AUSTRALIAN STYLE

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Stuttering

Adam Smith, with expert input from Dr Elisabeth Harrison of Macquarie University, summarises information on the nature of stuttering and new research into the condition.

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Background

Aside from the recently well-publicised case of King George VI, many notable figures throughout history have suffered from stuttering. The Greek orator Demosthenes is said to have corrected his speech impediment by putting pebbles in his mouth, and the Roman emperor Claudius's debilitating stutter was recorded by the historian Suetonius. Other famous stutterers include Isaac Newton, Henry James and Lewis Carroll – who was unable to become a priest partly because he stuttered. In recent times, the actor Hugh Grant has used a stutter to enhance the nervous charm of his screen persona.

For those who suffer from stuttering, it can be the cause of ongoing social and psychological distress, especially if the condition persists. It is most common for children - about 1 in 10 children stutter at some point in childhood, but for most the problem is resolved spontaneously. Still, in Australia, approximately one per cent of the population, or around 200,000 people stutter.

Causes of stuttering

For such a common disorder, it is surprising how little is still known about its causes. There is not even agreement about what to call it – *stammering* being the preferred term in the UK. What is known is that it has a genetic cause in 75 per cent of cases, and results from problems with motor control of muscles in the throat and mouth, or from errors in brain programming and coordination. There is a good success rate – about 90 per cent – for sufferers who receive early treatment.
To date, no one has been able to pinpoint a single underlying cause for stuttering although most experts agree that stuttering is likely to be a disorder of motor coordination development in the brain – that is, a problem with the neural processing that underlies speech production.

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Some new research

Researchers at Macquarie University's Centre for Cognitive Sciences (MACCS) are trying to fill the gaps in our knowledge using innovative technology. They are using a unique MEG or magnetoencephalography system to explore language acquisition and auditory processing in children who are too young to participate in behavioural studies. The brain imaging technique is able to measure the tiny magnetic field generated whenever information is processed by the brain – in this case as a child watches and responds to a series of pictures in short sessions.

Types of stuttering

Stuttering refers to more than one kind of vocal production. There are three identifiable types:

- Repetition – The most common stutter at any age is repetition of sounds, syllables or words/phrases e.g. "and, and, and" or "but, but, but" or "it can be, it can be, it can be". If mild, there may be only a few repetitions but in more severe cases, it can be 15 to 20 times.
- Prolongation – Sounds are drawn out… "sssssssssssssssssss"
- Block – This is the most difficult type of stutter to overcome. The sufferer knows what they want to say but often nothing comes out, making it the most frustrating type of stutter. Somewhere in the vocal tract, things are locked up. It may be no airflow at a laryngeal level or in the mouth. Sometimes it feels as if the tongue is stuck to the roof of the mouth.

The teenage protagonist of the novel *Black Swan Green* by British novelist David Mitchell suffers from this last kind of stutter. He nicknames his block "Hangman", such is the dread he feels at the prospect of trying to produce sounds that he knows are problematic.

With progress in research techniques, and the attention *The King's Speech* has brought to stuttering, there is hope that scientific breakthroughs and raised public awareness will help to bring relief to the many sufferers of this age-old condition.

Sidestepping the issues

Jakki Trenbath, NSW state government senior policy officer, writes about the trivialisation of public debate – as featured in a recent Sydney Writers' Festival panel discussion, and Lindsay Tanner's book Sideshow.

Over the past few years, something strange seems to have happened to our Prime Ministers and senior politicians. Why do these seemingly intelligent people talk like robots? Why do they keep repeating themselves in interviews and not answering the question? To reach so high in their parties surely they must have once been eloquent and charismatic, so why do they now seem incapable of stringing together a spontaneous sentence?

Perhaps the political advisors are to blame – over-coaching their charges and insisting that they keep to the party line. If only the politicians could be left alone they might be able to speak like humans again.

A panel discussion at the 2011 Sydney Writers Festival, entitled Spin Cycle, threw some new light on this issue. It was a fascinating discussion about the changing ways language is used by media and politicians to influence people's feelings and opinions. The contribution of one participant, Lindsay Tanner (former federal minister of finance under Kevin Rudd), was particularly enlightening on the relationship between politicians and the media.

Sideshow

Lindsay Tanner has a new book out, Sideshow – dumbing down democracy, which argues that the situation is far more complicated than we assume, and that political advisors are just players in a game whose rules no one really controls. The book shows how the media is driving the Australian political process further and further away from issues, from the national interest and from serious political debate. It is an attack on the toxic interaction between politicians and the media and the willingly participating public.

Sideshow reveals how it feels to be a politician faced with a media bent on maximising audiences by focussing on the entertainment value of an issue, not the real substance. Tanner blames the media for forcing politicians to react to how the media portray them. They are getting more and more defensive because of "gotcha journalism" and are drifting into a world of "flimflam, stunts and gimmicks, announceables and spin, both to protect themselves and also to stay in the media's eye". He says that the media has changed over the last 30 to 40 years from informing to entertaining the public in order to sell more papers or improve ratings.

The focus on entertainment has meant that, in the media, real debate on important issues has been supplanted by a focus on the silly, the quirky and the gaffes. Journalists quickly learn how to produce a story their editors will like by distorting, exaggerating and trivialising issues. A minister may make a speech

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unveiling a major new policy but the only thing the media will report is that she mispronounced a name or fell down the stairs on the way out.

Inflating the facts

Tanner quotes Tony Blair writing about the media's use of linguistic inflation: any problem is a "crisis"; a policy that encounters a setback is "in tatters"; criticism is a "savage attack". Standard nouns used by political journalists include "fiasco", "turmoil", "scandal" and "chaos" while common verbs are "bickering", "lashing out" and "slammed". In the great majority of cases, the use of these rather extreme terms is not justified by the circumstances and creates a distorted image of the content being reported.

It could be argued that the relentless drive to turn everything into entertainment is just a harmless bit of fun, but Tanner gives examples of how it affects real people and how real money is spent. There was the media hype regarding the Y2K problem causing a huge overreaction, and the swine flu panic leading to a public response that, Tanner argues, was out of proportion to the threat. At the beginning of the Global Financial Crisis, Tanner was Minister for Finance and felt that the media was gleefully talking up the crisis which then had a self-fulfilling effect.

Unwarranted intrusion, or decent exposure

The recent News of the World phone-tapping scandal in Britain has exposed the lengths to which tabloid journalists will go to get a good story. The politicians'

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response to the scandal has vindicated Tanner's arguments – they had become so scared of Rupert Murdoch's newspapers nailing them that for a long time they did nothing. It took a public outcry before the politicians had the courage to address the issue in parliament.

When dealing with the media, politicians are faced with two terrifying prospects. Firstly they will be ignored and therefore become invisible in the eyes of the electorate. In this case they have to come up with silly stunts to get any media attention. Alternatively they will be misrepresented or caught out. To avoid this they become defensive and cautious. They speak according to a prepared speech and keep repeating the "key message" robotically, no matter what they are asked.

Lowering our brows(e)

Tanner says that Australia and its people deserve much better than the carefully scripted play acting that now dominates our nation's politics. But a country gets the politicians it deserves. The Australian public is also guilty of creating the situation that Tanner describes by accepting the silliness that passes for news reporting. Not only accepting, but seeking it out and turning away from the more serious content.

We now have far more choices of media than a generation ago, and the temptation to watch the lowest brow, most entertaining option available seems to be overwhelming. Tanner describes the pressure due to falling revenues on the "old media" sector (newspaper and TV) with the emergence of blogging and online news and entertainment. By the end of the book I started to understand the media's motives, and almost sympathise with them for turning everything into cheap entertainment.

Tanner's book is engaging and easy to read. Observers of language and communication will find it interesting and may find that it will change the way they watch the TV news and read the newspapers. Personally, I have stopped condemning the Prime Minister's robotic delivery on TV and now see someone with the look of terror of a wild animal caught in the headlights.

Sideshow: dumbing down democracy, by Lindsay Tanner. Scribe Publications, 2011. ISBN (13): 9781921844065. RRP: $32.95

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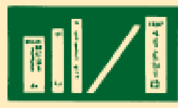

Book Notes

Michael Quinion reviews **Through the Language Glass** ***by*** *Guy Deutscher. Arrow Books, 2011. A$24.95. ISBN: 9780099505570. This review first appeared on the* ***World Wide Words*** *website.*

In his dystopian novel *Nineteen Eighty-Four*, George Orwell created Newspeak, a language constructed to render its speakers incapable of articulating any idea contrary to the dogma of the ruling party. The implication behind Orwell's creation is that the language you speak controls the way in which you think, limiting the concepts you're able to understand.

Guy Deutscher's thesis is that it was wrong to dismiss the ideas of Edward Sapir, in particular that a person's native language can affect the workings of his mind. Some researchers argue against Noam Chomsky's theory that we are born with a genetic template that allows us to learn language and that therefore all languages must be alike at a deep level. Instead, the hypothesis is gaining ground that infants' brains are mouldable and that early in life they generate the structures they need in order to understand language. This might mean that speakers of different languages do indeed view the world differently. The idea that our interpretation of the world may be influenced, albeit subtly, by the language we learn as infants is becoming more widely accepted through recent rsearch into language diversity, supported by neurological experiments.

Many of these experiments have involved colour perception and Guy Deutscher starts his exploration with this aspect. Many societies have a curious lack of colour words, often limited to black, white and red, where the first two are used generally for dark and light colours respectively. Their speakers have perfect colour vision, but in the environment in which they live they don't need colour descriptions that are more complex. The reverse of the Sapir-Whorf view is therefore certainly true — that one's environment and culture control one's language. Recent research has demonstrated, however, that colour concepts in one's mother tongue do interfere subtly with the way the brain processes colour.

Another major theme in Deutscher's book is the way that languages describe directions. Most use schemes related to the observer ("turn left at the traffic lights and take the third turning on your right"). A few languages, however, use absolute directions, including Guugu Yimithirr of Australia (famous as being the source of the word kangaroo). Speakers might warn you that a stinging ant was "north of your foot" or say that they left something "on the southern edge of the western table" in a room. Their scheme is appropriate for a group living in open country with few natural or human-made landmarks, but in our more complex civilisations the relational one works better. The Guugu Yimithirr method requires its speakers to acquire an absolute sense of direction, a marvel to the

rest of us who don't possess it and a strong indication that language does indeed in some cases modify thought.

Deutscher argues that the key to differences between languages is a contained in a maxim of the linguist Roman Jakobson: "Languages differ essentially in what they *must* convey and not in what they *may* convey." As an example, he quotes the English statement, "I spent last night with a neighbour", in which we may keep private whether the person was male or female. In French there is no such privilege: one must say *voisin* or *voisine*.

This is a most entertaining book, easy to read but packed with fascinating detail.

Word Focus

A version of this article were first published in Campus Review on 30.03.10.

Burkini

The recent passing of draft legislation in NSW to allow police to demand the removal of burqas and other veils has repoened the public debate in Australia about the conflict between religious and civil liberties. This debate has often focussed on Islamic traditions, especially in France where a woman created international news in 2009 when she was banned from swimming in a full length swimming suit, in keeping with her Muslim beliefs. It was reported as another chapter in the battle between the French government and Islamic custom – as when the *hijab* was banned from schools in 2004 – although the swimming pool staff claimed it was actually a question of hygiene. Another controversy arose from the naming of the offending article of clothing. Many reporters used the word *burkini* (or *burqini*) which is a trademark belonging to an Australian-based designer of swimwear, who objected it was not one of their costumes. Burkini is a strange fusion of *burqa* – the long garment designed for the modest concealment of Muslim women, and the *bikini* – the French invention that shocked the world in the 1950s by being so revealing. You can even get a *hijood* (a blend of *hijab* (veil) and *hood*), or a *veilkini*. The trend in women's swimwear appears to be towards the conservative, from the topless *monokini* of the freewheeling 1960s to the more demure *tankini*. Perhaps the burkini is the next logical step.

Adam Smith

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Language researcher Irene Poinkin summarises recent discussions at SCOSE, the ABC Standing Committee on Spoken English.

Being Literal

When a report described the Kandahar region in Afghanistan as 'the epicentre of Allied operations', a listener objected that *epicentre* (used to mean the very centre of interest or activity) is 'creeping into journalistic English' and that it ought to be reserved for its geological meaning – the point on the surface directly above the true source of disturbance. This is a surprisingly frequent complaint. *Epicentre* is a classic example of a word that now has an extended metaphorical sense in addition to its original literal meaning. And it's not 'creeping' into journalistic English (or any other English). It's well and truly established as a standard usage recognised by dictionaries.

Another listener baulked at hearing of a 'spectacular factory fire'. He wrote: 'This is yet another misuse of the wonderful superlative spectacular. How can a factory fire costing possibly "squillions" ever be spectacular, except to an arsonist? *Spectacular* is a word to be used solely to describe a spectacle, i.e. an occasion pleasing to the eye, e.g. the New Year's Eve Sydney fireworks.'

The mistake here is to confuse *spectacular* with *festive*. A spectacular event, by definition, is something that forces you to look at it. A New Year's Eve fireworks display and a blazing factory fire do this equally well, even though one is deliberately lit and the other probably not. The listener has introduced a moral judgement. This isn't part of the meaning of the word.

A caller objected when a female gymnast was described as a 'hero', saying it should have been 'heroine'. But *hero*, in the sense of noble, courageous, or admirable person, has long lost its exclusively male connotations, and the two words have somewhat drifted apart. *Heroine* nowadays usually refers to the main female character in a work of fiction, whereas *hero* has wider application. A memorable example was heard when US President Barack Obama described Burma's democracy leader Aung San Suu Kyi, on her release from house arrest, as 'a **hero** of mine'.

In the same way *debutant*, meaning a player making a first appearance at a particular level, applies to either sex. *Debutante* is female and applies especially to a young woman making her formal debut into society. As noted in the *Macquarie Dictionary*, the two words are often pronounced the same way (*debutant* /DEB-yuh-tuhnt/ or /DEB-yuh-tont/, *debutante* /DEB-yuh-tont/).

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Righting Adverbs

In a recent SCOSE Report I used the heading ‘Nouns and verbs: treat them right’. This provoked an objection:

‘If we are to trust a page on good English, we should ensure that the use of English thereon is correct. I believe the heading “nouns and verbs: treat them right” should correctly read “nouns and verbs: treat them correctly”, or perhaps “rightly”, as we need an adverb under those circumstances. Please correct me if I am wrong.’

An adverb doesn’t have to have -ly on the end to be an adverb. The word right in this context is in fact an adverb. The *Macquarie Dictionary* gives a range of twelve adverbial meanings – including ‘correctly or accurately: to *guess right’*. The adverb *rightly* has a much more limited range of applications. The dictionary lists only four senses for it – and rightly so.

Modifying Modifiers

A broadcaster asked whether a plague of mice should be called a ‘mouse plague’ or a ‘mice plague’. He said that the broadcasters at his workplace all plumped for ‘mouse plague’, which they felt was correct, but that some of their listeners went with ‘mice plague’. Which is correct, and why?

It’s *mouse plague*, of course, and always has been. The singular noun *mouse* modifies another noun, *plague*. These common examples illustrate the pattern:

pencil case
car rally (It’s impossible to have a rally with just one car, yet no-one says ‘cars rally’.)
boot polish
tooth ache (Even if more than one tooth is aching, it’s still a tooth ache.)
fly screen
bottle shop

There are a few examples where the plural noun is more common as a modifier than the singular, e.g. systems analyst, parks department, customs house. These are usually where the plural has a special sense, as in customs (although Americans use custom house) or has become institutionalised. The question over whether an apparent plural is actually a possessive – drivers licence, visitors book – is a whole other can of worms (worms' can?).

On a related topic, a listener insisted that English is correct and England is incorrect as an adjective in phrases like:

the England player
the England squad
the England fielding team
the England supporters

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But *England* is precisely the right word. In these compound phrases *England* is not an adjective but a noun modifying another noun. Such phrases are common in English. We have phrases like electricity substation – an 'electric' substation would be more than alarming! A book review is not the same as a 'bookish' review.

Any twelve Englishmen can make up an English cricket team. But you can spend a lifetime playing cricket and still not qualify to play for an England team.

By the way, in such a context *England* is always plural: *England* ***were*** *dismissed for a miserable score of 126 runs* or *England* ***are*** *still batting for a magnificent 517 runs.*

Piques and Troughs

When a painting by the artist Rupert Bunny was up for auction in Melbourne, Sotheby's chairman Geoffrey Smith was reported as saying:

'It's just the most gorgeous picture and the fact that it has really resurfaced after all these years, it is peaking people's interest.'

The word needed here was *piquing*, meaning 'to excite (interest, curiosity, etc.)'. No connection with peaks and troughs. Moral of the story: be aware of homophones – different words that sound the same.

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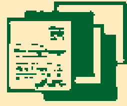

From the Editor

This first Australian Style for 2011 has been unavoidably delayed, but we still intend to publish a second edition at the end of the year. Articles include speech pathologist Dr Elizabeth Harrison, on stuttering - a topic that has been in the news this year because of the popularity of the film The King's Speech. On a political theme, Jakki Trenbath writes about the trivialisation of public debate, as discussed in a forum at this year's Sydney Writer's Festival based around Lindsay Tanner's book Sideshow.

Regular features include the word column, featuring the topical word, burkini, SCOSE notes by Irene Poinkin, a review of Guy Deutscher's *Through the Language Glass* by word expert Michael Quinion, cartoons by Judy Dunn, and David Astle's enduringly popular Rubicon.
Feedback 34 is on punctuation practices. It will be interesting to see if the internet has had an impact on stops, hyphens and apostrophes. The previous Feedback, on an aspect of pronunciation, found some notable differences across the age groups, which are commented on here.

Finally I'd like to draw your attention to 2 upcoming language conferences. Style Council, in Sydney on Saturday 10 September will discuss a range of issues relating to Australian English, including a public forum to be broadcast by the ABC. Australex (in Canberra, 28-9 November) has the theme 'Dictionaries inside and outside the classroom'. There should be something of interest for many of you language enthusiasts at both of these events.

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Feedback 33 Report

Thanks to those of you who sent in participated in Feedback 33 on Linking /r/. We received a total of 102 responses to the questionnaire, both online and in hard copy, with 38 responses in Age group 4 (65+), 39 in Age group 3 (45-64), 11 in Age group 2 (25-44), and 14 in Age group 1 (10-24). In the results presented below, Age groups 1 and 2 have been put together, so as to create a reasonable base for comparison. Special thanks go to Irene Warfe, University of Ballarat, and Hans Colla, U3A Nuts & Bolts & Washers of English class, Geelong, for sending in multiple feedbacks.

Feedback 33 was designed to test to what extent **respondents felt they** used an ‘r’ sound to bridge the gap between words when one ends in a vowel sound and the next one begins with a vowel sound. The questionnaire was created and analysed with the assistance of Dr Felicity Cox, a phonetician at Macquarie University who specialises in Australian English speech.

The survey was structured to compare phrases where matching vowel sounds were followed by stressed or unstressed vowels. For example *far out* (stressed) and *far above* (unstressed). Overall, there appeared to be no gender difference, with males and females reporting approximately the same degree of ‘r’ liaison (males 66%, females 68%). This finding corresponded with the study by Buckley and Cox[1], which also found no gender effect.

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There was, however, an age effect with the youngest group (10-44 year olds) reporting greatest incidence of 'r' at 76% compared with the middle groups 62% and the eldest group 65%. The percentage of occurrence of linking 'r' was approximately 75% in the Buckley and Cox data on read speech, which indicates either that older Feedback respondents use linking ‘r’ less, or are less aware of when they do use it.

There also appears to be a relationship between whether the following vowel is stressed or unstressed. When a strong vowel follows this seems to have an inhibiting effect for some items.

Table 1 displays the word combinations that displayed the highest and lowest overall returns for the presence of linking ‘r’:

Table 1

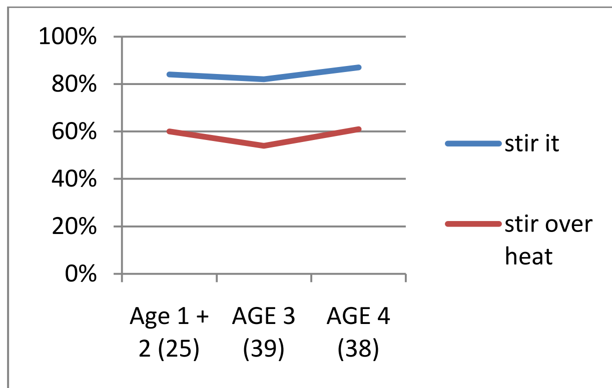
	Total	Age 1+ 2	Age 3	Age 4
for ever	84%	92%	82%	79%
stir it	84%	84%	82%	87%
fair enough	82%	84%	79%	84%
upper atmosphere	46%	56%	36%	47%
Mr Allan	50%	60%	41%	50%
thaw out	50%	60%	49%	42%

The fact that *for ever* comes at the top of the scale is probably influenced by the fact that it can be presented orthographically as a single word, *forever*, so a phonetic linkage between them seems natural (especially for the younger age group here). The influence of *forever* could account for the fact that this is the only one of the three showing linking ‘r’ most strongly that follows the ‘r’ sound with a stressed vowel.

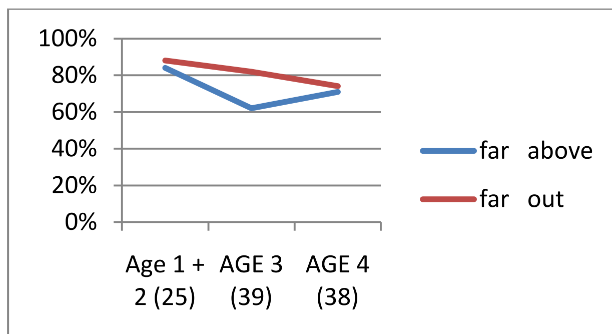
Conversely, each of the examples where linking ‘r’ is least prevalent follow the ‘r’ sound with a stressed vowel. There appear to be other factors at work here too. *Upper atmosphere* and *Mr Allan* are the only two examples out of the eighteen presented in the questionnaire where the first element consists of two syllables rather than one. In each case the stress falls on the first syllable of the first word and also on the first syllable of the second word. Inserting an 'r' would blur the boundary between the words. This type of boundary is an important one for rhythmic reasons and tends to be preserved in English.

There could well be an orthographic explanation for the lack of support for linking ‘r’ in *thaw out* – sometimes labelled an “intrusive r” because there is no ‘r’ in the written form of the word. Older respondents in particular are unwilling to convert the ‘w’ in *thaw* to a spoken ‘r’. The age distinction appears even more pronounced in the other example containing a ‘w’ before the vowel, *law and order* (Age 1+2 - 76%, Age 3 - 51%, Age 4 - 42%). In this case, the frequency of the word combination might have an influence. Google searches showed *law and order* to be the 3rd most common collocation out of the eighteen instances in the survey, and it is likely to be particularly familiar to younger respondents through the popular US crime show of that name. The familiarity of the collocation is thus reinforced by the phonetic bridging of the gap between words.

Frequency might also have an influence on the choice over whether to include a linking 'r' in other cases. As mentioned above, there is more likely to be be a linking 'r' before an unstressed syllable, and this expectation is born out when we look at pairs where the initial vowel sound matches, for example *stir it* and *stir over heat*:



The linking 'r' is clearly preferred across all age groups before the unstressed vowel in 'it', whereas it is less accepted before the stressed initial vowel of 'over'. The same pattern is true for the pairs *here or there/near other people, fair enough/their answer* and *law and order/thaw out*. For some other pairs, the tendency is not so clear cut, and this could be influenced by the comparative frequency of the word combination. For instance, *far out* (stressed) appears to be more common than *far above* (unstressed), and also shows a preference for the linking 'r' across age groups:



It would be wrong to place too much weight on a written study of speech practices, where respondents have to assess their own use of the linking or intrusive 'r', but it does appear that both phenomena are firmly entrenched in Australian English, and that the strong support shown by the youngest age group in this survey may indicate a growth in use.

For further information on phonetic characteristics of Australian English, go to http://clas.mq.edu.au/voices/further-study

1. Buckley, L. and Cox, F. (2009) "Hiatus resolution and linking 'r' in Australian English". Paper presented at the Australian Language and Speech Conference, December 3-4, Sydney.

FEED
BACK
34

Feedback 34: Punctuation Practices

The punctuation items below are all ones on which writers, editors and publishers vary. Would you please indicate which is your preferred practice.

A. STOPS   Would you use them in:

1. Initials before a name, in a list:
   - **DH Lawrence**
   - **D.H. Lawrence**
2. Initials before a name, in mid-text:
   - **...saw DH Lawrence there...**
   - **...saw D.H. Lawrence there...**
3. Initialisms:
   - **ACTU**
   - **A.C.T.U**
4. Abbreviations with initial capital:
   - **Rev**
   - **Rev.**
5. Abbreviations in pure lower case:
   - **cont**
   - **cont.**
6. Plural abbreviations:
   - **paras**
   - **para.s**
   - **paras.**
7. Contractions with initial capital:
   - **Pty**
   - **Pty.**
8. Contractions in pure lower case:
   - **mgr**
   - **mgr.**

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9. Latin abbreviations:

- **eg**
- **e.g.**
- **eg.**

B. HYPHENS Would you hyphenate the following or leave them spaced:

1.

- **a brightly lit room**
- **a brightly-lit room**

2.

- **the lesser known author**
- **the lesser-known author**

C. APOSTROPHES Would you use apostrophe s or just apostrophe in the following cases

1. There's James bicycle

apostrophe s **apostrophe**

2. I like Jeremy Irons acting

apostrophe s **apostrophe**

3. This is Mrs Papadopoulos statement

apostrophe s **apostrophe**

Age group

- **10-24**
- **25-44**
- **45-64**
- **65+**

Sex

- **Male**
- **Female**

Place of residence

- **ACT**
- **NSW**
- **NT**
- **QLD**
- **SA**
- **TAS**
- **VIC**
- **WA**
- **outside Australia**

Place of education (all or most of it)

- **ACT**
- **NSW**
- **NT**
- **QLD**
- **SA**
- **TAS**
- **VIC**
- **WA**
- **outside Australia**

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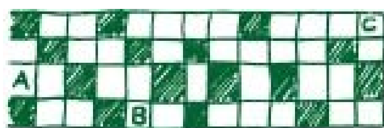
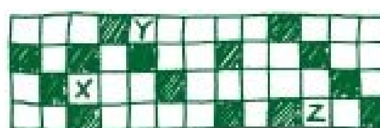
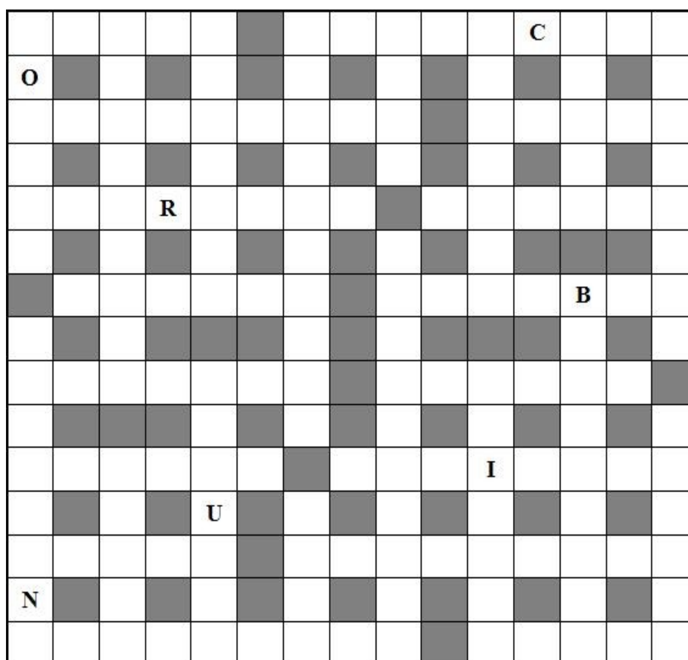


RUBICON



RUBICON, devised by David Astle, is a hybrid of crossword, jigsaw and acrostic. First, solve as many clues as you can, including a selection of cryptics, and then begin to fit the answers inside the grid. (The scattered letters of RUBICON should give you a toehold.) When the grid is completed, arrange the *clues* from the first Across to the last Down – their 32 initial letters will label a category that includes six of your solution words.



Orthodox Jewish boy's coming-of-age ritual (3,7)
Seasoned expert as history teacher? (4,6)
Academic; specialised (9)
AC/DC's loud canon?! (4,5)
Ardently enjoying (9)
Brokeback resort for urbanites? (4,5)
Nosy liar? (9)
Vile Bill to pan cheap writer (9)
Enamoured beyond the pale (8)
Not yielding an inch (8)
One-time Abyssinia (8)
Rays array in these places (8)
Insignificant desserts? (7)
Introvert supervises our racket (7)
Like King and Kangaroo, perhaps (7)
Of a fox (7)
Spry tumbler (7)
Up-market car carrying gramps to

African river (7)
Angora's coat (6)
Ecosystem of trees en masse (6)
Francium and barium, for two (6)
Members of a troupe (6)
Negate attempts to change (6)
Senior Guide; park official (6)
________ Attraction (5)
"Evil arising from many sources" – Macquarie (5)
Gave a hand (5)
Lecher of Roman myth (5)
To the power of eight (5)
Took in food till hunger vanished (5)
Steel ingredient (4)
Sweet (4)

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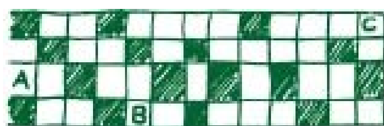
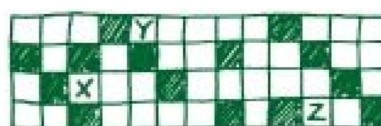


RUBICON



Rubicon Solution 17.1

TRIGGER WORDS TO SET OFF A SPAM FILTER: **Libido, password, investment, guarantee, stamina, bonus**

	C	L	A	M	M	Y		D	O	D	G	E	S	
	R		L		A		F		W		U		T	
S	A	R	I		S	M	E	L	L	S	A	R	A	T
	Z		B		T		L		I		R		M	
L	I	B	I	D	O		T	A	S	M	A	N	I	A
	E				D		T		H		N		N	
T	R	A	T	T	O	R	I	A		S	T	E	A	M
W			R		N		P		F		E			A
O	C	E	A	N		S	P	E	A	K	E	A	S	Y
	H		N		H		E		L				O	
P	A	S	S	W	O	R	D		S	U	B	D	U	E
	N		C		O		P		E		O		P	
I	N	V	E	S	T	M	E	N	T		N	E	C	K
	E		N		E		N		T		U		O	
	L	A	D	I	D	A		P	O	I	S	O	N	

Click here for the clues to this puzzle (17.1, October 2010)

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