives to the joy of all concerned. Shortly after the child's birth, Jin-shan is crippled in an accident



and Ju Dou and Tian-qing are left powerless in the oppressive system of the society, unable to be free. Even their child seems to take after the cruel uncle and continues to tyrannize their lives after the uncle's death.

It is a story of endurance, strength and passion. The film is visually splendid and the acting is excellent, but the plot is predictable and somewhat melodramatic. The beauty of the ancient silk-dyeing mill is a striking contrast to the lives of the characters that are to

all intents and purposes imprisoned within it.

Aubyn Pincombe

The Eighteenth Angel

(1997) Director: William Bindley
Starring: Christopher McDonald, Rachael Leigh Cook, Maximilian Schell
Roadshow

Ever wondered how you would go about recreating Satan to walk the earth as beauty and not as beast? It's something I wonder a lot of the time and this movie has cleared up a few things for me but in a highly predictable and not particularly intriguing way.

The Eighteenth Angel tells the story of a young girl, Lucy (played by Rachael Leigh Cook), who has been chosen as the last of eighteen children to be used in an experiment by Father Simeon (Maximilian Schell), to create satanic beauty. One of these lucky kids will have the honour of becoming Satan reborn, and one can fairly safely assume Lucy's fate from a quick glance at the title

and the first few scenes, although it is not officially revealed until towards the end.

The film begins with an excess of unnerving music (from the score of "The Twilight Zone") and a lot of melodramatic gloominess, rain and smashed windows. It then proceeds in this vein for the duration of the film with little change of pace, and with such a concentration of formula-type scary stuff that the observer can't help but become entirely comfortable with it and forget to feel any suspense or anxiety at all. The movie is made up of clichéd image after clichéd image and we are spared neither the ancient dracula-type castle flanked by lightning nor the rose coloured sky behind two young things on a horse. Performances were reasonable, but none of the characters were given very much depth at all. Mozzarella, the mildly possessed feline definitely stole the show as far as I was concerned.

See it if you like, but I can't help feeling that any movie during which you catch yourself making horse noises as a form of amusement must leave a little to be desired.

Nadia Butler

Her Majesty, Mrs Brown

(1997) Directors: John Madden
Starring: Judi Dench, Billy Connolly

ABC Video presents Judi Dench and Billy Connolly in the romantic drama *Mrs Brown*, directed by John Madden in 1997 and set in England during the mid to late nineteenth century. It centres around the life of Queen Victoria, the way she comes to terms with her husband's tragic death and her relationship with her personal servant, John Brown. Judi Dench is fabulous as the grieving Queen Victoria and won an Oscar for her performance at the last Academy Awards. Billy Connolly plays John Brown, a former outdoor servant of the queen's dead husband, Prince Albert, who becomes the

Queen's personal servant and develops a deep friendship and understanding with her.

The movie begins in the year 1864, three years after Prince Albert's death and shows the Queen to be immersed in an "impenetrable sadness". The real plot begins when the eccentric, outspoken John Brown arrives with a kilt and a fabulously broad Scottish accent. It is painfully obvious that he will miraculously lift the Queen from her depression and teach her how to live again - there really is no other way the storyline could go anyway! Since it was only halfway through the movie at this stage, I guessed there were exterior problems brewing: I was right - there is talk of Brown's unconventional ways influencing the Queen, suggestions in parliament of the disestablishment of the monarchy and calls for the sacking of Brown. The rest of the movie lacks conclusion and I was left thinking that somehow I'd missed the ending. The movie is slow moving and requires a great deal more attention than most of us can be bothered giving to a movie about Queen Victoria. It is, however beautifully shot and the acting is superb

by both Dench and Connolly. Unless this type of movie appeals to you, without sounding too negative, I suggest waiting until it comes out on T.V.

Kathy Sharrad

Breast Men

(1997)
Director: Lawrence O'Neil
Starring: David Schwimmer, Chris Cooper
Roadshow Entertainment

The title sounds pornographic, the cover looks as if it should be on the top shelf of the local video store but *Breast Men* is a comedy about the invention of the silicone breast implant and it's quite a good one at that. It begins with a written statement on the screen: The following is basi-

cally a true story. Slightly augmented. Ha, ha, ha.

In the 1960s a young doctor, Dr. Saunders, played by Friends star David Schwimmer, teams up with this mentor, Chris Cooper (*Great Expectations*) to begin the task of experimenting with different implants. Together, they find initial success with the surgery that began in a time of sexual revolution, drugs and the never ending pursuit of finding the perfect form.

What drives this film is the fact that it reveals more than only the successful side of the surgery. Years after the first operations began, we see the reality of silicone leakage, deformity and cancer clearly opposed by the happy patients. It's a reminder of the diversity that exists in the results of such an operation. David Schwimmer finally ditches his syrupy Ross persona and shows that he has some sort of range that we see near to the end of the film when, as an older, richer Doctor he uses his power to the greatest advantage. He is ummm... supported... well by a large cast of ex-patients and would-be patients all wanting the same thing. This film is well worth a look, but to avoid embarrassment, be sure to hide the cover when your Grandma comes over for a Sunday visit.

Belinda Schaefer

Seven Years in Tibet

(1997) Director: Jean-Jacques Annaud
Brad Pitt, David Thewlis
Columbia Tristar

The first thing that I noticed when I watched this seductive masterpiece was that its main star was ill cast. While I am sure that Brad Pitt is a great actor (I loved Johnny Suede) in this piece, unfortunately he was not. First and foremost he was supposed to be Austrian - and so had a German like accent: Pitt's accent was instead half American and partly German I suppose. The one person who did hold the film together,

however, was his co-star David Thewlis (starred in Mike Leigh's *Naked*). Thewlis, as always, gave an excellent performance and, in my opinion, held the film together. Pitt plays Heinrich Harrer, who in 1939 left his pregnant, embittered wife for an ill-fated Himalayan mountaineering expedition. The Nazi-feted group is captured and imprisoned. Some of the group escape: and we are left following Harrer and his rival Aufschinaiter's (Thewlis) journey to Tibet. Together they sneak into the forbidden city of Lhasa where they fight for the affections of a beautiful local girl.

With the storm clouds of Chinese invasion hovering over Tibet, Harrer - at first portrayed as a self-centred loner - seems to find some inner peace, despite a divorce and his unseen son's rejection of him. He comes to befriend the country's spiritual leader, the 14 year old Dalai Lama and offers to help as the Chinese threaten to brutalise the serene Tibetans.

What I loved about this film was the depiction of the ill-fated Tibetans. As a recreation of what the city of Lhasa was like before Chinese invasion, it completely captivated my attention. It was however, too long and with too many story lines running around at the same time: Harrer's quest for inner-peace, coupled with his need to know his son, at the same time his quest to climb the Himalayas, and win the attention of a local girl (of which Aufschinaiter succeeds) - however its back drop was just enchanting, which means that I will definitely make a more concerted effort to see Martin Scorsesse's film.

Jocelyn Millbank

Vitalstatistix is a professional women's theatre company, based in Port Adelaide. It began in 1983 when three women; Margie Fisher, Ollie Black, and Roxie Bent did a show about women and body image called *Diet is Dilemma*. The show was performed in Rundle Mall and outside of supermarkets and thus began Vitalstatistix: originally a community women's theatre company, which began propelled with the aim of addressing the imbalance of roles for women in theatre. I interviewed Catherine Fitzgerald, Artistic Director of Vitalstatistix, and she was very cool! Here are some of the things she had to say.....

Jane: Are you the only women's theatre company in Australia?

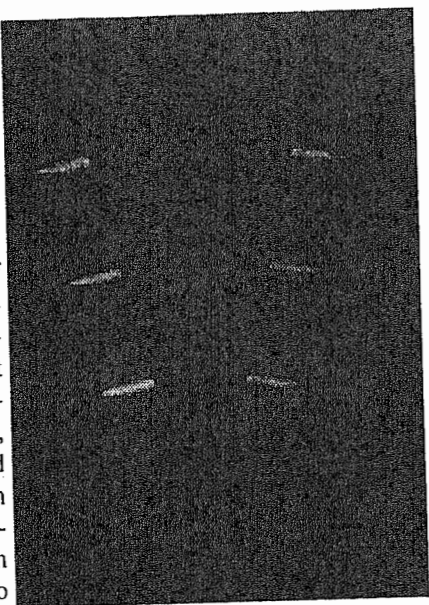
Catherine Fitzgerald: There are women's theatre companies that are there, but they are more project based and we are probably the longest running women's theatre company (14 years now) and sometimes I think we are the only full time women's theatre company in Australia; but there are probably other companies who have started up elsewhere that would dispute it now.

Jane: Is Vitalstatistix completely women only?

Catherine: No we do work with men. Originally when the company started off it was women only. Women would play male roles and all that sort of stuff, because it was about addressing the imbalance of women in theatre. But now we work with artists that come in, for example with our current show (*My Vicious Angel*), Christine Evans who is the writer and composer works with musicians in Sydney very closely and she is composing the music especially for them and they happen to be two men. Also the lighting designer we employed in this production was Jeff Cobin, but the rest ranging from stage management, production management, actors, publicity crew, and the administrative workers are all women.

Jane: So one of the aims is to provide opportunities for women?

Catherine: One of the roles of Vitals is to create roles for women and if a guest artist comes along and she actually wanted to work with all men my job would be to convince her that it would be a good idea if she worked with mainly women. I know when I'm directing I actually try and think women first, for example when we move into bigger spaces like the Festival Theatre to do shows, men have traditionally had more job opportunities in the bigger spaces with the modern fan-dangled equipment and they have got more experience, so you often think men first when it comes to bigger spaces like the Festival Theatre. But I just try to stop and actually think okay who else is there because if you don't give women opportunities they will never get the experience. But ultimately it is who is the best person for the job. One of the



prerequisites to work with the company is that the person needs to have (whether they are male or female), an understanding of what feminist aims, objectives and philosophies are and be willing to work with that, because we are a feminist company. You could get into a huge argument over what sort of feminist company we are, but basically we have broad feminist views which include an understanding that we live in a patriarchy and that we need to address and challenge it.

Jane: When you are choosing scripts do you still look for scripts that have feminist concerns in them?

Catherine: Yes, we have a whole list of criteria, and one of them is that it has to further the aims of women and support women in society, with feminism being part of that. So for example, if we got a script from a famous women writer but the script focused on 'poor' men in the nineties and there was no other analysis within it about women and where women fit, we wouldn't choose it, because it's not actually about women, it's about men! That's not to say that we wouldn't take a script by a writer that maybe investigated the whole notion of where do women and men fit in in the nineties and where feminism fits in. Our role has changed in the nineties in that feminism has changed and is challenged constantly and part of our job is to challenge both artistically as well as politically. It is really odd how feminism is such a dirty word in the nineties, but we are actually quite proud of it.

I think people think we have gained equality, and I don't think we have. In terms of flagship companies, this year there are four plays by women going on around the nation. Four flagship companies and you are looking at about 36 plays! So there is no balance, it is still men driving the theatrical voice on the main stage. I think there are more women working within non-traditional areas which is good but there can be more. I think a lot of women are also exhausted trying to battle... there is also a sense in our area of work that there are

young boy geniuses and they can make mistakes and we'll pep em up again and give them another go, and aren't they just geniuses. Whereas young women (if they are lucky enough to have a go) don't get the same amount of support, and people argue that they can if they are good enough, but young men are still seen as these geniuses who need nurturing, whereas with women they have been slogging away at it for years and they might get recognised when they are forty, when they are just about over it.

Jane: Do you do a variety of theatre work?

Catherine: We do a balance in our program. *Tit Bits* was stand up comedy/cabaret, *My Vicious Angel* is what you might call high art, *Spool Time* will be a new multimedia comedy, it's a one woman show, but it has actually got a whole video element in it and the interaction between that and theatre is new and innovative, it's experimental. Also last year we did *Rodeo Noir* which was a musical about women in the rodeo circus, with a lesbian sub theme to it that was not in your face, but still enough to be there.

Jane: Do many of your plays have lesbian themes?

Catherine: We do an exchange called LEND which is Lesbian Exchange of New Drama from New York, where we have a New York writer come over here during FEAST(which

I am programming for). We have a play reading this year, last year we did *Dyke is not a Dam*, which was really successful and then the idea is that an Australian writer goes over to New York. Every year we do something with a lesbian theme in it for FEAST, obviously because it fits in. We are doing *Spool Time* this year, it's got a small lesbian theme in it, not huge but...because the writer's a lesbian, I'm a lesbian as a director, there are lesbians in it, so artists who are lesbians can do work without it focusing on being a lesbian. We will also be doing a play reading called *Queer Fruit* by Sarah Harding which is a new Australian play.

Jane Simon.

Spool Time will be opening on the 12th November at the Space Theatre, so you should try to catch it along with Queer Fruit, during FEAST (October 23 to November 15)! Vitalstatistix relies on their audience to support them, so look out for Vitalstatistix plays (they have good concession prices) and support a really excellent wimmin's theatre company!

Vitalstatistix @ Waterside Hall, 11 Nile Street, Port Adelaide, Ph 84476211.



Class of '98

Lion Theatre
Brand X Theatre
Director: James Winter

Confronting, disturbing, alarming, *Class of '98* explores the reality of violence in the high school classroom. James Winter directs this piece of stage brilliance and together with his exciting South Australian cast, is successful in creating an atmosphere of perplexity and confusion for the audience.

Based upon a script by Scott McCarten, this production endeavors to confront the audience with the shocking truth of society's acceptance of ultra-violence through audience participation. *Class of '98* challenges the audience to not only witness the anger, fear and hope of students struggling to survive the class room, but dares them to join in or try to stop it. This is not a production for the weak-hearted as most scenes are almost guaranteed to offend.

From almost the beginning the accepted norms of safety and security in the classroom are disrupted as the au-

dience are exposed to examples of violence which may only be compared to savagery. Initially each member is given a number which determines where they will be seated in the environment of the classroom set. You are then provided with an exam which you are asked to complete under exam conditions. Surrounding you are other "class mates" including the cast. When the teacher/auditor turns her back the students begin to cause havoc which escalates until one student goes too far. What follows is a dramatic portrayal of possible futures and past fears and tragedies, from which the audience help define the outcome.

Brand X Theatre is a company which was formed in ~ 1994 for the purpose of providing a medium for theatre experimentation for recent graduates of the Centre for Performing Arts. Those involved with this company are committed to producing new work which whilst maintaining a youth culture focus, is able to develop audience appreciation for progressive theatrical form. Brand X provides bold, adventurous, alternative cultural entertainment which though confronting is enjoyable. *Class of '98* is not just a play, it is an experience.

Bonnie-Claire Yates

The Big Fat Tummy Show

(Jo Kerlogue)



The Big Fat Tummy Show is an exhibition of prints, painting, drawing and sculpture by local artist Jo Kerlogue. The collection is currently on display at Browns Hair Salon at 241 Unley Rd. and will show for around a month. It

is the result of a prolific period of artistic production for Jo, and as such constitutes an impressive and cohesive body of work. Central to all works is the theme of the body. Yet this is not the idealised, "perfect" body of the glossy fashion magazines, but rather the obese, mutated, pornographic, mutilated body of pure imagination.

Her figures are at once rough and abstract, subtle and sublime. They are disturbing yet fascinating, grotesque yet compelling. Close inspection of each canvas reveals hidden detail; a broken limb, exposed genitalia, birth defects and so on. Jo's use of warm colours and negative space suit the

honey-lacquered floorboards and stark walls of the salon so well you'd swear she painted them with this location in mind. The artist's macabre sense of humour is ever present throughout the collection, particularly evident in works such as "Skipping Third Appendage Mismanagement Girl". Proving she is just as comfortable working in three dimensions, the exhibition also contains impressive bronze Spice Girl sculptures (with Ginger appropriately segregated from the girls on another wall). True to form, Jo teams these with her own version of the supergroup featuring characters such as "Superfluous Gland Girl" and "Parasitic Siamese Triplet Girl". Further demonstrating her ability within the sculptural medium, Jo has even carved a Budda-esque figure from chocolate crackles, appropriately titled "Eat Me".

This exhibition is well worth a look and, as a first solo show, marks the triumphant emergence of a promising and extremely talented young artist into the professional Arts scene.

Karen Bradbury

Woman On Man

WOMAN ON MAN, is an art exhibition put together by a group of 16 young women artists of varying ages, qualifications and backgrounds who are on an artistic mission. We are endeavoring to explore our ideas about relationships between men and women today, girl power and femininity as defined by women. This is a celebration of young women's voices and represents an insight into young women's issues today.



There is something special and inspiring about being involved in women only projects. During an exhibition at the Interactive Gallery late last year, by chance we curated a room of women only art and it was noticed there was a special feeling in the air. What is the nature of this feeling? How similar are our inspirations? What is it that we share as women, that is different to what we share with men? Woman On Man is an exhibition aimed at exploring these issues.

As a young woman I have always been interested in women's issues and experiences, and it is with this enthusiasm other young women and myself have got together to create an exhibition for everyone to enjoy. Feminsim is often a heated issue of discussion and there is a prevalent confusion about what feminism means to women. Young women often rebel against

The Wrong Man

Drama Studies as part of the Performing Arts Faculty is reaching the end of its time at the University of Adelaide. The Degree has been cut. This is the final semester. We believe that you will find the diverse work of these near Graduating Drama Studies students to be of interest.

Next **Thursday and Friday nights, August 13 and 14**, a **FREE !** performance is being presented in the Performing Arts Schultz Building (near Kintore Avenue). The Production starts at 8pm, but best be early and get some drinks into you with Beer and other beverages from 7.15pm.

anything suggestive of 'man-hating', and often differentiate between those who call themselves feminists, and the belief in equal rights. Personally I have always assumed they were the same movement, but in many passionate discussions, I have never managed to convince a closet feminist' to openly admit to being a feminist. There is just too much backlash, and so many people assert feminists as repulsive man-haters.

I cannot underestimate the enthusiasm that myself and other women artists have enjoyed in putting together this exhibition. The encouragement we gain from each other and the sharing of our ideas and experiences is invaluable, and is something I have only experienced from women-only groups. Yet we are women who hesitate to call ourselves feminists, and I think this can be best explained by artist Jo McMullen in her exhibition mission statement:

"If perhaps my mother had won what would I have become? While she and many other women her age despise their cheating, beating husbands, girls our age try to piece back the lost or losing idealism of partnerships. If the feminists finalise something they've begun, what now do we begin?"

Trust.

Girls trust in power.

Girls trust in femininity.

Girls trust in age.

My paintings rejoice the reunion of my trust in men."

AN EXHIBITION BY 16 YOUNG WOMEN ARTISTS, AT THE INTERACTIVE ART GALLERY, 2S4 HINDLEY STREET, WEST.

To be officially opened by artist and lecturer from Underdale, Annie Newmarch, SATURDAY, 6.30 PM 22ND AUGUST.

The Production is called **Room 404 - The Wrong Man** and its a black comedy with a psycho-sexual edge. What would happen if your fantasy for a New Years Eve was interrupted by a Bell Boy... Adapted from the film, 'Four Rooms', this play is set to be a great piece of theatre with a more modern approach than the traditional 'Hamlet'.

So get along and see it.

August 13 & 14

Shultz Building

FREE !

Drinks at 7.15pm

Performance starts at 8pm

dit "Sometimes I worry about being a success in a mediocre world" Lily Tomlin

MUSIC

MUSIC



Feel it,
by the **Tamperer**,
featuring **Maya**.

The Tamperer are doing very well in the UK, and Feel it is in the top ten of the UK charts. But they are yet to break into the market here. This kind of music is probably too authentic to survive on commercial radio, and too commercial to make it on something like Fresh or Coast. But it's a pretty funky techno anthem that would be good in noisy pubs or riotous sixteenth birthday parties. The remixes aren't any better than the original Feel it.

Zoe Cole



Love is alive remixes,
by **Kate Cebrano**.

Ever since Madonna's Ray of light was released, I can't go past bsanity in Rundle Mall without hearing a remixed song. It began with a very low class dance version of My heart will go on, the Titanic theme song and now Kate Cebrano has done the very same thing. This single has got the same song five times over. And it's a pretty ordinary version of what was a very nice song. I only recommend this for devoted fans of Kate.

Zoe Cole

Natalia Imbruglia
"Wishing I Was There"
(BMG)

Tina Arena for a younger generation of yuppies who like to think of themselves as hip kids. Lacks the sweet melodic sensibilities of "Torn". The B-side remix should have been the head-line, but who the hell wants to split hairs between the bland and the boring?

Simone



Skunkhour
"Tomorrow's Too Soon"
(Sony)

This time around Skunkhour have gone slow, maeningful and melodious. "Tomorrow's Too Soon" combines an orchestral string background, simple chord structures and substantial lyrics. As a whole the song is pleasant with a lyrical chorus.

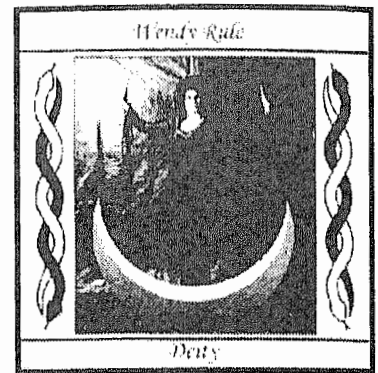
kym



Renee Geyer
"I'm The Woman Who Loves You"
(Mushroom)

Produced by Joe Camilleri and Paul Kelly, this song sounds upbeat, positive and catchy. Renee has a pleasant, slightly husky voice and songs number two and three on the single are a tad quirker than the first. All of the songs revolve around a love theme.

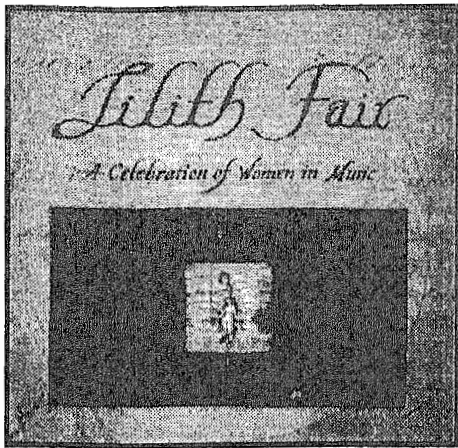
kym



Wendy Rule
Diety
Viridian/Shock

Here we have a woman who seems to be of the opinion that the disappearance of Enya from the Top 40 charts has left a gap that needs to be filled. Given that I don't agree with the premise, it's very difficult to find what you might call redeeming features in **Diety**. Wendy Rule is strictly for the deeply melodramatic "mother-goddess" types who won't take the Pill because they're disturbed by the idea of interrupting their natural moon cycles ("When my blood is pulled/With the waning tide"-Diety). This is the anthemic and tragic gospel song of women so desperately rooted in their own egoistic mysticism ("I am the night and the moon is my lover"- Bliss) that the wailing banshee vocals and "shadows of the night" accompanists probably seem quite beautiful and noble. No doubt some chick who's in tune with her uterus will find in Wendy Rule the inspiration to smear herself with mud and run naked through the forest (as it were). Which is not in itself a bad thing, if you're so inclined. Personally I'd prefer a cup of coffee and a good book. The climax of **Diety** is without a doubt Full Moon in Scorpio, where for some inexplicable reason Wendy has decided "Hell" is a great word to belt out repetively. Profound work, baby.

Simone



Lilith Fair A Celebration of Women in Music

LILITH FAIR. Wish I was there. Better yet, wish I was in it. Lilith Fair = a huge annual rock festival celebrating "Women in Music". The 1998 Lilith Fair began on June 19 and features an evolving line-up of over 150 artists/acts performing 57 dates across Canada and north America. This CD, a live double disc, was presumably recorded during the early days of the 1998 tour (which ends August 31). And it's pretty good.

However I can't talk about the MUSIC of an enterprise like Lilith Fair until I've discussed its POLITICS. I'd like to quote [Queen of Garbage] Shirley Manson's views about last year's Lilith Fair, from an interview in Rolling Stone's "Women of Rock" edition (issue 542). Says Manson: "I think they only showed one side of who women are - it was this cosy, middle-class, we-all-love-each-other-and-share-a-view-of-the-world-and-let's-all-hold-hands-and-go-forth-onto-the-world-and-show-how-great-we-are thing. And there's a million other women who don't feel that Lilith said anything for them.

There were almost no black artists - Missy Elliott is producing, she's writing, she's rapping, she's doing all this stuff. Why aren't there people like Lil' Kim? Where are all the black girls who have huge selling power and are kicking up the dust and making people look at women in a different way? That said, Lilith is important because there are women who really do need fellowship and support. Because not everyone is like me - a loudmouthed fucker."

I think this is an important viewpoint. The danger of a festival like Lilith Fair is that it seeks to dismantle an oppressive political agenda by promoting a "cosy" myth of female solidarity. Which makes it empowering for women who participate, but otherwise exclusive - of those women (and women artists) who don't fit the myth. This is my only criticism of this disc. It presses all the right buttons, is gutsy and sweet and angry and powerful, but you can't help feeling that it could have been a bit more 3 dimensional. Of the 25 tracks on the CD, all but three are performed by white anglo singer-songwriters. It's all pretty much straight rock and country, not a glimpse of electronica, which is a pity. And, intentionally or otherwise, it promotes that old stereotype of romantic love. Compared to stuff by Bjork or Tori Amos or Polly Jean Harvey, it seems a bit pink and candyflossy.

But it's still pretty good, and the singing especially is exceptional. All the raw, spine-tingly bits that tend to get squashed out after hours & hours of studio-recording are here, right in your face. You can feel the

adrenalin. It's gutsy and immediate, right down to the audiences screaming in the quiet bits. Best tracks are Paula Cole's "Mississippi", Lhasa's snazzy Latin tango "El Payande", Suzanne Vega's "Rock in this Pocket", and Jean Osborne's "Ladder". French singer Autour de Lucie does a song called "Sur Tes Pas". Lisa Loeb does "Falling in Love". The Indigo Girls do a song called "Scooter" and join Jewel and Sarah McLachlan in a version of the traditional song "Water is Wide". A lot of nostalgia value in (ex-Bangles) Susanna Hoffs doing a solo acoustic version of "Eternal Flame". And the Cardigans do a pretty cool track called "Been It" which is a lot heavier & gutsier than their "Lovefool" hit. Other artists include Dar Williams, Dayna Manning, Abra Moore, Emmylou Harris, Meredith Brooks, Tracy Bonham, Yungchen Lhamo, Patty Griffin, Victoria Williams, Tara MacLean, Shawn Colvin, the Wild Colonialists, Wild Strawberries and September 67. There are no dodgy tracks, which is the biggest recommendation for any compilation CD. So cheers to Sarah McLachlan and Co., for whom this CD was "a labour of love". Definitely Lilith Fair is a worthwhile enterprise, though it shouldn't be seen as the be-all and end-all of "Women in Rock". There's still a lot more for women to say. . .

P.S. 50% proceeds from the purchase of this CD will go to charitable organisations. And check out the website at www.lilithfair.com for details about tour dates & performers.

Alice Ray



**Does Size
Matter?**

**Intimate
and
Live**

At 5'1" Ms Minogue hardly towered above the audience at Thebarton Theatre. Kylie proved that size certainly does not count on Monday June 15th.

The show began with the Mavis'. An unsuitable choice for support band perhaps? Never the less the band were vibrant and went off. Who else has successfully toured with both Green Day and Kylie in the same year?

At none o'clock the lights went down, and up went a huge screen. Kylie's eyes blinked and moved around the audience. As the screen was raised revealing Kylie's silhouette behind a multi-coloured cone (from the album cover). It turned to reveal the Impossible Princess, herself.

Beginning with 'Too Far' and moving to a rocky rendition of 'What Do I Have to Do?' and 'Some Kind of Bliss', before the first costume change. With the change of costume the cone was replaced by a glittery K which lit up. As the sky lit up with stars, dressed in a trapeze artist's dress Kylie ran through a cabaret version of 'I Should Be So Lucky'.

Kylie specifically requested a "real" band for her tour. John Farnham's band were brilliant and met all the audience's expectations. As did the two backing vocalists, Lisa Edwards and Natalie Miller from Young Talent Time.

Picking up the beat a rendition of ABBA's 'Dancing Queen' introduced the audience to Kylie's gorgeous male dancers. Dressed only in hotpants and peacock feathers, the dancers were present during a number of songs. They added that extra something to the songs like 'Cowboy Style' and 'Limbo', as well as 'Better the Devil You Know' and 'Step Back in Time'.

A yet unrecorded track, 'Free', was met with enthusiasm by the audience. The first encore brought 'Confide In Me', the second and final encore gave Kylie the opportunity to ask the audience "Should I Stay or Should I Go?" before performing the Clash song of the same name.

Kylie took her time to thank the Mavis' and Jad from Midwest Trader for the Trucker Girl mascot he gave her. A request for 'The Locomotion' threw Kylie off guard, "Do you have any idea how long it is since I've sung that song?" she asked.

Meeting and exceeding expectations, Ms Minogue can certainly put on a good show. She certainly didn't leave anyone disappointed at the end of the evening.

Sarah Graves

**Kylie
Minogue**

**Minogue
The
Mavis'**



Skater chicks

grind it

ollie it

kickflip it

goofy it

just do it

JESSIE VAN ROECHOLDT IS A SKATER FROM CANADA WHO CAME TO GRIND THE ALISSIE CURRS, FACING NOT JUST A LITTLE ANIMOSITY FROM DA BOYZ BACK HOME, JESSIE DRAWS STRENGTH FROM OTHER WIMMIN WHO SKATE. HERE'S HER ADVICE TO WIMMIN WHO ARE THINKING OF GETTING INTO IT:
"I WOULD JUST STICK WITH IT. LEARN THE TRICKS. DON'T WORRY ABOUT WHAT ANYONE ELSE SAYS, THEY'RE JUST TALKING RUBBISH AND HAVE NOT GOT ANYTHING BETTER TO SAY."

IN THE RECENT SURGE IN INTEREST IN SKATING, MORE AND MORE WIMMIN ARE APPEARING ON STREETS AND RAMPS OF AUSTRALIA. SO YOU'VE GOT A PASSION FOR THE DARING, THE OUTLAWED, THE CRAYZEE??? GET YOURSELF A BOARD, CHIKAS. IT'LL BE OLLIES ONE DAY, AND FRONTSIDE HALF-CAB KICK FLIPS DOWN STAIRS THE NEXT.

REMEMBER THAT YOU DON'T NEED A PENIS TO SKATE.

She Says?

I want to talk about censorship because it is a concept that I have been struggling to understand. What sparked my interest was the Student's Association's censoring of images appearing in "Bruce", the prosh edition of On Dit. Apparently, the satirical inclusion of modified "phone sex" advertisements was degrading to women. I failed to see how they were, considering the context in which they were published ("Bruce" was a spoof on recent men's magazines, highlighting the sexism abundant in the mainstream media).

I have thought about feminist debates arguing for state censorship of material that objectifies women. This has made me think of the implications of a benevolent state that supposedly exists to protect us. The idea that the state as we know it will actually work with the best interests of women at heart is naive for it does not take into consideration the consequences of letting the state decide what is best for us. For me, feminism is a tool to criticise and challenge the authority we face every day. This authority is both patriarchal and capitalist and so I am unable to see how real changes will be achieved by allowing it to look after us.

The only alternative that seems to be given is the liberalisation of state control over the media. This is presented to us as "free speech", enabling all to be heard and debate to be generated. However I am also unable to accept this either, for this form of "free speech" simply enables those in positions of economic and political power to further their own agendas, to the detriment of real voices and experiences.

This is why we see and hear Pauline Hanson whenever we turn on the TV, but never the voices of the immigrants / indigenous people / single mothers etc she so eloquently berates. This is why we pay for the "news" in trashy papers full of more pictures than text, whilst those activists actually *challenging* the content of the mainstream media through self-publication are thrown out of Rundle Mall and the Central Markets for attempting to get their messages across. This is why we see identical, white, airbrushed barbie dolls in magazines and on billboards, for the advertisers' key to success is the constant censorship of reality to make us feel insecure, abnormal, and above

all, in need of their products.

The Oxford Dictionary defines the act of censoring as (among other things) "an impulse which is said to prevent certain ideas and memories from emerging into consciousness". The generation of debate is therefore, implicit in the anti-censorship argument. However, in seeing the generation of debate as healthy and necessary but impossible in a society that grants freedom of speech to the wealthy and politically powerful, I am obviously caught in a conflict. One of the positive ways I see of creating discussion is to work outside of the mainstream in spaces that recognise the inequalities inherent in our society and the inaccessibility of ordinary people to the media. These spaces include the medium of community radio and television, as well as that of self-publication (do it yourself zines, stickers, posters etc).

Elle Dit is also a space that aims to generate debate. Like the mainstream media, it is not impartial. It has an editorial collective that deliberately sets out to promote a diversity of feminist views. I have found working on the *Elle Dit* collective with this in mind to be very challenging, and at times, difficult. For example, it has been hard deciding what should go in and what should go out. However, I also recognise the need for such publications, in their attempt to redress imbalances, to ensure that sentiments working against feminism are not promoted (the advocacy of rape, anti-choice arguments etc) *Elle Dit* and the like do not have the economic or political power of commercial and state media and therefore have completely different agendas. This makes them an essential component of feminist activism.

However, I want to suggest to people that there are other ways of challenging both the censorship and control of ideas by those in positions of power than simply writing an article. Stickers, posters, spray cans, and best of all, big black textas, are brilliant tools that can be used to show the rest of the world what you think about that ad on TV/ that barely clad waif on the billboard/ or those stupid carefree tampon promotions on the toilet doors at uni. DIY tactics won't start a revolution but they will definitely get people thinking. And that's exactly what this article is all about.

Kathleen O'Shea



8. The female external sex organs. AA, large lips; BB, C, clitoris; D, urethra; E, intact hymen (in virgins); F, vagina.

no
IBU

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