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# ELLE DIT



**On Dit Women's Edition**

## Elle Dit

Volume 69 Edition 21, 08.10.2001

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

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### About the cover

Elle Dit, every woman wants in on the act.

### Wanna write?

Come and see us in our office, located in the basement of the George Murray Building (right next to the hot and happening toilets), accessible from the Barr Smith lawns. Alternatively, email us at [ondit@smug.adelaide.edu.au](mailto:ondit@smug.adelaide.edu.au) or give us a call on 8303 5404 or 8303 6490.

### Next Edition:

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### Thank you to the excellent women who helped produce this edition:

Gemma, Clementine, Kate K., Anals, Georgia, Tanisha, Jenny K., Justine, Jessie for her fantastic book of filler and all our fabulous contributors.

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### Extra special thanks to:

Rachel O'Reilly, Kate Scott and Erin O'Hanlon and all their contributors from the University of Queensland's *Semper* magazine.

# Editorial

Welcome to *Elle Dit*, the women's edition of *On Dit*. *Elle Dit* has been around for over ten years now and remains just as relevant as when it first appeared in 1991. Though it has been decades since *On Dit* has printed features like 'Bird of the Week' and many women today would consider the feminist movement redundant, there are an equal number of women out there who see that there are still great gaps in the equality that supposedly exists between men and women today.

Talking to women around campus while putting this edition together, there was an overwhelming number of women who said they did not consider themselves 'feminists' because they weren't comfortable with the connotations that went with this term. Feminism elevated women to where we are today - in the very privileged position of being able to study at university. To deny this legacy is to disrespect the movement which has benefited all of us in some way. To begin with, admitting an unwillingness to adopt the term 'feminism' implies either one of two things. You may believe that we have achieved equality within the gender struggle. If this is the case, you have to concede that the feminist movement began in order to bridge this gap, and you must believe in its primary aim. If this is the case, you have no need to be scared of adopting the term 'feminism', because you clearly accept its need for existence. If you are still wary of using the term due to the negative connotations associated with it, ask yourself what it is those connotations are, why they are negative and why it is that you are scared of using them.

As a woman, you can be made to feel embarrassed, humiliated and unfeminine if you express any opinions that clearly disagree with the accepted status quo. The reason it seems that some women are unwilling to use the term 'feminism' in regards to themselves is because they believe it defines them as something so far removed from the way they perceive themselves that they are uncomfortable with the term. The feminist movement strives not only to achieve equality between the sexes, but to help women define themselves and their gender. The very fact that fear is still associated with using the word 'feminism' clearly indicates that there is still an imbalance between males and females within society. In light of this, there should be more women than ever wanting to adopt the politics of feminism.

Read what we have to say in *Elle Dit*, and endeavour to learn more about the topics which which took your interest in this issue. Don't worry if you don't identify with everything you read in here, and don't worry if you can't formulate your ideas or express them automatically. Instead, listen to what other women have to say. Read about the movement and maybe you will discover that a 'feminist' is not as far removed from you as you think.

To the already converted, we hope you enjoy the edition and are stimulated by some of the concepts it raises. If you don't agree with everything, why not write a letter or an article and maybe we can get some interesting dialogue and debate happening at this university.

Melissa, Penny, Gemma and Clementine

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# Security on Campus

I'll start with an obvious statement, the North Terrace campus is not one of the safest places to be at night. So what to do about it? Most of this year the Women's Department has been working with the University, the police, The Adelaide City Council and Yarrow Place Rape and Sexual Assault Service to look at the current, and develop new infrastructure and programmes to make the area safer. This takes time and money, but of course there are some things that you can do to protect yourself and your friends. But before we go any further, it must be acknowledged that nobody but the perpetrator/s are responsible for an assault. Remember the old marching chant, "Whatever we wear, wherever we go, yes means yes and no means no".

There are a few areas around the uni which aren't well lit and are potentially more unsafe than other areas. These include the laneway next to the Schultz Building, the underground car-park on North Terrace, the corner of Kintore and Victoria Avenues, the footbridge across the Torrens, on the other side of Victoria Drive and the Parklands - these are VERY dangerous if you are alone at night. Be wary all around campus, but particularly in these areas.

• NEVER walk to your car/bus stop/ taxi/ house alone at night.

• Never let your friends walk to their car/bus stop/taxi/house alone at night.

• Use the Campus Security Services. They are found on the Hughes Plaza and can be contacted on 8303 5990

• Be aware of the security phones around campus. These are situated outside the Medical School, outside the old Fisher Building, inside Gate 8 on Victoria Drive, between the Maths building and the Engineering North building, outside the Napier building, inside gate 9 (or the bottom of Barr Smith Lawns), outside the Johnson Building, outside the Schultz Building and outside the Madley Dance Space. All you need to do is press the button and someone from the Security Office will answer (the security phones are in desperate need of an upgrade, but the Women's Department is negotiating with the University to have these improved.)

• Try and arrange for a friend, your parents or even security to escort you from late lectures and tutorials to your car/bus stop/taxi/house.

• Let someone know when you are due back, and remember to call them if you change your mind!

• Use the Security Escort Bus, it goes anywhere in a 2km radius of the uni.

• If someone tells you that they have been attacked, BELIEVE THEM, statistics show that people don't lie about being attacked.

• Let them make up their own minds about what to do next, but encourage them to go and see a doctor. They will not be forced to go to the police by a doctor and they will probably need medical attention.

For more information contact the Women's Department on 8303 5406 or Campus Security on 8303 5990

Anais Chevalier

## Safer ATM Banking

• Always follow your feelings about personal safety. If you feel unsafe about using a particular ATM - maybe it's in an isolated or dark location, consider using another or a facility in a supermarket or service station.

• Be aware of people around you or watching you while you use an ATM.

• Make sure no one can see you enter your Personal Identification Number (PIN).

• Develop your own way of remembering your PIN. Never keep it written down.

• Never count your cash in sight of other people.

• Consider placing limits on your daily withdrawals.

• Always report concerns or problems associated with the location of the ATM to the bank.

## Safety and your Car

When driving:

• Keep doors locked and your handbag, briefcase and other valuables out of sight.

• Don't respond to aggressive actions from other drivers. Stay Calm, avoid eye contact and make note of the description of the car and driver. Drive to a safe place and contact the police.

• If you think you are being followed by another car, make a U turn and drive to a safe place.

• Be careful when you stop to assist motorists with broken down vehicles.

• If you have an accident or you stop to assist another motorist, it is not necessary to leave the vehicle. If in doubt, talk and exchange particulars through a partly open window with doors locked.

When parking:

• Always park your car in a well-lit and highly visible area and think ahead about the safety of returning in the dark.

• When entering or leaving your car, check for people loitering about the area.

• Never leave any valuables so they can be seen from outside your vehicle. Lock them in the glovebox or boot of the car.

• Lock your vehicle when it is left unattended, even if you are only planning to make a short stop such as paying for petrol. It's easy to get distracted.

• Make sure no one follows you to your car. If in doubt, return to a busy area or nearby shop. If you are concerned about your safety when returning to your car, ask a staff member or security officer to walk with you.

• Always return to your car with your keys in your hand ready to unlock it.

• Always check the inside of your vehicle before you open it.

• Always keep an eye on your handbag or wallet when you are loading your car.

• Get your car keys out of your bag before you leave a building. Fumbling around in your bag makes you a target.

# Why do we have a Women's Department?

As a little kid you love to play hide and seek, but there comes a point at which you are just too lazy to actually go and find a hiding place. So instead you cover your face with your hands. And the person that you are playing with goes along with it, because they are also too tired to go and actually look for you when you are hiding. So you develop an attitude of "If I can't see you then you can't see me".

Surprisingly enough, this attitude follows us as we grow older and develops into an attitude of "If I can't see it then it's not happening". Most people would find that hard to believe because we all like to think of ourselves as being reasonable and realistic. However I know that there have been times when I have been guilty of that kind of thing myself.

As I grew up I had many male friends and got along quite well with my dad, brother, uncles and male cousins. This was because I was interested in a lot of the same things. You name a sport and I have more than likely tried to play it, or I've watched it at some

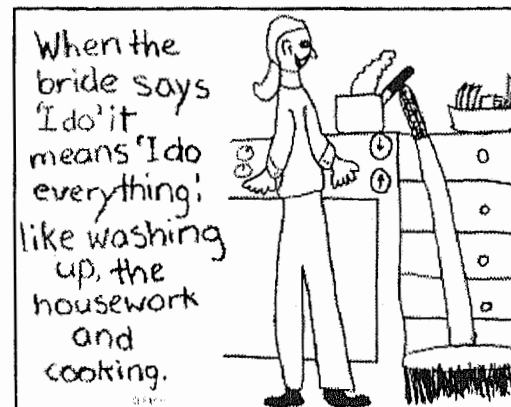
point. Not only did I play with dolls as a child but I played with trucks, cars and army men. I had a strong interest in maths, science and computers. These are all things that are stereotyped as being "male only" interests.

When I first came to uni I could never see the need for a Women's Department. I had never felt that I was discriminated against because I was a woman. I had never been a target of sexual harassment. I had never felt

intimidated because I was in a male dominated field of study. So because I had never experienced any of those things, I didn't notice it happening. I thought that if I hadn't seen it, it wasn't going on and therefore there was no need for a Women's Department or the campaigns that it runs. But I have heard stories of these things happening to others.

Just because you haven't seen it (or noticed it), doesn't mean that it hasn't happened.

Carol Foy



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For more information or to register your interest in our Information Session call Lisa Laws on 8302 0457 or email [lisa.laws@unisa.edu.au](mailto:lisa.laws@unisa.edu.au)

### Information Session

4pm October 16  
Sir Hans Heysen Building, Level 5, Room 8 (HH5-08)  
City West Campus, University of South Australia  
(A campus map can be downloaded from [www.unisa.edu.au/maps/index.htm](http://www.unisa.edu.au/maps/index.htm))

EXPERIENCE. THE DIFFERENCE.



# First Women Graduates of Adelaide University

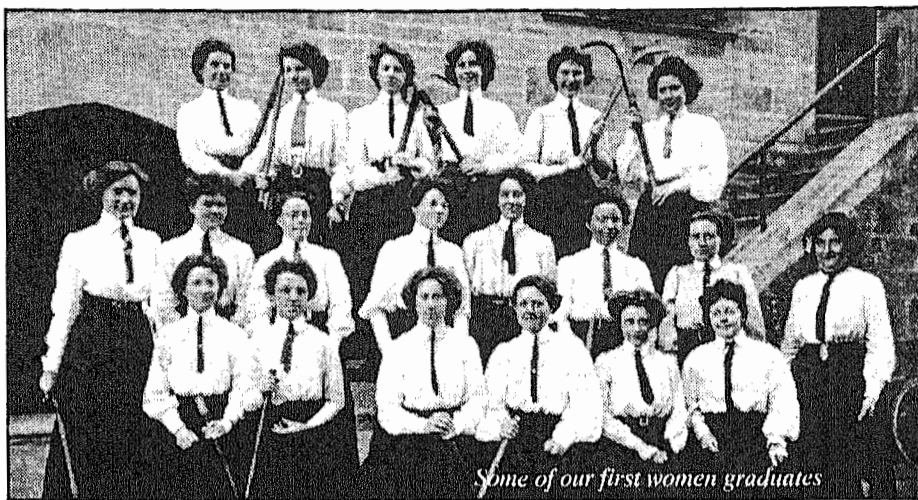
Something that many students at Adelaide University would not be aware of is that the Uni was a pioneer in establishing women's tertiary education in the late 1800's.

The story of how this was achieved, and the early women graduates themselves is a very interesting one.

The social climate in South Australia in the late 1800's still held very strict opinions regarding male and female roles within society. Yet there was a small group of men in society who had more liberal views concerning women within the education sector.

When they formed the University of Adelaide Association in 1872 with the intention of establishing a University, they were not opposed to women's attendance. The subsequently formed University Council included men of influence and position, such as Samuel Way, Chief Justice and later Chancellor of the University, and the Minister for Education, Thomas King. These men all supported women attending their new university, thus disputing the common social attitude at the time.

When applying for the Royal Charter for the University Act in 1874 the Council included requests to confer degrees on women, and also Bachelor of Science degrees, both very unusual for the time. However these later had to be withdrawn to obtain the Letters Patent from the Queen. Nonetheless the Council wrote in 1878 to the powers in London outlining the importance of degrees for women, even above the new science



Some of our first women graduates

degrees. Eventually in 1800 the original Act was repealed to include women. This very unique group of men had made a huge achievement for women's education, without any active involvement from women themselves. The University now offered women with a unique opportunity to study and obtain degrees.

The first woman graduate was Edith Dornwell, who graduated in 1885 with first class honours in physics and physiology, the first woman graduate and the first science graduate at the University of Adelaide. She was highly praised and encouraged by the men at the University. Chancellor Samuel Way, during a speech upon her graduation declared that "she had vindicated the right for her sex to compete, and to compete on equal terms." Although she was not faced with any pressure from her teach-

ers and fellow students, she did face some pressure from society itself. She writes "there was so much prejudice in those early days against the advancement of women".

Have you ever wondered who Helen Mayo is when you walk into the 'Mayo' at lunchtime? Helen Mayo was a very successful graduate at the University, and one of the first women to become a part of the University society.

She originally began a Bachelor of Arts in 1896, which she disliked and gave up at the end of first year. She began to study medicine instead, and was very successful, passing top of her class in fourth year and gaining the Davies Thomas Scholarship. She graduated in 1902, and was awarded the Everard Scholarship. She then went on to a very extensive and successful career in medicine. She was pivotal in the improve-

ment of health conditions for children, and the establishment of many medical institutions in Adelaide. In 1914 she was the first woman in Australia to be appointed to a University Council. She completed a Doctor of Medicine in 1926. She had a lifelong involvement with the University, as a student, demonstrator, researcher, council member and club leader. I bet you never thought there was that much associated to the name of the beloved 'Mayo'!

The first women graduates were generally quiet achievers and often didn't realise the full implications of their achievements, for themselves or for others. Although they didn't achieve the right to obtain degrees themselves, one must not underestimate the actions of these women. Attending University was considered radical because of the social attitudes of the time, and in their attendance, achievements and formation of various clubs for women at the University, they challenged men's domination of the public sphere within society. The University of Adelaide, (the now Adelaide Uni), was a forerunner of women's university study in Australia, a fact that we should all be aware and proud of.

Rosie

Further Reading: "The New Women: Adelaide's early women graduates", Alison Mackinnon, Wakefield Press

## Student Control of Student Affairs?

Do you have a spare \$27? The Vice-Chancellor thinks you do. Last week the Vice-Chancellor made an arbitrary decision, knowingly over-riding the desire of students, to increase the Student Services fee by \$27. This means that if he succeeds in getting his way you will be paying a hefty \$326.70 before next year's lectures even begin.

The Student Services fee is charged to all students of this institution and is used by the Adelaide University Union to provide services to its members. The University's role in the process normally only extends so far as issuing invoices to students on the Union's behalf.

The setting of the Student Services fee therefore becomes a very significant decision for the Union. It is one of the most critical factors in determining how much money there is for the Union to spend in service provision, whilst at the same time recognising that students are amongst one of the least able groups to afford to pay these fees. A fine line has to be walked, and the determination of that fee is left to the Union Board - a group of democratically elected students, who represent the rights and concerns of all students at Adelaide University.

At the Board meeting four weeks ago, after much discussion and debate, it was determined that the Student Services fee, which had last year been set at \$270 + GST, would be increased by \$4, so as to

help cover increased costs within the organisation.

The Adelaide University Union last week received a letter from the new acting Vice-Chancellor of the University, Cliff Blake. He has unilaterally, and without consultation with the Union, decided to reject the Union Board's decision, and has raised the fee by \$27.

The Union operates completely independently of the University, and indeed, the University's involvement with the Union is kept to a bare minimum, usually just ratifying the decision of the Union Board in the setting of the Student Services fee. This has always taken the form of a rubber-stamp; primarily out of respect for the decision-making authority of the Union Board. Now, as the Vice-Chancellor's representative stated last week, "The rules have changed."

The University seems to be missing the entire point of having a Student Union, which is to fulfill the much touted mantra of "Student Control of Student Affairs". This entire maneuver by the acting Vice-Chancellor stinks of a Big Brother type intervention - of a parent no longer satisfied with a decision made by their children (whom they were only humoring by allowing to debate matters in the first place), and

are now stepping in. The Vice-Chancellor does not seem to have any regard for the fact that a decision had been made by a Board of students, quite obviously best placed to understand other students views, and has now decided to completely rough-shod over the decision.

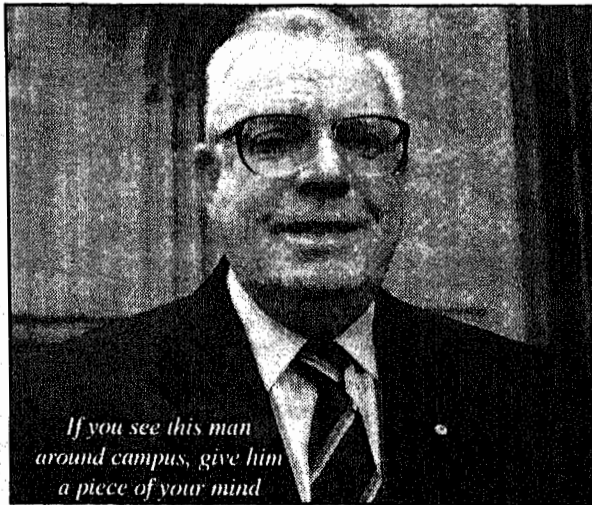
While at this stage it might have only been a single decision with which the acting Vice-Chancellor has chosen to over-ride the Union Board (indeed using the only area in which he has that ability), it certainly sets a dangerous precedent for the future of the Student Union at Adelaide University.

While Cliff Blake may have been at Adelaide University for a couple of months now, the Adelaide University

Union has existed for over 100 years as a STUDENT UNION. This decision by a single individual has the potential to seriously compromise the ability for students on this campus to organise in any capacity.

All students need to consider the impact that University intervention will have on the future capacity of the Student Union to act as an independent advocate for student's rights and interests. This act of interference, if not revoked, could be the start of a slippery slide into the Union's forced submission to the desires of the University's management. When will the University start trying to dictate what campaigns get run, which services will be provided and what issues are allowed to be raised? If the Union is not able to truly represent students, there is nobody else with an even remote interest in defending their rights.

This action by the Vice-Chancellor has placed the future of the Adelaide University Union at a very critical stage, and it is imperative that students make the effort to voice their objections. After all, it's our back-pockets that the Vice-Chancellor has his hand down.



If you see this man around campus, give him a piece of your mind

Tanisha Hewanpola  
Union President

## Because we're women

Because a woman's work is never done and is underpaid or unpaid or boring or repetitious and we're the first to get the sack and what we look like is more important than what we do and if we get raped it's our fault and if we get bashed we must have provoked it and if we raise our voices we're nagging bitches and if we love women it's because we can't get a "real" man and if we ask our doctor too many questions we're neurotic and/or pushy and if we expect community care for children we're selfish and if we stand up for our rights we're aggressive and "unfeminine" and if we don't we're typical weak females and if we want to get married we're out to trap a man and if we don't we're unnatural and because we still can't get an adequate safe contraceptive but men can walk on the moon and if we can't cope or don't want a pregnancy we're made to feel guilty about abortion and... for lots and lots of other reasons we are part of the women's liberation movement.

Joyce Stevens, 1975

# Women in the SAUA - A History Lesson

The recent Student Elections for positions in the Students' Association would be fresh in your mind. Being badgered, hounded and hunted down for a solid week has probably affected you so profoundly that the very mention of the words "have you" and "voted yet" sends you into a shuddering mess.

Well, I'm here to ease you back into that mess (in a good way), just for the duration of this article, to share with you the progressive step that your Students' Association has taken for 2002.

### The Recent History

Six out of the eight office bearers\* elected to the Students' Association for the year 2002 are women. In fact, women make up the majority of the SAUA Council, the governing body.

The SAUA has not seen a line-up of this nature since 1998, in which all of the Office Bearers were women (the Sexuality Officers did not exist then), with exception to the Orientation Co-Ordinator. Over the last three years however, the make-up of the SAUA gradually became largely male dominated, except for the positions that required women to fill them, such as Women's Officer and Female Sexuality Officer.

In 1999, the office held a woman President, but men filled the Vice-Presi-

dencies, making 5 officers that were male and 3 that were women. The year 2000 allowed for the same make-up of 3 women officers and 5 male officers, however the Presidency and both Vice-Presidencies were filled by men, not allowing for a women's views within the Presidency portfolios. 2001 was of a similar nature: the presidential positions all male dominated, but this time with 4 of the eight office bearers being women (which included Environment Officer and Orientation Co-Ordinator). Yes, many of the positions within the Students' Association have been held by women in the past. Many would argue that this is unjust or inequitable. I disagree. It has often been said within the traps of student polities, that the SAUA has become a 'boys club' (so to speak) and that it is uncomfortable to be a woman and working in that kind of environment. Whilst appreciating the 'fun' that one must get up to when they are a male and involved in a 'boys club' scenario, it must be respected that it can be daunting and intimidating for a woman if she is one of very few women who work within the association.

When we look at women's involvement within the university sector, it has been vast and varied. Currently, the university population comprises of 53%

women in comparison to men. Despite this composition, the majority of major staff positions are dominated by men. In fact, it was recently acknowledged that at Adelaide University, women hold fewer than 10% of positions above Senior Lecturers.

The involvement of women within the SAUA allows for a strong representative voice for women to be heard on many university committees, ensuring that women are well and truly represented on this campus. Further, involvement of women within the Students' Association ensures diversity of shows and gigs, such as all women shows, women debaters and speakers.

When office bearers are required to constantly explain and justify not only their campaigns, but also the very existence of their departments to other elected SAUA-ites, despite the SAUA's policies that support and actively promote women's issues and campaigns, their resolve can be worn down.

Having the spokespeople and faces for the SAUA next year, and the heads of most of the departments within the association, being women has engaged the SAUA into an arena for affirmative action and progressive policies that allow women's views to be heard at a high level.

With the return to a largely female dominated office, it will be interesting to see the office relations, morale and atmosphere that is generated next year. It is an exciting time to be a Feminist and in the SAUA for next year, especially since a woman has not held Presidency for 2 years, and either Vice-Presidencies for 3 years.

Congratulations to the women involved, to Georgia, Elise, Asta, Sarah and Sally, to the councillors Claudia, Marisa, Georgia, Katie and Kate, and next year's *On Dit* Editors Linda and Jenny. Lets prove that the women can rock the SAUA, and we don't need a club to do it.

### Bek Cornish

\*This does not include Student Media. But *On Dit* Editorship for 2002 will see 2/3 of the team being women, with no women in the Student Radio Directorship.

[Eds note: Just for everyone's information, the SAUA was run almost entirely by women for most of the last decade. In fact, as far as recent history goes, it has only been in the last two years that men have 'dominated' the office or the Presidency. Still, we hail the return of the matriarchy - ;)]

# Attack on America: What Happens Now?

You've been subjected to the saturation coverage. You've watched the likes of Peter Jennings and Katie Currie talk themselves to sleep about how shocking a tragedy it all was. You've squirmed at President Bush's carefully crafted congressional address and marvelled at the fact that the previously untouchable American homeland has suffered a catastrophe so grand that Channel Nine had no choice but to wheel out Ray Martin to host coverage of its aftermath.

If you aren't sick of the whole story by now, you're not alone. The collapse of Ansett and the state of Australian immigration policy are back on the front pages again, while David Letterman has already begun to broadcast the same old half-bright tripe from the heart of New York City. Soon enough, the world will be bored with the issue, just as it was with the crises in Somalia, Kosovo and East Timor.

Nevertheless, the events of September 11 will remain imprinted on our memories for some time to come. As tired of the coverage as you might be, the fact remains that more than 7,000 people died that morning. The attacks constitute the largest and most visible act of organised terrorism in the history of modern civilisation.

As such, we here at *On Dit* have set aside a page especially for the story. Students and young people are obliged to be informed about global affairs because as long as we are aware of what is wrong with the world, there remains at least some kind of hope. Therefore – women's edition or not – we present you with a brief rundown of the details that have emerged so far.

## Osama bin Laden

There is now no doubt that Osama bin Laden's al-Qa'ida organisation was responsible for the attacks. American authorities have confirmed that bin Laden – who previously orchestrated attacks on two American embassies in Africa and the recent bombing of the USS Cole – played a crucial role in organising the attacks. Among the evidence is a set of instructional documents found at the Pittsburgh crash site that belonged to one of the hijackers, and a

telephone call that bin Laden made to his Saudi mother warning her to keep a low profile after September 11.

After initially demanding that he be tried under Islamic law, the Taliban have since refused to hand over bin Laden to US authorities or release any information as to his precise whereabouts. Furthermore, both the Taliban and an Afghan assembly of Muslim clerics have stated that a holy war be declared on America if it so much as attempts to remove the al-Qa'ida organisation by force.

## Afghanistan

Every day, thousands upon thousands of Afghan refugees are leaving their homes, many of whom desperate to escape to neighbouring Pakistan, which is already dealing with well in excess of two million refugees. The crisis has been growing steadily since the news of the attack reached the population, and has already eclipsed similar refugee crises in Kosovo and Somalia. The humanitarian disaster shows no sign of getting any better, thanks to the massive amount of firepower that American, British and NATO forces have been gathering within striking distance of Kabul.

Ever since the US helped resistance fighters dispel the Soviet invasion, Afghanistan has known little else but poverty, violence and fanatical oppression. The ruling Taliban are notorious for their intolerance towards the Jewish and Christian faiths and misguided interpretation of Islamic law. The majority of the regime's funds come from the direct taxation of the sale of heroin to neighbouring Iran, Uzbekistan and Pakistan.

## Financial turmoil

The New York stock exchange was closed for six full days after the attack. When trading finally recommenced on September 17, Wall Street lost just under seven percent of its total value. Despite a timely cut in interest rates and a number of other patriotic countermeasures, it was the second biggest fall in the history of the US stock market. On top of this, consumer confidence in the States is drastically low, while com-

panies across the country continue to batten down the hatches. Airline and tourism industries were obviously hit hardest, with the shedding of tens of thousands of jobs in the US and around the world.

Even before the attacks, the world had been bracing itself for a slowdown. Financial markets in New York, London, Tokyo and Frankfurt were contracting as a series of rate cuts failed to buoy the US economy. Shortly after the attacks, Treasurer Peter Costello said that the Australian economy would not be immune to the looming slowdown. This is largely due to the fact that our main export markets in Europe and the US won't be able to fill the gap left by Japan as it faces the lowest level of business confidence since the Asian Crisis. Analysts predict that it will become harder to find a secure job over the next year or so, and that the price of essential imported goods such as petrol and hard liquor will almost certainly rise over the next twelve months.

## Political fallout

If anybody actually benefited from the attacks, it would be everybody's favourite goofy Texan, George W Bush. Prior to September 11, the President's re-election prospects were slim at best, thanks in part to his notoriously regressive policies on trade and the environment. This, coupled with the sudden loss of the Republican Party's majority in the Senate, meant that Bush was almost certainly going to wind up moving out of the White House after his first term. However, if history has taught us anything, it is that the masses almost

always end up voting conservatively in times of crisis. After September 11, bipartisanship and patriotism became one and the same thing. Any form of political dissent – let alone outright criticism of the Bush administration – will for some time be considered unpatriotic.

Prime Minister Howard, still buoyed by popular support for his handling of the Tampa crisis, is thanking his lucky stars that the attacks managed to distract the Australian media from the issues of health and education that would have otherwise been central to the ALP's election campaign. In light of this windfall, Howard was keen to announce the November 10 election date very shortly after donating the use of two refuelling planes, one frigate and a squadron of elite SAS troops to President Bush's painfully vague "war on terrorism". The PM was also eager to point out that he would be attending next month's APEC meeting if – and only if – President Bush was also in attendance. Such khaki election nonsense is exactly the kind of thing that bread and butter conservative voters are going to eat up with a spoon.

The US appears likely to be involved in another full scale conflict in the Middle East. However, this may not end up being the case if people are made aware of the fact that countries like Afghanistan have already suffered enough at the hands of reactionary superpowers. As students, it is our responsibility to keep the likes of Howard and Bush from capitalising on a tragedy that could well redefine conflict in the 21st century.

Tristan Mahoney

## An American's View...

I missed the day Americans will remember for the rest of their lives. Studying abroad this semester, I'll never know what it was like to watch as the World Trade Center was leveled or experience the hushed silence that fell over the nation for the next 24 hours. What I will remember is getting day-late news coverage off the BBC and seeing Australians fly the American flag at half-mast. But the tragedy affected me and my fellow Americans here no less. And one issue we kept coming back to was the Middle Eastern response to the terrorism.

At first appraisal, it seemed inconceivably barbaric. The media flooded us with photos of Palestinians dancing in the streets. One Australian paper reported that Iraqi television had shown video footage of the carnage while playing a patriotic anthem called "Down with America." With good reason, these charming anecdotes provoked a lot of anger, and traveling abroad has a way of making one sensitive to animosity against Americans. I listened to more than one American friend condemn the Middle Easterners as "without conscience."

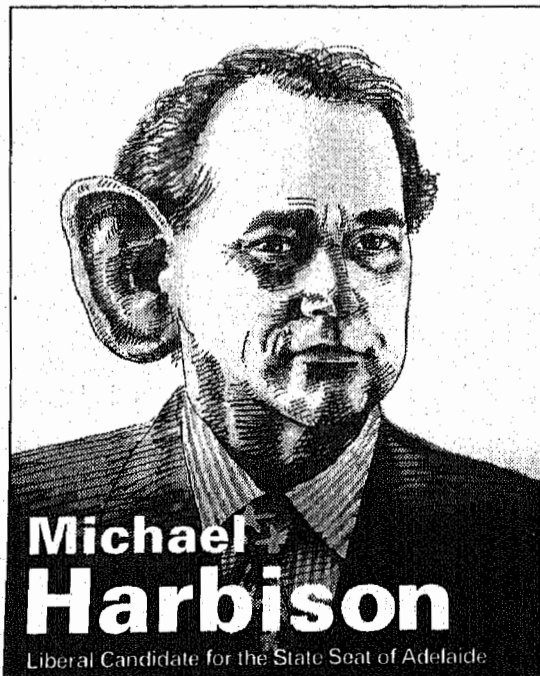
But it's not so simple. Any American who can't understand how an Arab could rejoice in the midst of tragedy should look close to home for the answer. Some Middle Easterners view our country as an evil aggressor that has been ruthlessly oppressing them for years. And everyone innately thirsts for revenge – just consider that the United States is the only industrialized coun-

try that still implements the death penalty. Of course, executing a murderer isn't the same as senselessly killing thousands of civilians. But a Washington Post-ABC poll taken the day after the tragedy found that 90 percent of Americans back military retaliation, a move that would surely bring the total civilian death toll even higher.

Our mode of cultural expression places a taboo on openly condoning revenge. But how many Americans were desperate to watch the Timothy McVeigh execution? How many of them cheer when we rain our own bombs down on the people of other countries? Bush has said the United States will retaliate not only against the terrorists, but also against the regimes that have harbored them. Read the newspaper – the first thing most victims' families said, quite understandably, was, "I want justice." When you consider the light in which many Middle Easterners view Americans, their reaction is not such a far stretch. And remember that they have been living with terrorism all their lives – devastation doesn't shock them like it does us.

Of course, none of this excuses or legitimizes the celebration of mass terrorism and death. But after an honest look inside the human psyche, Americans should realize they can't claim moral high ground. Maybe recognizing that our differences aren't so great is a first step toward preventing tragedy like this in the future.

Cecilia Le



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# Chick Nuggets: Women in the News

## Ireland to have abortion referendum:

The third referendum in two decades on the issue of abortion will be held in Ireland in the first half of next year. The referendum will seek to resolve issues remaining from a 1992 Supreme Court decision in which suicide was considered grounds for a legal abortion. The ballot will pose a constitutional amendment outlawing abortion, but allowing doctors to perform medical treatment necessary to protect the life of a pregnant woman. The Irish Prime Minister, Bertie Ahern, believes the proposal represents "a fair reflection of the point of view that, while abortion should not be permitted, we must safeguard medical procedures to protect the lives of mothers." Critics fear the referendum might make Ireland's abortion laws - already the tightest in Europe - even more restrictive.

## Stronger female workforce:

New Australian Bureau of Statistics figures reveal that the participation of women in the workforce continued to rise in the 1990s. Today, 71 per cent of women aged 15 to 69 are in work, compared to 67 per cent in 1981. However, men still outnumber women, with 55 per cent of the 9.9 million in the Australian workforce this year being male. In the past ten years, 85 per cent of men aged between 15 and 69 had a job or were seeking work. Look to our own university for examples of this, with many men still holding the top positions of power. The loss of Mary O'Kane is felt keenly by us all...

## Australia lags in parental leave standards:

Whilst neither Australia nor the United States have paid maternity leave enshrined in law, the Scandinavian countries of Denmark, Finland, Iceland, Norway and Sweden have provided the equivalent of at least 13 weeks of paid maternity leave. Today, those standards have dramatically risen further, with Denmark offering 30 weeks of childcare on full pay, Norway 42 weeks on full pay, Finland 52 weeks on 70 per cent pay, and the Swedes 64 weeks on 63 per cent of average wages. The UK appears to be leading the way in paternity leave provisions, planning to introduce two weeks' paid leave for fathers in 2003. Parental leave is the latest initiative in progressive European countries, under which parents are encouraged to take time off to spend time with their children. Swedish couples can take 450 days of partially paid leave per child, with Norway home to a similar system. Germany offers paid leave, divisible between both parents, at the flat rate of \$A535 until a child's third birthday. Such examples highlight vast improvements to be made in the Australian system.

## SA abortion rate drops:

A September report to the South Australian Parliament says that the abortion rate has dropped in the past year. In 1999, 17.8 of every 1000 women (totalling 5663 abortions) in the reproductive age group had abortions, compared to 17.5 per 1000 women (or 5546 abortions) in 2000. The rate for teenage women was higher than average, at 22.4 per 1000 women, but the 20 to 24 age group had the highest abortion rate at 32.1 per 1000 women. The main reason for abortion was mental health, cited in 97.6 per cent of cases. This leaves us questioning the handling of abortion within the public sphere. Whilst we are ardent supporters of the right to choose, there might appear to be a lack of support for those women that choose to go ahead with pregnancy.

## Mums earn longer break:

The Australian Catholic University recently introduced a groundbreakingly liberal maternity leave scheme. On top of the 12 weeks at full pay already provided under university policies, ACU's female staff now receive 40 weeks of maternity leave and 60 per cent of pay. Comparatively, public servants usually receive 12 weeks of paid leave, and private employees receive 12 months without pay for the primary carer and a minimum five days' unpaid leave for the partner - the minimum required under Australian law. Australian childcare leave provisions are considered meager by international standards, yet still meet the benchmark set by the International Labor Organisation (a compulsory six weeks minimum after childbirth). Although beneficial for ACU staff, analysts say the new maternity leave standards are not likely to be picked up by other employers.

## Sex discrimination commissioner gets the goss:

Federal sex discrimination commissioner, Pru Goward, has come under fire for launching a cosmetic brand. Appointed on July 30 to a five-year term as head of the independent body responsible for complaints under the Federal Sex Discrimination Act, Ms Goward appeared at the Sydney stock exchange on September 11 for the debut of goss cosmetics. Kathleen Swinburne, Women's Electoral Lobby spokeswoman, criticised Ms Goward for her involvement with marketing of any kind. "Her job is not about how women look, it's about how they act," she said. Ms Goward defended the goss brand because it would use realistic images of



Pru, pictured here with handbag and daughter Kate

women in its advertising, as opposed to the "bride eat bride" mentality propagated by other cosmetic companies. In related news, a debate was held at the goss launch, "that women's lives today are easier than those of their mothers". The proposition was decided in the negative by an audience of 150, 95 per cent of whom were female. Ms Goward, who argued in the affirmative, declared, "Blokes voted and that's why the debate was lost."



With this many kids you'd hope for a lifetime of maternity leave.

## Women giggle, men grunt:

A study from Vanderbilt University, Nashville USA, has found that a person's laughter style is dependent on their gender. Jo-Anne Bacharowski taped the laughter of 97 volunteers to conclude that women were more likely to produce "voiced" or song-like sounds (otherwise known as giggles and chucks), whereas men were more likely to grunt or snort. Bacharowski believes that the findings may also apply to other cultures.

Gemma Clark

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## What is PELS?

The Postgraduate Education Loans Scheme (PELS) was enacted as part of the Innovation and Education Legislation Amendment on 30 August 2001. PELS is an income contingent loans scheme designed to assist students to cover the costs of the fees for postgraduate courses, and is available from 2002 onwards to both commencing and continuing domestic students who are enrolled in a postgraduate coursework program at an Australian university.

Under the scheme, the fees for these courses are recouped via the HECS system. Those with an existing HECS debt or Open Deferred Payment Scheme (OLDPS) will have the PELS debt rolled in. The loan then becomes a part of the student's tax liability and is handled by the Australian Taxation Office. PELS will have repayment conditions which are the same as those for HECS.

PELS will certainly improve the access to postgraduate courses for some people who had previously been excluded due to lack of funds available to pay the full up front fees. PELS may also significantly improve the conditions endured by some students currently in the system (who may be able to convert from part-time to full-time, for example, or reduce the significant pressure on those whose work while studying is primarily for the purpose of saving to pay fees). There are, however, a number of issues in relation to PELS which make it a less than perfect scheme.

# Women and PELS

## The effect of the Post-graduate Education Loans Scheme (PELS) on Postgraduate Women

### Problems with PELS

Those in the sector who have called this a "HECS-style loan" are missing the major difference between these two schemes. Under PELS, universities will still continue to set the fees for postgraduate coursework courses and students will still continue to pay the full fee set by the institution. Postgraduate coursework will remain completely unfunded and the fees will remain deregulated. A loans scheme will not address the inadequate deregulated, market-based fee regime, where escalating fees become barriers to participation in postgraduate coursework. Whether the fees are up-front or deferred by means of a loans scheme, they are still a significant barrier to participation. PELS further entrenches the principle that students should bear the full cost of education.

The PELS legislation also makes provision for the Minister to set a cap on total student debt. Students are not limited in the number of courses they can enrol in but they are potentially limited in the total amount they can borrow. No figure is specified in the legislation, rather the Minister will have the power to set this cap. The capacity to limit student access to HECS/OLDPS/PELS is of some concern as students could be vulnerable to the overcharging practices of institutions and the conditions of study could vary prior to a program of study being completed. Furthermore, the Act specifically precludes students from enrolling in HECS courses once they have exceeded the yet to be decided threshold of total debt.

### How PELS will effect women Post-graduate Coursework Students

Women are deterred from study by debt. There are more women than men studying in postgraduate coursework programs throughout Australia. The majority of individuals from low income backgrounds are women, and due to this are likely to find up front fees a major deterrent from currently participating in postgraduate coursework. While PELS may help more women access postgraduate coursework studies, the ability to borrow money for their fees may not be enough incentive for women to study a postgraduate coursework degree. Simply deferring the payment of fees until after study has been completed does not actually remove the debt, it just delays when

it gets paid.

### Fees May Soar

As PELS does not propose any mechanism for regulating the fees charged by universities for postgraduate coursework degrees, there is a real danger that postgraduate coursework fees will rise. Universities may believe that students will be able to pay higher fees for their postgraduate coursework because they can access a loan through PELS. In a system where universities are increasingly financially stretched, any opportunity to increase revenue is likely to be seized, and it is conceivable that fees will rise. Women, who on average earn less money than their male counterparts, even after completion of postgraduate coursework study<sup>1</sup>, are likely to be increasingly deterred by climbing coursework fees, even if they have the assistance of PELS to pay these charges. If the fees for postgraduate coursework remain deregulated, possible escalations in fees will disadvantage, or at least discourage, all low income earners from taking up postgraduate coursework study.

### Low HECS/PELS repayment threshold

Postgraduate coursework women who work and study part time will have the least to gain from the PELS scheme. Many students will already be earning above the ridiculously low minimum HECS threshold and therefore the deferral of paying these fees is not realised, as they will find themselves repaying their HECS/PELS debts as they study. These students may see no point in embarking on a loan scheme which requires them to start making payment immediately. The HECS/PELS repayment threshold is so incredibly low, \$23,242 for 2001-02, that many women will find that they have to start paying for their courses well before they are earning the sort of money which could illustrate that their course has been of financial benefit to them.

### Less Employer Assistance

Women postgraduate coursework students already receive less employer support for their studies, (in time off and help paying fees) when compared to their males counterparts.<sup>2</sup> Women postgraduate coursework students may be additionally disadvantaged by the introduction of PELS because this scheme will further entrench the idea that the cost of education should be borne by the students and not contributed to by either the government or industry. There is a real danger that fewer employers will help pay for their employees' fur-

ther education because PELS will assist employees to pay for their own studies, resulting in less perceived need for employer assistance. With the implementation of PELS, what hope do women have for a debt free future?

### Even Fewer HECS Based Places

Women often do not have the resources to pay their debts for higher degree study and as a result rely more on coursework places that are HECS funded than do their male counterparts.<sup>3</sup> With the implementation of PELS, there is a danger that even fewer postgraduate coursework places will be offered on a HECS basis, due to the perceived ability of students to pay for these courses through this loans scheme. HECS places, although deferred through the same taxation mechanism as PELS, are less costly for the student because the places are partly government funded, and are also regulated, so the extent of debt incursion is lessened. Any loss of these places will further affect the number of women who can obtain a postgraduate coursework degree.

### Conclusion

While the Postgraduate Education Loans Scheme (PELS) may allow some students access to postgraduate coursework study who had previously been denied access, women students are likely to find that this scheme further entrenches the grave financial discrimination which operates within the arena of postgraduate coursework. We need to move from the current situation where students carry the cost of postgraduate coursework education to a system where employers and the Government contribute their fair share and allow access to high quality postgraduate education for all who need it, in recognition of the public benefit of an educated population. PELS, as it has been proposed, will create a new category of penniless women, those with both HECS and PELS debts, while doing nothing to improve conditions which make it impossible and/or a worthless exercise for so many more women to participate in postgraduate coursework study at all.

Wendy Hillman, CAPA National Women's Officer 2001  
& Karen Mann, CAPA Research Officer

The authors would also like to thank Mark Frankland, former CAPA Senior Research Officer - Policy, and John Byron, CAPA President, for their contributions to this article.

<sup>1</sup> GCCA, 2000, *Postgrad '99: Postgraduate Destination Survey 1999*, Melbourne, Graduate Careers Council of Australia, p.37

<sup>2</sup> GCCA, 2000, *Postgrad '99: Postgraduate Destination Survey 1999*, Melbourne, Graduate Careers Council of Australia, p.33

<sup>3</sup> Anderson, Johnson & Milligan, 2000, *Access to Postgraduate Courses: Opportunities and Obstacles*, NBEET, Higher Education Council, Commissioned Report No. 64, Canberra: AGPS

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# Reclaim the Night

Reclaim the Night is an annual march held on the last Friday in October, which calls for an end to violence against women and children. This year it will be held on the 26<sup>th</sup> of October and will be starting in Victoria Square at 6pm, and finishing in the East Parklands. This year the speakers will include Jane Lomax-Smith, Natasha Stott-Despoja, Trish Draper and Edith Pringle (nothing like State and Federal elections to remind the polities to be 'seen').

Reclaim the Night (hereafter RTN) has many documented 'starting points'. The most commonly reported has it starting in the UK in 1977 in response to the police stating that the way to deal with the rising tide of violence towards women, highlighted by the recent 'Ripper' murders, was for women to stay at home. Women in the UK who decided that this was a less than satisfactory response to a serious problem decided to organise a march, and soon every town was doing it. Another, (and probably more accurate) story is that it started in 1976 in Rome when reported rapes reached a staggering 16 000 per annum, and a march of 10 000 women and children occurred. Marches followed in West Germany in 1977 where women demanded "the right to move freely in their communities at day and night without harassment and sexual assault". 1977 was also the year that the women of the UK started marching. By 1978 the U.S. and Australia had started their own marches. Ireland, India, Canada and Holland also got on this most positive bandwagon, and it has been rolling ever since.

The demands have not changed, call me a cynic, but I have an inkling that this may be because the situation has not improved and thus the demand remains for freedom from sexual assault and violence for all women and children.

In Adelaide the march has remained women and children only, there is what has affectionately become known as the 'supporters corner' for men who wish to support the march and its demands.

If you want more information or you want to help

out (the march is organised each year on a volunteer basis with many groups and individuals taking part) you can contact the Women's Department in the Student's Association, 8303 5406.

This is an action that supports a campaign that we all agree with. Everyone has the right to feel (and be) safe all of the time. At this time women and children are not having this right acknowledged. Yes, men can also be the victims of assault, but they are not conditioned to expect it, or to take into account what they were wearing at the time of the assault.

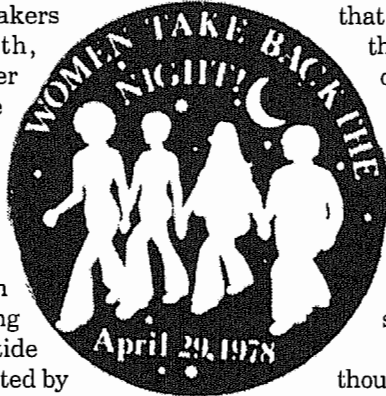
Some statistical food for thought:

- 1/4 girls and 1/10 boys will be sexually assaulted by their 18<sup>th</sup> birthday
- Women have a 1/3 chance of being raped in their lifetime
- A Police study found that only 1/10 will report a sexual assault.
- 1.9% (133 100 in 1996, 16 000 per annum was enough for the women of Rome in 1976 to start marching) of adult women have experienced some form of sexual assault in the past 12 months
  - 97% of those that abuse girls are men
  - 95% of domestic violence cases involve men against their female partners
  - 98% of adult rapes are perpetrated by men
  - 73% of assailants are known to their victim
  - 15% of reported sexual assaults are perpetrated by the victims' husband, boyfriend or ex\*.

Anais Chevalier

\*All statistics and quotes are from the Reclaim the Night Web page, [www.isis.aust.com/rtn](http://www.isis.aust.com/rtn). The term 'victim' is used in this article so as not to confuse. All who have lived through

an assault, sexual or otherwise, as an adult or as a child, are Survivors. Those that work for a world where people's human rights are respected regardless of their age, gender or perceived vulnerability, are Warriors.



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Tristan



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# Life Under the Taliban

*After the unparalleled events of September 11 and the subsequent talks of a possible World War III, where would a discussion of "women's issues" be without a mention of the ever-suffering women of Afghanistan under the Taliban? Here we are complaining about body image, the relevance of Ally McBeal in popular culture, why it's great to be a woman... does a little PERSPECTIVE sound appropriate here?*

There is no justification for the horrific events of September 11 on the United States, and the rest of the world for that matter, yet we must clearly define our culprits. I am shocked, not to mention disgusted, by the high level of racial injustice that has been stirred up across the world. It is this kind of intolerance that fuels wars and continued Muslim hatred in future generations. The women of the country of Afghanistan have suffered enough, and we are not in any way justified in taking out our fear or prejudices on such a vulnerable, minority group in Australia. Since the Taliban takeover in 1996, women in Afghanistan have lost all of their basic human rights such as the right to their own bodies, the right to speak, the right to health care, education, employment

and the right to walk down the street. Rights we take for granted. The rapidity of the transition to the Taliban is the main reason for rampant depression and suicide among Afghan women, women who were once used to basic human freedoms and are now treated as sub-human in the name of right-wing fundamentalist Islam.

The constant threat of a full-scale invasion from the Western world is now just another fear for Afghan women. The necessary withdrawal already of UN workers and food/medical supplies would have already caused deaths. Afghan women can only expect to live to the premature age of 44 years, overshadowed by Australia's glowing expectancy of 80 years. So really, what do we have to moan about?

Australian women are pretty damn lucky.

For example, if we were living in Afghanistan, we wouldn't be attending Adelaide University, in fact we never would have attended school. No working towards your goals... you don't get an education because you don't get a job. It's that simple. Women stay at home, painting their windows over so nobody can see in, and they do nothing. Forget having a big weekend, not only would we not be allowed to leave our homes without a close male relative accompanying us, we also have to be fully covered by a burqa. This would mean that no piece of our flesh could show, and even in Summer we would be covered by heavy layers of fabric. This burqa also has to be accompanied by white socks, so every woman looks like the next, and a women's shoes must not make a noise when they walk - god forbid. Forget even the luxury of going to the beach, sunbaking, sitting at a cafe with a girlfriend. All of these simple things that we do with no thought are dreamt luxuries for the women of Afghanistan. They are made to look and act the same as each other, with severe retributions for any suspicion of individualism.

The acts of homosexuality and adultery are seen as two of the severest crimes, and anyone even slightly suspected is stoned or beaten to death in the public eye. Women travelling with men who are not relatives have also been stoned to death, along with hundreds of women who have been beaten for not being 'properly' dressed. Tales emerge of women beaten to death for accidentally bearing their arm while driving. It is a nation where men are deemed wholly supreme, and have complete power over the lives of their female relatives, wives and children, as well as the other women in their society. Females are only allowed to be treated by female doctors, which are extremely rare, leading to massive problems with women's health issues. Women are simply neglected. Women have been shot at for leaving their

homes without a male companion to receive essential medical care. Reporters in Afghanistan have entered some of the very few women's hospitals - finding women unwilling to speak, eat or move, just wasting away.

The ban on employment for women has also forced thousands of families into destitution and poverty, with widows having no way to provide income or basic needs for their family, reducing them to beggars on the street. What makes it worse is that some of these women used to be highly educated and in well-paying jobs (for example: doctors, lawyers, writers, professors) and they know what it is like to possess their basic rights. But for now they are forced to sit back and wither away their talents, their minds and their bodies under the Taliban Government. Depression in women is beyond emergency levels. Suicide rates are unobtainable but UN workers have noticed a significant increase in suicide for women suffering from depression, purely because there is no way women can be treated. Women live in constant fear of their lives. Many women have gone mad with fear, and as there is no medication, and are likely to spend the remaining years of their lives in such a state.

So, when we discuss our version of women's issues, we must keep a broader perspective of how bloody lucky we are, and what the world out there is really like. Australian women must cherish every luxury we are given, because as the women of Afghanistan know, nothing can ever be taken for granted.

Laura Anderson



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# Broken Bodies, Shattered Minds

## The torture and ill treatment of women

In July 1996, 24-year-old Kajal Khidr was detained by six members of her husband's family near the town of Rania in Iraqi Kurdistan. They accused her of adultery and, although she was pregnant, tortured and mutilated her. They cut off part of her nose, and told her that she would be killed after the birth of her child. After months of medical treatment she managed to escape and in February 1999, with the help of local human rights activists, Kajal Khidr fled to Syria. In July 2000 she was resettled in a third country where she lives with her daughter, now four years old. Two of the men who had tortured Kajal Khidr were arrested by the authorities in the area, but were released within 24 hours because it was argued that they had acted to safeguard the honour of the family. No charges were ever brought against them.

In Italy, in February 1999, the Supreme Court (Court of Cassation) overturned an appeal court's verdict which had found a male driving instructor guilty of raping his 18-year-old student. The Supreme Court, noting that the victim was wearing jeans at the time of the offence, commented: "It is common knowledge...that jeans cannot even be partly removed without the active co-operation of the person wearing them...and it is impossible if the victim is struggling with all her force." The

Court decided that this indicated that she had consented to sex and concluded that the rape was not proved, referring the case back to another appeal court for retrial.

Domestic violence, including sexual violence in marriage, is still often viewed as a private matter within the family, not an issue of civil and political rights. The perpetrators of violence against women in the home and community are private individuals, but this does not mean that the state can escape responsibility for their actions. If the state fails in its duty to protect women from abuses and to punish the perpetrators, it shares responsibility, whether the abuses take place in custody, in armed conflict or in the victim's home. The international community has explicitly recognised violence against women as a human rights issue involving state responsibility.

Violence in the home is truly universal. According to World Bank figures at least 20% of women have been physically or sexually assaulted. Official reports in the US say a woman is battered every 15 seconds and 700,000 are raped each year. In India more than 40% of married women reported being kicked, slapped or sexually abused for reasons such as their husbands' dissatisfaction with their cooking or cleaning, jealousy or other motives. In Egypt, 35% of

women reported being beaten by their husbands.

In many parts of the world, police routinely fail to investigate abuses reported by women and frequently send abused women back home into abusive situations rather than file complaints. A study in Thailand found that police usually advised women to reconcile with their violent partners and women have to bribe police to pursue the complaints. Globally only 27 countries have legislated specifically against rape in marriage.

If a woman in Pakistan fails to prove she didn't consent to sexual relations with a man, she can be accused of *zina* (fornication), an offence punishable by stoning to death or public flogging. In some countries, women cannot go to court in person — their male relatives are supposed to represent their interests. Women in Saudi Arabia who leave their home to seek help from the police run the risk of arrest for being in public unaccompanied by a male relative.

Some groups of women are particularly vulnerable to torture and ill-treatment and face multiple discrimination. They are not only tortured because they are women but also on the grounds of race, ethnicity, sexual orientation, social status, class and age.

A government fails to fulfil its legal obligations to protect women from torture and ill-treatment:

- When its own personnel directly participate in committing acts of violence, including rape and sexual violence by the police and the military of women and girls in their custody, and the use of rape as a weapon of war in armed conflict situations.
- When it condones these acts of violence by not doing anything about them and allows the existence of certain laws or practices that facilitate such acts of violence. This includes situations where the state encourages or tolerates killings of or violence against women for reasons of "honour".
- When it fails to punish those who commit these acts of violence and fails to take effective measures to prevent

them because of a lack of political will despite the powers vested upon it.

Focussing on when the state fails to protect people from harm by others, and how it can be held to share responsibility for the harm, does not subtract from the original abuser's responsibility. In every case, the original perpetrators must be fairly tried and punished for their crimes.

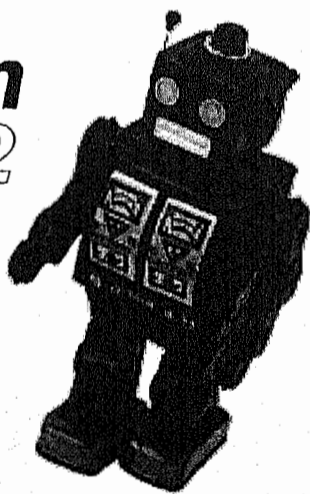
Governments must:

- take effective measures to prevent the torture and ill-treatment of women
- investigate all allegations of violence against women
- bring alleged perpetrators to justice through fair proceedings
- ensure that perpetrators receive adequate sentences
- provide the women who have suffered these crimes with adequate compensation and other forms of redress.

Torture of women is a violation of fundamental human rights, condemned by the international community as an offence to human dignity and prohibited in all circumstances under international law. Yet it persists daily across the globe. Immediate steps are needed to confront and eradicate the torture of women. Amnesty International calls on all governments to act to protect women from torture and ill treatment. It invites concerned individuals and organisations to join AI in continuing campaign to ensure that they do so.

**Amnesty International**

## orientation 2002



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# Surfing the crimson wave

## How our culture views and values menstruation

September 1, 1993: I remember that afternoon distinctly. I asked Frau Diesing if I could be excused from my German class to go to the toilet. I cut through the adventure playground, skipped across the quadrangle, and popped myself down on a kiddie-sized seat behind its pink-painted door. In an instant, any possibility of gaining relief from my excursion was ruled out by what I discovered on my yellow cotton knickers: a tiny, telltale smear of brownish red. Uh-oh. I had seen enough episodes of *Degrassi High* and read enough Judy Blume books to know what this meant: I was becoming a WOMAN! I froze, gasped "No, no, no, no, no!", and hoped I had imagined it. I went back to class and continued to laugh at the boys vandalising the pretty paper mobiles of *jungen* and *madchen* dancing in circles, but less gleefully than before. One hour later, I dejectedly trudged up the gravel driveway to Mum's welcome home.

"Mummy, I got my period." I promptly burst into tears and buried my head in her chest.

"But darling, that's wonderful! What are you crying for?" She tried to console me. "You know, in some other cultures, a girl getting her period is a cause for celebration. They throw parties!"

Mother was right, but her operative words were most definitely "some" and "other." In mainstream Western culture, one need only look at some of its nicknames to get a feel for the attitude towards every woman's monthly bleed. These range from polite euphemisms like "my monthly friend" and "having the painters and decorators in" (followed by a nervous titter) to outright expressions of despair like "the curse". Tacky t-shirts (as owned by a serial killer of young women in TV's *Law and Order*) display misogynist slogans like "Don't trust anything that bleeds for five days and doesn't die." Much of the Western world - and some other cultures too - see menstruation as something to be disgusted by, to conceal as much as possible, and to direct attention away from. Of course, there is much to be said about other cultures' attitudes too, but this article aims to discuss our contemporary Western society.

The representation and discussion of menstruation in our media, and our popular culture generally, clearly illustrates this attitude. Much jest has been made about the use of that mysterious blue liquid in advertisements for 'sanitary products': transparent blue fluid is poured from a laboratory beaker onto the pad and is sucked away into the depths of its sphagnum core. Why is this mock 'blood' so vastly different to real menstrual blood (which, incidentally, ranges from bright red to dark brown, and from light fluid to sticky mucous, and varies from woman to woman and within the stages of one period)? Because it would be distasteful to publicly broadcast - meaning that men and children could see, eek! - anything that

vaguely resembles what naturally comes out of the vast majority of women every month.

Upon further analysis of sanitary products' advertising, a much broader tactic than merely keeping a pad or tampon wearer feeling dry and comfortable comes to light. After all, when there are so many companies selling basically the same thing, there has to be a way to stand out over the rest. What do women want more than anything else? World peace? Good health? Job satisfaction? No, silly - we want *men*! It seems that

tional institution because a boy found out that she menstruated.

Censorship of the menses is not restricted to related advertising. A prime example is in *National Lampoon's Vacation*. In order for the film to be screened on the Fox Family channel, the scene where the family's station wagon crashes had the young female character's line, "I got my period", dubbed over with the line "I have to go to the bathroom." Even urination and/or bowel movements, also being natural functions but topics not generally considered for

"We (men) don't want to discover that you bleach your moustache, use tampons, or tried to buy all the thrush-busting potions known to science," Grub Smith wrote. If this guy's opinion on giving birth is that a woman "screaming in a puddle of placenta" resembles "an explosion in a pizza factory", I'd hate to think what would happen if he came across an obviously menstruating woman. All I can gather is that this man has never been on intimate terms with a woman for more than three weeks consecutively.

It is not our monthly bleed that is shameful - it is our culture's treatment of this perfectly healthy, normal bodily process of women that is. Does this attitude of female practices being dirty and shameful take us back to the very notion of original sin? I would have thought that we could have come a bit further in 2000 years. World Trade Center suicide hijacker Mohammed Atta's request to ban women from his funeral for being "unclean" was reported critically by the Western press, but consider the way that our own culture treats menstruating women. The only mention of menstruation in our media is when money can be made off it (largely by men, too), through pad and tampon advertising that encourages us to hide our bleeding and sanitise ourselves as much as possible, or pain-relief pharmaceuticals to rid ourselves of the horrid pain we all must be prostrate with. Or else it's a passing reference in a sitcom or movie to try to explain some crazy or irrational female behaviour, with a patronising "Is it that time of the month, dear?"

A period can be more than just a reminder that you're not pregnant. It makes me feel healthy and feminine, and some women report feeling much stronger and energetic on the days they bleed. Of course, some women do suffer from pre-menstrual syndrome, period pain and even incapacitating problems, but it is interesting to note that a menstrual disorders specialist reported that every woman who has visited her clinic is ashamed of her menstruation.

I believe women should celebrate their blood - it's part of their identity as a women. It's evidence of the amazing things the female body can do, like nurturing and birthing a child. Some women find the bleeding stage of their cycle spiritually satisfying, a time for contemplation and appreciating fertility and life. Some women even report much more vivid dreams during their period. Appreciate the beautiful colours that make up your blood, that no oil paints can exactly replicate. Why not take one website's advice and fertilise the garden with it? I hear it's good for rhododendrons!

Gemma Clark

Special thanks to the Museum of Menstruation and Women's Health, <http://www.mum.org>, a fantastic website.



US Pursettes ad, February 1974

letting any man find out that we shed the lining of our uterus on roughly a monthly basis instantly cancels any chance of a romantic encounter. Men only like women who don't bleed. Consider this American ad for Kotex pads: "O.K. Your period is no big deal. But if HE found out, you'd change schools. It's a lot simpler just to use Kotex ultra-slim maxis, and relax. He'll never, ever know." What year was this marketing strategem dreamed up? 1992 - a year belonging to what is widely touted as a post-feminist era of strong, independent women. I don't think so! I can't see a sassy girl moving to a different educa-

public discussion, are still more acceptable for child viewers to be exposed to than nasty menstrual blood.

Women's magazines are also guilty of persecuting the natural function of menstruation. *She*, a magazine clearly for women, and adhering to the usual formula of some token social issues and lots of health and beauty advice/advertising, featured an article in its December 1998 issue, titled "7 Deadly Sins". "Are you guilty of tasteless public acts and private vices?", the male author's byline asked. Among these "sins" were revealing details of personal grooming, masturbation, nudity, and giving birth.

# Feminism's Great Divide

Has feminism got to the point where it is no longer a battle between men and women? Is it now a war within the female sex? Are men so completely dispensable that they are no longer required even for feminist purposes? I declare that the battle of the sexes is dying.

What feminists need to do is look at how women perpetuate their own inequality and dependence. And this is all about socialisation and education. As I see it, there are still women who exert their energy and abilities towards their own repression. This manifests itself in very different ways, whether it is simply doing nothing to stand up for herself or that monolithic and generally repulsive industry that is romance fiction.

The point is that not all feminists are raving man-haters with a chip on their shoulder. We can be fabulous company and good fun as well, just like anyone else. The only difference is that we are aware and ready to challenge stereotypes and points of view that infringe upon our rights and the rights of other people, whether they are men or women. You see, feminism is a flexible thing, it can adapt to all sorts of situations. It is also a very individual thing, for me it is

about being treated equally and having an equal opportunity. Every woman has her own interpretation of feminism and most women are feminists, consciously or unconsciously. (That is excepting those workhorses churning out rubbishy romantic drivel. "Keep them coming Mavis, we need to continue our indoctrination of the teeming female masses and quickly depoliticise them thereby forcing them back to the days when they were socialised to be dependent beings." I think the Mavis-type women need to go into the room of mirrors and have a good hard look at themselves).

The values and ideas (or the ONE idea) that hold romance fiction together are appalling and so awfully frustrating and it makes this feminist want to scream. There is a place for domesticity for everyone, not just women. Women need to be aware of their freedom to be a doctor, an engineer, a florist, a politician, a writer, a plumber or a postie. What we don't need is for domestic female stereotypes to be reinforced, especially by women themselves.

As a feminist I don't hold all men in contempt. Hell, they can be really good

fun. They kick the football with you and watch cricket and they do't sit around discussing the finer art of hair removal (in my 20 years there have been two conversations that were an exception to this last rule and they both occurred within 5 hours of each other. It was a scary experience.) I do object to people (both men and women) who act in a manner that is sexist or offensive or spineless. So yes, sexism works both ways and it is a problem whether you are a man or a woman.

My contempt is not exclusively for men, it is also for women like the aforementioned Mavis. Look, it comes down to getting on with other people and no one gets on with absolutely everyone else, but we all do our best. There are always going to be people who don't agree on certain issues, such as the fabulous talent of the Crows (damn Freo), or the importance of shaving one's legs. But there are some things that are universal, like the wonderful skill of the Australian women's cricket team and the need for feminism to open



its eyes to its opposition amongst both men and women.

Men have become increasingly aware of feminism, if not pro-feminist themselves, so it appears that they are no longer the issue. We have to look at the possibility that there may be more men than women who are willing to accept feminism. Perhaps men aren't so dispensable to feminism after all. Thanks to Tim Williams for his support anyway. And bring out those sports jackets fellas, they really complement any outfit, and their sexiness is highly underestimated.

Anna Day

## An Open Letter to the Beauty Industry...

The beauty industry includes but is not restricted to: the cosmetic surgery industry, the glossy magazine industry, the fashion design and manufacture industry, the cosmetic industry and, last but not least, the diet and gym industry - the industry which grosses \$33 billion a year. The following is an open letter to the beauty industry:

We would like to say that we think the beauty industry is a negative influence on the self-perception of women and that it robs women of the freedom to live without pre-occupation with their image. Fashion magazines sell anorexia, and magazines promote the ideals which are needed by the diet and cosmetic industries to make their own profit. It's obvious that the sickness is promoted as highly desirable when you pick up any of the glossy magazines and find a model with protruding hip-bones and the shoulders of a starving child on the cover. The promotion is cunning and often hypocritical because alongside images of tiny children and sick women are stories about self-happiness and healthy lifestyle. We're sick of the beauty industry shouldering off the blame for the overwhelming rise in the rate of eating disorders among young people. It's time your people started to accept some responsibility.

Despite the fact that women are aware of the hypocrisy of the beauty industry, they continue to buy the products, unthinkingly and subsequently subject themselves to harsh standards and sick ideals of the 'content' of the magazine. Why? This proves even though people know that being thin is not necessarily healthy, images are far more powerful than we realise. As a result women feel unattractive after view-

ing these magazines, even though they know exactly what the images do and that the ideals are unrealistic and unhealthy. Therefore when we dismiss a television show like *Search for a Supermodel* as stupid or laughable, it affects us more than we can really control, subconsciously. Could these images be the major contributor to eating disorders and the flourishing diet industry? In a San Francisco Chronicle poll of 500 women in 1985, 190 of the women stated their biggest fear as getting fat. This fear was rated as the worst among possibilities including rape and war. More likely than not, the fat they were envisioning was far from obesity, but rather the natural curve of hips and thighs. In the UK in 1990 there were 3.5 million anorexic and bulimic people, 90-95% of those being women.

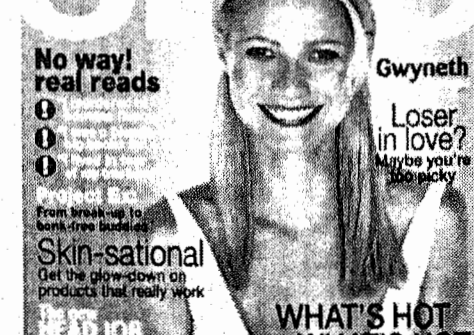
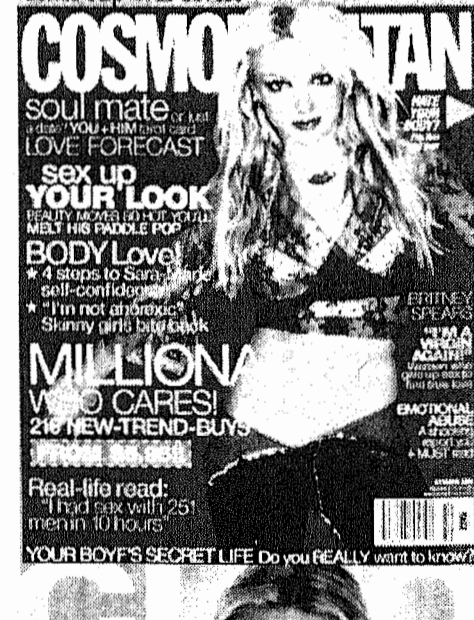
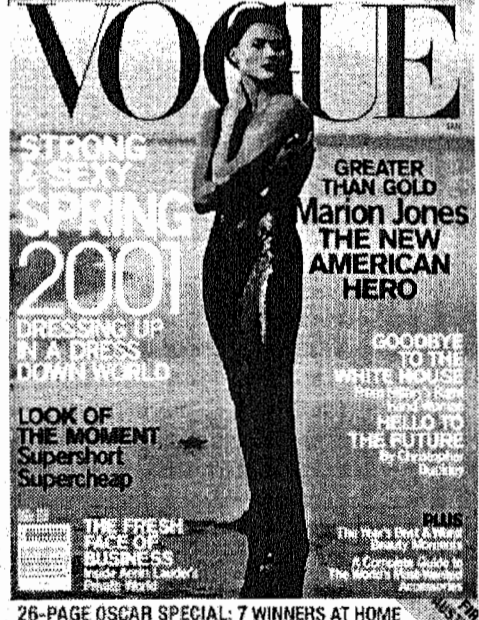
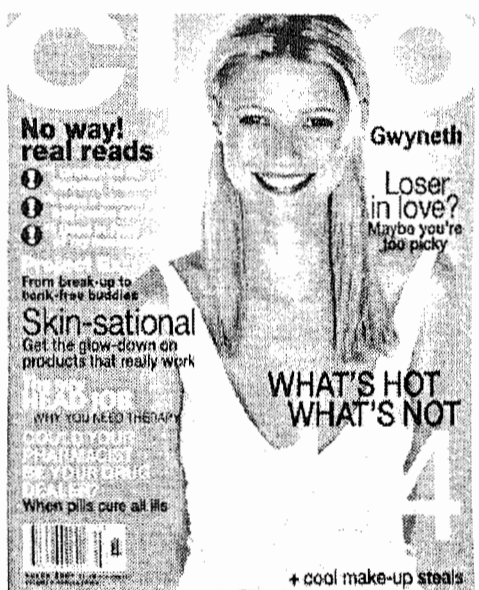
It's time you saw that what you do is morally wrong, how can you justify to yourselves selling sick as fashionable and beautiful?

You whore our sex every time you put a sick model on the cover of your magazine, every time you tell us that this month is the month to get thin with a new diet, every time you tell us that we need to wear more makeup.

You think that all that women want to know about can be defined in the minute scope of your magazines. You never gave anything but food-obsession, face-obsession, and psycho-relationship-obsession, so people don't have a chance to like anything else.

Jessie MacGillivray and Kate Moskwa

Sources: *The Beauty Myth* by Naomi Wolf, *The Whole Woman* by Germaine Greer



# Smoking the Light Fantastic

"The real woman is back!" declared Vogue magazine earlier this year. "She eats, she drinks and she smokes." Now this bold-type proclamation barely warrants a notice, given that the same publication airily declared fur, gold shoes and Claudia Schiffer BACK in the very same issue, but after dropping substantially for much of the '90s, the percentage of female smokers in Australia has crept back up to 22 percent, despite a blanket ban on cigarette advertising, a crackdown on public smoking and extensive QUIT campaigns. A lot of women, real in the Vogue sense or otherwise, are lighting up in glowing armies, for the same reasons they always have and a few new ones as well.

It wasn't until 1927 that tobacco companies started to openly target females, with Lucky Strike famously urging ladies to "Reach for a Lucky Instead of a Sweet" in a campaign that established the long and lucrative relationship between cigarette giants and women's magazines. Before then, many women indulged in the decidedly unfeminine practice in private, bleaching the evidence from their fingers and teeth with lemon juice and peroxide. Men were indignant not only to find their future wives and mothers of their children supposedly defiling themselves with tobacco, but also resented women entering the previously male-only domain of smoking rooms and compartments where conversation could flow without notice to the fairer sex. Wisconsin University's Dean of Women urged her girls to resist the smoking fad, as an "intelligent woman cannot see herself rocking a baby or making a pie with a cigarette in her mouth, flicking ashes in the baby's face or dropping them in the pie crust." Moral guardians of the time, sensing the allure of a lady with a light, implored men to think of their families and not be "vampired" (read seduced) by smoking women.

And so, what had been little more than a novel, roguish act of pleasure became one signifier of a larger struggle. In 1929, Virginia Slim publicist Edward Bernays cunningly tapped into proto-feminist feeling surrounding cigarettes and arranged the Torches of Liberty rally that saw women publicly marching and smoking through New York City streets for equal smoking rights. An illegally-ordained law saw female smoking banned in the city for a brief period, but as then-Mayor John Hylan conceded when the law was repealed, "I make it a policy in my administration never to interfere with the ladies - for they will do as they please anyway."

And they did. The unfeminine nature of smoking was counteracted somewhat with the appearance of silk, scarlet, fuchsia, ivory and gold tipped cigarettes, housed in gorgeous little tins of sky blue and baby pink, along with dainty cigarette holders perfect for dainty little hands. By World War II smoking had transformed from a stylishly subversive act to one that was simply stylish, with cigarette companies becoming more and

more aggressive in their approach to gain new converts. In Australia, the movement was momentarily stalled as a shortage of tobacco for 'our' men overseas saw women urged to give up as a patriotic gesture, but the president of Australia's Feminist Club flatly refused. Women WOULD smoke, screw the men and screw the consequences.

By now, a smouldering fag was as essential a prop for Hollywood's leading ladies as a heaving cleavage, and Audrey Hepburn's Holly Golightly became the female smoker's most iconic and beatific ambassador (Audrey herself guiltily smoked up to a pack a day). Later, Capri and Misty were launched specifically for women; white, low-tar long-filtered little deals in slim packets of teal and blue that look impossibly daggy now, but helped break down the last anti-feminine sentiment surrounding cigarettes. In the '70s, women's magazine columns firmly exhorted smoking readers not to roll or light their own in the presence of a man and Virginia Slims showed smoking women just how liberated they'd become since the '30s and '40s with their long running "You've come a long way, baby" campaign. Ironically, it was about this time that women who started smoking in the '30s and '40s developed lung cancer. Now lung cancer kills more women than breast cancer, and kills more American women than anything else.

By the mid 1980s the once-wide gap between the number of male and female smokers was all but gone. Women had well and truly acquired the right to smoke like men (and die like them too). However, ten years later - whether it be through the success of QUIT crusades, the PC explosion, or the failure of outdated cigarette campaigns, the number of female smokers was down. Tobacco companies responded by upping their collective advertising budgets from 4.9 billion dollars in 1995 to a staggering 6.3 billion in 1998, and the percentage of female smokers shot back up as

the millennium rolled in. Too easy. ~~With a quick glance at~~ ~~the tobacco ads that pop up in~~ US magazines (edgy Rolling Stone substitute Spin being particularly fulsome) makes you wonder whether they're really to blame. Perhaps American women are won over by shots of white-bikinied

beauties pirouetting by turquoise beaches, girlies in frilly pink lingerie enjoying post-coital fags or blow-dried college frats sucking down PJs, but - to Australian eyes at least, long spared from such visual atrocities - they seem like more of an incentive NOT to smoke than the black-blocked warnings that must by law take up a quarter of the page.

So why do women - specifically young, Australian women - who know all about the risks associated with smoking and have no desire to jam white lycra up their arses to drag back Capris by the Mediterranean sea, take up smoking? There's the continuing assumption (and there's some contention here) that smoking will keep your backside in a size-10 pair of Lees, but more and more, it seems, people pick up the habit gradually, casually, rather than decisively. Many go to London and become smokers because of the drugs, the clubs. Many go to uni and become smokers because of the

stress, the pubs. An occasional ciggie filched from a friend on a Friday afternoon to accompany a beer slash vodka can blossom into a nasty preoccupation over six months as assessment gears up and your circle of smoking friends expands with the choice and multitude of smoking-appropriate engagements. One may discover that as well as beer, wine and scotch, cigarettes go particularly well with coffee, coca cola, spliff,

pills, powder, live gigs, dancing, late-night tele, studying, rainy days, boredom, writing, conversation or any combination you can feasibly squeeze into an evening (or afternoon). When you start buying packs of Marlboros (the overwhelming brand of choice for ladies these days, though usually light) to begin assignments as well as celebrating their completion, you may find yourself hooked. And you may not care.

Smoking is obviously a social as well as a chemical addiction, one that can be deeply enjoyable, kinda stylish and - not to go overboard -

conducive to rather fuzzy and warm feelings of community. Lighting another's cigarette is one of the few remaining chivalrous gestures; giving away cigarettes - especially to strangers - signifies generosity far above the object's physical worth. Meanwhile, sharing a cigarette is downright intimate; whether it's hunching over your last with a housemate when there's no money to buy more, gratefully bumming a drag off a vague acquaintance before you both step into an exam, or tip-sily acknowledging a mutual attraction by pressing your lips to the same filter as another. It fast-tracks familiarity, makes one feel less of an anomie and fills up the lulls in conversation. There's a sense of betrayal when a smoking buddy gives up ("hey man, I wish you the best") exiting, if only temporarily, the circle. And yes, there's a certain glamour in picking up marble cigarette holders, freestanding ashtrays and vintage cases monogrammed with strange initials from markets and thrift stores. Parties often end, not when the last drop of alcohol evaporates, but when the last flake of tobacco turns to ash.

It's rather unfortunate that women have been historically encouraged to take up and give up the habit for all the wrong reasons. In the beginning men resented women indulging in a pastime that had then entirely been theirs, resented the perceived feminine encroachment on their masculine act. When it became clear that women would smoke if they pleased, thank you very much, and the potential for massive profit became apparent, the push to give as many little ladies nicotine addictions as possible began, despite the emerging knowledge it could kill. And though no one likes to be reminded (especially not mid-drag), cigarettes ARE ladykillers. The shit gets inside of you and gives you lung, liver, colorectal, throat, cervical, and a range of other cancers, as well as increasing the risk of infertility, ectopic pregnancy, spontaneous abortion and even hastening menopause. Perhaps buoyed by the fabled feeling of invincibility that accompanies youth, a disturbing number of women I know who begged their parents for years to quit (some succeeding) are now lighting up five, six, ten times a day. Indeed, I watched a friend draw in and exhale while telling me her father was in hospital getting a lump of cancer cut from his chest.

A new English anti-smoking campaign has appealed to women's (supposedly inherent) vanity, hoping that those who don't yet care about the state of their uterus may quit due to the damage cigarettes are wreaking on their skin. This government-sponsored message sits jarringly alongside Winona unemployed-waif Ryder chain smoking in *Reality Bites*, and the slinky *Sex in the City* girls lighting up as they strut, swear and fuck every week. But it's encouraging that these contrasting messages coexist; women are now fully aware of the risk they take and (in Australia at least) may just be able to evade advertising - blatant, ambient or otherwise - long enough to make their own decision on the matter. You won't catch Cosmo telling you not to roll your own anymore, either.

Kate Scott  
Courtesy of Semper Magazine,  
University of Queensland





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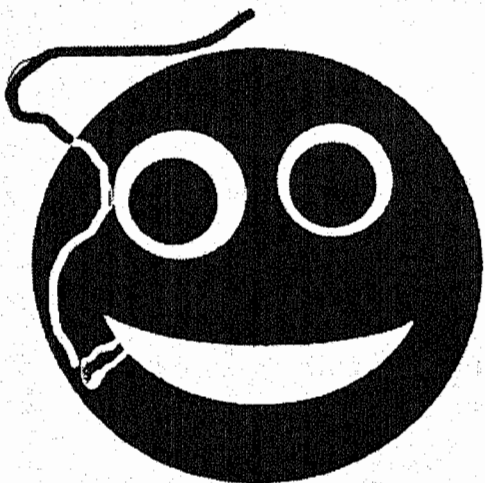
Pick up an application from the SAUA or On Dit and return it by the 30th of November, and you can email us at: <ondit2002@hotmail.com>.

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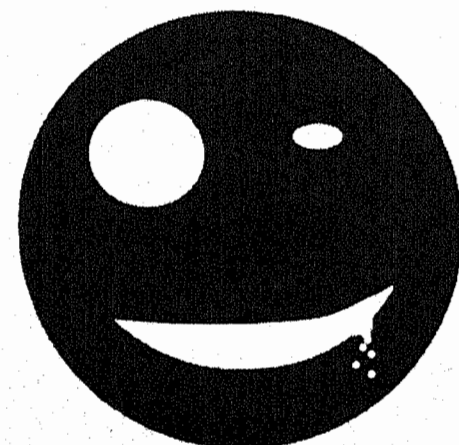
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**Tim and Liam say:**  
**FM is better than drugs!**



Liam Clark



Tim Golding





# Confessions of a Cosmetician

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

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

The cosmetics industry is a big one, especially in this age of crazed narcissism and associated body image disorders. A cursory glance at some companies' slogans will let you know who the prime targets are - it's as if every woman is walking around with a bullseye on her face. Even if you don't use makeup, these companies are out to make sure that you think you need to. To 'feel like a woman', buy Revlon. If you're not sure about what you really want, Australis 'knows what a girl likes'. Another company ponders, 'maybe she's born with it... maybe it's Maybelline.' If you're a little worried about this whole skincare business, never fear: Nivea 'knows how to treat a lady.' And Lux keeps it simple: buy their product, and 'just be a woman.'

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

at saturation point with these distorted, misleading pictures.

After over a year of working in cosmetics, attending days of training and serving hundreds of girls and women, I've had to ask myself: how does the industry think it can get away with such patronising bullshit? It must be working to some degree, because these companies just keep on getting bigger. (Naomi Wolf's *The Beauty Myth* tells us that the number of cosmetic products on the market increases by 15% a year). Products just walk off the shelves. I suppose the answer lies in how much paranoia and perfectionism has been internalised by women through social conditioning and media images.

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

I then broke down the initial strategy into more specific tactics. The first point of contact between cosmetic companies and female consumers is the 'poster girl'. This is the 'face' of the company, the countenance that is going to sell the product on the spot. Rather than just fashion models, cosmetic representatives are increasingly including singers and actors. (We're yet to see a

politician or scientist in this role - it seems they're on the other side of the beauty/intelligence dichotomy). We can see Revlon milking Shania Twain for her face and for her twanging rendition of 'Man! I feel like a woman!' At the same time they have Melanie Griffith to remind women not to lie about their age, but 'defy it!' Andie Macdowell has been

snared for the L'Oreal skincare range, Madonna was the face of Max Factor Gold, and Liz Hurley fronted Estee Lauder. Companies hope that a famous, talented (though this is doubtful in light of the Shania Twain choice) face will be enough to trigger an impulse buy, by plunging the woman into an idol-inspired buying frenzy. Failing that, any old deity will do - Gillette's new hair removal system allows a woman to "reveal the goddess in (her)".

If the woman decides to read the print below the photo, the aim seems to be to stun her with scientific jargon. Tell me - do you know what a nanosome is? (I think it's something like a microcapsule that delivers pure Vitamin A to the lower layers of the skin, according to L'Oreal). Shiseido have presented us with their latest breakthrough: the 'Phyto-Vitalising Factor'. I don't know about you, but to me a hair serum with the special ingredient 'Vibe 33' sounds a little too much like it was masterminded by Dennis Denuto of *The Castle*. Statistical approaches are also employed to produce graphs that look like the biggest bit of wankery I have ever seen.

If the potential customer is still holding out, the next tactic is to transform the act of handing over money to a company into one of female empowerment.

A woman has her own life to run, and so can make a lifestyle choice as to what she wants for her face - as long as it involves purchasing some form of makeup and/or skincare. She'll no doubt have a hectic schedule, and so cosmetic companies have come to the rescue with express makeup: QuickSticks, 3-in-1s, you name it. New kid on the beauty block, Goss, most blatantly markets itself as a support base for the career woman, with fashion colours named 'Achieve', 'Motivate' and 'Time Out'. Additionally, each item of Goss cosmetics comes with its own 'inspirational message' printed on a tiny slip of paper slipped into the package (Goss is about 'recognising, respecting and rewarding women', after all). And it's about bloody time this happened... 'because I'm worth it!'

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

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

Gemma Clark



# Her-Story: Elle Dit celebrates women

## ..... Women who kicked arse in the past .....

### Annie Sullivan and Helen Keller

Poverty-stricken from a young age, and suffering from impending blindness, Annie Sullivan is the lesser mentioned aide to Helen Keller, blind-deaf campaigner for disabled people and militant suffragette. Whilst Helen Keller's own story is remarkable, the story of her aide and friend is often neglected in favour of recounting Helen's own achievements. Sullivan came to Keller at the age of twenty after graduating valedictorian from the Perkins Institute for the Blind in Boston. At first wild and uncontrollable, Keller soon learnt to trust Sullivan and accepted her as a teacher. Through Sullivan, Keller learnt to learn and communicate with the outside world by the method of finger spelling. Amazingly, Keller attended Radcliffe University and despite a punishing schedule and prejudice from other students, Keller graduated with a Bachelor of Arts in 1904. Due to the fact that raised print was not available in the texts at Radcliffe, Annie was required by Helen's side throughout her entire degree, laboriously spelling texts and lectures onto Helen's hand. After finishing her degree, Keller went on to become a writer and political activist. Her story is one of incredible persistence and endurance in the face of physical and social adversity. Throughout her life, Annie remained faithfully by her side. If it were not for Annie Sullivan, Helen Keller would probably not have been able to achieve anywhere near as much as she has. In remembering Helen Keller, it is equally important to remember Annie Sullivan, her teacher, mentor and friend.



### Amelia Earhart

A pilot and adventurer, Earhart is remembered for her record breaking transcontinental flight crossing in 1932 and multiple other aviation achievements. She challenged the belief that women were not interested or capable of being involved in mechanics and flying and set the standard for women's participation in such a non-traditional field. She achieved many of the adventures she had dreamt of in her life, which was cut short when her plane disappeared during her solo flight across the Pacific Ocean. This was to be her last achievement before retiring. Her spirit is captured in a letter she wrote to her husband "...Women must try and do things as men have tried. When they fail, their failure must be a challenge to others."

### Katherine Graham

Quiet, strong and dignified Katherine Graham forged a place for herself in media history as publisher of *The Washington Post*. When her husband Phillip Graham committed suicide in 1963, the reserved Katherine was unexpectedly called upon to take over his position as publisher of the newspaper her father purchased in 1933. In 1971, she made the controversial decision to publish a copy of the Pentagon Papers, 'top secret' documents detailing the U.S involvement in the Vietnam War, despite intimidation and numerous threats from President Richard Nixon and his cronies. Her resolve was again tested when she supported reporters Carl Bernstein and Bob Woodward and published their investigation into Watergate, work that forced the resignation of President Nixon and later won a Pulitzer Prize for public service. Under her courageous and principled leadership, *The Post* rose to be one of the most respected newspapers in America.



### Simone de Beauvoir

Perhaps most famous for her landmark feminist work, *The Second Sex*, her work is a rejection of the notion that women are naturally inferior to men. Using history, sociology and psychoanalysis, she examined female servitude to her body and the relegation of women to economic and social dependence on men due the perceived confinements of female biological function. In her career she also made a significant contribution to the development and works of existentialism. We love and respect her for her contribution to French and international literature and philosophy. She fought for her voice to be heard and she refused to let media and society relegate her second fiddle to Sartre.

### Artemisia Gentileschi

Feminist and cultural icon, Artemisia challenged the patriarchal notions of supremacy within the Artist's Quarter of Rome during the 17th century. Protagonist in the first recorded rape trial in history, Artemisia not only demonstrated bravery and self-assurance in the face of her enemies but also became one of the most famous painters and accomplished painters of all time. The artwork she produced is still lauded today, and countless works of film and literature have been produced in her honour. Artemisia will be remembered for her dedication to her painting and her consistent refusal to be defined as inferior by her male counterparts.

### Emmeline Pankhurst

Highly instrumental in the gaining of votes for women, Emmeline Pankhurst was the founder of the Women's Social and Political Union in 1903. Prior to the founding of the WSPU, the suffragists movement in England tended to focus on the gaining of votes for *ladies* rather than for all women. Pankhurst challenged this view, and countered with the idea that it was necessary for the initial barrier to be broken down rather than worrying about the vote being isolated to a certain group of women. With leftist and progressive politics, the women involved in the WSPU ran a highly organized campaign that incorporated assertive activism such as protests, newspaper support and stints in jail. After years of vigorous campaigning, in 1918 the vote was awarded to women over the age of thirty. It was felt that if the age was lowered to the standard twenty one, the women might outnumber the men. The Equal Franchise Act of 1928 finally saw the vote being granted to women on the same terms as men.

### Marie Curie

Not only did this great woman isolate the compound one thousand times more radioactive than uranium with her husband and win two Nobel prizes, she became the first female lecturer at the Sorbonne and in 1908 was appointed professor of physics. She and her daughter went on to develop the medical use of X-rays in military hospitals and organised some of the first radiology courses. Curie went on to become the head of the research at the Radium Institute established by the University of Paris and helped establish safety standards for workers handling radioactive substances. She then later worked as vice president of the International Commission for Intellectual Cooperation to increase the number of international postgraduate scholarships. Need any more reasons to understand why we love her?

### Nzinga Mbande

Queen of the Ndongo and Matamba peoples of Africa, Nzinga Mbande led a war of resistance over her land that concluded in peace being won on her terms. The Portuguese had been making advances over Angola since 1575, and Nzinga ruled over the frontier of this colonial expansion from 1623, succeeding her tyrant father and brother. Her lands were under attack from both Portuguese and Dutch forces for thirty-five years, during which time Nzinga was forced to flee for her life and spread false rumours of her own death to survive. Strategies such as forming alliances, giving asylum to slaves who escaped Portuguese territory, and offering land to African soldiers to leave the opposing forces were all in a day's work for this queen. Nzinga held negotiations for eight years before agreeing to a treaty with the Dutch in 1658, under which she gave up the western part of her territory, but remained independent. Today, her life's story is the basis for many legends and oral history throughout Africa.



# who kick-arse both past and present

## ..... Women who kick arse today .....



### Tina Turner

To many, Tina Turner might be just another performer, but behind her professional success lies the amazing story of a woman who survived and overcame years of horrific mental and physical abuse. Born Anna Mae Bullock, she escaped an isolated family life in Nutbush, Tennessee by moving to St. Louis, Missouri, where she first met her future husband and musical collaborator, Ike Turner. The success of their double act 'The Ike and Tina Turner Revue' masked the ghastly truth of their relationship - over the years, Ike would beat and kick Tina constantly and without warning, burn her with cigarettes and hot coffee, and fracture her ribs and jaw. The abuse increased as Tina became more and more successful, and she finally walked out on the marriage in 1976 after a brutal beating which began at an airport and ended in a limousine. Before their divorce was finalised in 1978, Tina lived with friends and in rented houses and endured violent threats from Ike. She slowly rebuilt her life and in 1984 recorded her first solo album, *Private Dancer*. The album was a hit, selling ten million copies and winning three Grammy Awards. Her solo career has flourished and in 1991 she was inducted into the Rock Hall of Fame, not only highlighting the plight of abused women everywhere, but proving herself to be a true survivor.

### Rosa Parks

On December 1, 1955, Rosa Parks was arrested in Montgomery, Alabama, for refusing to give up her bus seat to a white person, and her simple act triggered one of the most pivotal civil rights actions in America's history. Growing up in the segregated Southern state of Alabama, Rosa Parks had witnessed first hand the appalling degradation and humiliation of black people. Her act of defiance sparked off the huge underlying resentment amongst the black population and triggered a bus boycott that lasted 381 days and ended with the victorious desegregation of the city's bus system. Rosa became known as the "Mother of the Civil Rights Movement" and has since co-authored two books and received countless awards and honorary degrees. Almost fifty years since the boycott, she is still one of the most admired women in the world.



### Germaine Greer

The ex-pat feminist author who challenged women to taste their menstrual blood is most famous for her contribution to second wave feminist literature with "The Female Eunuch". Author of many works ranging from analysis of women's involvement in the history of poetry, literature and art, the role of women in society and menopause, she has shown herself to be a varied and challenging author examining many topics of feminist interest. We love her for challenging and re-defining the feminist debate over the decades and remaining a bastion of female liberation. Not only has Greer been a keen activist over the decades, she has consistently challenged stereotypes that seek to define women as submissive and meek. Greer manages to critique her own arguments, and accepts that the feminist movement is so complex and diverse that even she is able to change her mind over it. Whilst always remaining a firm feminist, Greer shocked audiences by releasing *The Whole Woman*, follow up to *The Female Eunuch* and the book she said she would never write.



### Isabelle Allende

Niece of Chilean leader Salvador Allende, the first ever democratically elected Socialist President, Isabelle Allende is the author of some really top notch novels. Her novels are written in the 'magical realism' style. Mostly set in South American countries, her novels feature some of the most powerful, strong and inspiring women characters we have ever come across. Nivea, Clara and Blanca in *The House of the Spirits* and Eva Luna, one of her reoccurring characters, embody all the aspects of inner strength and dignity that all women should strive to possess. Allende's own strength shines in her personal account of the death of her daughter in *Paula*. A powerful and ambitious woman, Allende bestows her female characters with the traits she admires and wants to celebrate. She writes her characters with so much love and respect that the reader cannot help but be blown away by some of these amazing women.

### Karrie Webb

Karrie Webb began playing golf at age eight, and by 1999 was the number one female golfer in the world. She represented Australia in international competition six times between 1992 and 1994, and won the British Open when she turned professional in 1995. At the age of 27, she has had countless victories and won too many titles to mention, and shows no sign of slowing down. In a sport where women often miss out on recognition, Karrie has proven that it is possible to have a high profile and the respect of her peers even without the generous media coverage her male counterparts receive.

### Dr Kerry Phelps

Aside from being Australia's best known health commentator and an outspoken television personality, Dr Kerry Phelps is currently the President of the Australian Medical Association. Phelps entered her first job at Sydney's Royal North Shore Hospital in 1981, as well as becoming pregnant with her first child in her intern year. After an appearance on *Good Morning Australia* in 1986, Phelps was asked back as a regular, and today has to her credit pioneering the ABC's *Everybody* health series, reporting and consulting for Nine's landmark series *Sex*, regular appearances on Nine's *Today* show and a column in *Women's Weekly*. Aside from the media, Phelps is the first elected female chairperson of a publicly listed company (the Satellite Group), an Honorary Medical Officer in the Department of General Practice, an Australia Day Ambassador and a published author. And she still fits in shifts as a GP in Sydney! Phelps would like to see more women enter the areas she has forged a way into: medicine, the media, and politics.

### Drusilla Modjeska

Perhaps not as famous a writer as other female authors, Drusilla Modjeska still deserves to be recognized for her achievements within the literary sphere. With a talent for intertwining fact with fiction in order to present her stories, Modjeska has been instrumental in calling attention to progressive women of both the past and the present. With *The Orchard*, Modjeska called attention to Artemisia Gentileschi, whilst her most recent work, *Stravinsky's Lunch* deals with the history of Australian painter, Grace Cossington-Smith. Modjeska focusses especially on writing about women and their achievements, but she does so in a way that presents these women and their histories in a way that is accessible to everybody, not just the relative few. Modjeska herself battles with an eye disorder that can be very limiting and often painful, yet she continues to produce work of a consistently high quality. In her writing, Modjeska clearly praises and lauds the state and womanhood.

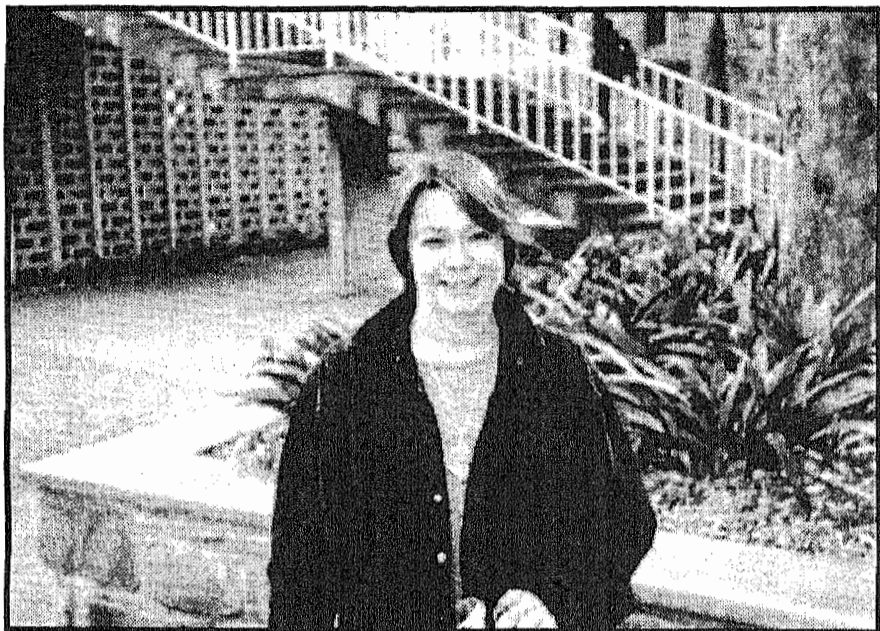
### Deborah Mailman

Rising to fame with 1998's release of *Radiance*, Deborah Mailman has demonstrated a unique talent for performance and acting that has seen her win a Best Actress award from the Australian Institute of Film. Mailman has helped to shatter cultural stereotypes that perpetuate the idea that minority groups cannot achieve success. Now appearing on Ten's *The Secret Life of Us*, Aboriginal Mailman continues to shine. As somebody who does not embody the elements of what it is society dictates as being the ideal, Mailman achievements are indeed amazing.

# VOX

## QUESTIONS

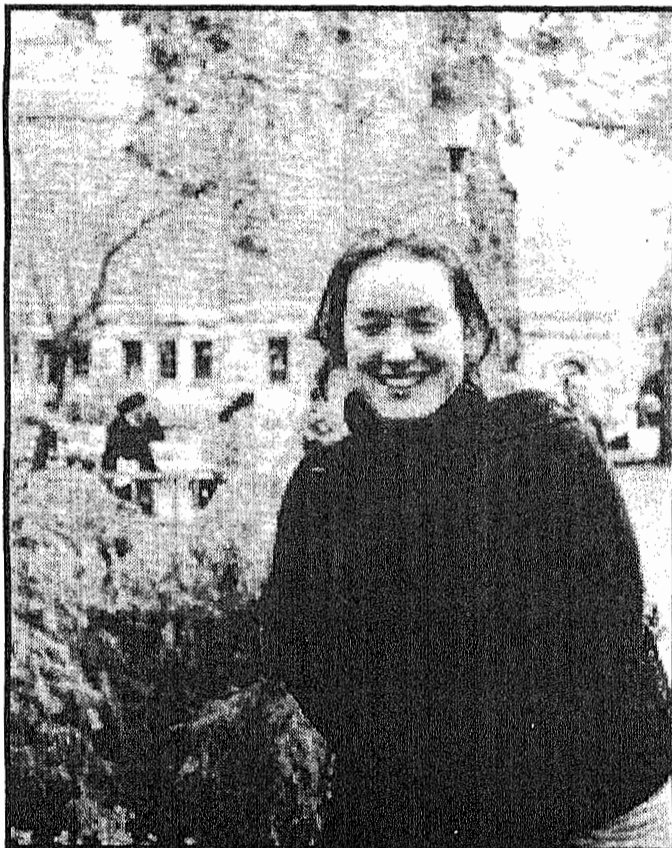
1. Who is the woman you most admire and why?
2. What does feminism mean to you?
3. If you could go back to yourself at age 13, what advice would you give yourself?



### Victoria

*Feisty like a Lady Symon*

1. Germaine Greer. She sticks with her principles and her beliefs, and she's still out there, busily living and teaching.
2. Feistiness. Feminism is so complex, and in many ways has become too theoretical. This isn't a bad thing – the complexities of feminism today allow us to examine it more thoroughly, but popular culture has in a way made feminism somewhat inaccessible to the general population. In a way, feminism has become a caricature of what it was and should be. But it's so important that we pursue the fundamental aspects of this movement.
3. "Don't give in to people's expectations."



### Ellen

*No regrets*

1. My mum. She does a hundred things and still stays on top of it.
2. Equality.
3. "Regrets will only weigh you down."

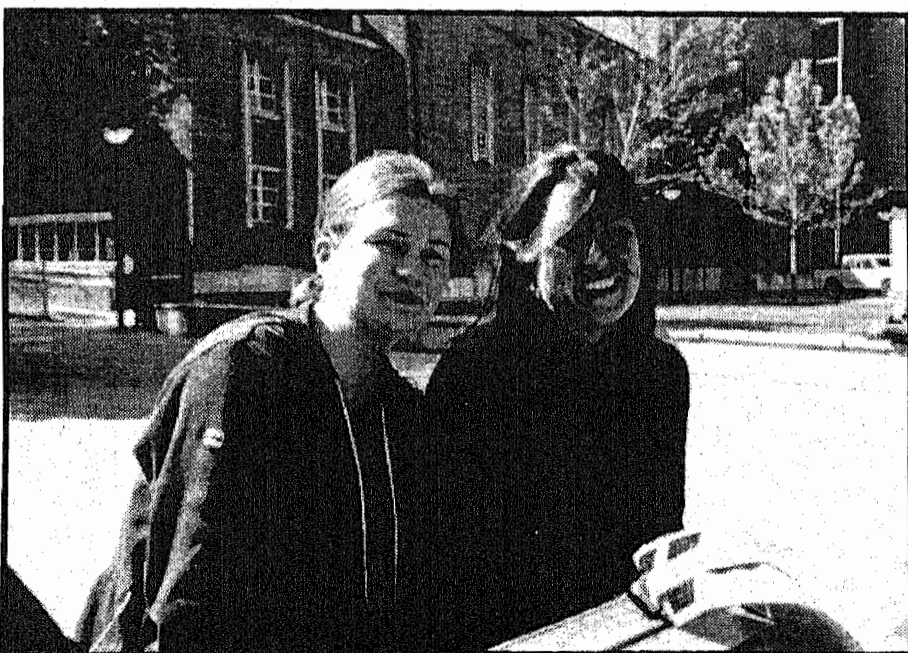


### Cecilia

*An inspirational woman*

1. My music teacher and my Godmother. She has such a strong faith, she was very dedicated to her work and she loves deeply and widely.
2. Recognition of the innate dignity of women as human beings.
3. "Study maths and eat lots of vegetables."

Chicks drink beer too...  
And the winner is...  
Victoria!  
Come on down to the office  
to pick up your prize,  
courtesy of Southwark



### Jadranka and Josie

*Reach for a Lucky instead of a sweet...*

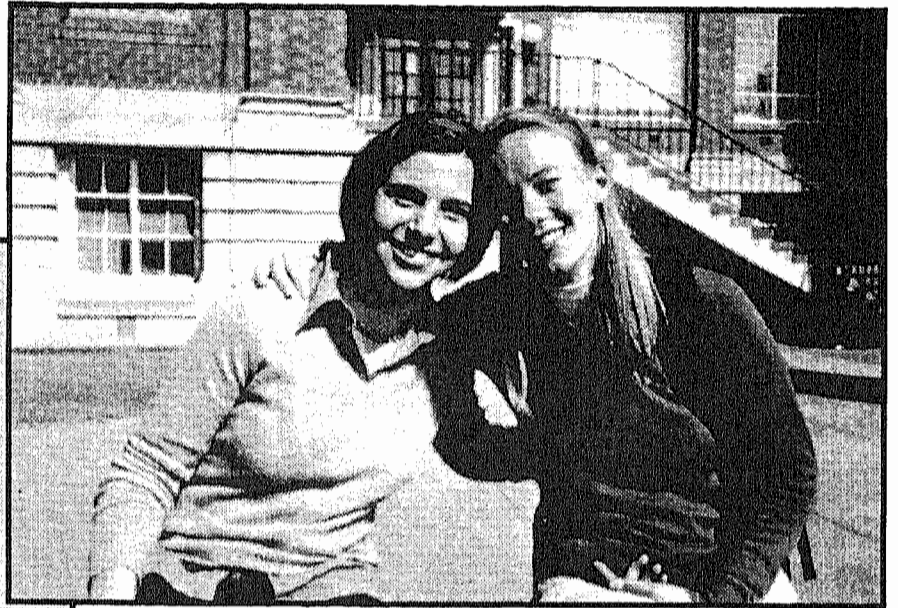
1. Ja – Alanis Morissette, because her lyrics have so much meaning behind them.  
Jo – Diane Fossey, the woman Sigourney Weaver portrays in *Gorillas In The Mist*.
2. Ja – Equal rights.  
Jo – The right to equality.
3. Ja – "Enjoy yourself while you are young – live life to the fullest and enjoy not having any homework."  
Jo – "Don't take up smoking, it's not cool and you won't be able to quit."

# POP

## Emily and Elise

*Artistry is beautiful*

1. Em – Frida Kahlo – she wasn't afraid to be herself and overcome adversity.  
El – Margot Fonteyn, because she was the beautiful ballerina I dreamed of being.
2. Em – One less barrier to doing what you want to do.  
El – It's a good 'ism'.
3. Em – "Stop worrying about what everyone else thinks."  
El – "Don't listen to the flock."



## Rebel

*Rebel was the cornflake girl*

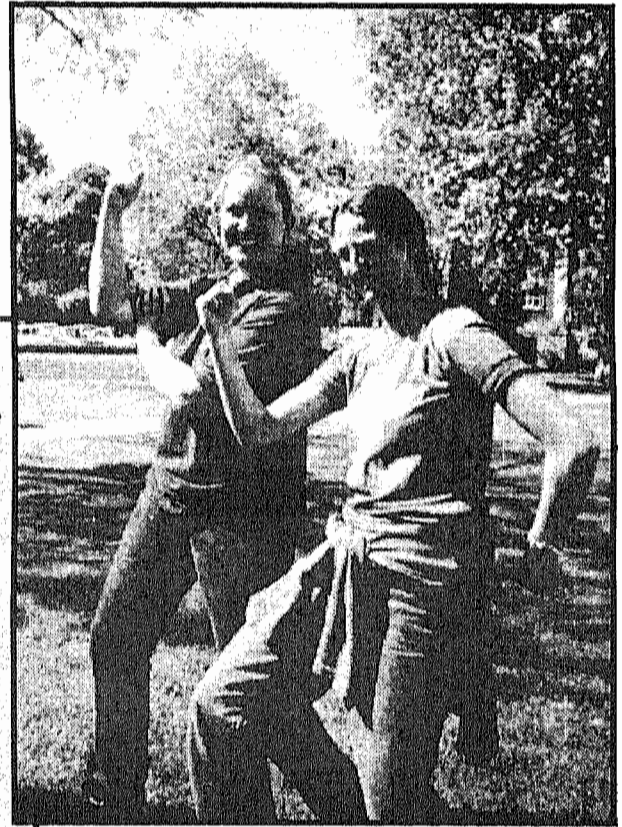
1. Tori Amos – because she is true to herself and says whatever she thinks and doesn't hold back.
2. Being yourself. Equality.
3. "Be more comfortable with who you are and don't follow the group so much."



## G and Jaki

*I am woman, hear me roar*

1. G – Sarah Moller, because she makes me feel funny and kind of excited...  
J – Mummy, mummy, mummy cause she rocks.
2. G – Being proud of who you are as a woman. (breaks into chorus of, "I am woman")  
J – Being a trendy chick and doing what you want.
3. G – "Have more fun, kiss more boys (but run the coldsore/glandular fever check first!)"  
J – "Stuff around more."



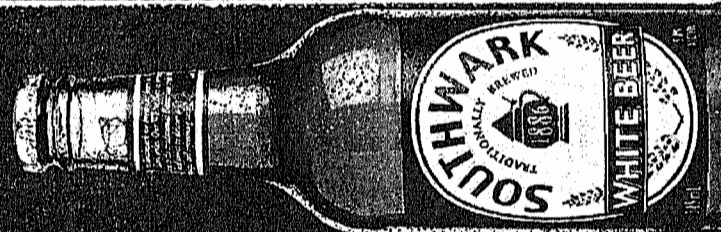
## Angela

*It takes a village*

1. On a world-wide basis – Hilary Clinton for her social conscience and political staying power.
2. Things have changed a lot since the 60s and the 70s. We still have a long way to go to achieve material and practical equality, but things have changed for the better, thanks to some very brave, strong and outspoken women and women's solidarity and support for each other.
3. "Make mistakes proudly and boldly, because one day you will realise they were just original ways of thinking. At the very least, they give you the chance to learn."



BREWED WITH WHEAT.  
NOTHING TASTES QUITE LIKE A WHITE.



# Consumer Watchdog

## Checks out the contraceptive choices

### Condoms

One for the boys and the girls! You know the deal, a thin piece of latex rolled onto the erect penis and not to be used with any lubricants other than water based ones or they degrade and you can get pregnant. They can also be torn during sex and while being put on and removed, so care is required but they are very good at contraception and prevention of STD transmission.

### I.U.D

The inter uterine device or copper T. Best left to the 1970's reproductive archives, it is only useful as a semi-long term contraceptive choice. It is basically a plastic device which is straightened and placed inside the uterus by a doctor where it returns to its original shape. It works by changing the lining of the Uterus so that a fertilized egg cannot implant itself. It is useful in that it can be inserted and then be effective for years as a contraceptive. However, there are some long-term health risks associated with using an IUD. These can include heavier and more painful periods, pelvic infection, perforation of the uterus, expulsion of the device, ectopic pregnancy, infertility, embedding and death. All I can say is that you should love and respect your body more if you are thinking of using this.

### available to women

If you are, or are thinking of becoming sexually active, at some stage you are going to have to choose which path on the contraception map you are going to follow. It is a sometimes awkward but very very necessary decision which ought to be thought through long before you get down to any rumpy pumpy. And don't think that just because you are male this does not apply to you - you are just as responsible (especially in the eyes of the court in relation to child support). Ideally, the form of contraception a couple uses will be discussed before the act, but realistically this is not always possible, so make sure you have worked out what method you want to use first and hopefully your partner will be sensible enough to go along with it. Have a look at this guide and decide what you think might be best for you, don't however base your decision purely on the information here. Make sure that you are an informed consumer, read as much as you can and talk to as many people as you can, including more than one doctor. If you choose to use a hormone-altering contraceptive be doubly informed about what you are putting into your body and the effects it may have, both short term and long term.

### Contraceptive Pill

Probably one of the most common forms of contraception used by women today. It comes in two varieties - progesterone only and a combined oestrogen-progesterone pill. The combined pill is considered 99% effective while the progesterone only pill is 95-98% effective. While it is one of the best methods for the prevention of pregnancy, cost of the month's supply can be prohibitive for some women and some women are unable to take the pill because of fam-

ily histories of breast cancer. There is quite a feminist debate about the pill because of the significant effect it has on changing the hormone cycles in your body. It does not protect against STD's.

### Implanon

A rod containing progesterone is surgically inserted into the arm and remains there for 3 years. The progesterone is released at a controlled rate into the blood stream. The rod can be removed at any time and it needs to be replaced at the end of the three year period. No pregnancies have been reported from women using Implanon, however, given how new it is, it may not be 100% effective despite this information. It costs the same amount as the pill, but you have to think about if you really want someone slicing your arm open. It doesn't protect against STD's.

### Sponge

This is very similar to the cervical cap in that it is inserted into the vagina over the cervix. It is a disposable product containing spermicide and can be left in for 24 hours, but this is not advised because of risk of infection or toxic shock syndrome. It doesn't protect against STD's. It isn't very popular in Australia and given the product recall problems it is has had in the states due to contamination it is not hard to see why. It also has a significantly greater failure rate than other forms of contraception, failing on average 26-40% of the time according to Epigee, and is even higher in women who have had children. Definitely not recommended.

### Diaphragm

A soft cup made from latex that is inserted in the vagina and can be used with a spermicidal agent, it is a more effective contraception with a 20% failure rate according to Epigee. It has to be fitted for you by a doctor and then ordered at the pharmacy, so it doesn't have the spur of the moment availabil-

ity of other methods. It also needs to be checked regularly for holes and tears and replaced every 2 years. The Diaphragm doesn't protect you against STD's.

### Femidom (Female Condom)

I fail to see how this could have been marketed except perhaps as a boardroom joke at Ansell. Basically, it is a little baggie that is inserted in the vagina prior to sex and acts just like the condom. It has a ring at either end. The inner ring holds it in place and also aids in insertion while the outer ring ensures that it doesn't slip into the vagina during sex. It is made of polyurethane which means that it won't be degraded by massage or cooking (?) oil. Information packs claim that it was invented as an alternative to the latex condom and provides women with more control over contraception since it can be inserted prior to sex. It is both a contraceptive device and prevents transmission of STD's.

### Dental Dams

A very nifty piece of latex that got its name from the fact that they were originally used during dental surgery, but are now produced by the usual household brands of safe sex products. Basically it is placed over the vagina and/or anus during oral sex to prevent transmission of STD's and is considered to be very effective. Sure, it isn't a form of contraception but it is still of concern to women.

### The Mini Pill

This one is good for women who cannot take the Pill because they have diabetes, are breastfeeding, or have blood clotting disorders or other conditions. It contains progesterone only and has to be taken at the exact time each day for it to be effective. It is probably only an option if you are good at remembering to take pills at an exact time. If taken correctly it is just as effective as the normal Pill.

### The Injectable Contraceptive

The Injectable Contraceptive is an injection of progesterone into the deep muscle of the buttocks or thighs. It is becoming popular because it can be done every three months and then forgotten about until the next injection is scheduled. Side effects can include weight gain, headaches, fatigue, stomach discomfort, nervousness and dizziness. Some women will have irregular periods in the first 3 - 6 months of taking it, but many will stop having periods altogether after 12 months (which is not a medical problem).



students can't afford another HOWARD government

FEDERAL ELECTION CAMPAIGN LAUNCH  
TUESDAY OCTOBER 9TH  
12 NOON, BARR SMITH LAWNS

speakers, beer, band, bbq



PUTTING EDUCATION BACK ON THE AGENDA





# Coopers



## Eat, Drink and be Merry

### Bar of the Week

#### Boost Juice

**Where it is:** There are a few locations around Adelaide. In fact, Boost Juice started in Adelaide and now would appear to have plans of launching itself on a national scale. In Adelaide, there are Boost Juice Bars on James Place, King William St, Topham Mall (behind the Santos building) and one at Westfield Marion. So far, there's only one other location in Australia, and that's on Chapel Street in Melbourne. Whoever designed the interior of Boost Juice was pretty clever - its warm colours will entice you in off the street, and its sleek design inspires a feeling of cleanliness and health.

**Who goes there:** Anyone and everyone looking for a quick and healthy boost. You'll see a wide range of people from schoolkids to businesspeople seeking that elusive energy high that can apparently only be achieved from one of Boost's low fat, low cal, high taste smoothies.

**What it serves:** Fruit Smoothies, Dairy Smoothies, Ice Crush Smoothies, Super Juice Cocktails and the monster of all smoothies, the Super Smoothie! Personally, I'm a big fan of the Fat Burner Super Smoothie. It's a monster size smoothie with apple juice, strawberries, raspberries, banana and the 'exclusive' TD4 (Boost Juice calls this 'to die for') low fat frozen strawberry yoghurt with a Slimmers BOOST (Citrin Formula). I'm also partial to including one of their many optional supplements, the Energiser BOOST (Guarana Naturale and Ginkgo Biloba). You can also choose from supplements such as the Immuni. BOOST (Echinacea, Vitamin C and Zinc) to the Bone BOOST (Calcium, Vitamins B and C and Iron). Boost Juice claims that each of its 750 ml smoothies have only an average of 300 calories per serve and less than 2 grams of fat. Other delicious sounding smoothies include the Chocolate King William, with soy or low fat milk, rich chocolate, banana and TD4 low fat frozen yoghurt, and the All Berry Bang, with straw/blue/raspberries, apple juice and TD4 low fat frozen strawberry yoghurt. One of Boost Juice's biggest sellers is its fresh wheatgrass shot. An energy tonic and a blood cleanser, one shot of wheatgrass is supposedly equal to 1.5 kilos of vegetables in nutritional value. Boost Juice also acts as a catering service, and encourages people to try it out at business meetings and so on.

**What it costs:** The smoothies range from \$4.95 for a normal smoothie to \$5.40 for a super smoothie. BOOST super supplements are 55 cents, and a wheatgrass shot is \$2.20. That's fairly good value when you consider the product you are getting is huge and very filling yet supposedly very healthy. On Wednesdays, wheatgrass is an amazing \$1!

**Any complaints:** Actually, one very big one. An extremely disturbing factor of Boost Juice is that they use large styrofoam cups to serve their smoothies in. I thought that this was illegal, and if its not it bloody well should be! For a bar that claims to embrace all things healthy and natural, it seems rather contradictory to then serve their product in something that is un-recyclable, unbio-degradable and un-anything else you can think of. Hopefully Boost Juice will see fit to change this unappealing factor.

**The Low-Down:** Apart from the Styrofoam cups, Boost Juice is a really nice juice bar to go to. Their smoothies are healthy, nutritious and tasty, and their service is friendly and efficient. Go check out a Boost Juice, and make up your own mind about this new player in the health bar arena.

Clementine

### Restaurant of the Week

#### Charlie's Shack

**Where is it:** This tiny restaurant with less than 20 seats is situated on the corner of Grote Street and that street in Chinatown that you can't drive down. Look for a slightly seedy, tiny room exuding delicious smells.

**Who Goes There:** People looking for a cheap, filling and delicious meal. Fans of genuine Vietnamese fare, and anyone who is waiting outside at the bustop and can't resist nipping in for a steaming bowl of noodles.

**What it Serves:** Hawker style Vietnamese food which is mostly noodles and soupy type things. The recent change of management has seen more Chinese influence dishes appearing. The Rare Beef Noodle Soup is the diamond in the menu, it's a huge bowl of delicious clear beef soup with rice noodles and thinly sliced raw beef strips which are cooked by the hot soup. This is served with chilli, basil and bean shoots which you pile on top of your soup/noodle/beef combo and slurp up with chopsticks and a great big spoon. These excellent soup dishes also come with chicken, seafood or fishballs or combinations of these instead of beef. All are just as good. The Pork Chop and Salad Noodle is another favourite, combining a cold noodle salad type arrangement with hot marinated pork chops. The special dumplings are good if you are only after something snacky as are the cold rolls. The best thing about Vietnamese cuisine is that although it can be very filling, it is still light and relatively low-fat. If you are feeling adventurous try one of the more unusual drinks such as '3 colour bean drink' and 'grass jelly'.

**What it costs:** If you are after good value then this is the place for you! A huge bowl of noodles will cost you \$7.10, a smaller one \$6.10. You won't pay much more than \$10 for a meal with a drink, which is pretty reasonable.

**Any Complaints:** It is a very small restaurant with less than 20 seats, but this is not necessarily a bad thing, as getting a table can be half the fun.

**The Low-Down:** Cheap, filling, hot and yummy.

Charlotte

# Australian Made, Australian Owned.

# Why I keep my Virginity

of those people who are pure and... well, pure, at the same time. I guess we won't find out which causes the other until I sleep

I have a problem.

It's been months since I've thought of sex. I don't know details on foreplay, oral sex or multiple orgasms. I don't know a thing about the pill, condoms or any other contraception.

That's right, friends (is anyone still reading this?) I am a virgin.

It's not easy, sometimes. Your friends describe their romantic interludes in almost pornographic detail (it doesn't inspire me to lose my virginity anytime soon, believe me). A few of my sexually active friends actually refer to me as 'the little girl'. They tell me when I should close my eyes and block my ears during *Sex and the City*. They tell me which movies I should or should not see according to how bad (or good) the love scenes are. The media is obsessed with sex, it's on television and magazines everywhere. It seems like everyone is having sex except me. I know how juvenile that must sound, as virgins aren't exactly an endangered species, yet it feels like I'm the last one on the planet. Sometimes guys don't waste time on you if they know you're not 'putting out', or even worse, they hook up with you just to coax you into bed so they feel as if they've accomplished something significant. Well, congratulations, gentlemen. You managed to deflower a virgin. Your parents must be so proud of you.

I guess it's obvious that some people don't see virginity as a hugely positive

thing (keep in mind it goes both ways). Perhaps it's seen as an inconvenience, a hassle. So you must wonder - if such people see their innocence as a cross to bear, why don't they just sleep with somebody and join the elite?

I've asked myself that a few times: "What's stopping me from sleeping with a guy?" It could be reputation. Maybe deep down, some of us believe that if we're not virgins, we give people the perfect opportunity to judge our character. I know a couple of people who guard their virginity for this reason alone. Annoying as it is, there are people out there who believe that pre-marital sex reflects a person's character in a negative way. I hate the idea that some people think good girls don't have sex until marriage. I don't think sex is evil, or sinful or bad, but good - too good to waste on just anybody. I believe that because it's so intimate and special, it means a lot more if you save it until you've met your soul mate. (I can just imagine people smiling patronisingly, thinking 'Typical Virgin' at this point). But maybe people are simply waiting for a spiritual connection, a closeness that they haven't experienced yet.

It could be fear. The fear of losing something that you can never have again. The fear that you'll regret it the morning after and spend hundreds of dollars on therapy bills (I've given this topic some thought, in case you couldn't

tell). The thought of regretting my first time kind of scares me (who can forget the wonderful 'Alcohol, Where Are Your Choices?' commercial). And let's face it, there are a number of guys out there who aren't exactly contestants in the Mr Sensitive Australia pageant. The thought of being used and dismissed makes me think I might just give up the game and join a convent.

It might be because of who I am. At a very eventful Truth, Dare or Drink game a few months ago, I was asked 'Do you think your purity and innocence defines you as a person?' Hmmm. That's a toughie. Would I still be me if I didn't have my characteristic lack of experience? (We're not just talking about sex here, I'm a complete amateur, it's really embarrassing.) Sometimes I think losing my virginity would be like losing a big chunk of my personality. Maybe I would feel I'd need to change my perfume - from Angel Innocent to ... uh, I don't know, some perfume that sounds sex related ... Desire for Women? Pleasures? (Before you ask, yes, David Jones is paying for all these plug-ins.) You can understand why I'm slightly hesitant to take the next step. Of course, purity and virginity don't necessarily go hand in hand (patience, people, I'm going somewhere with this), I know plenty of people who are virgins, yet are extremely dirty minded (if you want their numbers, e-mail me). I just happen to be one

with someone.

Of course, some people haven't had the opportunity to have sex. One of my friends is in this situation, she has yet to establish a relationship long enough to be able to lose her virginity. But once she does manage to develop a relationship that lasts for longer than TWO WEEKS, it's goodbye chastity, hello - well, you can fill in the blanks!

I think it has a lot to do with personality. According to popular belief, I'm an ice queen (it's important to note this is in fact incorrect). However, if it were true, maybe on a subconscious level, virginity is used to keep people at arm's length, to ensure they don't get close enough to hurt you (all you psych majors out there, help me out with this, I need backup!). But it makes sense - sex is a way to bring two people closer together (in theory, anyway) and if someone is scared of that, then perhaps they'd want to avoid it.

Oh, who really knows anymore. I guess there's no point in overanalysing it, but it's interesting to think about. And having thought about it, I think I'll make a quick stop at David Jones tomorrow morning and buy another bottle of Angel Innocent - I have a feeling I'll be wearing it for many years to come!

Ariana M  
ariana\_m@hotmail.com

## Fair wear

### Why should you care?

In Australia and other countries around the world women and their families work at sewing machines to produce clothes that are sold in our shops and markets. Some people may work in modern factories for award pay, but more often they work in a small cramped sweatshop or in a room or garage at home for low wages. In Australia, it is estimated that there are over 300,000 home based outworkers in the textile, clothing and footwear industries.

### Who are these homeworkers?

The majority of homeworkers are women, who are often the main income earners of their family. The reasons why workers might 'choose' to work from their homes include English language difficulties which flow from the fact that many homeworkers are newly arrived migrants or refugees. These women and their families may also find the culture and institutions of our country foreign and intimidating. They may experience racism and be frightened if working in a factory. Many homeworkers have family responsibilities, which, in the absence of appropriate and accessible community support mechanisms, means they cannot leave

their homes to work in a factory. Many homeworkers have been factory workers but have left the factory environment because of the occupational health and safety hazards, authoritarian and paternalistic management, harsh payment by results systems and sexual harassment. But the conditions for homeworkers are often worse as workers are fragmented and isolated. Thus, when we call for better conditions for homeworkers, we should be wary of using the condition of 'protected' factory award workers as a benchmark.

Instead, we should campaign against all oppressive wage labour relations, whether regulated or unregulated.

### Working Conditions

Homeworkers in the garment industry work for as little as \$1-2 an hour, typically 12-18 hours a day, seven days a week, and have no access to even the minimum conditions factory workers receive. This is a far cry from the award rate of \$10 an hour for a 38-hour week. Often they have to pay for their own equipment, such as sewing machines and cottons and cover all costs of power for lighting, heating and running machines.

Employers usually put unrealistic time lines on the production time, compelling the workers to work around the

### Did you know that these labels exploit their workers?

Nike, Billabong, Bardot, Atelier, Converse, Mooks, Fiorelli, Mossimo, Jay Jays, Puma, 26 Red, Esprit and Johnny Dexter are just a few of the hundreds of labels that refuse to sign the Homeworkers Code of Practice to stop exploitation of homebased outworkers.

clock and to enlist the help of their children, elderly relatives and friends on a regular basis. Worse, homeworkers often do not receive the low amount of money they agree to do the work for.

### Benefits?

The cited 'benefits' of homebased work are that women can cook, clean, care for children or elderly relatives and work at the same time. However, for most women, home-based work means longer hours, receiving under award wages, having less time to spend with their children, being increasingly isolated and exposed to dangerous work practices.

### Suggestions for Change

Rather than eliminating home based work altogether, we should ensure that home-based workers are provided with the minimum standards, conditions and benefits rightly owed to all workers.

### Reality Check

Campaigning for decent working conditions should not mean that clothes increase in price. Wages are as little as 5% of the final price. For example, it may cost \$2.50 to sew an \$80 pair of designer jeans. The problem is that retailers and manufacturers impose both low wages and high prices and pocket the difference. In other words it is the profit margin which is the problem here. For a \$100 dress, \$50 will go to the retailer, \$35 to the manufacturer, \$10 to the contractor and up to \$5 to the worker.

Clearly this breakdown is inequitable and unjust!

### Get Involved..

Contact your campus Women's Officer  
Contact State NUS (08) 83592456  
Check out the fairwear website:

<http://vic.uca.org.au/fairwear>



# PISS UP A ROPE

Ever considered how the act of urination affects more than just the loo facilities? Lets just think like stupid people for a minute...

Men urinate using their penises. A penis is an external organ, like a finger. Men can move it around freely and point it at whatever they please. When men urinate they generally enter an open plan room, approach a steel wall on one side of it and expose their penis to the other men standing in front of this wall. For women, the process is markedly different. Exposure of what is considered your most personal physical possession to foreign neighbours is but one of many differences encountered when thinking about pissing and the sexes. It is Major Difference Number One: E-X-P-O-S-U-R-E

O-F Y-O-U-R G-E-N-I-T-A-L-S. Number one.

Women, on the other hand, urinate out of a hole above their vagina known as their urethra. This hole is like the hole in your ear. If you wanted to squirt something out of it you would have to aim it exactly at the target because it only comes out at one, specific angle. When a woman urinates, she generally plants her entire backside area onto a seat with a large hole in it. She does this in a cubicle that usually has a door and usually locks. The most personal she ever has to get with the other women in the toilet block is at the basins washing her hands.

The difference between men and women urinating is one of major importance.

From a young age, men openly share their genitals with each other. Their

penis is not a private thing, nor are there many myths surrounding its sexual appeal. Women do not participate in any similar, ritual showing. Women never have the opportunity to walk into a toilet and expose their genitals to each other in any expected, socially acceptable way. Female bodily functions and the apparatus that allows them to function are hidden secretly behind ENGAGED locks. Women's sexual organs are revered as the first and final symbol of desire because they command the same appeal as the biscuit tin on the top shelf of the pantry did when you were

eight. You know it's there, you want it, you just can't see it... And so the conservative idea of the 'feminine' is born, alongside a myriad of fucked-up attitudes towards women and sex.

The ritual of feminine urination is one of privately disposing of bodily wastes in a manner that depersonalises women from their genitals, individually and collectively. Men are able

to show their penis to another man at the trough and that be the most natural thing in the world. The fact that women are unable to share in this group cultural practice perpetuates the age-old transformation of women



into enemies of their own bodies. The way in which women urinate has been instrumental in the molding of an idea of 'woman,' her sexual organs and the ways in which both men and women relate to them.

The woman is to be dainty. The woman is to love children. The woman is to smell like a rose. The woman does not condone other people seeing too much of her skin. The woman is to be as ignorant about how her genitals function as the man. The woman sits under a tree wearing a wide brimmed hat, delicately placing pieces of flake chocolate onto her watering tongue. The idea of 'woman' - or 'man' for that matter - is as crazy as it is subjective. This said, popular conservative beliefs surrounding women still hold, beliefs supported by the way in which female toilets and social urination practices are constructed. Among the many beliefs surrounding 'woman' is that defining her as naturally modest about her body and to whom she discloses it (including herself). You cannot ignore the fact that the toilet continues to enforce the notion of the woman as 'property' owner, at the helm and in control of something she herself is afraid of.

Men get to share their jewels, embrace their appendages. The way in which men urinate is realistic, humanistic and self affirmative. Well, maybe not self affirmative when it comes to size, but that's a different article altogether and one I'd prefer not to be the writer of. Men's genitals are not even deemed that interesting, as far as the all-mighty corporate and business culture goes. The makers of Playboy magazines, the producers of Blink 182's film clips and

the marketers of Chiko Rolls are all consumed by that biscuit tin on the top shelf of the pantry. Men's genitals don't even make it to the pantry. While it's still taboo for them to be seen in public, you never hear many people come out of a movie saying, "It was good, but I wanted to see more dick."

It's all about repression really... and

the biscuit tin. What is out of sight is not out of mind. In fact, it is more so on the mind because you are told it is something that shouldn't be. As a result, women repress their bodies and their bodily functions. This can lead to some women having a warped perspective of their genitals, ignoring them their sexuality. Paranoia sets in when you realise

you're the owner of a sought after possession that you don't even understand. Either that or a hyper-aware-

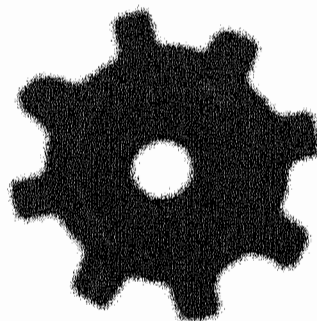
ness and subsequent flaunting of your rude bits in a vain hope to understand them better. This is a result of Repression. Repression.

R-E-P-R-E-S-S-I-O-N.

In summary, the aim of this article is to highlight the role of urination in shaping the genders. I'm not claiming that if women could publicly urinate in groups the world would be a happy place, but I do believe that the way in which women urinate significantly contributes to the way some women perceive themselves, their sexuality and their rights to their body. I also wanted to highlight the double-standards associated with what is considered 'acceptable' for each of the gender's genitals, their visibility and what is to be done with them. Our toilet practices mirror these inconsistencies.

It is common place for men to touch themselves. There's nothing interesting about this. It's common place for women to be shy about their bodies and therefore lock themselves behind a door to do their dirty business in private. I just want to say, genitals are cool and if I could piss on a wall and show mine to the other girls in the toilet I think I would be a very different person indeed.

Louise Terry  
Semper Magazine  
University of Queensland



## NUS OBSERVERSHIPS

Applications are now open for observers for the National Union of Students National Conference to be held at Ballarat University from the 10th to 14th of December. All applicants have an opportunity to address SAUA Council on Wednesday 17 October 2001 at 5pm in the WP Rogers Room, Level 5 of the Union Building.

Written applications are to be addressed to:

Tom Radzevicius,  
SAUA President  
and must be received in the Student's Association Office by 5pm, October 16th, 2001.



# Why I Hated the Women's Room in First Year

"The Women's Room is a safe space for women to get away from the daily grind, to chill out, and to unwind while they are at uni..."

Is this something like the description of the Women's Room that you read in your first *O'Guide* or *Elle Dit*? Well it was the 'explanation' that was presented to me when I first hit uni, and I was not amused. Why did I need a place to chill out? Why did I need a place to get away from it all? What sort of post-feminist girl (which I thought I was in first year) needs to escape from the world in order to deal with life? I could tough it out with the boys - what kind of chick can't do that? I have been told my whole life that I am just as good as 'the boys' and that I am on equal footing with the lads, so why am I so delicate that I need a room to 'rest' in after spending some time in a co-ed environment? And isn't having a women's only area sexist in itself? I'm an equalist, not some sort of man-hating Nazi without any social skills who demands the slaughter of every second boy-child on the full moon.

This rant may not be exactly verbatim, but it is close enough. The problem was in the dodgy explanation provided for the Women's Room. Even though I did Gender Studies, and slowly started to realise that I was indeed a feminist (and that we are not living in 'post-feminist times'), I still

did not make the trek down to the basement of the Lady Symon building:

The reason for this was that the explanation offered made me feel powerless and I thought that using the room would have told others that I couldn't handle the 'real' world.



*Sometimes a girl just gets sick of toughing it out with the boys.*

Then I met someone who gave me a different view. She told me the history of the room and then she explained the real reason for it, and why there was no 'Men's Room'.

In a nutshell, the history of the Women's Room goes like this: women were not allowed to join the all-male

Student Union and so started their own. The (male) Student Union later went bankrupt and so 'generously' agreed to let the two Unions merge as long as women brought to the deal their Union's healthy cheque book and their Union building, the Lady Symon Building. This happened, with

one amendment. The basement of the Lady Symon Building had to remain women only, a condition of Sir George Symon (the chap that paid for it). Tada, a Women's Room!

But why do we have it? Women have periods and cycles that can mean that we have to do things differently.

We can still do them but, as the lasses reading this can confirm, your cycle can leave you completely exhausted at times. As can breastfeeding, caring for children and of course pregnancy. Most Women's Rooms in Australia began when the women who were active in their Unions got annoyed with only being allowed to do the mail-outs, typing, getting the tea and in the worst cases (though by no means uncommon cases) giving the lads some 'comforts'. The women realised that they would need a place to politically organise, without the lads.

And what of the Women's Room being 'sexist'? When you have to brace yourself for the inevitable comments when a car full of spotty boys drives past, when you have to just put up with having your arse grabbed in the bar, when easily available child maintenance areas are not available on campus, when lecturers and tutors are still describing easy work as curriculum that 'even the girls can do', when venturing out at night with a bit of lippy on is considered to be 'asking for it', when your own home is the place that you are most likely to be beaten up, raped and/or murdered. In short, when every other space is male dominated, then having one room in which you are free from the above crap is not sexist.

Anais Chevalier

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Lady Symon Building  
Adelaide University  
SA 5005

Nominations open Monday 8th October, and close 5pm Monday October 22nd, 2001.

For more information please call the President on (08) 8303 5401



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Union President  
Lady Symon Building  
Adelaide University  
SA 5005

Nominations open Monday 8th October, and close 5pm Monday October 22nd, 2001.

For more information please call the President on (08) 8303 5401



Student Care



ADELAIDE UNIVERSITY UNION

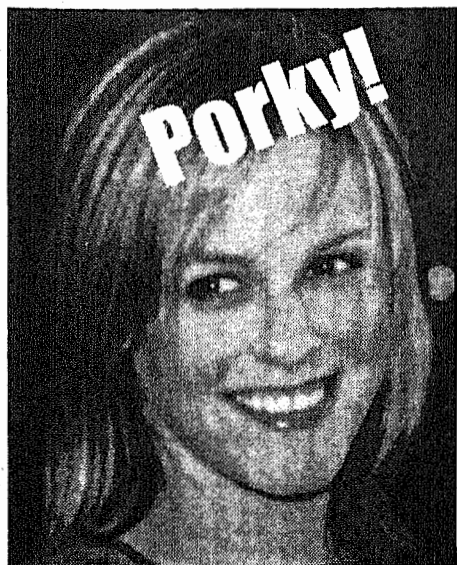
# Of two evils, choose the prettier...

- Carolyn Wells (1870 - 1942)

In today's world of mass marketing and consumerism, women have become media prostitutes. There are a disturbing number of people out there who are swayed by the idea that women today are presented in a generally positive and empowering manner on screen. We have a whole host of characters that appear on celluloid that supposedly embody the new 'girl-power' philosophy. These women eat, smoke, drink and regularly kick arse over whichever token villain the studios have managed to manufacture. They're clever, tough and have already managed to extricate themselves from sticky situations before the typical male rescuer even gets wind of the fact she's in trouble. All of these things the celluloid female avenger has. And none of this comes at the expense of their beautiful faces and fabulous bodies.

It's no surprise that the media manipulates popular culture to perpetuate stereotypes. Everyday examples can be seen in the representation of minority groups the world over. However, in regards to women, the media have far more insidious ways of working. The aforementioned examples of 'girl power' within the media are merely masking further attempts by marketing executives and patriarchal corporations to brand and define just exactly what it means to be female. Aesthetically, the women represented in films today are more independent and strong. But the problem is just this: aesthetics. As has always existed within celebrity circles, the pressure to maintain beauty and glamour is still far too prevalent within today's media representations. It seems not to matter that these supposedly independently *savoir faire* women are entirely capable of foiling dastardly plots of world domination, and cracking complex computer codes as long as their physical appearance still radiates beauty and youth. Unfortunately, there are still heavy expectations upon women today to ascribe to the beauty and glamour that ruled supreme in the glorious heyday of Hollywood in the fifties.

Recently we have seen a spate of films and celebrities emerging that embody this so-called status of tough



Elle Dit 69.21

independence. The mid-year release of *Tombraider* saw Angelina Jolie strutting her stuff as renegade warrior Lara Croft. Virtually the only female in the whole film, Lara Croft holds her own with all the boys, emerging victorious and saving the day. She battles ancient mummies, steers a husky sled with ease and has more knowledge of guns than you can poke a stick at. She's witty and clever and sexy beyond all belief. She is everybody's dream woman. But herein lies the problem. As Nic Shepherd questioned in UQ's



Cosmo Editor Mia Freedman really wants women to love their bodies. That's why she regularly features 'women up to size 16 every single month!'. Apparently women above a size 16 don't exist or don't deserve to be featured in womens lifestyle magazines.

*Semper Floreat*, "Can a character that provides 'wank material' for geek-boys ALSO be a role model for women?" It is probably very unlikely that a more masculine Lara Croft would be received as warmly as a Lara Croft with D-cup breasts and beautifully long hair, even if the principles they embodied were identical. The fact that Lara Croft's appeal increases due to her to-die-for body and highly sexy charisma is by the by. Nobody's denying a woman the right to be tough AND sexy at the same time. The problem comes however when it becomes impossible for a woman to be presented as a feminine warrior within popular culture WITHOUT being simultaneously a sex bomb. Does she somehow lose appeal as a righteous babe because she happens to be, well, not a righteous babe?

It is very easy to fool ourselves into believing that we as women are being fairly represented and respected because of these new stereotypes of women. However, when you examine the subtle means of oppression existent within the media today, you begin to see a disturbing trend of conditioning that is far more sinister than the more blatant trends of the often criticised fashion world. The media likes to pick and choose it's 'it' girls, and those in the spotlight are presented as being objects of desirability, so on and so forth. This is no secret. But the media also has the immense power of being able to entirely crush a previously existing totem of desirable femininity with one fell swoop. It is bad enough that women are subject to the dictatorship of media con-

glomerates heralded by men without having to deal with the fact the rules around them are constantly changing. The particular women used as these totems are even more subject to psychological destruction, because it is inevitable that one day their time as the 'it' girl will be over. For example, post-*Clueless*, Alicia Silverstone was riding the wave of fame and popularity that promised to deliver her to a virtual Hollywood mecca. She puts on a few kilos and the media have a field day. Gone are the days of Silverstone as a

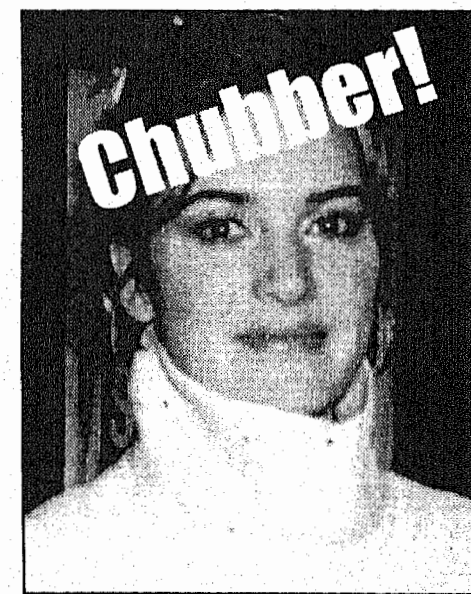
desirable feminine icon, in are the days of ridicule, jibes and un-airbrushed photos with captions that more often than not included the word, 'porky'. Fat just isn't the new black in LA.

Or is it? You see, along with its severely twisted methods of teasing the fat girl in the playground, occasionally the media likes to laud her, making of her an idol that will in turn be manipulated and exploited for all its worth. The British did it with Sophie Dahl, a plus size model that declared she would never bow to public and media pressure to lose weight. She's now a size ten. They also have Kate Winslet, a girl who was, is and always will be absolutely stunning, but more importantly, a girl whose talent eclipses most of the wet mop performances of American television and film. Interestingly, America does not appear to have their own example of the chubby yet ultimately desirable female. Sure, they have their comedians and talk show hosts, but none of these are portrayed as the romantic lead in a blockbuster. More often than not, where a fat girl is needed, the Hollywood industry will simply place a larger than life star in a larger than life fat suit. At the moment, Australia is riding the wave of the Sara-Marie craze. Rising to fame on the supposedly 'realtime' (yet highly organized and orchestrated) *Big Brother*, Sara-Marie has become the new face of femininity in the Australian cultural sphere. Praised for her ability to not onle accept her body but also love every inch of that size 16 frame, Sara-Marie is commanding television spots, magazine covers and even a space

on the music charts. She is the veritable 'it' girl of today's society. But this status hasn't arisen from any kind of notable achievement. Simply put, Sara-Marie is being lauded for the fact that she is happy being herself in a world that values thin bodies and beautiful faces. The point isn't that Sara-Marie isn't deserving of her own love, but more to do with the fact that we live in the kind of world that treats this sort of behaviour as slightly bewildering and therefore praise-worthy. The disturbing part of Sara-Marie's fame goes even further beyond this. Whatever Sara-Marie may have begun as when she lived in the house (with no conceivable notion of her own popularity) has since been corrupted and manipulated. She has gone from being a normal girl with a healthy philosophy to a commodity, a marketable product that the media has grabbed onto and is milking for all it is worth. There no longer exists a Sara-Marie as the public perceives her - instead she is a totem for acceptance and 'body love', as *Cosmopolitan* magazine likes to call it. In a marketing world, she is a dream come true. However, this will most likely be short-lived, and once she passes her use-by date she will be discarded like all the rest of the media's marketable commodities. It is disturbing enough that the media is able to create and mold characters for actresses to play. When we begin molding a character out of a real human being in an attempt to create a national product, we realize we are stepping into even more perverse wastelands.

There are many people out there that will claim that men and women have achieved equality in today's world. They make these claims based on a blinkered view of daily procedures that involve both genders. Perhaps they truly believe what they say. The problem with blinkers however is that they prevent you from seeing the larger and more widespread campaigns of oppression that exist insidiously within our own society, ever pervading our conscience and ultimately dictating our existence.

## Clementine Ford



# Letters

## This man is obviously a fool

Dear Eds,

Booty, to answer your question, OG stands for original gangster. Now really, how can you claim to be a homey and not know that? For real son, you gotta know the lingo to survive, you wouldn't last 2 minutes in the South-side projects without getting your cap peeled back. So you want to be a real "wigga"? That's aight 'cause easy-e is here to school you - the "don-of-all-wannabe-gangstas". Remember: if you don't know what a word means simply reply: "f'real?". Hey, it won't get you too many props, but you'll live to rhyme another day, aight?

In reply to Jayne Lewis's letter, I think you're really missing the point. Of course it is wrong to assume that only men hold jobs in the "elite" professions, but I think Gravy Grav made the correct assumption that Prof Booty is a male, or "dawg" as we say in the South-side. The reason being that only us males are insecure and sad enough to base our lives and behaviour around culturally irrelevant (for us in Australia anyway) stereotypes. Show me one female "wigga" in this university and I

will unreservedly retract my previous statement. Until then, get off your high-horse and quit wasting space with your misdirected criticisms.

And to the kiddies out there: fuck a J-O-B, become an MC.....and I'm out like cargo pants.

**F'Real, Easy-E**

P.S. Prof Booty, are you down wit OPP?

## More from Ads...

Dear David,

I don't believe that you dragged out a dictionary definition. You've missed MY point now tiger. Did you ever consider, while you were attacking my argument style, while you were posing questions and answering them yourself, and while you made gross overuse of punctuation - did it ever occur to you that I just may think you are a fuck-knuckle?

Irrespective of what you may say, whatever bait you may throw, I'm not going to write again. Should you fancy talking to me in person, walk into ANY 3rd year Psych lecture and call my name, I'll be sure to answer.

**Ads**  
3rd Year Psychology  
TKO

## Queer Action and Adventure with George and Rachel

Are you lost for queer things to do? Don't feel that gay pubs and clubs are satisfying your queer social thirst? Aside from bringing you fun things to do we also recognise the need for maintaining queer people's rights. This does not mean becoming a political fanatic but taking simple, peaceful actions that make a difference.

### action

National Party Senator for QLD Ronald Boswell was last month 'pleased' to inform the senate that the National and Liberal parties would not vote for a motion that will address discrimination against same-sex relationships. He went on to say 'we do not want to promote [homosexuality] to our children as an equally valid or acceptable way of life'.

With a federal election looming in a few months now is the time to be clear about who you're voting for and why. Make an informed decision, keep up to date with what's happening and that doesn't mean read *The Advertiser* but read a real media source and ensure you're informed about the stances to sexuality that the differing parties have.

### adventure

'Focus' is a photographic exhibition from 'Fibrebase', a photographic club from the South Australian School of art. The exhibition deals with a wide range of issues including sexuality, sensuality and self-identity. It includes works by a diverse group of artists including queer ones. You can find the exhibition at the Carlew Youth Arts Centre, 11 Jecott Street, North Adelaide. Gallery hours are 9 to 5, Monday to Friday and concludes on the 17th of October.

Gavin Brown is a Queer Melbourne artist who is bringing an exhibition over for the Feast Festival. The exhibition consists of large oil paintings that are 'big, bold, sexy and queer'. The exhibition is at the new Roma Mitchel buildings on the corner of Curries and Morphett Streets. It's open to the public from Monday the 8th of October.

# Adelaide Fringe Update

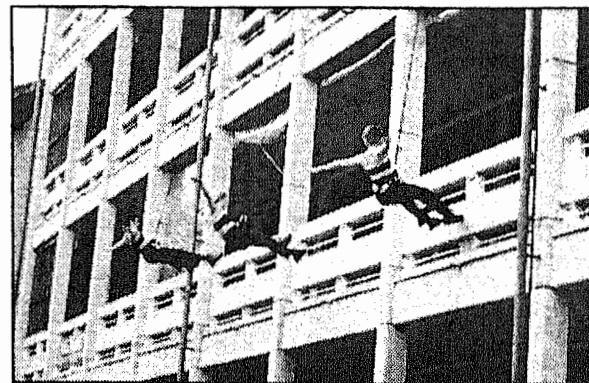
In 2002 the Adelaide Fringe rediscovers its heart. Kicking off on February 22,

The Hub (as our Union facilities have been named), will feature 23 frenetic days of non stop performance, music, dance, film, ideas, conversation and partying.

Inspired by the Lion Arts Centre, which up until 1996 housed the Adelaide Fringe, The Hub will provide a unique range of performance, exhibition and socialising spaces, creating an exciting atmosphere of interaction, possibility, spontaneity and Fringe energy - a central hub.

Based in and around our Union Precinct, The Hub will focus the anarchic energy of Adelaide Fringe, providing a substantial base from which all Fringe activities across the city and state, can spring. This highly focussed area will become the centre of Fringe activity for audiences and artists alike.

In and around the Adelaide University Union buildings and environs are a myriad of venues and adaptable spaces - including Union Hall, the Little Theatre, the Cinema, The Gallery, Equinox, Uni Bar, North and South Dining Rooms, Games Room etc.- in which the Adelaide Fringe 2002 and its artists will present a diverse and dynamic program of performances, exhibitions, workshops and forums. There will be a Fringe Tix Box Office on site and we are in the process of negotiating special offers for Fringe shows for Union members.



## Adelaide Fringe 2002

February 22 > March 17

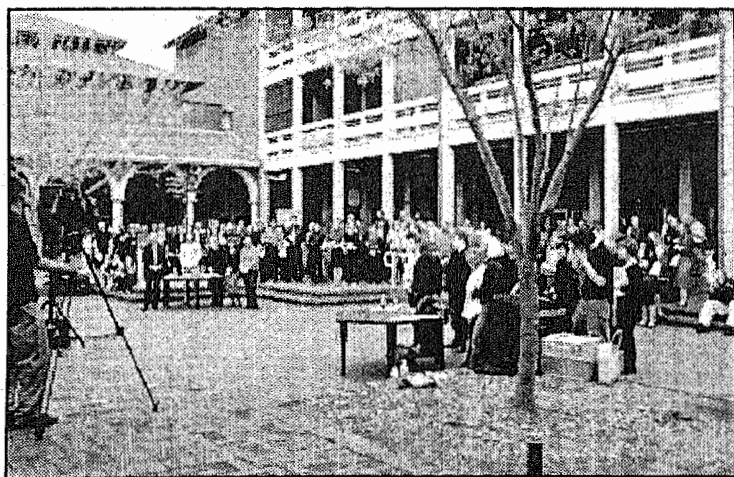
In addition to ongoing Fringe activity, special events will be staged in and around

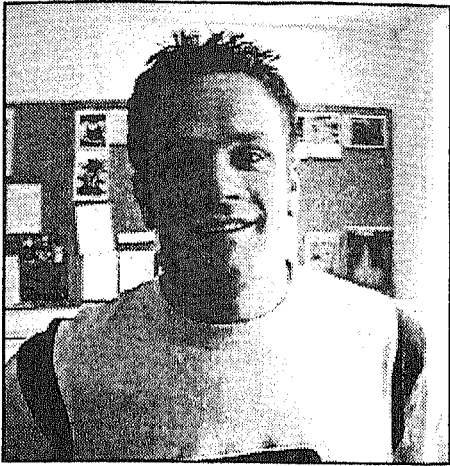
The Union - including the culmination of the enormously popular Opening Parade (which in the past has attracted crowds of up to 85,000) followed by a fabulous Opening Night Party. This will only add to the excitement and atmosphere of Orientation Week.

On Thursday 20th September the Adelaide University and Union held the first of the Adelaide Fringe events, The Fringe Preview. In attendance were high profile members of the Arts Community and Media, Adelaide Fringe Executives and staff. The rain kept at bay and our staff in the catering department received very favourable comments regarding the food and service. Several tours were also conducted of the Union's facilities and everyone agreed that it is a perfect location for this festival.

The Union's facilities and surrounds - The Hub, will provide a heart to the Adelaide Fringe 2002, by creating a central meeting place ensuring a vibrant atmosphere which will engage, challenge and stimulate Fringe artists and audiences throughout the 24 days and nights of the festival.

For further information please do not hesitate to contact Carmel Noon on 8303 5401, or visit [www.adelaidefringe.com.au](http://www.adelaidefringe.com.au)





## tom radzevicius, president

the audit will be the defining characteristic by which Adelaide University will be judged. Therefore it is imperative that all students are made aware of the implications of the audit and the processes involved. The University in the coming months will be preparing for the audit which is scheduled to occur mid 2002, and you will most likely see some rapid and drastic changes occurring across your departments and faculties as the University attempts to address some of the major areas of discontent and poor performance before the audit.

As mentioned above, the University will be relying on the student population, to a large extent, to provide the information to the Auditors on how the university is performing.

If anyone would like more information or to comment on this process, please contact me on 8303 5406 or [tomas.radzevicius@adelaide.edu.au](mailto:tomas.radzevicius@adelaide.edu.au).

## brad kitschke, education vice president

### Federal Election Campaign Launch

This Tuesday, October 9<sup>th</sup>, the SAUA Education Department will be launching its Federal Election Campaign'

**"Putting Education Back on the Agenda; Students Can't Afford Another Howard Government."**

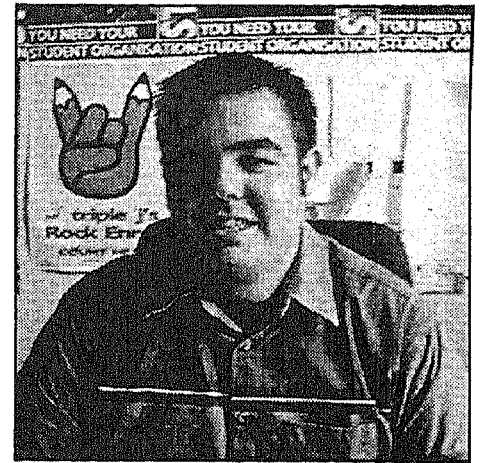
Activities will begin on the lawns at 10am, where there will be a free pancake breakfast.

We will have a band from 12 noon, Splintered Echo, as well as a BBQ, and beer (Coopers Pale Ale)

From 1pm we are having speakers from the ALP, Democrats and the NTEU on higher education, and education as a priority in the Federal Election.

This election will be one of the most important in the last few decades for the future of higher education.

Make sure you come down to the lawns and get involved in the campaign, listen to the speakers.



If anyone would like to get involved in the campaign please contact me on: 08 8303 3898, or e-mail [education@saua.asn.au](mailto:education@saua.asn.au).

### Enrol to Vote

The Federal Election is going to be on November 10, so you don't have much time to enrol to vote if you already haven't. If you haven't enrolled yet, or you have changed address since the last election, you need to fill in a form. You can get a form and a reply paid envelope from the SAUA or the post office.

## sam butler and elise duffield, sexuality officers

Hi all and welcome back. Hope your holidays were relaxing. The last couple of weeks have been fairly quiet in the Sexuality Department, with Sam on leave and Elise on SAUA retreat.

### Women's Week

Firstly, congratulations to Anais for a great Women in Education Week. Elise spent most of her time helping Anais in the Cloisters, bringing you all some tunes with Student Radio.

### Homosexual Histories Conference

We are presenting the 4th Australian Homosexual Histories conference on the 19th and 20th of October. Registration is only \$15 for students. You can pick up more information and a rego form from us in the SAUA.

### Queer Youth Suicide Prevention Campaign

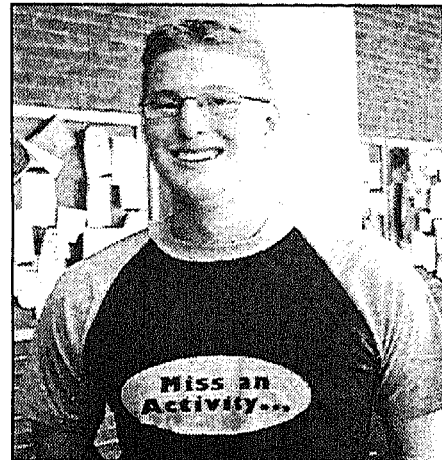
We have changed the dates of the campaign so as not to clash with other events. The campaign will now be held next week (15th to the 19th of October).



If you would like more information on the campaign, or any thing else related to sexuality, don't hesitate to come and visit us in the SAUA or give us a ring on 8303 3899 or e-mail [girlsexo@saua.asn.au](mailto:girlsexo@saua.asn.au) or [boysexo@saua.asn.au](mailto:boysexo@saua.asn.au)

Don't forget, Pride have regular meetings and social gatherings up in the Rainbow room. For more info, contact us or [Les-auprideclub@hotmail.com](mailto:Les-auprideclub@hotmail.com)

## mark henderson, activities and campaigns vice president,



As we all know the election isn't far away so the SAUA is going to run a day on the lawns to raise awareness about the elections and the policies of the major parties. This will also be a day to encourage you to enrol to vote if you can. It is really important that you have your say in who will govern the country.

The day will be on this Tuesday on the Lawns and will involve Splintered Echo, a Battle of the Bands finalist from this year, as well as cheap beer and Student Radio. Bring along your SAUA Cup for super cheap beer.

The day will be kicking off at about 11:30am. I hope to see you there.

### Lost Property Sale

As you may know, the SAUA runs a lost property sale. This will hopefully be next week on the lawns from Tuesday to Thursday. Further details will be in next week's *On Dit*.

Well, a belated 'welcome back' to you all. I hope that you had a great break and aren't too stressed about the fact that exams start in under a month.

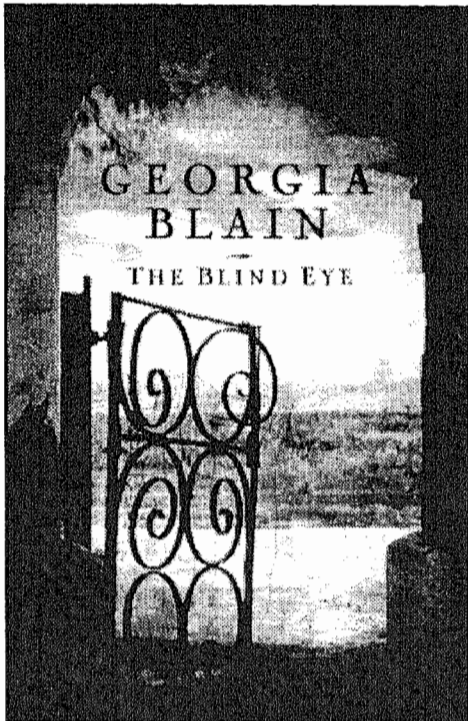
### Federal Election Campaign Launch

# Don't Forget to Enrol to Vote!

Are you enrolled to vote? With a Federal Election just called for November 10, it is important that you enrol. The National Union of Students will be visiting Nth Terrace campus this week, or for more information contact your Students' Association. Joel Northcott, NUS SA President.

Pick up a form from your student organisation, any Post Office, Australian Electoral Commission office, visit [www.aec.gov.au](http://www.aec.gov.au) or call 132326

# Fasten your seatbelts, it's



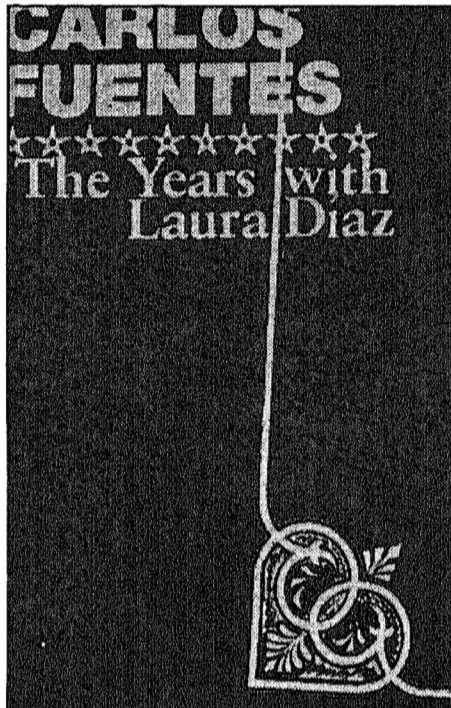
## The Blind Eye Georgia Blain Penguin/Viking

Georgia Blain has a writing style that is crisp, clear and utterly simple to engage with. Her last two novels were exceptionally well crafted and sensitive and this one is no exception. *The Blind Eye* takes us into the world of homoeopathy, the subjective experiences of memory and our inability to see the truth especially in those we love. I was fortunate enough to speak with Georgia Blain about the novel and her experiences of writing. A part time writer in both legal and creative circles she is also a mother. She embarked on her creative writing in her early thirties when she was "emotionally ready". The inspiration for the character of Daniel the homoeopath came from Blain's own experience's with homoeopathy. She knew she wanted to write a novel about our experiences in love and our inability to see the truth. Acknowledging that writing is indeed an organic process she struggled with the voice with which she wanted to tell this story and finally settled with Daniel as the main narrator. The story revolves around Silas, a young man who through self-mutilation and self-destruction comes to terms with his pain and self-hatred. His relationship with Greta, a desperately needy, yet incredibly insightful young woman leads him to Daniel and it is here that the journey to uncover the source of Silas' pain begins. Drawing on her own experiences and people she knows, Blain develops a landscape in which we as the reader can begin to get in touch with our own perspective of love and the misunderstandings we experience in relationships. Blain communicates that our ideas of what perfection in our loving relationships is and the perfection we expect from those we enter into intimate relationships with, can indeed hinder any possibility of truth, for perfection is an impossible ideal to sustain. Through their relationship with Silas each of the characters is drawn into

their own pasts and in turn seek to reconcile their own issues.

This is a novel of great sensitivity and depth that at times provokes self-reflection and introspection. It is a profound exploration of our most intimate relationships. Highly recommended reading.

Karen Turner



## The Years With Laura Diaz Carlos Fuentes Bloomsbury

Carlos Fuentes' latest novel *The Years With Laura Diaz* begins in Detroit, in February 1999. It is here Santiago Lopez-Diaz Alfaro who is photographing a mural painted by Diego Rivera, comes face to face with an image of his great grandmother, Laura Diaz. Laura is the paradigm through which we experience the history of Mexico, from the revolution, World War I, the Spanish Civil War and The Holocaust, her life story spanning the years from 1905 to 1972. Laura is quite a character whose life is anything short of dull. A daughter, a wife and a mother, she manages to acquire a plethora of experience and lovers. She loves and loses her brother in her youth; she marries a prominent union leader, meets Diego and Kahlo, has an affair with a Spanish republican and becomes a famous photographer.

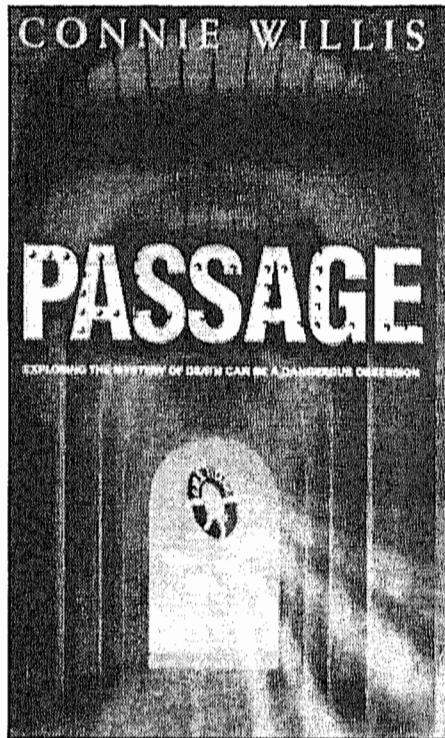
This is an exceptionally grand novel concerned not with individual identities and characters, but instead the collective identity and transformation of the Mexican people through a retrospective and reflexive analysis of history. Laura Diaz is a symbol of the accumulation of ethnic heritages, knowledge and experiences.

This was problematic for throughout the historical narratives the ordinary life of the individual became consumed by the whole, this in turn produced an unintentional but slightly superficial reading in my experience of this work.

I was particularly drawn however to Laura's constant need to re-examine herself and her place in history through her struggles and her successes, yet these beautiful moments of introspection and flowing streams of consciousness were overshadowed by the grand storytelling.

This is an epic novel and a thoroughly interesting read. It is however slightly void of 'real' people and their experiences.

Karen Turner



## Passage Connie Willis Voyager

The strange phenomenon that is the near death experience is the research subject of Connie Willis' two main characters in 'Passage'. One a cognitive psychologist, the other a neurologist, they find a way to artificially stimulate an NDE so they can study them. This part of the book I found quite interesting. The fact that there are ten recurring parts of the NDE that can be found across generations and cultures, that no one can describe the 'sound' they hear. Are they a sign of an afterlife or are they merely images conjured up by a dying brain?

That part of this book I found interesting. However when Dr Joanna Lander starts finding herself on the Titanic in her (artificially stimulated) NDE's then *Passage* started to lose me just a little bit. The debate is interesting, I mean, we have all heard of people whose heart stops, they see a white light, they feel like they are floating... but being on board the Titanic? What is with that? Despite Connie Willis' explanations I just couldn't really take on this one.

I guess that's the problem with setting a fictitious novel on the cutting edge of research. If anything is going to happen you have to invent the facts, and unfortunately Connie Willis just reaches into, what was for me, not a

Titanic lover at the best of times, the absurd.

Unfortunately this probably meant I wasn't really able to enjoy the rest of the book, because there were a few interesting sub plots going on. Connie Willis is a writer who manages to capture interest and create believable characters most of the time... but I just kept getting stuck on the fact that these near-dead people were finding themselves on the Titanic.

Cheryl

## Who Killed Angelique? Emma Darcy Pan Macmillan

Please remember, as you read this, that I am only one person and have only one opinion. However, I can't say I enjoyed this book. I guess there must still be a lot of people out there reading murder mystery novels with titles as facile as this one. I reckon I would have found this book entertaining at age twelve or thirteen, but not now.

*Who Killed Angelique* is one of those murder mysteries that starts off with a scream and a dead body, and ends up with the guilty party behind bars, conveniently having broken down and confessed. This way the reader can close the book with satisfaction and not worry about those annoying little questions that just won't go away - 'But, what about that lurking shadow?... is the real killer still out there?' In between the scream and the bars, Emma Darcy seems to have overloaded on suspects. There's the sister, the lover, the other lover (also the sister's husband), the lesbian lover, the lesbian lover's fiance (also the drug dealer), the two old school teachers, the brother, the ex-husband, the old school friend and even a few doubts are raised about the son.

Amidst all this mess strides K.C. Gordon, romance novelist and amateur sleuth (who just happens to also be an old school friend of the deceased). With sharp clothes and a sharper tongue, you can't help but wonder if this protagonist is based on Darcy herself, an 'internationally successful romance author.' Gordon is intrigued from the start and sets out to find the killer, under the guise of researching her next novel.

There is sex, drugs, incest, money, custody battles, lying, cheating and of course murder. Ultimately I was never really interested in *Who Killed Angelique?* The blurb tells me that this is only the first of a series of *Who Killed...?* novels with amateur sleuth K.C. Gordon, but I won't be looking out for them.

Cheryl

Turn to page 18 to read about great female writers of past and present, such as Isabel Allende and Drusilla Modjeska.

# going to be a bumpy night

## The Contender

2000 D: Rod Lurie

Joan Allen, Gary Oldman

Jeff Bridges, Christian Slater

If you've ever had any doubts in the maxim that politics is really about the use (and abuse) of power, then this film should clarify that fact for you. American President Evans (Bridges) needs to appoint a new Vice President. Senator Hathaway is considered by many to be the next in line, with huge public support following his heroic (albeit unsuccessful) attempt to rescue a drowning woman. However, the President favours Senator Hansen (Allen), but it seems, that due to her sex, many are in opposition to her taking the job. Vengeful Congressman Runyon (Oldman) is one, and as Chair of the confirmation hearing he attempts to discredit Hansen by way of juicy allegations about her participation in sordid college sex orgies (you know, the sort of thing that you wish involved you and happened around this fair Uni). Hansen refuses to confirm or deny, despite pressure from all sides, maintaining that it's nobody's business. The issue at hand is not just about a politician's right to privacy versus the public's right to know, but whether there would be any issue at all if Hansen was not a woman.

Writer/director Rod Lurie guides the film subtly through what is essentially drama territory, whilst providing some humorous asides courtesy of the President's continual indulgence of the 24 hour kitchen staff and little political in-jokes (can you say 'Bill Clinton?'), although the strength of this film is in the performances of the wonderful cast. Jeff Bridges plays the President as a likeable, yet powerful buffoon (the kind I'd like to see run this country), and Gary Oldman proves once again that he is truly an actor's actor, bringing complexity and realism to a character that in lesser hands could have been nothing more than the lecherous 'bad guy'. But the star of the show is Joan Allen. Amazingly, this is her first headlining role, but you wouldn't know it from the way she commands the screen. In fact, I was so taken with her performance I'm already considering ways to propose marriage. She is indeed, as one character puts it, 'a groovy chick'.

That is not to say that *The Contender* is a flawless film. The obligatory incidences of American patriotism are thankfully kept to a bare minimum, but there are some issues of credibility (why haven't these allegations seen the light in Hansen's ten years of being a senator?) and Lurie strangely forgoes showing the media and public's reaction to the controversy, a device that is, although clichéd in film to a certain extent, somewhat necessary when dealing with the sort of themes here. Nevertheless, first rate acting and a surprise ending contribute to making *The Contender* a fine, compelling film; highly recommended to lovers of politics, and all those seeking a bit of drama on the tube.

d V



## Love Song

2000 D: Julie Dash

Monica Arnold, Christian Kane

Essence Atkins, Rachel True

I must admit that when I initially sat down to watch this movie, I wasn't exactly in the mood for reviewing it. That was until I realized that the movie was a remake of *Guess Who's Coming to Dinner* (I suppose that I have now spoilt your movie experience - oops!). Really, this modern version of the classic movie is certainly worth hiring out. Starring Monica ('The Boy Is Mine') Arnold as Camille Livingston and Christian Kane as Billy Ryan, every culture is accounted for. Camille, a psychology student, is dating a pre-med student named Calvin Dumas (Francks) whose family is from the same social class as her own. However, as fate will have its way, Camille falls for Billy Ryan, a guitarist and mechanic. And so the battle begins, with Camille weighing up her love for Billy and then Calvin. Of course she is aided by the advice of her friends, which at times is so contradictory that it causes more problems and confusion. But I won't divulge any more of the plot because it is definitely worth seeing for yourself. The soundtrack is promising if you are the soft rock type. The other point worth noting is the use of camera technique and the colors used. It seems that the picture quality could be compared to that of a *Sabrina* episode. The bright colors presented in the film certainly reassure you that the movie is a recent production.

Elena Coccetti



## The Million Dollar Hotel

2001 Dir: Wim Wenders

Jeremy Davies, Milla Jovovich

Mel Gibson, Jimmy Smits

'Why don't we quietly accept we're fucked' is an expression used to depict the predicament of the characters in *The Million Dollar Hotel*.

Directed by the imaginative Wim Wenders (*Wings of Desire*, *Far Away so Close*), *The Million Dollar Hotel* is a dwelling for an assembly of disconcerted and slightly misguided wanderers who have become lost in their dreams. The tenants seem to have no real objective in life except to linger around the hotel, cause a commotion and discuss better times.

From its hypnotic beginning we meet a suicidal character named Tom Tom (Jeremy Davies). We are informed (2 weeks prior) that his best friend Izzy has passed away. This creates a controversy as to whether he committed suicide or was simply murdered. An inspector named Skinner (Mel Gibson) is assigned from Washington to unravel the case. Skinner's interrogation methods are somewhat unconventional; he distresses and becomes forceful with the tenants in order to find the truth about Izzy's death. Tom Tom and everybody in the hotel soon becomes a suspect and we learn about the lives of these mindless characters and the relationship between Izzy and Tom Tom.

Freako Tom Tom is a idealist, idler and has no aspiration for his life except to charm one of his neighbours named Eluise (Milla Jovovich). She is aloof and has a hussy reputation; he becomes infatuated with her. She moves like a shadow and Tom Tom wants to reach her but Izzy once told him that 'She is not really there' but he pursues her anyway. Her inner problems are a riddle to him; they connect and become friends and soon are protective of each other.

Albeit being a slow-paced film, *The Million Dollar Hotel* owes its charm to the principal character Tom Tom played by the quirky Jeremy Davies (*Spanking the Monkey*, *Saving Private Ryan*). His competence in creating weird and whimsical characters is his forté and his character is the most gratifying in the film. He simply steals all the scenes he is in (even with the high powered Gibson). Milla Jovovich (*He Got Game*, *The Fifth Element*) is effulgent as Eluise; she is also good at generating diverse characters that are charming to watch on the screen. The chemistry between the two primary actors is nice to watch. This film will capture the eye of any Wim Wenders fan and any person who wants to view fitting acting by Davies and Jovovich.

M. H.

# Has anyone considered that blondes may prefer gentlemen?

## Legally Blonde October 11<sup>th</sup> Cinemas Everywhere

This film is being released in conjunction with the newly formed National Blonde Day, which debuts on October 10<sup>th</sup>. There are going to be many events on that day including a breakfast and fashion parade in the mall and a Blonde party at Heaven 2. All proceeds raised from the day are to be donated to The Starlight Foundation.

*Legally Blonde* is very similar in many ways to *Clueless*, only romance isn't central to the plot. It is more about believing in yourself even at a time when everything seems to be against you. Reese Witherspoon (*Freeway*, *Election*) stars as Elle Woods, a golden-haired sorority girl who is the envy of all her friends because her long-time boyfriend Warner is about to propose to her. As it turns out though, Elle is not good enough for him to marry because she is 'too blonde' and not 'serious' enough to be the wife of a future politician. Devastated, Elle refuses to give up and comes up with a plan - she will follow him to Harvard and show him that

she can be the kind of girl he wants. Once at Harvard though, everything is not what she had expected. With her effervescent personality and her love of pink outfits, Elle sticks out like a Malibu Barbie amongst a room full of future lawyers. But, never giving up is Elle's philosophy, so she fights on to win over those who judge her by her appearance.

Reese Witherspoon absolutely shines as the ditzy blonde Elle in a quirky role that is just made for her. You will find yourself cheering for her even if that type of sorority girl always irritated you. It's a case of the outsider becoming the centre of the circle, and Elle proves that everyone is worthy on the inside. Perhaps the strongest part of the film is that they didn't over-emphasize any romantic plot. It's more to do with girl power and using what you have got to the best advantage. This is one of the funniest films I have seen in a long time.

Poptart

## Haunted Castle 3D Imax Cinema Showing Now

*Haunted Castle* is incredibly different when compared to previous 3D films as it is shown entirely from the first person point-of-view, which puts the audience in the thick of the action. Johnny (Belgian band Arid's lead singer Jasper Steverlinck) is a musician who has just learnt that his reclusive rock legend mother has died, and that he has inherited her castle. As the film begins, he has arrived at the door and is locked in. Facing suits of armour that move, and doors that open by themselves, Johnny ascends the stairs and meets the evil Mr D. He is offered fame and fortune in return for the relinquishment of his soul. Mr D takes him on a tour through the castle, during which he rides manic roller coasters and sees scenes of torture and despair from the ghosts of musicians who sold their souls and lived to regret it. The ghost of his mother appears in an effort to discourage him, singing of the torment and regret that she feels even after death. It is up to Johnny, however, to make the

decision - stardom and slavery or possible obscurity and freedom.

3D movies are always a thrilling experience, mainly because of the incredibly unflattering glasses and the towering IMAX screen. Unfortunately at one point I began to feel really ill from the roller coaster scenes (or maybe it was the popcorn). I have been informed that tapping your feet on the floor as you are walking sometimes helps though (or so I have been told). Arid's haunting song 'Little Things Of Venom' runs through the film, piecing it together and really capturing the mood. Mr D is voiced by Harry Shearer, who is perhaps best known from his work on *The Simpsons*. While the story is a little trite, the effects are well worth seeing, and some of the scenes are indeed more than a little haunting, the music alone is well worth the price of admission.

Poptart

## A.I. Academy Cinemas Opening 13<sup>th</sup> September

It's the future- the oceans have risen due to global warming and much of the human population has been displaced. Robots with human form now perform many menial tasks. These robots are intelligent, but still lack a fundamental human trait - emotions. Can they be programmed to love?

A cutting edge scientist (William Hurt) at Cybertronics Manufacturing invents David (Haley Joel Osment), a boy robot with the ability to love. He is experimentally adopted out to Monica (Frances O'Connor) who grows to love him but is soon forced to abandon him, whereupon a journey of self discovery ensues as David strives to regain his "mommy's" love.

Originally conceived by Stanley Kubrick, this film could have potentially

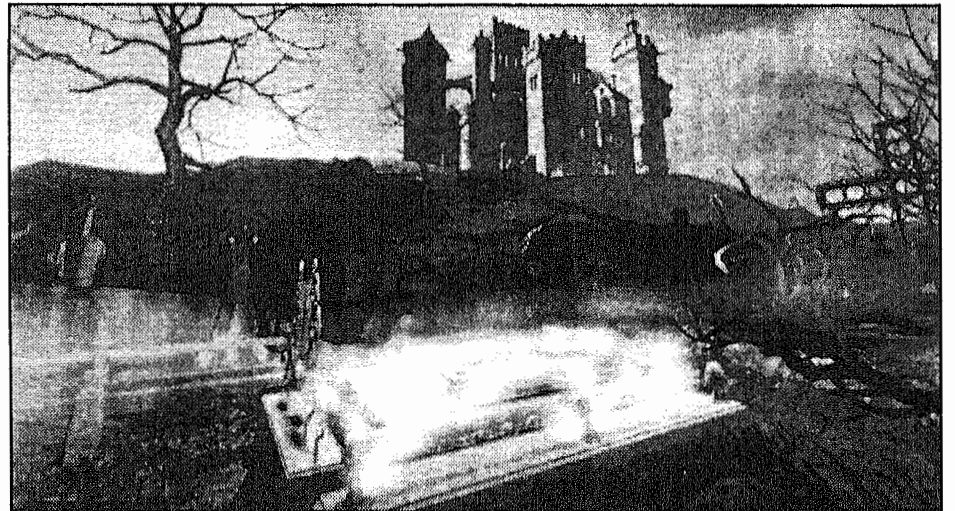
dealt with the many complexities which would arise if machines could love - what is love and why do we seek it? What constitutes human emotions and can they be reproduced mechanically? Disappointingly, these big issues are shirked in this uneven and unsteady film which seems to sit uncomfortably between genres - sci-fi, adventure and character film.

Performances are generally solid, particularly Jude Law who shines as Gigolo Joe, a robot designed for pleasure, and he lifts the film from the doldrums. However the character of David is strangely flat and unbecoming and a cameo from Robin Williams sits uncomfortably in the middle of the film. The biggest mistake of the film is the final twenty minutes which completely destroyed any shred of credibility left in the plot line.

Much of the film looks fantastic, for example the imagery of an undersea Manhattan is incredible and the robots are a mastery of computer imaging. A.I. has some enjoyable sections and humorous moments but overall fails to deliver a solid exploration of what is potentially a very complex issue.

**The bottom line:** An interesting concept with an excellent performance from Jude Law but overall uneven and unsatisfying with an abominable final twenty minutes.

Julia



## Cinemachine Mercury Cinema Friday nights

Due to the overwhelming success of the last round of classic movies, *Cinemachine* has begun again, this time on Friday nights. The first installment saw a night of merriment and mayhem as Sergio Leone's *Fist Full Of Dynamite* was screened, along with piñatas and tequila in the foyer. The next installment is everyone's favourite, *Labyrinth* on Friday 12<sup>th</sup> of October. If you haven't seen this yet you must have had your head under a rock for the entire '80s, or you may be younger than me (God, I am getting so old!). This classic from 1986 stars the perennial David Bowie as Jared the Goblin King, who steals the show from Sarah (Jennifer Connelly). Bowie's music colours the entire film, which also stars an amazing array of Jim Henson puppets. There are also some bonus shorts accompanying the movie, and DJ Jeremy will be playing classic Bowie tunes in the foyer. Doors open at 6:30pm, as does the bar (more importantly) and the movie starts at 7pm.

There are also some very impressive other films coming up, including *Stand By Me* on the 26<sup>th</sup> of October, *Plunder Tronics* on the 8<sup>th</sup> and 9<sup>th</sup> of November, and the grand finale has the grossed-out *Braindead* (the uncut version) on the 15<sup>th</sup>.

Tickets are \$9/7conc at the venue on the night. There are drink specials and giveaways every night.

Poptart





# Great Images of Women on Screen

If you believe the message Hollywood promotes, the majority of women are bit-players on the world stage. Inconsequential. Okay for minor roles - great for decoration, necessary for sex scenes and good for taking hostage - but not really worth a leading role in anything of significance. While we could have another rant about all the films that contribute to the oppression of women through hugely unrealistic relations with men (she's twenty and gorgeous, he's pushing fifty, paunchy and crusty - Michael Doug-

las, we're looking at you!); through demeaning (re)-emphasis on our looks as the only basis for our worth or through just plain shitty roles that don't represent our actual or ideal place in society - how about celebrating some of the moments where moviemakers actually get it right and produce some images of women that make us feel good instead?.

Here's a select list, by no means exhaustive and entirely personal, of some of the best moments for women on celluloid.



## **Elizabeth** (Shekhar Kapur 1998)

Cate Blanchett, amazing as Elizabeth, the Virgin Queen, was totally diddled that year in the Oscars (to Gwyneth's *Shakespeare in Love*). The lingering injustice of Hollywood's in-club bullshit only serves to undermine Cate's powerhouse performance here, particularly in her stunning transformation at the end. Hang the historical inaccuracies, this is an empowering portrayal of an incredibly tough lady who refused to be manipulated by the powerful men around her, and subsequently changed the course of time! Powerful and inspiring viewing.

## **Antonia's Line** (Marlene Gorris 1995)

Antonia is a strong, self-sufficient woman who, after WWII, returns with her daughter to a village in the Dutch countryside. A wonderful film about an unconventional woman in repressive times who refuses to marry or bow to the pressures of her society.

## **All About Eve** (Joseph Mankiewicz 1950)

An oldie but a real goodie. Bette Davis at her scintillating best as the scheming, heartless bitch. Delicious stuff; highly significant then but still important now, especially for those who are sick of nice-girl characters.

## **FoxFire** (Annette Haywood-Carter 1996)

A teen drama that starts ordinarily and ends fantastically! Angelina Jolie plays Margaret Sadovsky, the tough girl who breezes into town, proceeds to save her new classmates from a sexually abusive teacher and then teaches them survival skills when they all hide out in the woods! The majority of the film is about the girls, developing friendships working through their problems as they 'get back to nature'. A great film about female friendship, learning about the sacredness of nature, resourcefulness and power.

## **The Women** (George Cukor 1939)

A rare gem of a golden-era Hollywood film. In addition to the all-female cast with over 130 roles, every animal that was used in the film (the many dogs and horses) were female as well, and none of the works of art seen in the background were representative of the male form. The story, of course, is a little more disappointing, concerning the bitchery of a bunch of high-society women who discover that one of their numbers' hubby is playing up and the gossip-machine goes wild, but the whole film is such an important classic, with such great performances (Joan Crawford is outstanding), it's definitely a must-see.



## **Jackie Brown** (Quentin Tarantino 1997)

As many have noted, without Tarantino's starpower, it's highly unlikely that a story about a middle-aged black woman with a record of jail time would have ever got off the ground. As it turns out, she kicks ass after being caught with drugs in her bag (a set up), playing the Feds against the drug lord she runs money for, and ends up screwing them both over. A singularly brilliant role in contemporary cinema!

## **Fargo** (Coen Brothers 1996)

Notable for Francis McDormand's awesome role as the heavily-pregnant AND extremely capable cop, Marge Gunderson, whose docile manner belies a sharp and clever mind. Great to see a pregnant woman who's not a total ditz; in fact, she's probably the only character in this film who has her shit together.

## **Heathers** (Michael Lehmann 1989)

Brutal but entertaining look at teen cliques, angst, and revenge. Winona's character, uncomfortable with bitchery, uses her popularity to help those that her clique hurt. Though it's always good to see women characters being nasty as they wanna be, the real strength of this film is Winona's individuality and strength to stand up for what she believes in. Plus it introduced the great phrase "Whatever, Heather!"

## **Fried Green Tomatoes** (Jon Avnet 1991)

Another great story about finding one's true self through friendship. Some great scenes of empowerment; particularly the one where Evelyn Couch, played by Kathy Bates, is pulling into a parking spot - only to have it stolen out from under her nose by two younger women. "Face it lady, we're younger and faster!" they taunt her. "I'm older, and I have more insurance" Evelyn says as she plows into their car. You go girl! Particularly notable for telling a moving story about the type of women cinema usually marginalises.

## **Being John Malkovich** (Spike Jonze, 1999)

Not only is Catherine Keener's Maxine the embodiment of man-free cool ("The puppet guy told me he loved me today. Yeah, it was kinda pathetic"), but Cameron Diaz's character also has some great dialogue. There's a moment after her first Malkovich moment where she decides she needs a sex-change and berates her husband for not understanding ("Don't stand in the way of my self-actualisation as a man!"). If you haven't seen this Spike Jonze masterpiece of kooky weirdness, you're missing out.

## **The Pillow Book** (Peter Greenaway 1996)

Vivian Wu plays Nagiko, an aesthete who enjoys having talented men paint ornate calligraphy on her body. She wreaks her revenge on the publisher who tormented her father and stole her lover and ends the film a stronger, wiser person. Gender roles are usually much more complex in art films, and this is no exception; Nagiko is never powerless, but like all of us, subject to circumstance. It's the way she responds to various crises (like the suicide of her lover) that demonstrate her true strength. Wu's performance in this beautiful film, for its sheer sensuality alone, is outstanding.

## **Prime Suspect I-IV**

A ground breaking series, shown here on TV but released theatrically elsewhere, with Helen Mirren unstoppable as the ambitious Detective Tennyson working her way up the police ranks. It's not just the gritty and confronting material that Tennyson deals with that makes her such a legend; she's sexy and (gasp) over forty with the odd wrinkle and un-airbrushed body as well! A fantastic step forward and a big shame we haven't seen more like this.

## **Tank Girl** (Rachel Talalay 1996)

The ultimate 90s girl power action flick! Lori Petty is awesome as Tank Girl, a tough-talking, post-apocalyptic adventuress who doesn't need a man to rescue her in the end! Despite some unusual production decisions (the kangaroos? What was going on there?) the transition to screen from comic book is well achieved and the films rockin', upbeat tone makes it a delightful breath of fresh air.

## **The Last Seduction** (John Dahl 1994)

A very important film because it's one of the few where the femme fatale isn't punished (i.e. usually killed - see *To Die For*) for her wickedness! Instead, here, Linda Fiorentino is fab as Bridget Gregory, the doesn't-give-a-shit girl who runs away with money her no-good husband stole from a dealer and hides out in a secluded town. Before long, she's seducing local boys and managing her own company. A great story about a woman who knows what she wants and goes for it - and is allowed to keep it in the end!



## **Shirley Valentine** (Lewis Gilbert 1989)

A 42-year-old housewife in England, Shirley is "just a housewife" with grown-up children and a domineering husband. When her feminist friend wins an essay contest and the prize is a fortnight for two in Greece, Shirley, despite her husband's objections, decides to go (but she still makes him a fortnight's worth of frozen dinners!). In Greece, Shirley falls in love - with herself - and decides never to go back to her miserable routine existence. A hilarious film about being true to yourself and realising it's never too late to start anew. This film, adapted from a stage play, inspired a whole generation of women.

adapted from article by Danni Zuvela - UQ's Semper Magazine

# My People Once Were Warriors

**Life After George**  
Melbourne Theatre Company  
The Playhouse, Festival Centre

This multi-award winning play looks at the lives of three very different women after the death of their ex/husband, the dynamic, charismatic Professor George. George's first wife Beatrix, once a bourgeois art student, and the mother of George's children, is revelling in a hippie/greenie paradise in Italy when she is told of her ex's death, by his second wife, Lindsay. Lindsay originally met George as a post-grad, die-hard feminist seeking to establish an open relationship. Always ambitious, the Lindsay we see imposing her ideas for George's funeral is an automated Dean in overdrive, bent on turning the University into a commercial success. George's last wife Poppy is beautiful, post-modern, and young - her childlike vulnerabilities exacerbate her already strained relationship with George's previous partners.

The plot is thoughtfully and highly structured, but flows so well that it appears seamless. Whilst the play begins and ends in the present, with George's funeral, the action frequently cuts to the past, with actors having only a light change in which to leap from breast-beating grieving widow to enamoured

teenage seductress. This technique allows us to gain multiple perspectives on the brilliant Professor, those of his wives, both in their youth and also in retrospect, his daughter Anna (who provides live keyboard and vocal music to echo her grief) and his friend Duffy. Whilst their points of view range, being tinted with bitterness or passion, the audience is given a remarkably consistent view of George as a socialist academic, obsessed with the idea of revolution, with a voracious sex-drive which causes him to latch onto the 'It' girls of every generation.

This play has a special appeal for university students/ academics as it is packed with 'in-jokes' about the changing world of university politics. For example, on revisiting her meetings with George, as a young student, Lindsay comments, "Today a lecturer would never close his door!" And those fighting against the commercialisation of universities would be advised to take a pen and paper to note down some of George's witty, acerbic anti-capitalist one liners.

Sarah O

**A Skull in Connemara**  
Independent Theatre  
The Space, Festival Centre

Martin McDonagh's irreverent Irish comedies have impressed audiences around the world. Still in his twenties, the playwright has already been described as one of the theatrical luminaries of the 21<sup>st</sup> century.

After 1999's successful Playhouse production of *The Cripple of Inishmaan*, Independent Theatre brings Adelaide audiences their second taste of McDonagh's award-winning talent, with their production of the black comedy *A Skull in Connemara*.

Set in a contemporary town in Galway, the play centres around Mick Dowd, who is hired by the parish Priest each year to exhume certain remains from the local cemetery to make room for new graves. Rumours spread around the small town as Mick, who lives alone and is occasionally visited by Martin's deceptively mundane grandmother, finally has to dig up the bones of his wife, who died in suspicious circumstances seven years earlier. The quietly funny widower is aided by local rascalion Martin, who was enlisted by the parish to help keep Mick's mind of his gruesome task.

Joseph Hines' (Lord of the Flies, Old

Wicked Songs, Cry God for Harry) talented portrayal of the ignorant and mischievously funny Martin is outstanding. Joe - *On Dit's* very own Vox Pop dude - manages to steal every scene with his rambunctious performance.

Faced with a last-minute casting crisis, director Rob Croser coaxes convincing performances (and amusing Irish accents) out of all four members of the cast. The authentically colloquial dialogue is as sharp and as fraught with rancour as you might expect, spoken for the most part with an extraordinary sense of comic timing. The set design is also of particular note, incorporating both the authentically rustic feel of Mick's home and the eerie atmosphere of the nearby cemetery.

Poignant, thrilling and hilariously funny, *A Skull in Connemara* is a must see for fans of either Martin McDonagh or deftly-plotted Irish comedy. However, one final note: be sure not to give in to the temptation to applause at the end of each scene - audiences nowadays should fecking-well know better.

Stanley



## Off The 2001 Couch

Saturday 22.09.01  
Multiple Venues

Sukatash officially launched OTC at 7pm at the Minke Bar - it was to be a jam-packed night of quality entertainment - you could really feel the intensity and energy of each performer. The venue was full, the band played sweet jazz, the drinks and the smiles flowed freely...

With so many acts squeezed into only five hours, a humble reviewer can only hope for rapid advances in cloning technology. As it were, I caught only a small percentage of bands on the night yet left feeling rewarded to say the least.

When Frost took to the stage in white cover-alls and face mask with four identical goons following close behind, he began to infuse the room with disturbingly simple yet profound sounds. The 'Frost clones' then proceeded to collate images on the back wall, giving the performance a fascinating and satisfying visual dimension; quite a show!

From Minke it was on to Breakers pool hall where Insect Seeking Technology were about to take stage. These guys also went for a visual impact - members donning costumes and masks - displaying a stage presence that seldom goes unappreciated (Don't know about the would-be fire twirler though, guys?!). They played a heavy set comprised mostly of new material, yet managed to incorporate a saxophonist. This was a moody rollercoaster of slow, heavy rock that captivated a near full venue for just under an hour.

Llagni then brought the fans to rapture as they churned out some off-key, low down grooves. A great night of local talent, check out the next one - sometime soon no doubt!

PS. Don't forget to have a look at [www.offthecouch.savirtual.com](http://www.offthecouch.savirtual.com) for photos, band bios and lots more.

Michael Paradowski

Left: 7/10 Split performing at Off the Couch 2001.  
Picture by Ben Ey

# On Dit chats with Spiderbait

Following the release of their latest album *The Flight Of Wally Funk*, *On Dit* were lucky enough to catch up with guitarist Whitt from where he sits in surprisingly sunny Melbourne.

**On Dit:** First of all, congratulations on the new CD.

**Whitt:** Thank you very much.

**On Dit:** This seems to me to be a much more progressive album than *Ivy* and *the Big Apples* and *Grandslam*. Those CDs had the great singles like 'Shazam!' and 'Stevie', but weren't as strong the whole way through as *Wally Funk* seems to be.

**Whitt:** Yeah, well I think in *Ivy* and *Grandslam* we were still honing our song-writing skills and they were both sort of focused on 'perfect production' while this record was recorded at home.

**On Dit:** Actually at your house wasn't it?

**Whitt:** That's right, yeah, with Magoo (Regurgitator's producer), so we had a lot more time to try a larger variation of ideas. We set it all up at home, turned one bedroom into a control room a window into a bar...Cram did quite a few of his vocal takes in the alley out-

side the bar...we never want to work in a studio again!

**On Dit:** I noticed you seem to have gone a bit electronica on this album?

**Whitt:** Well, I've always been into that sort of stuff for ages, we've used it on *Ivy* and *Grandslam*, even as far back as *Spanish Galleon* but that's basically all I've been doing for the last three years around Melbourne and I really wanted to bring some of that into Spiderbait. It was very much just a case of finding the right approach to this sort of music and applying it to us. We did a lot of sampling of our own playing, getting a groove going on then just jamming over the top of it, and then we'd take sections of it and put it in the sampler, and then jam with the sampler again. We ended up with some very housey sort of tracks.

**On Dit:** Like 'Arse Huggin' Pants'!

**Whitt:** We were laughing all the way down the hall recording that one. It was sort of...cheeky. The contempt held by the techno and the rock scenes of each other, it was like we were...

**On Dit:** Taking the piss?

**Whitt:** Yeah! Yeah, it's kind of like

we're in the middle of both saying 'Who gives a shit?' It ended up making for a really rewarding track.

**On Dit:** I thought standout tracks for me personally were 'Laptop Jam' and 'Four On The Floor'.

**Whitt:** Really? That's the first time someone's mentioned 'Laptop Jam'. That came about from this gig in New Zealand, we'd just finished a set and the audience was pretty trashed. I was playing with the laptop and people were dancing around, it became pretty funny. Then Cram came out and started playing the drums again and we played for about another half hour. I thought, 'Well, I'd better record that.'

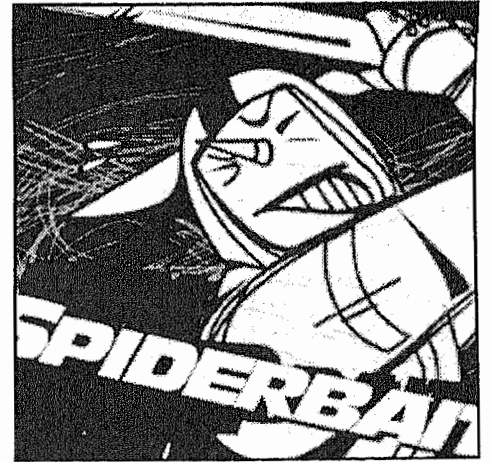
**On Dit:** You guys coming to Adelaide soon?

**Whitt:** Probably on the album tour, I think it's October or January...or after the Big Day Out...oh, I don't know.

Spiderbait will be touring with Rocket Science in late September.

Catch their new album *'The Flight Of Wally Funk'* in stores from October 1.

Massiv Micky D



Spiderbait  
The Flight Of Wally Funk  
Universal Music Australia

The 'Bait are back with their long awaited sixth album, with the upcoming release of their new CD *The Flight Of Wally Funk*. Spiderbait have definitely changed the tempo with this release, heading to guitarist Whitt's Melbourne home to record their latest offering. Cram, Whitt and Janet have officially become electronica. While some singles such as 'Dirty' and the first single, 'Four On The Floor' are reminiscent of old tracks like 'Plastic' and 'Buy Me A Pony', with Cram belting out vocals to a heavy guitar riff, most are sampled and reworked extensively. Tracks such as 'Arse Huggin' Pants', in particular, sound as if they came straight off of a Wild compilation. Disc highlights are 'Four On The Floor' and the groovy 'Laptop Jam'. Definitely buy it if you're a fan, but if you're unsure, have a listen before you purchase, 'cos Spiderbait have released a much more progressive and mature album easily distinguishable from its predecessors.

Massiv Micky D

This Thursday night head over to Enigma to see former AU Battle of the Band(ers) **Opus** hit the stage along with **La Russo** and **Kiasma**, who are fresh from recording their first demo. A night of heavy/alternative rock.

The Crown & Sceptre should be abuzz on Friday night when **Angelik** and **Lazero's Dog** put on their respective groove/hard rock and ska-type thing.

Those looking to move in circles *mas suave* could head to Fina for a promising DJ lineup of **Demo**, **Catalyst**, **Brett**, and **Revelation**.

Kids with Mohawks head on down to the **Grace Emily** on Saturday for a night of rockabilly as **The Satelites** and **The Mess Hall** give the place a change of character.

Also on Saturday, **Kasey Chambers** will grace us with her presence at Her Majesty's Theatre.

Winners of the SA Campus Bands Competition, **Ungkas** will be playing on Sunday at Breakers pool hall before heading over to Tasmania for the national finals. They play Breakers with solid support from a rock/funk-style collection of, **Insect Seeking Technology**, **Realm**, **Kurb**, **Borderland** and **A Tribe Is Forming**.

# Interview with Tiki Taane Salmonella Dub

Salmonella Dub are to New Zealand what Powderfinger are to Australia; they are the local scene heroes. Salmonella Dub are no pub rawkers though, as the name suggests. Tiki, vocalist and engineer, spoke recently from Sydney about just what it is that makes Salmonella Dub such a uniquely different and fresh group.

**On Dit:** I've just heard that your new album *Inside The Dub Plates* has gone gold in NZ. That must feel good.

**Tiki:** It's been like whooha, you know what I mean? Getting a gold album in the first two weeks. No one expected that, even the record company didn't expect that. It's pretty cool to leave there and come over here while it's all going nuts, so we can get a more realistic picture of life.

**On Dit:** You seem to have a good deal with your record company in terms of artistic license.

**Tiki:** Yeah for sure. It keeps getting better and better because we keep proving to them that you can do all right without being mainstream. You don't have to write crap, catchy, kiddie songs all the time. Our style of music is more street, quirkiest, and for someone like us to get where we have is kind of freaky. They're starting to catch on and realise that anything can happen these days.

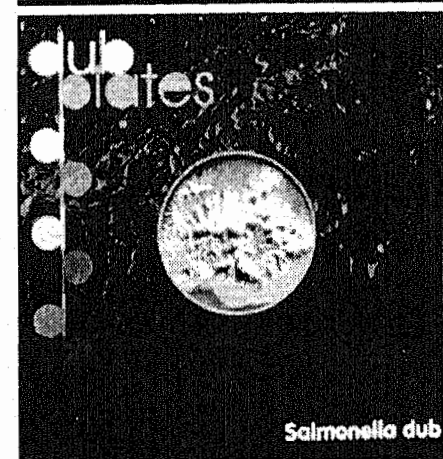
**On Dit:** Your success in NZ seems to be creating a landmark for other bands to work from and opening some doors.

**Tiki:** I think because we've been sticking to our sound for the past 10

years, we don't swing whatever way the charts are going. We just do what we do, which means that at the end of the day it's our style and we're not influenced by anything else. I think that's what has brought us the success.

We are opening a lot of doors for a lot of cats in NZ. When we start doing all right over here we're going to start bringing over NZ acts to support us. We're on the bottom of the planet and our dollar is fucked compared to the Australian dollar so it's really hard to break out.

**On Dit:** I'm hearing on the grapevine that you guys might be coming our way with the 2002 Big Day Out...but then that's all hush hush isn't it?



Salmonella Dub  
Inside The Dub Plates  
Virgin

**Tiki:** Yeah, apparently. We were talking to them today and they said that they want us on the line up. It'd be cool. I don't know who they've nailed for the big acts, The Prodigy perhaps? Getting hold of the Aussie leg of the BDO is heaps good. It's a great time of year and Aussies know how to party.

**On Dit:** I've heard that the audiences in Australia go off more than those back in NZ...mostly because of the ex-pats.

**Tiki:** A whole lot of kiwi's that are missing home get real drunk and go crazy and then the Aussies get all stirred up. All of a sudden you've got this bubbling, electric room.

Prof. Booty

This is the fourth LP from New Zealand's premier live act and it's a great display of what the country's got to give. I'm always astounded and impressed when the likes of a dub band get big outside of Jamaica's mother-dub-land. People sometimes have a preconception that dub is slow and overtly Rasta, so this is just the album to do away with that impression. Salmonella Dub mix dub with drum and bass, old and new techniques to achieve a smooth pastiche of ambience. 'Love Your Ways', the first single has a little drop of pop to it being one of the tracks with more than a lyric sample. It's all cruisin' style, so be sure to catch them next year at the Big Day Out. Oh, and you didn't hear that from me.

Prof. Booty

# Get Dressed In Your Sunday Best!

## Interview with Brant Ward from Palladium

Having exploded onto the scene with their debut EP *Hoarsey*, Brisbane band Palladium are just about to release their first album, titled *Sister Flute And The Sunday Best*. I recently had the opportunity to talk to guitarist and vocalist Brant Ward while he was on a publicity blitz between tours.

The album was recorded over the last English summer, with producer John Cornfield. I asked Brant how they went about the recording process. 'Basically before we recorded we spent a lot of time rehearsing in a room. We had a lot of songs ready to go, at least 50 songs recorded on a 4 track. The producer then picked 15 of those songs for the album'. Palladium was lucky enough to be able to travel overseas to record in the UK. 'It was an awesome place to record. It was a 14<sup>th</sup> Century sawmill converted into a studio, situated on the channel in Cornwall. It was really quaint; we had to catch the boat to the pub band to get our gear in, it was surreal. It was also a residential studio, which was good. You could just go and crash after recording'.

The band had a great time working with John Cornfield. 'We called him The Geezer, he's a great fellow. He creates a comfortable working environment, and he was different from any other producer we have had before, he was very relaxed. We had a lot of faith in him, especially after his previous work with The Verve and Supergrass. We worked with a couple of different producers prior to John but it didn't work out too well. We knew of John through his previous work with Supergrass and we ac-

tually sought him out. He was the one reason we went over there because he was having a kid at the time'.

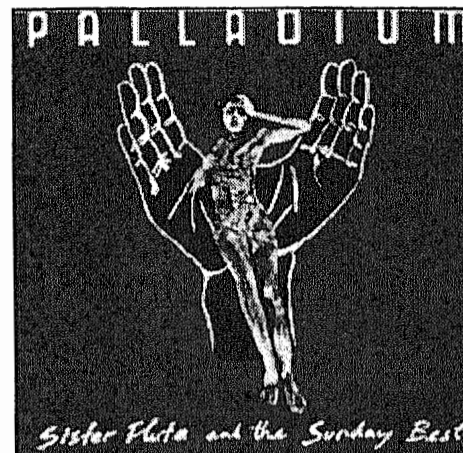
Palladium is particularly strong lyrically, so I asked Brant about the song-writing process. 'There are two song-writers in the band. Andrew and I both play guitar so we tend to be the main writers. As a whole though, Palladium write the songs because they are first written on acoustic guitar, and then everyone has input as we jam in rehearsals'. The rest of the band actually got together in high school, as they were all in the same year level. Brant was gigging around Brisbane as a solo act at the time, and since he knew Andrew through a friend, he auditioned for the band. And the rest, as they say, is history.

Brant most admires artists like PJ Harvey, The Dandy Warhols, David Bowie and The Beatles. I enquired as to whom he would most like to work with, and he chose John Lennon or Paul McCartney, as he believes that The Beatles were some of the finest musicians ever, although I pointed out that John might be a little hard to get hold of at the moment.

Brant has been on the road a lot lately on various tours, so I asked him whether he preferred touring or recording. 'I prefer recording to touring. I think

with anyone there is a set point where you get completely rooted and are just ready to go home. It is really good fun when you are pumped up at the beginning of the tour, but then about three quarters of the way through you get really worn out. We have to tour around in a Tarago because we are still earning our stripes'.

Palladium's album *Sister Flute And The Sunday Best* is out now, and you will be able to catch them touring around the country soon, so put on your best togs and get out there.



Palladium  
*Sister Flute And The Sunday Best*  
Warner Music

It is amazing that we ever even look to international acts for our festivals when we can find bands like Palladium right here. Well known for their debut EP *Hoarsey*, which was on high rotation on Triple J, Palladium's debut album is just as catchy. Tracks like 'The BFG' (inspired by the Roald Dahl character) and 'Talkin' Trash' are incredibly accomplished for a first release. Their second single, 'Good Girl', is a good example of a strong and polished pop-rock song. All in all, this is a damn fine band that looks set to follow in the footsteps of other luminaries like Powderfinger. Check this one out if you are looking for some accomplished pub music.

Poptart



Poptart

## Album of the Week



Various  
*Café Brasil*  
Teldec, Warner Music

This classy little package is a must for anyone out there who yearns to experience the sort of atmosphere that would accompany a sultry dusk on a Brazilian sidewalk café, a nicely brewed fresh coffee and the company of a few select friends. OK, so maybe I'm trying a bit too hard here, but that is the only way to sum up this CD. The blurb on the back of the CD prob-

ably does a better job so, usually a no-no when writing a review, I'll just repeat it here: 'Grand masters are joined by a new generation of Brazilian singers and instrumentalists in a rediscovery of Choro, the precursor of Samba, 'uma mistura aromatica' of European salon music and urban Brazilian songs'. A total of 16 fine tracks that would suit almost any social occasion as interesting background music has got to be handy for when your...umm...classier friends unexpectedly turn up. Seriously though, the musicianship present here is A-grade. They aren't kidding when they talk about "masters" of their instruments. It's hard to choose a favourite as this CD has to be listened to in its entirety to be fully appreciated (and anyway, I can't even pronounce any of the tracks, nor would many people reading this review recognise the songs). Most tracks are instrumentals though quite a few contain pleasant Brazilian vocals. The lengthy booklet that accompanies the CD details all the musicians and provides a handy English translation of all the lyrics. The whole release is nicely presented too (always a bonus when trying to "class up" your CD collection!). So there you have it, Brazil at its best. Cheers.

Music Man

## Eskimo Joe Who's Sold Out Now!

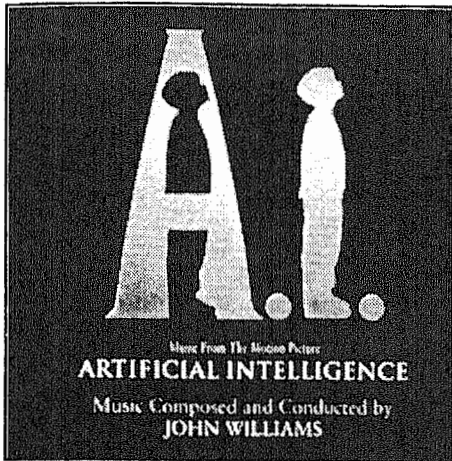
### Eskimo Joe Live at the Enigma Bar

Recently in town to perform two shows to promote their debut album *Girl*, Eskimo Joe packed the crowds into their sold out venues. We arrived late as usual, having been unable to get through to the venue to find out the start time. We missed both support acts as we had been working under the assumption that most gigs start at eight (silly me!), but the crowd seemed to be in a lively mood despite the cramped and rather moist confines. We were startled to find that the band members were right behind us, but in the Enigma Bar, there really is no green room to hang around in.

The crowd went wild for Eskimo Joe, some of whom had actually already been to the show the night before. The band was a lot more polished than they have ever sounded before, as they whipped through tracks from their debut album *Girl*. A real crowd pleaser was the rocky 'Who Sold Her Out', which comes across even better in a live setting. The addition of an extra guitar player added more depth to their songs and really enhanced the sound. Some old favourites were also trotted out, including 'Sweater', which I am sure that the band must be sick of by now. 'Planet Earth' was received very well, as was the beautiful 'Liar'. After going straight through their encore, the guys hung around to talk to their fans. It was certainly a warm and friendly night had by all!

Poptart

# R-E-S-P-E-C-T



**Music From The Motion Picture**  
**Artificial Intelligence**  
Warner Bros.

This 70-minute CD of music composed and conducted by John Williams is typical of music from films by Steven Spielberg; it tells the story of the film through the emotion expressed in each piece of music. The first piece of music is very suspenseful and powerful sounding. Mystery creeps into the score in the next few tracks. Only two of the thirteen tracks on the album contain lyrics. They are the same song, called 'For Always', and one is performed by Lara Fabian and the second is a duet with Josh Groban and Lara Fabian. Track eight is very slow and almost scary sounding, but it is very long and thus moves through various emotions and sounds. The obvious use of piano in tracks two, eight, and twelve is effective and really adds to the album. I really like track nine ('Where Dreams Are Born') as it gives me the feeling of 'seeing things for the first time' and rediscovering life.

LT

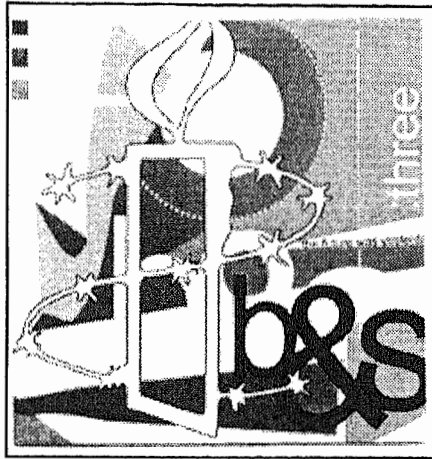


**Gerling**  
**When Young Terrorists Chase the Sun**  
FMR

Vespa lovers of the world unite for here, more highly anticipated than the return of Jesus and Co., is the brand spanking, appropriately delayed album from Gerling. Already you should have been shaking the proverbial Booty in some club to 'Dust Me Selecta', but whoa there's more to come! This album is like 2 in one, half comfy club, half Gerling's traditional guitars and boys shouting. I

prefer the comfy club tracks. They are 'Phazer Kidz...', 'Dust Me...', the yummy 'G-House Project' featuring the usually intolerable Kylie. Arghhh, 'Hot Computer' I want to turn you on. There is a bit of everything. I love 'Birdbaths', a lullaby-harmonic piece of atmospheric beat poetry, featuring the sweet vocals of Solex. Last album was better, this one has more depth of sound and is every bit as imaginative. I say they'll take on the world in the path The Avalanches paved.

**Prof. Booty**

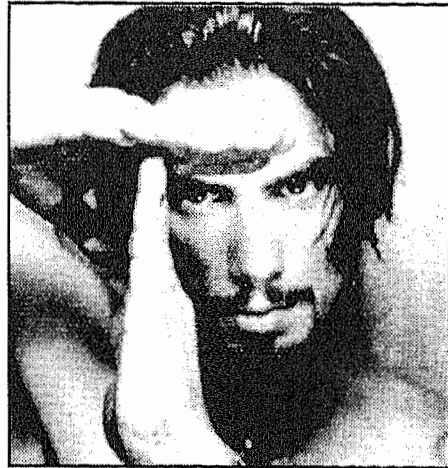


**Various Artists**  
**The future was yesterday dump huck/ Amnesty International**

Combining 18 of Australia's best independent electronic musicians, this CD is a must for lovers of this kind of music. Featuring mostly chilled out drum'n'bass and slight variations thereof, the disc manages to really kick arse for a good seventy minutes - and it does so quite coherently given the huge amount of contributors. Featuring mostly instrumental tracks, when vocals do come up they tend to be of really high quality, such as Hani Banna & the 40 Thieves' "Take it and run", which features beautiful female vocals similar to Dido perhaps. Spinwarp's track "Grave Raider" is a great, cruisy drum and bass track while Carrier presents some funkified electro sounds with "Maddox". Adelaide's Superscience are also on here, with "Hearts in my sneakers". I

really liked this CD and have only mentioned a handful of the many impressive tracks. Anyone remotely interested in electronic music should give it a listen! What's more - the money goes to a good cause. PS: only available at Big Star City.

mp (not the video games one)



**Dave Navarro**  
**Trust No One**  
Capitol Records, EMI Music

Dave Navarro's debut album is unusual for a few reasons. In hindsight, I don't know what I was expecting but it involved more distorted guitars and experimentation. 'Rexall' was surprising to this reviewer. It does hint at experimentation with 'blips' and feedback noises but was much 'straighter' than I'd expected. The song is catchy, moody and grows on you. The album as a whole is similar. 'Hungry' follows on with mid-tempo slide guitars that groove and Dave's voice fits perfectly. OK, so he's not an amazing vocalist, but what he does fits his music well. In fact, I can't help but compare this release to Jerry Cantrell's (of Alice In Chains) solo record. 'Slow Motion Sickness' is a competent AIC type ballad too. Other tracks bring to mind a Stone Temple Pilots feel (a la *Shangri-La Deedee* era); 'Everything'. To round it all off there's a cover of Lou Reed's 'Venus In Furs'. Overall, a record of which Dave should be proud.

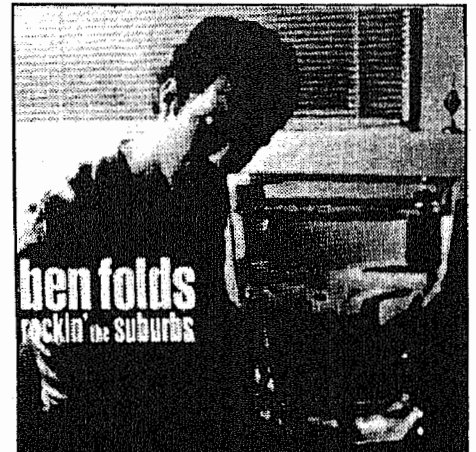
Jorm



**Mary J. Blige**  
**No More Drama**  
Universal

The undisputed queen of rhythm and blues, Mary J. Blige's latest album is packed tight with all the soul, beautiful harmonies and sharp beats that has helped her become such an influential figure in music today. Tunes that leave you wishing the song went for a little longer and ballads that leave you in awe of her fantastic voice are just a few of the highlights that *No More Drama* contains. As well as the great music, production is performed by some of some leaders in the field, such as Dr. Dre and the Neptunes. The highlight of this record would have to be *Family Affair*, which through rich tunes and a catchy melody result is an assured top ten hit for Mary in the future. This album will no doubt result in huge sales for Mary J. Blige and her crew and is worth a listen by and R and B fan.

Tito



**Ben Folds**  
**Rockin' the Suburbs**  
Sony Music

Ben Folds' first solo outing is just as melodramatic as anything that Adelaide's resident piano man released with his former band. This is far from a bad thing, considering the fact that it is nigh-on impossible for Folds to write a song that isn't poignant, funny or unashamedly catchy. His lyrics are subtle as they always were - particularly evident in stand-out tracks 'Annie Waits', 'Zack and Sara' and 'Not the Same'.

As for the title track, you're a tool if you don't recognise its satirical value. However, the last eight or so bars do achieve that faux anger out of which Folds aimed to take the piss.

Stanley

## GLORIOUS GIVEAWAYS

Well, let's see....what do we have this edition....

Copies of our Album of the Week Cafe Brasil thanks to Wade from Warner. Read the review, and then listen to the music. Tell us in 10 words or less why Brasil and coffee go together so well. Or something. Wednesday, 2:10pm in the *On Dit* office.

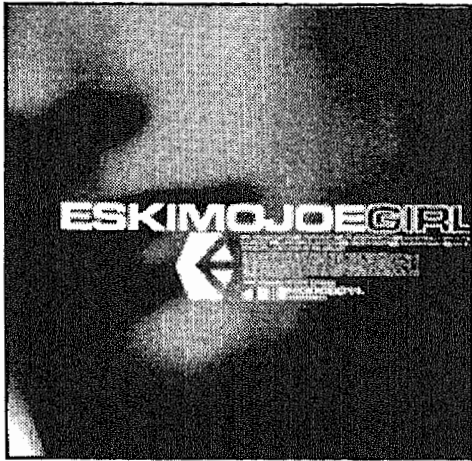
To celebrate Eskimo Joe's tour with Sekiden we have (thanks to the wonderful Cherie from EMI) a couple of TOUR packs of Eskimo Joe's new album (see this edition for a review) and Sekiden's EP (see an earlier edition for Jang's controversial review) to giveaway. YAY! Tell us a good question for future giveaways (hey, we're in need!) Wednesday, 2:15pm - *On Dit* office.

and lastly,

Monique from Sony has given us a few copies of Ben Folds' brand spanking new album to give to our loyal readers. I want to know why he called his old band Ben Folds Five when there were only three members?!? (Be creative.) Wednesday, 2:20pm - *On Dit* office too.

Aren't we generous?

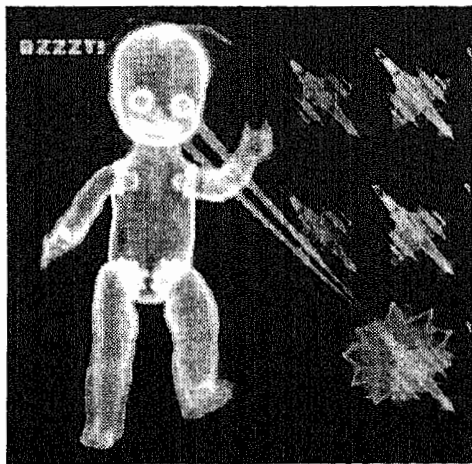
# Find Out What It Means To Me...



**Eskimo Joe**  
*Girl*  
Modular Recordings

Boy have Eskimo Joe come a long way from their first big hit 'Sweater'. *Girl*, their debut album is an incredibly mature offering, and a few light years away from their previous sound. It is a rather diverse record, ranging from slightly poppier tracks like 'Who Sold Her Out' to beautiful but not trite ballads like 'Liar'. Perhaps the best track is the gorgeous 'Planet Earth' (no, it's not a cover of the Duran Duran song) which circles in an incredibly catchy tune. The sound is a lot bigger than previous EP's and it is much more polished and produced, under the guidance of Ed Buller (responsible for the likes of Suede). It's actually hard to believe that this is the same band who only recently released 'Turn Up Your Stereo'. Songs like 'Sydney Song' and 'Wake Up' indicate the direction in which the band is likely to go in the future. A worthy offering from a band that is certainly on the up.

**Poptart**

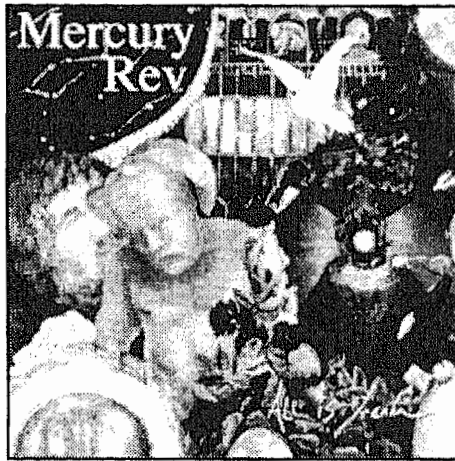


**Butthole Surfers**  
*Weird Revolution*  
Hollywood Records, FMR

Weird name. Weird music. Well, not really "weird"; let's just say it's tongue-in-cheek. What is on offer here is a diverse range of music, from the sample / loop driven intro 'The Weird Revolution' to the first single, 'The Shame Of Life', which is slightly more familiar territory (remember 'Pepper'? ). Some songs are going to be great summer hits ('Dracula From Houston') with that annoyingly catchy Sugar Ray element whilst others are more challenging and experimental ('Yentel' and 'Shit Like That') but still

retaining that "alt. rock" edge. They are an acquired taste but there's enough 'pop' thrown in to ensure at some point everyone will enjoy something (how general is that?!?). Tracks like 'Get Down' and the Cake-esque 'Intelligent Guy' could easily be hits on the alternative charts. Hurry up and buy now to get the limited edition "3D" holographic cover. Very cool indeed.

**Imuran Man**



**Mercury Rev**  
*All Is Dream*  
V2/Zomba

Mercury Rev hit me where it hurts with 98's release, *Deserter's Songs*, as I'm sure they did many. So for individuals like myself who have waited with baited breath for this new album listening to that all-time classic, there is not too much missing in *All Is Dream*. It is theatrical, rolls like waves of emotion crashing onto rocks, floats like an eerie lullaby and swirls like a howling wind. That's Mercury Rev for you. They're not exactly going to change to format their music U2 style. They are not as progressive as they may have once been considered, but they are solid in the beautiful music they create. It is a little disappointing at first to find there isn't an 'Opus 40' on this album, but with a few listens you find your own gems. The album flows like a dream sequence. Discover and enjoy.

**Prof. Booty**



**Various**  
*Motown to the Max*  
Universal

Haven't you always wanted a digitally remastered copy of Lionel Ritchie's 'Dancing on the Ceiling'? How about Rick

James' 'Superfreak'? Motown to the Max is the latest album from Music Max: Music Television For Adults. Whatever that means. It is a two-disc release, which features the best of Motown from The Supremes and The Jackson 5, to Boyz II Men and Erykah Badu. You'll even find the original version of FNM's hit cover song, 'Easy'. If Zhane, Brian McKnight, 98° and Shanice aren't your idea of quality Motown, then you should stick to the first (far superior) disc. Here you'll find gems from the likes of Stevie Wonder, Marvin Gaye, The Temptations and The Four Tops. Overall, this double disc provides an interesting mix of good and bad, modern, old and ancient tracks. Know someone who digs Motown?

Pop it in their Christmas stocking.

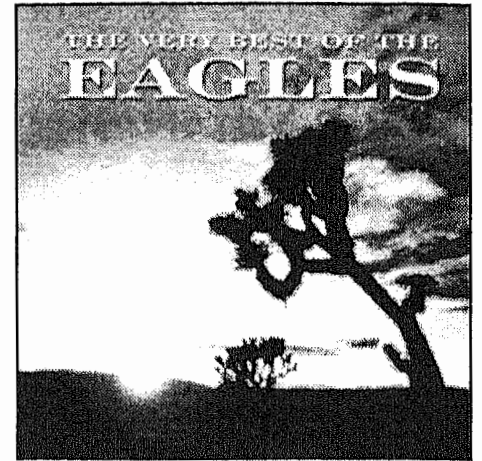
**Jenny**



**Slipknot**  
*IOWA*  
Roadrunner Records

The question before the release of this album: how much longer can Slipknot maintain this mix of aggression and energy? The answer: at least for another album. *IOWA* is actually heavier than its predecessor at times, verging on extreme death metal passages if only briefly (check out the intro for certain fan-favourite 'People = Shit'). Behind the hype (and what a marketing persons dream...) the music present on *IOWA* is fairly complex and engaging in that there is a lot happening in the mix (though, it is still hard to discern all nine members individual contributions to some songs) melding together to form a wall-of-sound that is quite impressive and that most bands would do anything to imitate. The more melodic elements of this album ensure that the listener doesn't get bored. 'Left Behind' is more straightforward in its approach (though still brutal) and the sung chorus on 'My Plague' adds diversity to the otherwise punishing feeling the majority of this album delivers. 'The Heretic Anthem', with its catchcry of 'If you're 555 then I'm 666' is sure to be another fan favourite whilst it is surprising to see the inclusion of 'Gently', from their first independent album, in a reworked form. The packaging is excellent with its eye-catching silver cover and transparent lyric sheet making this visually appealing as well. Is it worth buying? Well, if you liked the first album - yes. If you like energetic, extreme (and occasionally melodic) metal - yes. Otherwise - no (but Slipknot never wanted you anyway).

**Jorm**



**The Eagles**  
*The Very Best Of*  
Elektra, Warner

Ah, the Eagles. Everybody knows them, some people hate them...with a passion. Whether you liken them to Gods or Satan himself there is no denying their talent. They were one of the greatest guitar based bands around. Three brilliant guitarists, two main vocalists who could sing just about anything (and one who played the drums whilst doing so!) and a wealth of song-writing talent that would be hard to rival. OK, enough lauding. This digitally remastered collection is the BEST "best of" available by far. All the hits are there (surprisingly, most "best of" collections strangely miss one or two); 'Life In The Fast Lane', 'Take It Easy', 'The Long Run', 'Witchy Woman', 'Take It To The Limit', 'Desperado', 'One Of These Nights', 'Lyn' Eyes', 'Heartache Tonight', and, of course, 'Hotel California'. And that's just the beginning! Forget what Frey and Henley did in their solo careers. Here is where it's at. The best thing is, you can buy it for dad - he'll love you - and you can listen to it yourself.

**Boy of Summer**

## SINGLES

**Mick Hart -**  
*Watching It Fade*  
Festival / Mushroom

Slightly more "happy" sounding than some of Mick's previous work (from a musical perspective). It's sure to get stuck in some people's heads. Worth it for unreleased B-sides 'Pulse', 'What You Say' and a brilliant live version of 'Still The Flowers Bloom'.

**Jorm**

**Travis**  
*Side*  
Sony Music

Well, we all know this song from *that* TV show. Catchy and pleasant; it's sure to be a hit. Fans should purchase merely for the great live versions of 'Driftwood' and a cover of Bowie's 'All The Young Dudes'.

**Bellamy**

Elle Dit 69.21

# Clubs and Classifieds

## Golden Key International Honour Society

Adelaide University Chapter Presents

Rush Hour II, 6:00 pm. Wednesday, 10th October, 2001. Academy Cinema-Hindmarsh Square. Students/Concessions \$9, Adults \$11. FREE PRE-MOVIE FOOD AND DRINK. Tickets can be purchased from Andrew Starcevic, Room 656, Wills Building, Adelaide Uni North Terrace Campus or on the night.

Extra information about the movie night (Rush Hour 2) is that Drinks/food start at 6pm and the movie at 7PM.

ALL profits from this event will be donated to the Juvenile Diabetes Foundation's fundraising effort: 'Walk For The Cure' to be held on the 21st of October at Wigley Reserve, Glenelg. For more information email: [tscoleri@maths.adelaide.edu.au](mailto:tscoleri@maths.adelaide.edu.au)

## Workshop on Surviving a PhD

WHEN: Monday 8 October. 1.10 - 2.00pm

WHERE: Counselling Centre, ground floor, Horace Lamb Building  
FREE. BOOK NOW ON 8303 5663 OR CALL IN

## Funky Activist Film Night

Saturday October 13th, doors open at 7:30, films start at 8pm. Mercury Cinema, 13 Morphett Street, City. Entry \$8 wages/\$4 concession.

Films include: Reclaim the Streets Adelaide 2001, S11 documentary, Violence is Violence Sydney RTS, Fight for Country Jabiluka and other surprises

## Annual General Meeting for Clubs Association

Thursday 18th October 2001 1pm in the South Dining Room. All clubs must send a representative. Apologies to Vicki in the clubs office, 8303 3410 or email [vicki.kolberg@adelaide.edu.au](mailto:vicki.kolberg@adelaide.edu.au)

## Teach English in Korea

(conversational English): Only 5% tax, FREE accommodation, free return airfares, 1-months separation pay after 1 year, average utilities costs around \$70 per Month. Chance to accumulate significant capital in just 1 year. SALARY 1.8 - 1.9 Mill won per month (appr. \$2,291.00 p.mo.) Qualifications: Native English speaker. ANY 4-year degree, OR 3-year degree + Dip.Ed., OR any English related diploma or degree + Certif. TESL. Contact Sir Joseph Banks College: [josephbanks@falconweb.net.au](mailto:josephbanks@falconweb.net.au) Tel. 8339 5465.

## German Club

Special General Meeting. Elections for Presidency 2002 at 1 pm Thursday 18th October 2001 WP Rogers room Level 5, Union Building. Nominations or enquiries to [augcprez@hotmail.com](mailto:augcprez@hotmail.com) or contact Ben Leske 83955994 or Nerida Deans 0438 761 600

## Stein Club Final Beer Appreciation Night

Thursday 11th October 5.30pm. Adelaide Unibar. All Exec positions on the committee for next year up for election all members are welcome. Tickets go on sale for beer appreciation night next week, up in the Uni Bar 1pm on Monday, Wednesday and Thursday. Members \$7 Non members \$9 as per usual limited numbers so get in quick. [stein\\_clubbers@yahoo.com](mailto:stein_clubbers@yahoo.com)

## ADELAIDE UNIVERSITY FILM SOCIETY PROGRAMME

Films are screened every Thursday at 7pm, in the Union Cinema, level 5, the Union Building. Free for members; membership is \$3 at the door.

11th October:  
PERSONA

Directed by Ingmar Bergmann. An actress' nervous breakdown causes her to become speechless, undermining her nurse's confident personality. A commentary on the subversiveness of communication, including the film itself.

Plus short film: WHAT ON EARTH? Martians come to Earth to investigate the dominant species, cars.

18th October:  
ALICE

A combined live-action and claymation version of Alice in Wonderland from Czech master-animator Jan Svankmajer. Dark, surreal and grotesque in just the way Disney isn't.

Plus short film: FANTABIBLICAL  
Animated sci-fi satirising Bible stories from Bruno Bozzetto, maker of Allegro non Troppo.

25th October:

A Night of Short Films  
PORKLIPS NOW  
A parody of Apocalypse Now from the maker of Hardware Wars.

FELIX IN FAIRYLAND  
MUPPET BREAKTHROUGH

The workings of the modern corporate world suddenly become clear when you realise that their training films were made by the Muppets.

NOTHING SACRED  
A woman with a rare terminal illness is turned into a national celebrity by an ambitious journalist. Acclaimed as the funniest and most biting exposure of the American media machine.

## Postgraduate Students Association Annual dinner Staff awards

Friday 12th October. Equinox, level 4 Union Building. 5pm 'til late. 5pm Happy Hour. 6pm Awards for outstanding staff. 7pm buffet dinner, halal available and the incredible 'Requiem' will perform.

DON'T MISS IT! Tickets \$12 from the PGSA \$15 on the night

## Sharehouse

Share 3 bedroom Norwood house with guy + gal. Close to shops + Parade. \$85 pw + expenses. Start end of October.

Kate 0417 826 746  
Garth 0402 857 985

## Adelaide University Hockey Club Grand Final Results

Division 5 Mens Grand Final: defeated Port Adelaide 3-1

Vets Grand Final: defeated Port Adelaide 4-3

U15B Boys Grand Final: defeated Adelaide 2-1

**"Adelaide University Players honored with Hockey SA Team of the Year Positions:**

Congratulations to Nick Pannell and Ross Fitzgerald for their well deserved selection in the Hockey SA Team of the year. The team is picked by a poll of all Premier League coaches, and so it is considered a great honor to be selected. This is the second year running Nick has been selected. It is Ross's first selection. Both Nick and Ross have played for the South Australian NHL team, the Hot Shots, this year. Nick is also the captain of the Adelaide University Premier League team."

## Adelaide University Rural Medical Society Annual General Meeting

Clinical Skills Where: Clinical skills Lab level 1 EHB When: 5.30pm Thursday 11st October PIZZA PIZZA PIZZA  
Clinical skills include:  
CPR, Defibrillation, Intubation

## For Sale

Dog house for small ankle biter \$50. Must collect goods yourself, no delivery. Dressing table, solid timber, 6 drawers, Large mirror, grey laminate surface tough, servicable, very good condition \$50. Diana Ferrari, ladies black leather lace up shoes. Grip soles suitable for hospitality work used for 1 week work experience only. Just like brand new size 10-1/2 \$20. Teak solid timber wall units 2ft wide, (610mm) x 1ft6" deep (470mm) and 6ft.4" high (930mm) heaps of storage shelves for videos, CD's, ornaments, BOOKS, space for TV, drawer and cupboard below shelves. Excellent condition \$70 the pair. No delivery available, collect goods yourself. Contact Vicki in Lady Symon building Sports Assoc office or call 8303 3410 work 8262 5134 home answer machine

## Useful Phone Numbers for Women

### Family Related

- Child Care Access Hotline ph: 1800670305
- Family Assistance Office ph: 136150
- Family Day Care ph: 82260044
- Diversity Directions ph: 83461762
- Child and Youth Health Parent Helpline ph: 1300364100
- Child Support Agency ph: 131272
- AU Childcare Centre ph: 83035429
- Toughlove Parent Support Line ph: 1300365494
- Family and Youth Services Crisis Care ph: 131611(afterhours)
- Family and Youth Services Crisis Care ph: 1300364100 (business hours)
- National Council of Single Mothers and Their Children ph: 82262505

### Security

- Emergency Campus Numbers:
- North Terrace ph: 83035444
- Waite ph: 83037458
- Roseworthy ph: 83037884
- Campus Security ph: 83035990
- South East Women's Emergency Services ph: 1800631385

### Ethnic and Cultural Groups

- Australian South East Asian Women's Association Inc ph: 84456768
- Migrant Women's Support and Accommodation Services ph: 83469417
- Muslim Women's Association of SA Inc. ph: 82120800

### Health and Sexual Assault

- SA Cervix Screening Program ph: 82268181

- BreastScreenSA ph: 132050
- Women's and Children's Hospital ph: 81617000
- Sexual Assault help - Yarrow Place ph: 1800817421
- National Continence Helpline ph: 1800330066
- National Osteoporosis Infoline ph: 1300301028
- Shine SA ph: 84315177
- Sexually Transmitted Diseases Clinic 275 ph: 82266025
- Domestic Violence Crisis Service ph: 82232200
- Dale Street Women's Health Centre ph: 84477033
- Women's Health Info and Counselling Line ph: 1300882880
- Domestic Violence Outreach Centre ph: 82674830

### Information and Legal

- Working Woman's Centre ph: 84106499
- Women's Legal Service ph: 82215553
- Office of the Status of Women ph: 83030961
- Equal Opportunity Commission ph: 82071977
- Women's Automotive Advisory Service ph: 83463884
- Women's Studies Resource Centre ph: 82673633
- Women's Information Service of SA ph: 83030590
- Women's Housing Association Inc ph: 83494460



**When in Rome...**