
Honi Soit.

WEEK 2, SEM 1 2022

UNIVERSITY OF SYDNEY - FREE STUDENT NEWSPAPER - NEWS, CULTURE & ANALYSIS

Est. 1929



Lord of the King St: Rating Newtown's Pubs

By Tiger Perkins

The University of Sydney is surrounded by an abundance of pubs, ranging from truly terrible to near-perfect. Some might say that it is a rite of passage for first year students to tour these pubs for themselves. For the most audacious drinkers and the

most obstinate among you, this may be your journey. Others, though, may be in search of a definitive list of which pubs are worthy of your time. With this in mind, I, accompanied by a delegation of Honi Soit editors and a small

assortment of other Good Samaritan friends, have done the pub crawl of King Street and its surrounds for you. Each pub was rated by our brave fellowship based on ten categories...

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When will dental dams have their moment?

The humble dental dam has a not-so-seductive origin story. Born in the dentist's office, they were first used to isolate a cavity or tooth during surgery. It wasn't until the 1970s that experimentation began with using dental dams in a sexual context...

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How the Mardi Gras film festival posters render the human - p. 7

Modern Slavery, 19th Century Slavery, and the University of Sydney - p. 16

ACKNOWLEDGEMENT OF COUNTRY

Honi Soit is published on the sovereign land of the Gadigal People of the Eora Nation, who were amongst the first to resist against and survive the violence of colonisation. This land was taken without consent and sovereignty was never ceded. We pay our respects to Elders past and present, and extend that respect to all Indigenous students and staff at the University.

As a team of settlers occupying the lands of the Gadigal, Dharug, Wangal, Bidjegal, Kuringgai and Wallumedegal

people, we are the beneficiaries of ongoing colonial dispossession. The settler-colonial project of 'Australia' and all its institutions, including the University, are built on the exclusion of First Nations peoples and the devaluation of Indigenous knowledge systems. Beneath the sandstone buildings of USyd lie thousands of years of Aboriginal history.

Colonialism is not a one-time event that occurred in the distant past; it is an ongoing structure. The genocide

of First Nations people is perpetuated and enabled by the government, who push ahead with the forced removals of Aboriginal children from their families, their Country, and their cultures. Aboriginal peoples are the most incarcerated on earth, and there have been over 500 documented Indigenous deaths in custody since the 1991 Royal Commission.

We pledge to actively stand in solidarity with First Nations movements towards decolonisation through our

editorial decisions, and to be reflective when we fail to do so. We commit to being a counterpoint to mainstream media's silencing of Aboriginal and Torres Strait Islander people. We remain cognisant that Honi's writers and readership are predominantly made up of settlers, and aim to platform Indigenous voices in our paper.

There is no justice without Indigenous justice.

Always was and always will be Aboriginal land.

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GET IN TOUCH

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Scan the QR code to use our anonymous tip form.

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EDITORIAL

By Thomas Sargeant

This week is the Mardi Gras edition of Honi —dedicated to all of the queer people I've met, and those I will never get the chance to. Being queer can present many challenges, and means that the world is often against you, but it also opens you to a whole world of new opportunities. This issue explores how we can tackle these challenges as a community, but also all of the beautiful things that can come from your world opening up.

I hope that this edition of Honi Soit can act as an interrogation of said world. Lucy Lantz and Carmeli Argana write on the systematic failures of sexual health for queer people, while Zoe Coles explores the potential costs and benefits of a nighttime economy. Our feature article by Tiger Perkins takes an intimate look at Sydney's nightlife with a guide that I hope is as illuminating as it is entertaining. I'm thankful to have these articles in this edition, as nightlife has often been a means through which myself and other queer people can immerse themselves in a culture entirely our own - detached from the responsibilities and expectations of the day.

If this is your first Mardi Gras, don't be mistaken - watching police and big corporations do a lap of the SCG is not the real experience. Get out there and relish in queerness, whether that means a party or a protest. When I was younger, Mardi Gras felt like I was dipping a toe into an alternate world, a future that I desperately wanted to be a part of. Now

it feels like a celebration of what I've gained from being queer.

I often look to art for queer role models; this week's cover is an ode to photographer Wolfgang Tillmans' The Cock (Kiss). I am indebted to Yasmin Andrews and Chloe Burton (just friends) for their gracious modelling and commitment to the art which makes Honi, as well as all of our contributors this week. Rather than being shot in a nightclub like Tillman's, the cover shoot took place in USyd's Quad — a reclamation of our institution in broad daylight.

Artist David Wojnarowicz wrote that his "queerness was a wedge slowly separating [him] from a sick society". I see it as a knife. Rather than a slow separation, being queer can feel like you are suddenly cut off from the heterosexual world - society as you know it suddenly made hostile to your very existence. Wojnarowicz's art often had an activist purpose and gave a voice to those impacted by the AIDS crisis and the government's apathy. At the same time, the duality of his work celebrates the love and experiences that his sexuality opened him up to.

Olivia Laing wrote on his art that "if silence equals death, he taught us, then art equals language equals life." This is what Mardi Gras and this edition embody to me: celebrating and carving a space in this world on the other side of the knife.

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Letters



Please send us letters! We love contentions, critique, compliments, etc. You can send them through to editors@honisoit.com

Dear Honi,

I write regarding your article in the Welcome Week edition of Honi regarding Fisher's rooftop courtyard. I thought the article did a wonderful job of bringing into view the decline of that most vital part of student life: zany schemes. High-octane heists involving books smuggled in jackets and thrown off roofs seems like a distant memory in our drab modern-day corporate university, but one can imagine the buzzing atmosphere of 1960s USyd: cunning rascals outwitting red-faced deans by leading cows up the stairs, gluing the furniture of stuffy academics' offices to the ceiling, and, yes, perhaps stealing a book or two - a small price to pay for a radically enlivened campus culture, where wacky stunts such as these are the norm.

It pains me to say it, but no campus stunt of this sort seems to loom in recent memory. Whither the pranksters of yesteryear? The food fights in Wentworth Food Court? The writing of one's name on the quad lawns by pouring big bags of salt? The egging, the TP-ing, anything to break us out of this stultifying routine? I'm not quite sure as to why this decline has occurred. Maybe VSU, maybe COVID, maybe stricter disciplinary processes. I have a suspicion that social media may have played a role - not in taking us away from the physical world, but in making

goofs and japes just another tunnel in the content mine, a source of likes and clicks. Returning to campus, I don't think we should discount the importance of zany escapades such as these in contributing to a real campus life. Let's get silly again. Please!

Many thanks,
Felix Faber - Arts (Honours) V

Dearest and most hard-working editors of the prestigious Honi Soit,

My deep congratulations for a successful first edition, however I regretfully feel as though I must make a complaint. The page of puzzles includes a cryptic crossword, a regular crossword, a quiz, and a "this way and that". Something is missing, and it's sloppy work on your parts, quite frankly. A sudoku and occasionally a kenken are staples in print media alongside their non-numerical counterparts, so why does Honi fail to provide this basic service to their readers?! Puzzle pages should be well-rounded; a balance of word and number-play.

It's disappointing to see a bias towards one side of the scale. As an avid sudoku and kenken enjoyer, I feel cheated and discouraged that Honi is not fuelling my hobby, and I am not alone in this. My number-puzzling peers are crying out for justice! Please, dear editors, consider including sudokus and kenkens in the puzzle section for the greater good of the student body at large.

From your most humble servant, reader, and contributor,
Isabel Formby - Arts and Advanced Studies IV

Sex & the City Rd



Welcome back for another week of steaming hot goss, filled with the very worst of ice breaking cringe.

First up, Honi had a party! Cool, fun and interesting. Yet the heftiest bar tab in the world couldn't have helped us forget the cringe, dumb and ham-fisted attempt by SRC President Lauren Lancaster and USU Board Director Nick Comino to weasel a fumble-brag of their auspicious stupol credentials into panelist questions under the guise of 'providing context'.

Considering the panelists spent most of their time airing campus trauma and berating the self-(un)aware ghosts of stupol-past, it's hard to imagine these two not featuring heavily in future panelist fodder.

Here, I also picked up whisperings of a surprisingly unsurprising campus controversy in the stickiest of corners at Forest Lodge. Our raging red-faced whistle-blower, caught pants down and airing it all, let hints accidentally slip of the Welcome Week plans of a certain residential college. The college in question supposedly had to change their Welcome Week theme last-minute to avoid unwanted public criticism. Recovered remains of these ditched plans included two incriminating pieces of evidence: cotton balls repurposed to imitate sheep's wool, and a single prop whip. I'll let our readers piece together this Deep Throat-esque exposé.

Is my housemate evil?

I live in a dilapidated Chippendale sharehouse with three housemates. At least, I thought it was three, until last week my housemate Gwyneth* called a medium to investigate our suspected ghost. Well - it turns out we have another (deceased) housemate, Edoardo*, and he's - er - sexually frustrated. The medium prescribed that, as a household, we attempt to "fulfill Edoardo's needs" through a candlelit chanting session. Gwyneth has apparently tried this out, and it reportedly produced a "warm glow" throughout the room. Is this crazy? Are my housemates evil??

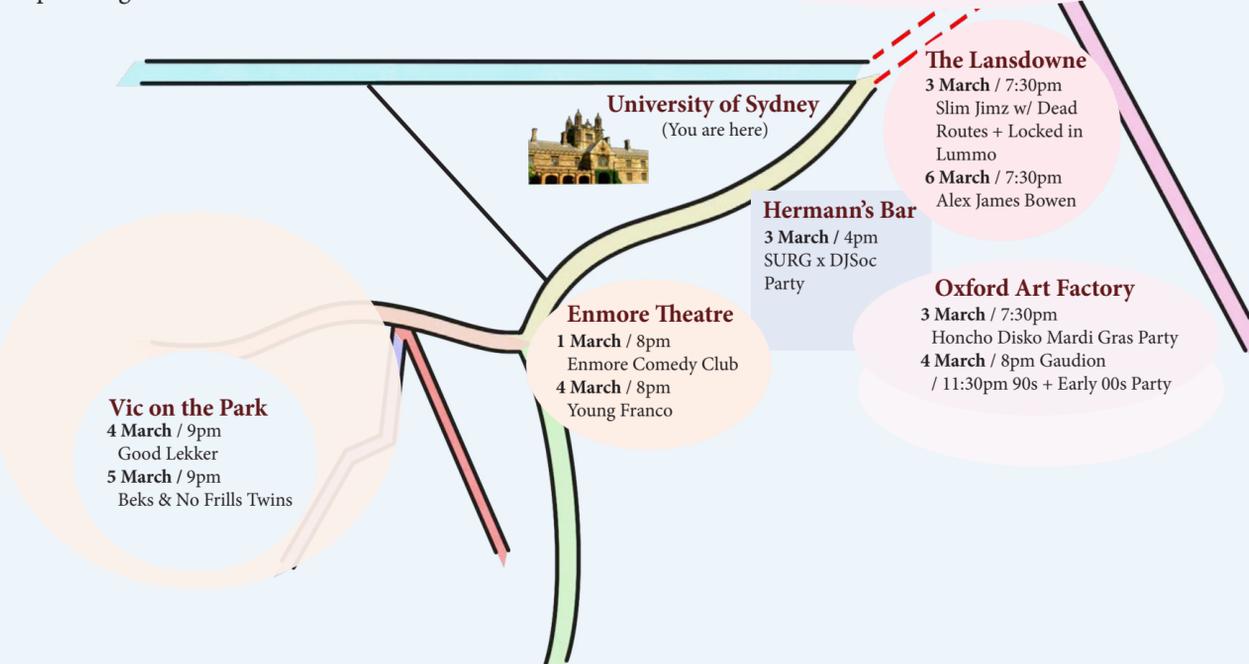
Look, your ghostly housemate may not be malevolent... as such. But what is really villainous is Gwyneth and her psychic sidekick's peculiar plan for a sexy seance. Let Gwyneth enjoy her 'warm glow' and stay well away from unearthly entanglements.

Got your own dilemma? Submit them here: <https://tinyurl.com/evilhousemate>



The Gig Guide

Looking for a way to fill your evenings? New to Sydney and keen to get a lay of the land? Look no further than your weekly gig guide, where we'll hunt down all the best live music and arts events for the upcoming week.



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We help Sydney University undergraduate students

Student injured by collapsed Welcome Fest Stall

Khanh Tran reports.

The stall was located on the front lawn facing the Quadrangle close to the former USU Welcome Fest Main Stage. The incident occurred shortly after 1PM on Monday and involved a contractor hired for Welcome Week.

Following the event, a significant area in front of the Quadrangle flanking the Great Hall was cordoned off by NSW Police and Campus Security. The injured student was then driven by ambulance to hospital for treatment.

Welcome Fest ended on 18 February with record numbers of students attending the three-day event following increases in funding announced late last year.

It is yet to be determined what caused the collapse or if the collapse was a result of any negligence on behalf of either the USU or the University.

In a statement, USyd expressed concerns for the injured student.

“Our main priority is the safety and wellbeing of all our students and staff. We were very concerned to hear about an incident that occurred at the Quadrangle,” a University spokesperson said.

“Emergency services responded quickly and the injured student has been taken to hospital. Our incident response team is on-site and SafeWork NSW has been notified.”

Since the statement, *Honi* has received confirmation that the student has been discharged from hospital and is now recovering at home.

In response, SRC Welfare Officers Grace Wallman and Eamonn Murphy said that the incident should be thoroughly investigated, with students' future health and safety prioritised.

“Student safety always needs to be put first. The Welfare Action Group welcomes an investigation into the incident and hopes that proper accountability is taken.”



USU Board Meeting Recap: Staffing crisis, finances and election timeline

The second USU Board Meeting of the year wrangled with chronic staffing shortages, Welcome Fest successes and gearing up for Board Elections.

Khanh Tran reports.

Yesterday, the Board met in hybrid mode with an in-person cohort in the Cullen Room and Marie Leech, David Wright and Finance Director Rebecca Sahni joining in from Zoom.

An understaffed USU

Among the most contentious issues was an increasingly understaffed USU where the lack of a Board Secretary and casual workforce have led to accumulating problems within the organisation. Indeed, the absence of a Secretary since Assistant Board Secretary Oliver Harding's resignation last year meant that communications have been hindered with USU President Prudence Wilkins-Wheat having to inform Honi of the meeting in lieu of the Secretary.

The absence of a Board Secretary could pose challenges to the USU's commitments to transparency over the coming months.

Two issues were identified as contributing to the ongoing staffing dilemma: rapidly changing COVID-19 restrictions and a lack of quality candidates.

“This is partly due to the easing of [COVID-19] restrictions in NSW and challenges as we navigate this period.” USU CEO Andrew Mills said, citing rapidly changing pandemic measures as responsible for an ongoing shortage in

front-of-house operational staff.

Several questions were then posed to Mills over how he seeks to address the shortages, with Telita Goile enquiring how the USU could make itself more competitive compared to rival institutions.

Responding to Goile, Mills said that easing COVID-19 restrictions combined with an “enhanced” package of benefits offered to candidates applying for casual vacancies will help address the organisation's staffing crisis.

“We are seeing increasing international student arrivals. We are also seeing the relaxation of border restrictions including backpackers. We are also offering an enhanced benefits package.” Mills said, hinting that the USU will look to international students and temporary backpackers to help fill front-of-house vacancies, especially now that working hours requirements have been lifted.

Further, Board Director David Zhu asked about the recruitment timeline to fill the Board Secretary role. In response, Mills expects that this process may not conclude until the end of Semester One, potentially after the Board Elections.

Optimistic forecasts, Welcome Fest and new amenities

The Board is forecasting good financial performances throughout the year with Finance Director Rebecca Sahni reporting a healthy balance from January.

“Cash flow is very good at the moment. We have \$4.4 million in the bank mainly because the university has paid us our first instalment,” said Sahni.

In another development, engineering students are expected to reap significant benefits as a new food outlet, BUDS Grill, was recently opened in the Peter Nicol Russell (PNR) precinct and new merchandise catering to PNR-based students has been released.

Elections timeline

The USU is also planning for the upcoming Board Elections. Mills and Board Director Nicholas Comino confirmed that voting is slated to commence on 9 May and finish on 13 May 2022.

Emulating last year's model, voting will be conducted online whereas campaigning can take place in-person. This means that students can expect aspiring Board Director candidates to flood social media, campaigners to gather across Eastern Avenue and the machinations of student politics to turn once again.

In Camera means goodbye

Following these discussions, the Board subsequently moved the meeting in camera and promptly resulted in Honi Soit having to leave the secretive conversations and scheming between the CEO and Board Directors.

spoke on the importance of mass student activism and the detrimental effect of the transition to Voluntary Student Unionism (VSU) in 2004.

SRC Councillor Eddie Stephenson highlighted an EAG action from a few days prior, in which activists crashed USyd Vice Chancellor Mark Scott's formal lunch while he was giving a speech on the “strategic direction of the university.”

Stephenson discussed the futility of using official University channels to negotiate for change because they “will always answer first to their friends in industry.”

The tenor of the day was captured in the enthusiastic response to Torlakovic's appeal to students for solidarity with striking staff across campus.

“I want to ask students, not just those here today but all students, to back us. To back your tutors, your lecturers, your admin staff...We are going to need student help. We are going to need you guys on the picket lines.”

The EBA between the University and NTEU is soon to be finalised.

‘This is not a strike’: Trains cancelled across NSW in government lockout, students unable to get to campus

Carmeli Argana reports.

New South Wales train services were cancelled in a government lockout last Monday morning following ongoing disputes between Transport for NSW and the Rail, Tram and Bus Union (RTBU), leaving students across Sydney stranded on the first day of semester.

The news was announced early Monday morning via a tweet by Transport for NSW, citing “industrial action” as the cause for disruptions. Commuters are currently advised to “avoid travel wherever possible, use alternative modes of transport and allow extra time on other modes of transport”.

All train lines were affected, including the T1 North Shore & Western Line, T2 Inner West and Leppington Line, T3 Bankstown Line, T4 Eastern Suburbs and Illawarra Line, T5 Cumberland Line, T7 Olympic Park Line, T8 Airport and South Line, T9 Northern Line, BMT Blue Mountains Line, CCN Central Coast and Newcastle Line, HUN Hunter Line, SCO South Coast Line, and SHL Southern Highlands Line.

“We're aware many students will have faced a frustrating commute to campus today amid widespread cancellations across the rail network. Students should check their University email and Canvas for updates from unit-of-study coordinators,” said a spokesperson from the University of Sydney.

“There will be no penalties for those unable to attend an in-person class or activity due to today's train cancellations. Students should contact their unit coordinators by email to discuss alternative arrangements.”

University representatives express solidarity with Ukraine

Fabian Robertson reports.

University representatives expressed solidarity with the people of Ukraine amidst Russia's ongoing military invasion.

On 24 February, Russian President Vladimir Putin ordered the Armed Forces to invade Ukraine via its borders with Belarus and Russia. The invasion is the culmination of escalating Russian aggression in the region since the annexation of Crimea in 2014.

The University of Sydney's Department of Government and International Relations released a statement in response to the conflict.

“In this dark hour, we are sending a message of solidarity to our Ukrainian students and colleagues, their families and friends, and the people of Ukraine. This is an act of naked aggression by the government of the Russian Federation, and as such, a grave breach of international law and Ukrainian sovereignty. As a Department, we stand for humanity and peace, which we hope will prevail in Ukraine.”

As of 27 February after three days of conflict, there have been 198 known

Despite government communications attributing delays to industrial action, RTBU NSW Secretary Alex Claassens told media on Monday that “this is not a strike”.

“All of the people behind me... are ready to work at a minute's notice. We're all there, we're ready to do the work, as we agreed in the [Fair Work] Commission late on Saturday night,” he said.

Government lawyers representing Transport for NSW management came to an agreement with the RTBU in the Fair Work Commission last Saturday in regards to protected industrial action planned for 21 February, as well as the conditions of the union's enterprise agreement.

“There's a range of things we've been asking for. It's not about money. It's always been about safety issues, about protections against privatisations,” said Claassens.

“It's also been about protections for commuters to make sure we maintain a safe and clean network.”

However, it is understood that the agreement fell apart on Sunday after Transport for NSW attempted to reopen negotiations.

“It was clear at midnight following a weekend of intensive negotiations between Transport for NSW, NSW TrainLink and the RBTU, that Sydney Trains and NSW TrainLink would not be able to safely operate train services,” said Transport for NSW in an official statement.

In a statement to *Honi*, Welfare

Ukrainian deaths, with a further 1115 injured.

President of USyd's Students' Representative Council, Lauren Lancaster, released the following statement.

“The SRC stands in solidarity with Ukrainian students, staff and the ordinary people of Ukraine. We abhor imperialist conflict in any instance, as with Russia's invasion of Ukraine. Ordinary citizens should not suffer, or become refugees due to the warmongering of their governments,” said Lancaster.

“We regret the role of the US in escalating aggression and believe the geopolitical vying for power between blocs places peace and humanity at risk. We also note the pernicious Eurocentrism with which the mainstream Australian media dictates moral quantum for victims of war.

“As such, the SRC also condemns ongoing Saudi airstrikes in Yemen, US airstrikes in Somalia and Israeli airstrikes in Damascus. We hope peace will prevail above all else.”

The Russian government believes Ukraine's integration into the NATO

Action Group Convenors Grace Wallman and Eamonn Murphy said: “We stand in support of transport workers and strongly condemn the NSW government's decision today to block out the rail workforce of NSW by shutting down the train network. We call on the government to fulfil its responsibility to protect transport workers' right to industrial action and collaborate with unions in good faith on a fair Enterprise Agreement and other protections.

“We further condemn the dishonesty of Transport Minister David Elliott and the broader NSW Government for their demonisation of workers and anti-union rhetoric during this crisis of their own making. Worker's rights are human rights, and we stand with workers today and always.”

The train cancellations also come on the first day of semester one at the University of Sydney, with many students across the state unable to attend their classes.

“Furthermore, we recognise and stand with USyd students who have been unable to attend University and work today or have had to endure dangerous and expensive commuting conditions, especially as the start of semester is such a crucial time for many,” said Wallman and Murphy.

“The impact on students, particularly those reliant on consistent work for income and those who live far away, is immense, and could have been prevented if the NSW Government had not abrogated its responsibility to ensure worker's rights.”

defence alliance will threaten their national security. The Ukrainian President Volodymyr Zelensky, who was elected with 73 per cent of the two-candidate vote in 2019, is an advocate for Ukraine's integration into the EU and NATO. Putin has unsuccessfully sought assurances from NATO that it will not admit Ukraine into its alliance.

Meanwhile, the Russian Government justified the invasion by crafting a false narrative of Ukrainian provocation. Putin has blamed Ukrainian forces for non-existent attacks and claimed, with no evidence, that Ukraine intends to develop nuclear weapons. Putin also claims his goal is to cleanse Ukraine - a democratic nation led by a Jewish President - of ‘Nazis’.

Australia's Group of Eight (Go8) universities published a media release expressing concern for Ukrainian and Russian students. Chief Executive Vicki Thomson provided the following statement.

“As tensions in the region build, our universities are mindful of the increasing pressure this will place on our Ukrainian and Russian students both here in Australia and studying offshore. We are

USyd management forces staff to audit e-learning sites

Zara Zadro reports.

University management instructed administrative staff to immediately audit all e-learning sites to ensure tutors were not evading in-person teaching in an email sent last Tuesday.

NTEU USyd Branch President and former lecturer Nicholas Riemer described the instructions as “punitive” and “disruptive”.

“In the Arts faculty alone that's 100s and 100s of sites [...] this work fell on a very small number of already overworked people.”

“Meetings had to be missed, other priorities ignored,” Riemer said. “Not only were staff being prevented from doing their real work at a time of peak educational demand, they were being told to snoop into academics' affairs.”

The email was prompted by suspicions from University management that online teaching had replaced what was meant to be face-to-face teaching for one course, according to Riemer. These suspicions were later disproved.

The audits come in the wake of a contentious last few years rampant with staff cuts, casualisation and wage theft by the University of Sydney.

“It shows a complete disrespect for professional staff... management think that non-teaching staff have so little to do that they can afford the time for this kind of destructive, unjustified and totally fruitless intervention,” said Riemer.

The University announced it would return to on-campus learning in early February. On Wednesday this week, the VC announced that almost all COVID restrictions on campus would be eased, including QR check-ins and masks.

extremely concerned for their welfare.

“Our universities are offering access to peer support advisors, counselling services for domestic students, and establishing ‘chat’ channels for international students currently studying offshore. We will monitor the situation closely and offer additional support as the situation evolves.”

According to the media release, there were 14 students from Ukraine and 169 from Russia enrolled in Go8 universities in 2021.

As Russian troops hasten their advance, hundreds of thousands of Ukrainians flee West into Europe. Around the globe, anti-war protests call for an end to the ongoing conflict.

When will dental dams have their moment?

Around 50 years since dental dams were introduced to the bedroom, they're all but non-existent in media and sexual education. **Lucy Lantz** explores why.

The humble dental dam has a not-so-sexy origin story. Born in the dentist's office, they were first used to isolate a cavity or tooth during surgery. It wasn't until the 1970s that experimentation began with using dental dams in a sexual context, growing in usage during the '80s as the HIV crisis brought safe sex awareness to the fore. Modern dental dams are made from polyurethane or latex, much like condoms, and serve as protective barrier from sexually transmitted diseases when performing cunnilingus or anal play. Despite their necessity, dental dams unfortunately fall into two categories which have been systematically overlooked by the media and the education system; feminine pleasure and queer sex.

One of the biggest obstacles faced by the poor dental dam has been marketing. *Forbes* went so far as to publish an article in 2018 titled 'Nobody Knows How To Sell Dental Dams'. A large part of this can be accounted to the fact that the dams have had little to no re-branding since their invention in the 1860's for dental use. Over one hundred and fifty years later, they are still sporting a name that evokes images of grinding and suction in a particularly unpleasurable context. Whether this can be chalked up to a lack of marketing tools rather than the unwillingness of big businesses and pharmaceuticals to invest in products that support marginal groups is hard to determine, but the latter certainly wouldn't shock many. Particularly when you look at their masculine counterpart, condoms.

Condoms can be found in every rib or flavor at any petrol station, corner

shop or progressive car wash. Yet the beleaguered dental dam is limited to sex shops and family planning centres. This issue is exacerbated in smaller towns and regional areas where options don't include a row of sex shops on Oxford Street that specifically cater to a queer community. This brings up the simple factor of accessibility. The

“Despite their necessity, dental dams unfortunately fall into two categories which have been systematically overlooked by the media and the education system; feminine pleasure and queer sex.”

forementioned *Forbes* article cites statistics published in 2010, yet they were gathered in Sydney in 2004 – with only 543 participants in the study. The statistic that 9.7 per cent of women had used a dental dam feels all but irrelevant by 2022. Dental dams deserve real research on their effectiveness, usage, and accessibility, with this example

bringing into focus the overall lack of funding and research being made into finding safer options for oral sex.

Unfortunately, due to most curriculums and educational systems not providing adequate or any queer sexual health education, responsibility falls to individuals to educate themselves on the best protection from orally transmitted sexual diseases. They can be dangerous and certainly are infectious. As such, here are some local shops to get your hands on a dental dam in Sydney; for a close-to-campus option, Max Block in Newtown are fully stocked, as well as SWOP in Surry Hills, and Toolshed in Darlinghurst - to name a few. Despite dental dams previously being available in the Queer Space on campus, they are not currently stocked. The above listed retailers are largely sex shops, so for those who would be uncomfortable or unable to access a sex shop buying online



is certainly an option. Flora and Fauna sell Glydes vegan and compostable dams with discreet delivery, they also come in strawberry and vanilla flavors. Use this knowledge wisely, and impress your next partner by whipping out a dental dam.

Optus

Optus has been ordered by the Federal Court to pay \$7.9 million in fines since 2018 for misleading its customers about transitioning to the NBN. Optus pressured more than 100,000 customers into upgrading to Optus' NBN Broadband by implying their service was soon to be cut off. The telecommunications company was also ordered to pay more than \$10 million for misleading customers who were billed after unknowingly purchasing third-party content.

NOVA 96.9 (Illyria Pty Ltd)

NOVA 96.9 is owned by Illyria Pty Ltd - Lachlan Murdoch's investment firm. Lachlan is the Co-Chairman of NewsCorp and son of Rupert Murdoch.

The brands involved in Welcome Week were Love BUDS, Mojo Kombucha, Red Bull, V Energy, Gillette, Optus, Benefits Cosmetics, NOVA 96.9, Weis Bars, SCAPE Living, Contiki, Next Level Paintball, Unions NSW, Sydney Trains, I Rock Entertainment, Google Chromebook, Let's Go Surfing, Skydive Australia, DoorDash, Sennheiser, Red Cross, Deliveroo and Hungry Panda.

Honi understands that the student board was not involved in the organisation of corporate partnerships for Welcome Week.

Night Owl Economics

Zoe Coles takes a walk down dimly lit streets.

The best nights out are usually those that emerge organically. We dive down the rabbit hole, bouncing through streets and into hidden bars, meeting new friends in bathrooms that we struggled to find. It is also the online rabbit hole that leads us to eerie corners of the internet, stuck in YouTube pipelines and TikTok hazes.

This modern extension of our waking hours led Sydney to appoint a 24 Hour Economy Commissioner in early 2021. When Michael Rodrigues was appointed, he reported that “the most sobering statistic in the government's research was that 48 per cent of 18 to 29-year-olds agreed they prefer to socialise in online environments over the physical world”.

But what is a 24-hour economy? And what does it actually mean for young people?

American sociologist Harriet Presser coined the term in 2003, with her book *Working in a 24/7 Economy: Challenges for American Families*. Presser revealed how the erosion of standard work schedules (think 9-5) has devastating consequences for the health and well-being of workers and their families. In fact, an article from *The Conversation* reports that “overall, people who work nonstandard hours tend to have lower life satisfaction and higher levels of family conflict and marital instability”. With these findings, it is difficult to understand why 24-hour economies are being encouraged.

Fundamentally, we go out at night because the day is reserved for working. If not work, then study. Those who use public space during the day in the same ways that we reserve for the night are deemed social outcasts. The alleged ‘free market’, as championed by neoliberalism, pursues the “artificial creation” of the night-time economy to capitalise off the quiet streets that linger after shops and offices close for the night in countries like Australia.

Sex education needs an asexual perspective

Carmeli Argana writes.

CW: Mentions of rape and sexual violence

Last week, education ministers across the country agreed to a raft of national health curriculum changes that would explicitly address issues of consent in sexual relationships.

Such changes come after an explosion in the national discourse last year regarding issues of consent and rape culture, with figures such as Grace Tame, Brittany Higgins and Chanel Contos quickly becoming household names. The latter of these women, in particular, drew attention to the abysmal state of the national health curriculum and built an entire campaign dedicated to improving consent education.

‘Teach Us Consent’, Contos’ campaign demanded.

The concept of ‘consent’ has become fundamental to discussions surrounding sexual relationships. It has been invoked as both a moral and legal standard to ascribe value judgements to sexual encounters. And whilst there are important implications for definitions of consent that situate it within a sexual context, this move towards a sex-centric understanding of ‘consent’ also

This is why debates about night-time economics and the 24-hour economy are so interesting – there is no clear yes or no answer as to whether night time economies are beneficial. There are clear tensions between freeing public space at night to make it accessible and usable for all, particularly those in the arts, and the way a 24-hour economy represents neoliberal ideals of unbounded exploitation.

“There is a certain buzz that only dimmed streetlights can create, and we all quickly worked out that drinking games on Zoom didn’t cut it.”

Completing my first year of university in 2021, I don't feel like I've had the full uni experience. As nights out were cancelled, my hopes of meeting new people and falling down the rabbit hole of a pub crawl were lost for another year. The sheer loneliness this created emphasised the need for nights out, nights full of expectations, preparation, gathering, connection, spontaneity, and absurdity. There is a certain buzz that only dimmed streetlights can create, and we all quickly worked out that drinking games on Zoom didn't cut it. This did make one thing clear: the magic of a night-out does not summon itself from the twist of a bottle-cap. There is something else there.

Once appointed, Rodrigues was quick to critique Sydney's night-time economy. “After-dark options have been highly skewed towards an Anglo-Saxon drinking culture,” he said, “which is out of step with

the city's multicultural reality.”

This Anglo-Saxon binge-drinking culture was a key factor in 2014's lock out laws, which were routinely criticised because of their economic impacts, including an estimated \$1.4 billion loss. The violence encouraged by a night-time economy based on drinking is catastrophic. In order to avoid this, according to Australian travel guide book publisher Lonely Planet, Sydney's blueprint for nightlife-based experiences other than drinking may include extended opening hours for cultural institutions, identifying spaces that could be reclaimed for outdoor activities like dining and art installations, reducing restrictions on liquor licensing and live music, and increasing public transport options. To me, this sounds quite nice.

However, these cultural and entertainment spaces do not appear out of nowhere. Oliver Smith, author of *Contemporary Adulthood and the Night-time Economy*, reminds us that “many of these new opportunities (for night-time work) are poorly paid, transitory and non-unionised, within an industry renowned for the enthusiastic adoption of zero-hour contracts, unsocial hours and the potential for risky or exploitative working conditions.”

As we know, many of these jobs will be occupied by students attempting to pay skyrocketing rent without infringing on their studies. Smith also adds that night-time economics have a social welfare price: “it creates an environment in which violence and sexual assault are so common-place as to often go unreported, accepted by many as a routine hazard of a big night out.”

Who does the night-time economy benefit then? Jobs are created, yes, but not for the women who can't risk walking home after a late shift. Those who do occupy them are then part of an industry dependent on unbounded labour.

risks alienating communities of people who have never centred sex in their relationships.

As an ace (asexual) person, I watched last year's discussions unfold from a strange position of both identification and disidentification with the struggles that Contos' campaign sought to platform and overcome. A culture of deference and shame in the Catholic school I grew up in left me questioning my own (a)sexual identity for years, leaving gaps in my understanding of sexual relationships that would be filled with insecurities and self-loathing. But at the same time, the thousands of testimonies of cases of sexual violence that had become representative of the campaign's core, although extremely valid, did not represent my grievances with the national curriculum on sex education.

Whilst the solutions that the Teach Us Consent campaign and recent curriculum changes introduce are important first steps in addressing this gap in Australia's sex education, it is important to note that much of these are premised on compulsory allonormativity – the assumption that all people are allosexual; or, experience sexual attraction.

And who for? Sydney is the sixth most expensive city in the world to spend a night out in at an average cost of \$86.70. After the lock out laws and the lockdowns of the COVID-19 pandemic, the price of a night-out continues to exclude a number of people. Furthermore, the discretion afforded to many clubs and bars continuously shapes night-time economics as they maintain the right to refuse entry. Racial discrimination by security is rife, with disgusting accounts of nightclubs refusing entry to Indigenous and Sudanese people and other cases of Australian clubs using racism as a justification to deny entry. Few are able to safely enjoy a night-out with threats of danger, and yet we continue to crave the chance to chase the rabbit down the rabbit hole.

Young people have good reason to prefer the online realm to the sticky floors of the clubs and bars we wait hours to dance upon. Whether it be the exploitation inherent to the 24-hour economy, the drinking culture, the occupational risks of working within it, the cost, or safety concerns, the negative space of the night feels increasingly pitted against us.

However, as lockouts and lockdowns proved, there is something endearing about a night-out that leaves us tapping our cards for overpriced vodka raspberries and working ridiculous hours in order to be able to do so. We are built into the economy, and have become dependent upon it for the years worth of good stories that one good night out can fuel. But we must demand more of these night-time economies. As we begin to renegotiate the spaces where our biggest nights take place as COVID restrictions lift, the night-out should feel like less of a compromise on our wealth and health. The night-out takes place in negative space, but need not be a negative experience. We should chase the rabbit as she leaps outside the digital realm, but she too needs to rest.

that humans can experience attraction and form connections, on the many types of relationships that humans can engage in. Being aware of this plurality is important in dismantling systems of compulsory allonormativity that excludes and harms people who do not experience sexual attraction, nor engage in sexual relationships.

An asexual perspective is imperative when considering solutions to addressing the lack of sex education in national curriculums, a gap that has created survivors out of students. Whilst the incoming changes are an important first step in overturning a culture that systematically silences sexual assault survivors and protects abusers, we must always critically examine which communities are being excluded.

An asexual perspective advocates for a broader definition of consent that recognises the usefulness of the concept beyond sexual relationships. Consent must be treated as more than just a moral or legal standard applied exclusively to sexual situations, but as an ethos that bears weight in relationships of a multitude of forms.

Who is the USU in bed with?

Fabian Robertson takes a closer look at the corporations involved in Welcome Week.

Up to 20,000 students attended the first day of Welcome Week: the University's biggest marketing event of the year. Central to the week's festivities are a number of corporate partnerships with the University of Sydney Union (USU). Historically, some of these collaborations have been ethically questionable. In 2019, Commonwealth Bank and Westpac both occupied prominent stalls - two institutions implicated in the Banking Royal Commission and who have loaned a combined \$4.5 billion to fossil fuel companies since 2016.

Since then, the USU has cleaned up its act when it comes to corporate partnerships. Nevertheless, this year's line-up is not without complications.

Hungry Panda

Hungry Panda is a UK-based food delivery company accused of firing two delivery drivers in February 2021 who protested changes to their pay. According to the drivers, who were reinstated after launching claims with the Fair Work Commission, Hungry Panda cut their pay - then following the protest - blocked them from the app.

In a NSW Parliamentary Select Committee hearing into safety in the gig economy, a Hungry Panda delivery rider claimed he earned \$150-\$200 for a 12-hour workday. Another driver claimed his pay dropped from \$9 to as low as \$3 per delivery.

The Committee also heard Hungry Panda did not provide road safety training to its drivers. Xiajun Chen was killed while working for Hungry Panda after colliding with a bus in Sydney in September 2020. The company did not immediately report the fatality to SafeWork NSW as required by law. As Chen was hired as an independent contractor, his family was not entitled to workers' compensation.

DoorDash and Deliveroo were also involved in Welcome Week and have similarly been the subject of controversy due to drivers' working conditions.

Gillette (Proctor & Gamble) and Weis Bar (Unilever)

Gillette is owned by Procter & Gamble (P&G) and Weis Bar is owned by Unilever. A 2016 report by Amnesty International claimed it was “highly likely” P&G and Unilever's sourcing of palm oil was linked to child and forced labour in Indonesia.

P&G and Unilever have also both been criticised for selling racist skin-whitening products in Asia and Africa. P&G offers melatonin-inhibiting creams under the Olay brand while Unilever sells Glow and Lovely, previously named Fair and Lovely.

In 2016, Unilever's major Indian subsidiary reached a settlement agreement with workers over allegations

of mercury poisoning at a manufacturing plant. According to the workers' union, 45 employees and 18 children died as a result of the poisoning.

Mojo Kombucha (Coca Cola)

Mojo Kombucha was acquired by The Coca-Cola Company in 2018. Coca-Cola uses approximately 305 billion litres of water every year, often taken from local water sources. The company has been at the centre of major water usage controversies in drought-stricken regions within India. In 2004, a Coca-Cola bottling plant was shut down in Kerala after complaints of a decline in water quality and quantity in the area. In 2017, the region of Tamil Nadu boycotted Coca-Cola products due to groundwater depletion affecting local farmers.

Coca-Cola produces over 3 million tonnes of plastic packaging yearly and is the single largest plastic polluter in the world. According to a 2017 report by Greenpeace, the company has lobbied against recycling and plastic deposit schemes throughout Europe.

In 2015, Coca-Cola donated \$1.5 million to non-profit Global Energy Balance Network (GEBN), who promoted the idea that obesity was primarily caused by a lack of physical exercise rather than dietary issues. GEBN was dissolved later that year following public concerns over its independence.

Modern Slavery, 19th Century Slavery, and the University of Sydney

Joseph G. Davis writes about a controversial legacy.

The University of Sydney has launched a major campaign with the goal of educating its staff and students on what constitutes modern slavery and to work towards eliminating it in the community.

Today, some of the common forms of modern slavery include human trafficking, forced or bonded labor, and slave labor embedded in supply chains. The *Australian Modern Slavery Act 2018* requires the University to report on the risks of modern slavery in its operations and supply chains and to take concrete actions to address the risks. The institutional response has included a mandatory online educational module on modern slavery to be completed with 80% pass mark by every staff member. Some students might recall the ‘Human Mart’ Exhibition booth at this year’s Welcome Week that was set up to highlight the problem.

While the University should be commended for initiating this campaign, it is unfortunate that this discussion is being framed in a narrow, dehistoricised fashion. After all, institutionalised slavery (along with the other two horsemen of Western civilisation, colonialism and racism) has been around for well over five centuries and Australia has not been immune. There is a clear need to understand the problem in a historical context because our past has a tendency to cast a shadow over what happens in the present and beyond. This will enable us to look for connections between the 19th century manifestations of slavery in Australia and what we observe today, and for the University to come clean on its links to 19th century slavery.

This brings me to William Charles Wentworth, an important figure in the University’s early history. Wentworth was a highly influential if controversial politician in the NSW colony during the mid-1850’s. I learnt from Prof. Julia Horne, the University’s historian, that his main contributions to the University were to lead the passage of legislation in the NSW Legislative Council that became the University’s Founding Act of 1850, and to articulate a vision of a relatively inclusive University, tolerant of different religious beliefs. He served on the University Senate in the early days and made a modest financial contribution to provide student scholarships. Nevertheless, he was formally conferred the title of ‘Founder’ of the University at a ceremony held in the Great Hall in May 1861. His larger-than-life Carrara marble statue has stood in the Great Hall since 1862. The University Student Union for unknown reasons chose to name its building after him in the 1960’s.

WC Wentworth and 19th century slavery in Australia

Despite denials by establishment historians and Prime Minister Scott Morrison, slavery in one form or another has been part of the Australian landscape from the time of European settlement. The most troubling aspect of Wentworth’s legacy in the context of 19th century slavery is his strong advocacy, involvement, and profiting from the indentured coolie slave importation from India and China. The colony of NSW was faced with severe labour shortages following the end to convict arrivals

in the 1830’s. This severely affected Wentworth’s finances given that he was one of the largest landowners in the colony.

Even though slavery had been abolished in the colonies following the *Slavery Abolition Act* of 1833, this did not apply to the East India Company’s operations in Asia. Importing indentured labour from India and China, often referred to as the coolie trade, was seen as the solution. The first group of 42 coolies was brought in by one John Mackay who had extensive indigo plantations in India and a distillery in Sydney, to work as shepherds in a large landholding in Dungog. These ‘British subjects’ were on 5-6 year indentured labour contracts with food, clothing, shelter and meagre wages provided. Most of them absconded because the terms were not being adhered to; they were kept in worse condition than African slaves in the Caribbean. Some were apprehended and tried. A few perished after they were subject to assault, slavery, and kidnapping.

The colonial office dithered on further coolie importation, and there were many voices that opposed this form of thinly disguised slavery. In 1842, Wentworth and other landed colonists formed the Association to Import Coolies to lobby the colonial government to permit large-scale importation despite the serious problems with previous imports. The motion to form an association for the purpose of gaining permission to “avail themselves of Coolies, or other labourers from the East Indies” was seconded by William Wentworth. The committee appointed to pursue the matter included Charles Nicholson MD, who was later to become the Chancellor of the University, and after whom the Nicholson Museum is named.

The committee’s efforts were successful and several shiploads of Indian and Chinese indentured workers were brought to NSW and Victoria. Wentworth teamed up with Robert Towns to arrange a shipment of 56 Indian coolies on board Towns’s ship *Orwell*. They were brought under conditions of near starvation and two of them perished during the journey. Most of the coolies were sent to Wentworth’s pastoral properties or worked as servants in his Vaucluse House mansion. A few were leased out to a property in the Hunter valley. Historical records show that the coolies were subject to severe beatings, non-payment of wages, and were inadequately fed and clothed. Several died of exposure or assaults. Those who protested the breach of contract were imprisoned.

Chinese coolie importation started in 1847 with much larger groups. A group of 420 Chinese coolies were brought to the Port Phillip District in Victoria, many of whom were abandoned after their arrival and forced to fend for themselves with no money or possessions. Many were lost and perished in the bush, some were imprisoned, and few were found wandering

the streets of Melbourne with no food or shelter. A large contingent of 1500 coolies were brought under appalling conditions in 1854. An investigation by the colonial office unearthed many cases of deaths and serious abuse aboard ships, as well as kidnapping and incarceration in the recruiting process. The eastern colonies mercifully abandoned Asian coolie importation in 1855.

Modern Slavery Eradication

The campaign to educate the University community on the prevalence of modern slavery and steps to eliminate it can only be strengthened by an understanding of slavery in diverse forms in the past. This includes blackbirding of workers from the Pacific islands, forced

“In light of the fact that the building stands on the traditional land of the Gadigal People of the Eora Nation, an indigenous name will be a small recognition of this connection.”

indigenous labour, and stolen wages. In particular, the University has an ethical responsibility to acknowledge its own connections to slavery and to take appropriate actions to remove, replace and distance itself from the prominent symbols associated with 19th century slavery. I present two such actions that will go a long way towards helping the University to establish its bona fides.

Firstly, the naming of the USU Building after Wentworth is an abomination. As Andy Mason has argued in the pages of *Honi Soit* (Wentworth Must Fall, March

2017), Wentworth’s legacy is problematic at many levels and his name has to go. These include the fake ‘discovery’ of the Blue Mountains crossing with the help of indigenous trackers, his strong support for the frontier warriors and, in particular, the convicted Myall Creek massacre instigators, and the large-scale of indigenous land theft, among others.

There is no lack of suitable names for the USU Building. In light of the fact that the building stands on the traditional land of the Gadigal People of the Eora Nation, an indigenous name will be a small recognition of this connection. How about naming it after Felicia Corowa, the first self-identified Aboriginal person (and female) to be admitted to the University in 1965, around the same time

as the better known Charles Perkins? Another option is Gough Whitlam, an illustrious graduate of the University and Australia’s 21st and arguably its most visionary Prime Minister.

Second, the Wentworth statue in the Great Hall must go. There may even be takers for it in the community!

The author is a Professor in the School of Computer Science at the University of Sydney.

ART BY KHANH TRAN



Glitter, tension, trauma and trash

Junnade Ali takes a critical look at *Euphoria*.

Euphoria. The glitter. The tension. The trauma. We lap it up, undoubtedly for the masterful works of cinematography and soundtrack to match.

Euphoria has enjoyed widespread success in the West. It helps that it’s easy to access and consume: you don’t need a degree to navigate the heavy themes it deals with. As a pop cultural product, *Euphoria* occupies a position of radical potential; the potential to spotlight marginalised identities and to highlight for mass audiences the issues with which they grapple.

Many have lauded the show for its inclusion of marginalised identities - those maligned for their ethnolinguistic heritage, immigration history and sexual and gender identities.

However, *Euphoria* merely includes these identities and... that’s about it. They’re there.

Characters like Rue and Maddy could easily be swapped out for white actors with little to no impact on their story. Rue is a Black girl in America. However, there is little consideration for the role of American structural racism in her drug addiction within her storyline. Similarly, Maddy is a daughter of immigrant Mexican parents in a lower-socioeconomic household. But these do not factor into her experience of assimilating into (and, indeed, dominating) the social hierarchy within her high school, nor her relationship dynamic with a wealthy, but abusive white man. This ‘colourblind’ approach to casting is a nod towards the gravest issue with *Euphoria*: that beyond all the glitter and trauma, Levinson’s text says no more than ‘three identities walk into a bar’.

Euphoria, it seems, is Levinson’s own story in the skin of a diverse cast. Despite the seeming diversity of the cast, the show still perpetuates neoliberal cultural ideals and does little (if any) justice in

critically representing the experiences of the marginalised identities in question. Histories of racism, homophobia and transphobia are reduced to a curious moment of parity. Levinson’s text is



premiered on the neoliberal fiction that all individuals are equal; the specific structures that have historically oppressed BIPOC and LGBTQIA+ people bear no weight on the present.

This is especially problematic when it is precisely these historically specific factors that distinguish the experiences of marginalised groups from non-marginalised white, cisnet people. Ignoring these factors mean that we fall into the fallacy of believing that the playing field is level across all individuals, and that those from oppressed groups can easily ‘catch up’ if they work hard enough.

Levinson’s fantasy disregards so much of what real BIPOC and LGBTQIA+ activists, both separately and unitedly in intersectional movements, have fought

for. Levinson’s fantasy takes neoliberal carnality and offers it to us as a cute, subversive Gen-Z aesthetic.

‘Three identities walk into a bar’, says Levinson, ‘and that’s all folks!’

Like other cultural products under neoliberalism, Levinson’s text emphasises the importance of the individual. Levinson’s world is devoid of any collectivist commitment to the people who surround and shape the individual, a commitment that is at the heart of many non-Western cultures and one that many POC have fought to preserve. For example, in Levinson’s fantasy, the family is treated as an obstacle, rather than an asset. *Euphoria*, it seems, is an empty narrative that compounds the problems trans people, queer people and people of colour have been grappling with since their oppression was compounded by colonialisms of old.

Euphoria remains largely written and created by white people, with stories that align closer to the experiences of white, cisheteronormative audiences. For this reason its radical potential is undermined. It is no surprise then that the writing of *Euphoria* reflects a world where the marginalised only want to emulate oppressors.

If Levinson’s text has done anything well, it has constructed a teenage sex-scape fantasy characterised by unquestioned carnality and individualism. Youth is remembered as nothing more than memories of salaciousness. And for these reasons, *Euphoria* is a car crash, a cautionary tale at best. ‘Look’, says *Euphoria*, ‘this is the extent of human carnality, make of it what you will. And like a car crash, we find it hard to look away.’

And so we ask, how do we respectfully and accurately represent BIPOC stories? How do we respectfully and accurately represent queer stories? What does the neoliberal world of *Euphoria* tell us about

the liberation of BIPOC and queer people? Do the oppressed want parity with their oppressors? Or do they want to obliterate all structures of oppression?

These questions can easily be applied to the experiences of the different marginalised identities within Levinson’s text.

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Justin Langer and the importance of public image in unionism

Tom Wark opines.

The ability of sports organisations in leveraging their power to pursue good pay offers a glimpse into a possible future for unions.

When Justin Langer chose to resign as head coach of Australia’s men’s cricket team rather than accept a fairly insulting short-term contract extension, many former players questioned why the current playing group seemed to have so much say in how the team was run.

The reason is fairly simple. The modern sporting workforce is one of the few professions where employees enjoy significant bargaining power, effective organisation, and public support. In Langer’s case, the Western Australian was effectively ousted from the position of Head Coach following consultation with players and Captain Pat Cummins’ decision not to provide public backing.

The Australian Cricketers Association (ACA) represents the interests of current

and former Australian cricketers. It is not a formally registered trade union but its function is largely the same. The ACA brokers negotiations with Cricket Australia over pay and conditions for both national and state players and plays an important role in educating the public about the workplace concerns of Australian cricketers.

Australian cricketers have come to the realisation that they should not be subject to either contracts or coaches that they see as unfair or unworkable, and are perfectly entitled to fight for change.

So why do cricketers enjoy the privileges of effective workplace reform based on organisational protest, while actions taken by teachers, nurses and transport workers do not?

One obvious reason is that the media is complicit in framing our cricketers as national heroes defending our sporting

pride against the chief enemies of England and India. We therefore feel they somehow deserve more say in their workforce than a teacher, because we all remember a teacher we hated, right?

The other is that traditional trade unions are easily framed as purely in it for the chaos. In both recent teachers and nurses strikes, all outlets ran the angle that “ordinary people” will be hurt by industrial action because they might have to work out what to do with their kids for a day.

For cricketers, the ACA is largely responsible for the hugely successful pay deal brokered in 2017 that left players unemployed for months as the negotiations reached an impasse. With the resolution, Australia’s female national players are paid more than double what they were four years ago and female state players earn over 150 per cent more than the pre-2017 base rate.

While the ACA was not involved in the decision to not reinstate Langer for a longer term, chiefly because it could not be seen to take sides between the current players and a prominent former one, the spirit of player autonomy first truly seen in the lead-up to the 2017 pay deal has very much remained.

Back in 2017, the men’s team threatened to not tour Bangladesh if the contract dispute was not resolved with Cricket Australia. This was the biggest moment of player defiance since the rebel tours of South Africa during apartheid, and one with far less historical baggage.

Most would agree that our female cricketers more than deserved their 2017 pay rise. Surely, then, it’s not too much to ask that teachers, rail workers and nurses get the same - that the people responsible for educating us, getting us to work and saving our lives might at least get a raise above the level of inflation?

The Lord of the King St.

Tiger Perkins and friends crawl between six iconic, local pubs to produce a definitive guide to drinking around campus for ambitious first years.

The University of Sydney is surrounded by an abundance of pubs, ranging from truly terrible to near-perfect. Some might say that it is a rite of passage for first year students to tour these pubs for themselves. For the most audacious drinkers and the most obstinate among you, this may be your journey. Others, though, may be in search of a definitive list of which pubs are worthy of your time.

With this in mind, I, accompanied by a delegation of Honi Soit editors and a small assortment of other Good Samaritan friends, have done the pub crawl of King Street and its surrounds for you. We visited 6 of the most iconic pubs on the night, namely The Rose, The Royal, The Newtown Hotel, Coopers, Websters and The Bank. We have also included some commendations from previous quests and some strong warnings about the dangers of others.

Each pub was rated by our brave fellowship based on ten categories - chip quality, crowd, the cost of a schooner, the music, its special deals, the quality of its special deals, the tolerance of its bouncers, the cleanliness of the toilets, its versatility as a venue and its overall vibe. We identified the overall winners alongside some definite losers, and discerned what each specific pub had to offer the weary traveler. The following paragraphs offer a series of vignettes of what predictably deteriorated into an eventful and tragic night.

The Rose Hotel

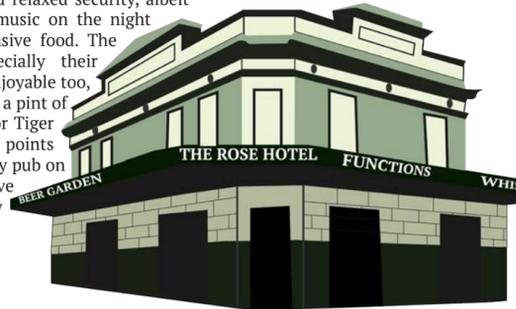
The first stop was destined to be The Rose and people arrived gradually in a wide array of outfits. 2021 SRC President Swapnik, who has insisted he be referred to as President Swapnik Sanagavarapu for the duration of the article, was overheard saying, "Once a president always a president, am I right fellas?"

Worse still, he, alongside Robin Fabenson, deemed it appropriate to arrive in full suit and tie straight from their work as corporate sell-outs in nearby law firms. Remember: this is a big no when going out in Newtown - cargo pants or baggy jeans, short-sleeve button ups or tight singlets as well as earrings and a mullet, and perhaps

a tasteful carabiner affixed to your belt loop, are compulsory. Others were more appropriately attired in Dickie's pants, beanies and Air Force 1's.

The Rose proved to be the best pub of the night, making it bittersweet to peel ourselves away and face the objectively worse pubs to come. Thankfully, there is always next weekend, or perhaps their regular Tuesday trivia! The Rose scored a whopping 77/100, coming in with the highest rating for the crowd (8.25), smoking area (9.75), toilets (8) and overall vibe (9). In my opinion, the Rose is a great, social and expansive venue with a large smoking area, reasonably priced and well-

ranged beers and relaxed security, albeit with not great music on the night and quite expensive food. The chips and especially their sauce are very enjoyable too, and complement a pint of the Rose Lager or Tiger beer well (bonus points for being the only pub on the night to have this excellently named beer).



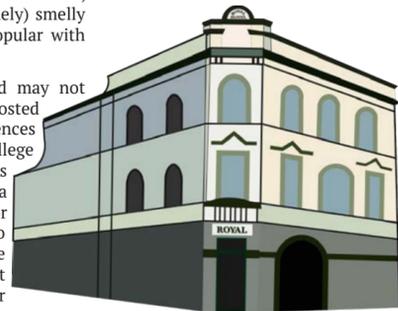
The Royal

When the Labor Party offices finally let their employees leave for the day (I hope they pay overtime!) we gained another member and we were off to The Royal. Two minutes down the road and opposite the Abercrombie Business School, The Royal is a run-of-the-mill, kind of (editor's note: extremely) smelly pub, which is nonetheless popular with students.

It is rather one-note and may not seem versatile, but has hosted events ranging from conferences on Anarcho-communism to college boy meetups. Your guess as to which event ended with a formal apology and a ban for a literal pissing-contest into a jug. The Royal took home two awards - one for cheapest drinks on night and the other

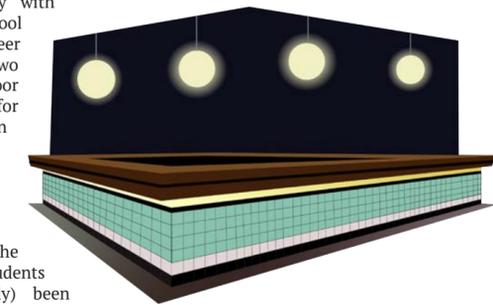
for best security, with no bouncer and no ID check for babyfaced, 21-year-old me.

If a cheap, hassle-free drink is what you're after and your nose happens to be a little blocked one particular evening, then The Royal is the place to be.



The Newtown Hotel

Next stop was The Newtown Hotel on King Street - a nicer, albeit more expensive option with high versatility and a good range of international beer. Although cost brought it down to fourth in the rankings, the Newtown Hotel is reasonably popular and features a nice upstairs balcony with sunset views, pool tables, a great beer garden and two spacious indoor areas. Perfect for an afternoon drink just up the incline from uni, keep an eye out for an open window on the south-side of the facade, where students have (reportedly) been



able to skip the line and sneak in - sadly visitors to the pub often face substantial queues.

Websters

Websters was our next conquest and is found almost directly across the road from Newtown Station. Unbeknownst to us until we spoke to the manager on the night, Websters is allegedly home to over 1400 different alcohols and specialises in whiskey. The bar staff know what they're talking about, often giving advice on how to drink specific drinks, a phenomena described by a friend as "as the chef intended it."

Websters also featured the best music on the night and took home the prize for versatility, with a classic downstairs pub area, a Peaky Blinders style bar on the second level, and an open-air rooftop on the third. The manager also appears upon first meeting to be something of a legend. Eager to make a glowing recommendation of the pub's liquor selection, chat, and share his time with us, Sebastian

recommends the steak: "bloody terrific" he enthused.

Not to be outshone, Current SRC President Lauren Lancaster and sexy boytoy turned humble musician and deep thinker Lachy Dunk joined us here and were originally omitted from the article for not having a large impact on the night. Current SRC President and infamous for her marriage of the otherwise, usually oxymoronic 'Instagram Girlboss' and 'radical (?) activist,' Lauren would like it known she was responsible for the exponential increase in group photography catalysed by her appearance on the scene. Before leaving us for a cooler event, she made sure to engage in some petty thievery of [REDACTED].



Pictured: intrepid members of the fellowship of the King St attempt a photograph.

fellowship members*: Aurora Ord, Dachy Lunk, K**** T***, Millie Cones, Pi-ger Derkins, R**** M****, Ram Sandle, Robin Fabenson, S***** S*****, Lara Laddo, Soren Sancaster, Steven Ellison.

*names have been changed to prevent reprisals.

Rating Newtown's Pubs

Numbers:

Highest standard deviation in chip quality: the Royal

Lowest score: 6 Highest score: 10 Standard deviation: 1.47



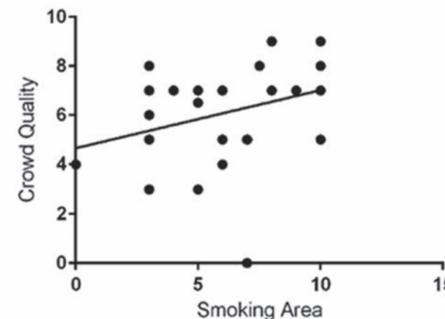
Best & Worst Seccies:

Best: the Royal, averaging 10/10, as they were non-existent Worst: Coopers, averaging 0/10, "AWFUL, rude and lame"



Relationship between smoking area and crowd quality:

Ordinary Least Squares regression of quality of crowd on quality of smoking area (both rated out of 10), found the relationship to be positive, albeit not statistically significant. As such, we cannot conclude that the quality of a pub's smoking area affects the quality of its clientele.



Overall vibe (out of 10):

The Rose: "wins", average ranking: 8.5



The Royal: "stunk", average ranking: 6.3



Newtown Hotel: "saw a damous [sic] TikToker here once", average ranking: 7



Coopers: "convinced [redacted] not to join Solidarity here", average ranking: 7.5



Websters: "went to school with the seccies", average ranking: 7



Bank: "CURSED", average ranking: 2



The Bank Hotel Appendix:

Our night of research was destined to come to a somewhat premature end in the line for the Bank Hotel, across the road from Websters.

Robin, who noted previously in the night that his dream job was in investigative journalism, seemed to be conducting an interview with the bouncer while a crowd of Honi Soit reporters and editors gathered around them. The bouncer had alleged that fellow editor Zara ("Omg it's Zara from twitter" someone exclaimed) was too tipsy to get in, and Robin was determined to rigorously fact check this assertion as Zara disputed she was simply tired. The bouncer, an otherwise unprovocative and simple-minded fellow, was unresponsive to Robin's dogged attempts to champion the truth in asserting the group was "not drunk". The innocent interview quickly turned into an interrogation however, as Robin would not let go of such an injustice.

My advice to this particular editor is that if you're self-admittedly too skinny to play rugby in high school, you should probably avoid calling the jacked-up bouncer a "[REDACTED]". We would warn against making this mistake in future as it has come to our attention that the bouncers of King Street are part of a WhatsApp group chat, where they advise fellow bouncers of the night's shenanigans. Confirmed by the bouncers themselves, many a hooligan has been refused entry to a pub for the crime of being kicked out of another pub further up the road. Shockingly, a friend who was removed from the Newtown Hotel's premises and then again a second time after scaling the back fence and swinging in from the roof of the beer garden, was later refused entry to the Marly on this basis.

Touchingly however, Robin was destined to experience his own "enemies to lovers arc," like something out of Zara's Twitter feed. After getting in a shoving match with the bouncer and a verbal back-and-forth with the bouncer's brother that would've put Medvedev and Nadal to shame, Robin somehow ended up with the brother's number, and can be seen below engaging with his new bestie as others tried to hurry him along to Camperdown Park.

Although relegated to the end of our journey, Camperdown Park is by all means the place to be as a first year. Many a lovely summer afternoon, birthday party, or SRC election results night has been spent in the affectionately-named "Campo". With cute dogs running amok, paddocks full of 18-22 year olds, and a 'drinking allowed till 9pm' policy, Campo is perhaps the most popular of the visited venues.

Armed now with this information, it is up to you to choose whether to take the advice of this guide or traverse the dozens of pubs within walking distance from Uni. Highly commended also are a number of other great pubs; The Vic on the Park (The Vic), The Golden Barley, The Forest Lodge Hotel (Flogde), and the Lansdowne. The Vic has arguably the best beer garden in the Inner West as well as an in-house basketball court available until midnight. Queues are ridiculous around 9-11:30pm but going before or after that ensures a good time. The Golden Barley has an RSL vibe inside, but out the back is a cosy garden area with approachable Grandmasters just a throw down of the glove away from a great game of pick-up chess. The Flogde has been described as "the Triple J of Inner West pubs" with an infamous 6.9% strength beer, "where you can sit in the family-oriented front section or out the back to see everyone else you know."

The Flogde has been described as "The Triple J of Inner West pubs" with an infamous 6.9% strength beer"

A final word of warning to you almost-ready adventurers would be against The Marlborough "Marly" Hotel and Kuleto's Cocktail bar, both for safety reasons and because their glory days are over. The Marly tends to be a late-night stop for the overbearing, liberal-lite crowd, evidenced by the oversaturation of linen shirts and loafers - and to be honest, Kuleto's lacks atmosphere and is frankly a bit cringe.

Safe travels my fellow pub enjoyers, and to take a line from a previous iteration of this article: don't abuse your alcohol, drink it.



Pictured: "Robin Fabenson" and his new mate. Adorable!

Art and graphs by Ellie "Legolas" Stephenson.

‘Avatars of queerness’: how the Mardi Gras film festival posters render the human

Harry Gay explores the archives.

Screening from the 17th of February to the 3rd of March, the Sydney Mardi Gras Film Festival showcases the biggest and best LGBTQIA+ cinema the world has to offer. The organising body, QueerScreen, emerged from the grassroots, just like the Mardi Gras festival itself. In protest of heteronormativity in the film industry, a group of queer Sydney students, filmmakers, and supporters founded QueerScreen, which has run the festival since 1993.

Advertising for the festival takes many forms, but the most visible is the posters that are plastered about the city. How organisers advertise a film festival says a lot about the festival itself and the movies they screen. Posters for the Sydney Film Festival or the Underground Film Festival feature images and iconography that indicate the experiences you may have. One festival might feature bright, poppy visuals safe for general audiences, while the other confronts you with strange bodily transformations and weird nightmarish creatures.

The Mardi Gras Film Festival sets itself apart from its contemporaries with a history of posters that are more thematically complex. These posters often question the category of ‘the human’ in regards to queerness, with bodies organised in space in various ways interacting with technology or each other, and sometimes an absence of humans altogether.

These creative choices point to a trend that film theorist Karl Schoonover discussed in the journal *Screen*. He suggests queer film festival posters exchange LGBTQIA+ humans in favour of “avatars of queerness”. These avatars range from robots to animals, anthropomorphised objects, or bodies lacking distinct human characteristics. For Schoonover, this imagery and their absence of the human forces us to “consider how LGBT politics figures the human and how the queer appears in international human rights debates.”

Amid the 1990s, large scale international movements to

Antigone and the tight coil of tragedy

Shania O’Brien contemplates the genre.

You’re wearing new shoes. Blisters are forming on the soles of your feet, your left heel chafing against unworn leather. I can power through it, you say to yourself. You need only walk to the Holme Building from Redfern. It’s nothing – you’ve done it a hundred times. It doesn’t matter that it’s raining, or that relentless construction has left countless manholes along Butlin Avenue. A dull ache throbs at the back of your mind. You don’t see the warning A-Frame, and you slip . . . what do you do? You balance yourself with your dominant foot, of course. You decelerate your fall, obviously. You catch yourself, you never hit the ground, you keep walking.

But you’re not on Butlin Avenue, are you? You’re probably home, reading this on your phone; or you’re in Courtyard, catching up on Honi between classes. You don’t consider how quickly your heart skips a beat when you trip, you don’t

decriminalise homosexuality gained geopolitical traction under a human rights framework. Article 2 of the 1948 Universal Declaration of Human Rights designated that certain groups were particularly vulnerable to rights violations. Yet it does not mention LGBTQIA+ identity anywhere. Fortunately, later revisions in 1966 and throughout the 1980s and 90s have attempted to mend this. The negation and later addition of sexual orientation and queerness as categories point to the turbulent fight for recognition.

As Schoonover notes, “while stating that there are no distinctions within the category of the human, the Declaration points to existent distinctions.” When LGBTQIA+ people have once been

“This imagery and their absence of the human forces us to ‘consider how LGBT politics figures the human and how the queer appears in international human rights debates.’”

excluded from this definition and later added, the Declaration creates a division between those who are assumed to have always been human, and those who need their humanity to be affirmed by the previous group.

Schoonover suggests this human rights discourse is made manifest in the non-human configurations of queer film festival posters, which can be organised into three iconographic subsets: avatars, objects, and animals. The Mardi Gras Film Festival has adopted each over its nearly 30-year run.

‘Avatars’ are figures tenuously tethered to the human, often indeterminate and indiscriminate bodies silhouetted or modified somehow. These bodies remind observers of some physical transcendence of personhood itself, whether it be a superhero striking a pose, some sci-fi or fantasy figure, or a cluster of astronauts with their faces obscured. These posters reduce the “particularities of the body to universalise the identity of the queer”.

even remember the last time you fell.

You tell yourself you would never wear uncomfortable shoes to uni, or rush the walk, or make a careless misstep. You’re not a tragic hero: unlike Patroclus you would not wear Achilles’ armour into battle; unlike Hamlet you wouldn’t dither; unlike Othello you wouldn’t let the flames of jealousy overwhelm your rational brain.

The first tragedy I studied was *Antigone*. “The spring is wound up tight. It will uncoil of itself,” wrote Jean Anouilh in a 1944 introduction to the text. It taught me that tragedy is inevitable. It’s convenient – motions to set it in place are often as inconsequential as a smile at a passerby; a sidelong glance at someone you’ve had just about enough of; another nick of disrespect carved into a wound that can never start healing.

And then, as all endings do, it begins:

Many Mardi Gras Film Festival posters feature these indiscriminate bodies and their transcendence from physical form, often through interactions with the technology of film itself, such as the 1998, 2002, 2006 and 2007 posters. Schoonover asserts that these “composite creatures evoke a technophilic futurism” and a dissolution of the human/non-human binary.

The second group, ‘objects,’ extends this notion of a depariclarised human form by abandoning the humanoid altogether. Groupings of objects of various colours, shapes, and sizes suggest queerness is emerging en masse, identified by likeness yet accommodating to difference.

This can be seen in the 1997, 2005, 2008, and 2010 posters. Congregations of objects such as film reels or popcorn kernels evoke the bold pluralism and inclusivity of the festival, as a space devoid of gendered or racialised bodies and categories of the human.

The final category, ‘animals,’ has only been recently used in the 2020 poster of a multicoloured butterfly. Schoonover suggests this is another way of universalising these nonhuman figures, representing LGBTQIA+ people as animals rather than humans. This, coupled with the slogan “Evolve. Emerge. Fly.” signifies the festival’s metamorphosis into this final category, abandoning any attempts to configure the human at all and transcending out of the limbo of human rights discourse.

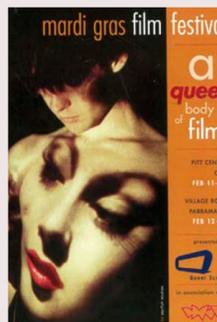
The 2022 Mardi Gras Film Fest poster continues the tradition of dissolving the body and queer’s shifting relation to humanness. Featuring a trio of raised fists, their cartoony, non-descript designs lack any signifiers of race or gender, emphasising the plurality of queerness and its recurring negation and affirmation in human rights discourse.

For Schoonover, the ironic negation of the human from queer film festival posters is a liberatory act of reclaiming one’s humanity and acts as a radical rebuke to a human rights discourse that is constantly tripping over itself to accommodate the LGBTQIA+ community.

dominoes fall, still water ripples, the blade falls on the expectant neck. The spring uncoils – everything else is seamless; death, desolation, and devastation follow like the thousand ships that set sail to Ilium.

I started writing as an angst-ridden preteen; I wanted my words to incite pain that would level worlds. Everything I wrote had to be larger than life – lovers who would go to whatever end, wicked witches, women scorned, eleventh-hour repentances. But tragedy doesn’t need melodrama in the way that weeds don’t need to be tended to; while melodrama has hope, the audience knows that tragic characters are doomed from the start.

In a tragedy, heroes are predestined to succumb to their fatal flaws. They are created to collapse, be it an inevitability of hamartia or a result of circumstance. Anouilh wrote, ‘tragedy is restful; and the



reason is that hope, that foul, deceitful thing, has no part in it. There isn’t any hope. You’re trapped. The whole sky has fallen on you, and all you can do about it is shout.’

I understand now that tragedy doesn’t have to play out on cosmic scales. It doesn’t require in-depth descriptions of suffering and grief because mundane pain is a convention of the genre. When we recline and soak in the narrative, holding tightly to the preordained understanding of their downfall, the chronicle of a tragedy becomes all the more rich. To know the story’s final resting place gives the audience a whole world of meaning. Perhaps tragedy is the lone genre for which the end is always known, and the beginning is never foreseen.

(Un)Heavenly Bodies: *Benedetta* film review

Medieval horrors, shadowy cloisters, and Virgin Mary sex toys. Zara Zadro on Paul Verhoeven’s latest film.

As a queer woman raised in the Catholic school system, the premise of Paul Verhoeven’s *Benedetta* (2021) – a ‘biographical drama’ about a 17th-century lesbian nun affair – immediately hooked me. The Dutch provocateur’s new film, which debuted to a five-minute standing ovation at Cannes last year, promises an irreverent approach to queerness in the Church; a tour-de-force of medieval unpleasantries, kisses in shadowy cloisters, Virgin Mary statues refashioned as sex toys, and headless male ecclesiastics failing to police female desire.

Yet, while *Benedetta* leaves almost nothing to the imagination, its agenda is no less ambiguous by the end of its two-hour run-time than at the start. Derived from the fairly obscure non-fiction book *Immodest Acts: The Life of a Lesbian Nun in Renaissance Italy* (1986) by Judith C. Brown, *Benedetta* follows the titular character’s (Virginie Efira) arrival at an abbey in Pescia, a town in northern Italy, as a child. It fast-forwards to her life as a nun at the age of eighteen, when she develops a relationship with Bartolomea (Daphne Pataki), a woman fleeing her abusive father to whom the abbey offers sanctuary.

Themes of sin, repression, and holy judgement riddle Verhoeven’s film like its characters’ plague symptoms. Unlike recent additions to the sapphic historical fiction sub-genre – think *Portrait of a Lady on Fire* (2019) and *Ammonite* (2020) – *Benedetta* should not be classed as a ‘love story’ per se. Overwhelmingly, it is fixated on the female body as a site of contradiction and power. Its patriarchal objectification is absolute from the start, when young *Benedetta* is haggled to the convent by her father at a price bargained by the abess.

Upon her arrival, a Sister demands *Benedetta* strip and put on an itchy burlap tunic, telling her: “Your worst enemy is your body. Best not to feel at

“Is *Benedetta* a sinister con artist, or does she truly believe she is God’s mouthpiece? When one answer seems indubious, another rears its head.”

home in it.” In the film, female nudity in the public sphere is always associated with shame and punishment imposed by men; be it Christina’s (Louise Chevillotte) public self-flagellation for accusing *Benedetta* of deception, or Bartolomea’s torture after she and *Benedetta* are accused of fornication.

Markedly, *Benedetta* herself rejects this religious logic from the narrative’s get-go. As a child, she conveys an older-than-her-years intuition for society’s indictments of women, a point in the film which Verhoeven exploits both

satirically and seriously. At one point, the tunic-pushing nun raises her wooden finger, stating that she wishes her whole body would too become wood to resist temptation. *Benedetta* innocently counters that this would be entrapping and lifeless, “like a tombstone”.

Yet despite her snide remarks at these institutions, *Benedetta* is anything but unfaithful. Devout to the nth degree, she believes herself a conduit of the divine, gripped by increasingly intense, vision-induced mania at the same time her honesty is progressively doubted by the abbey.

woman in the 17th century. We may hate her by the end of the film – I almost certainly did – but can we blame her? She does, after all, out-maneuver the Church’s male leaders, who try to burn her at the stake for homosexuality, by convincing the villagers of her holy status.

At the same time, it’s hard not to be suspicious of a film by a straight man marketed as a raunchy lesbian-sex event. Verhoeven also has a thing for insane, blonde female leads (note: *Benedetta* Carlini, who’s brown-rooted blonde is a little too anachronistic) and a cinematic history of dubious



ART BY SIENNA ZADRO

The question of *Benedetta*’s holiness hangs over the film without a clear resolution. Are the bloody cuts on her hands, feet, and forehead stigmata – divinely-made wounds mimicking crucifixion – or self-made with broken glass shards? Does she predict the descent of plague upon Pescia, or is it simply feudal society’s poor infectious disease knowledge?

Is *Benedetta* a sinister con artist, or does she truly believe she is God’s mouthpiece? When one answer seems indubious, another rears its head.

In such a way, Verhoeven calls out the indisputability of claiming ‘God’s will’, how it has and continues to exculpate powerful men and institutions of responsibility and guilt. If *Benedetta* is at all guilty, perhaps it is only of an ability to successfully appropriate the patriarchal religious frameworks that would otherwise oppress her as a queer

expression of female sexuality for many girls raised in religious private schools and families. Ultimately, this sentiment only serves the heteropatriarchy, by confining queerness and female sexuality to the private and taboo.

“If *Benedetta* is at all guilty, perhaps it is only of an ability to successfully appropriate the patriarchal religious frameworks that would otherwise oppress her as a queer woman in the 17th century.”

The carnality an sensualism of *Benedetta* and Bartolomea’s relationship only upholds this; clothing accidentally slips away, curtains turn translucent in moonlight, and holy statues are carved into dildos. As one reviewer in the *New Yorker* states; “the sex could have been dancing, could have been fighting, could have been any other kind of physical contact, because I didn’t feel like that film was actually interested in sex as a channel for human connection.”

Yet the passions of faith and female sexuality, and faith and queerness – so often placed in an irreconcilable dichotomy – are also subversively unified. When a life-sized statue of the Virgin Mary falls on child-*Benedetta* at night without crushing her, her first instinct is to suckle its stone teet, conveniently hovering right above her head. In her dreams as a teenager, Jesus Christ is a love interest – a sex object, even – and rides a white horse. Wood is transformed from a symbol for chaste lifelessness into one of sapphic pleasure.

While Verhoeven’s moral agenda certainly deserves interrogation, I don’t think *Benedetta* should be condemned because of it. I exited the cinema unsatisfied, unable to cohere the film’s meaning yet nonetheless felt something there – a sense of victory, a dark peal of laughter, an oblique sun shining in another room. Perhaps this thing was the stirring of queerness from history, which has always existed but rarely been denoted. Whatever the case, we can only hope such films are made from a point of queer experience, not fascination or otherwise, in future.

Benedetta is showing at Australian cinemas from 10 February, 2022.

ART BY SIENNA ZADRO

A similar case unfolds for the

Zines: a stapled collection of radical ideas

Imogen Marosz flips through the archives.

Everyone has seen a zine: the stapled and bound photocopier fan-zines in record stores, or the scrappy reading material on bathroom floors at a gig. Zines are the unofficial mouthpiece of torrid youth with something to say.

Since their inception in the 1930’s as sci-fanzines full of fanwritten fctives, zines have been largely ignored by traditional media outlets such as libraries and newsagencies, and instead been circulated by hand, zine fair, and mail.

As a medium, zines are singular in their accessibility to creators and readers alike. With content ranging from coarsely drawn cartoon characters to in-depth criticism of sporadically performing bands, there are no standards or constraints for the content of a zine. Low production cost is a must for zine culture: a hundred printed copies will set you back around \$8 at an office supply store.

An instrumental stage in zine history was the riot grrl wave of the 1980s. These zines are known for the vibrantly brash and uncouth voices of grrrls who wanted to be heard. A nostalgic homage to this era is embodied in the film *Moxie* (2020), in which grrrls focus their anger on timeless issues: the prolific objectification of young womens’ bodies, countless concerns dismissed by societal authority, and sexual assaults which plagued these youthful years.

Indeed, zines have long been a battleground of social issues. For a time,

Grrrl riot, not gonna stay quiet

Kate Newsome is ready to fight.

Tie the laces of your combat boots tight and make your way across campus to the University of Sydney’s Manning Bar. It’s 2 May, 1997, and Bikini Kill is headlining.

Formed seven years earlier on the campus of Evergreen State College in Olympia, Washington, Bikini Kill is more than just a band. They are some of the pioneers of the underground *riot grrrl* movement, a strong precursor of what would crash through the nineties as feminism’s third wave.

Foundational to the inception of this broadly defined movement of feminism was its reactionary critique of the previous wave's exclusivity. *riot grrrl* itself arose from the male-dominated punk scene and was driven by those who wished to challenge traditional preconceptions of gender, body, and heteronormativity.

The scene emphasised individuality yet found strength in creative and collaborative forms of grassroots protest. More than a musical genre, *riot grrrl* was a feminist revolution that was as loud and unapologetic as the screeching guitars and screaming vocals of its musical proponents.

Although popularised as the Spice Girls’ slogan, this was the origin of the saying “Girl Power”.

The riot grrrls harked back to a classic punk DIY philosophy. This approach to cultural production was an effective means to mobilise and communicate

they were an underground medium where queer individuals could untraceably communicate ideas and feelings that would otherwise lead to retaliative action in society. In an era when being publicly queer was punishable, this little liberation provided comfort.

Yet some critics argue that the seminal ‘80s zine movement was not inclusive of queer cultural and linguistically diverse (CALD) communities.

Mimi Thi Nguyen, American scholar and punk, has routinely criticised the community for being dominated by anglo-saxon white communities in articles such as ‘Race, Riot Grrrl and Revival’.

In 2014, the MCA Zine Fair in the Sydney Biennale was also famously boycotted due to the event’s sponsorship by Transfield. Transfield, now known as Broadpectrum, had been contracted since 2012 by the Federal Government to operate offshore immigration detention centres on Manus Island and Nauru. Dissidents of the partnership created the Other Worlds Zine Fair in response, held at Marrickville Town Hall.

Transfield is no longer the operator of the detention centres or a sponsor of the Biennale, although some Zinesters still feel sceptical about the annual event.

This has also not been an issue in recent years, with few zine events operating under COVID-19 restrictions. Both the Other Worlds Zine Fair and the MCA Zine Fair have not run since

“There are no standards or constraints for the content of a zine.”

Online zine fairs and forums exist, but they are not an adequate substitute for the handheld chunks of poorly-yet-lovingly-stapled paper sitting stacked on a folding table in a multi-purpose hall. The rareness of zine events, even during certain times pre-pandemic, shows a need for other ways to publicly access zines, such as libraries and bookshops.

As an informal form of media, zines have often been regarded as unworthy of having a place in established media outlets, public institutions, and commercial spaces. Why stock a nineteen-year-old’s scrawled poetic feelings when the time honoured novel reliably sells, decade after decade? Conversely, some hold the belief that it is important to catalogue zines because they are a tangible record of culture here and now. In Northern America, Harvard’s Schlesinger library collects zines because they “offer uncensored, frank, and creative views of (the authors’) lives”, as its curator of books and printed materials Marylène Altieri has said.

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2019, and the Festival of the Photocopier (FOTP) in Melbourne ran for the first time in three years recently.

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“riot grrrl had never been without its flaws. The growing interest in intersectionality questioned the inclusivity of a subculture that had, for the most part, arisen from the white middle class. As riot grrrl entered the mainstream it became a catch-all term. The distinction that was initially the movement’s strength was cheapened by moral panic and the mainstream commercialisation of the ‘girl power’ mantra. Alongside increasing public critique, the media prioritised certain spokespeople and assumed shared definitions and aims. This presented a commonality that the riot grrrl firmly rejected.

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“riot grrrl was a feminist revolution that was as loud and unapologetic as the screeching guitars and screaming vocals of its musical proponents.”

Bikini Kill would release their final album, *Reject All American*, in 1996. They would disband a year later; the year they played at USyd. To see these Pacific Northwest agitators play at Manning Bar nearly 25 years ago was to witness the end of an era.

As the scene grew it had become less coherent. The band’s hiatus reflected the deterioration of a movement that was informally organised and dependent on decentralised action; cracks that were finally beginning to rupture.

新年不快乐

Irene Ma 就华人春节文化传统

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The final line of Bikini Kill’s manifesto concludes resoundingly:

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澳大利亚一向以其多元文化的社会价值观而引以为傲。作为移民国家，来自世界各地千千万万的家庭带着各自不同的文化传统在这里扎下根，不仅迅速地融入了这里的生活，也丰富了当地的文化，可谓水乳交融、相得益彰。然而，在2022年的中国农历新年之际，悉尼市政府的一通操作，却搅乱了一池春水，在华人社区掀起了一场轩然大波，令人大呼“新年不快乐”！

在新冠疫情笼罩下的两年，悉尼唐人街的繁华每况愈下。尽管一些店铺难以继、关门歇业，但大多数业主还是满怀期待地苦苦支撑。终于，在长时间的盼望和等待中，疫情管控逐步放松，又恰逢临近中国农历新年，唐人街商铺的经营者们怀着对昔日“中国农历新年期间热闹非凡，来自四面八方的人流到华埠感受喜庆气氛”的憧憬，准备重振唐人街的生机与活力。然而，悉尼市政府悬挂在唐人街的蓝、白灯笼，以及“瓶中困兽”的装饰，无疑给全体华人当头一击，不仅扰乱了人们的好心情，更让人倍感冒犯。

中国农历新年，也叫春节，是中国最重要的节日，没有之一。它寓意着辞旧迎新、祈福祥和、团圆平安、兴旺发达，说它寓意着一切的美好也不为过。“千门万户曈曈日，总把新桃换旧符”，每当这个时候，每家每户张灯结彩，贴“红福”、挂“红灯”、发“红包”，点燃新一年的希望。中国人对红色有着特别的情感寄托，因为红色辟邪、红色吉祥，红色被视为喜庆、成功，能为新的一年带来好运气象。而白色、蓝色的装饰更多是被用在葬礼上。

了解了这些，你就会明白悉尼华人这个春节不快乐的原因，也就不难理解他们对悉尼市政府的不满意、不领情了。至于设计师本人自以为是地将蓝白元素标榜为“设计创新”，除了给人添堵之外，实在令人难以苟同：市政府所谓的“在决定这个配色方案时，还特意咨询了韩国和泰国领事馆”的说法，更是难以自圆其说。毕竟，这是用在唐人街的装饰，难道不该听听华人的声音吗？



图片为由唐人街商铺业主们所发起的抗议宣传单

众所周知，悉尼唐人街商铺林立、历史悠久，不仅是本地人品尝中华美食、了解中华文化的地方，也是游客们必须打卡的游览地之一。它为悉尼市政的经济繁荣贡献颇大，也是澳大利亚多元文化的一扇窗口。正因如此，悉尼市政府更应该积极地听取华人的意见，而不该敷衍了事，让意见咨询流于形式。

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2022年，悉尼华人的“新年不快乐”，是给所有人的启示——在这个民族融合的国度，学习、尊重不同的传统文化尤为重要，这样才能避免赔笑大方的尴尬，甚至冒犯。

2022年，悉尼华人的“新年不快乐”，是给悉尼市政府的警示——在这个倡导多元文化价值观的社会里，学会积极与各个族裔的人群沟通协商、认真听取民意，才不枉选民对他们的支持和信赖。

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Sketching Saraswati: impressions of the Hindu Goddess of Knowledge and Culture

Vanshika Singhgupta writes.

When I was in the fifth grade, I got an interesting assignment to complete. We were studying Egyptian Civilisation and were tasked to create our own ‘deity or ‘god’ to add to the pantheon of Egyptian mythology. I remember being obsessed with the idea of intelligence and wisdom. This led me to create ‘Talentina’, the goddess of talent, knowledge and culture. In other words, this was the Egyptian twin to Saraswati, the Hindu Goddess of Knowledge and Culture. I was not alone though. It turns out many of my peers had created their own versions of Saraswati. It was not just our obsession with studies that led us there. Being part of a highly westernised style of education, we barely saw our culture and our icons being represented in what we learnt.

At the time, the achievements of women were still undermined, even though back at home during this time on Vasant Panchami (fifth day of Spring) every year we would celebrate the arrival of Saraswati with great gusto. Saraswati is perhaps the most iconic figure in Indian education. She is said to reside as Vani (speech) in a culture that has transmitted knowledge through Shruti (oration) and Smriti (memory) since time immemorial. The impact of Saraswati has been such that the Indian education system is dominated by rote learning. There are a number of elements that convey nuances and unravel the values embedded in Indian pedagogy as it is now.

सरस्वती की आकृति: ज्ञान और संस्कृतिकी देवी की इतहास पर छाप

वंशिका सिंहगुप्ता द्वारा

जब मैं पाँचवीं कक्षा में थी, तब मुझे एक दलित्चस्प कार्य पूरा करने का अवसर मिला। हम मसिर की सभ्यता का अध्ययन कर रहे थे और हमें मसिर की पौराणिक कथाओं के पंथ में जोड़ने के लिए अपने खुद के ‘देवता’ या ‘भगवान’ की रचना का काम सौंपा गया था। मुझे याद है कि मैं बुद्धि और ज्ञान के वचित्र में ग्रस्त थी और यही से मुझे ‘टैलेंटिना’ बनाने पर रूपा मली, प्रतभा, ज्ञान और संस्कृति की देवी। अन्य शब्दों में, यह ज्ञान और संस्कृति की हिंदू देवी सरस्वती की मसिरी बहन थी। हालांकि मैं अकेली नहीं थी, पता चला कि मेरे कई साथियों ने सरस्वती की अपनी-अपनी आकृतियों बनायी थी। यह सर्फि पहचान के प्रती हमारा जन्म नहीं था जो हमें बड़ा ले गया। शक्ति का अत्यधिक पाश्चात्य शैली में प्रभावति होने के कारण, हमने अपनी संस्कृति का प्रतनिधित्व मुश्किल से देखा।

उस समय जब, महिलाओं के योगदान को कम आंका जाता था, यह एक अजीब सी बड़बना थी। क्योंकि विद्यालय के बाहर सरस्वती की छाप हर जगह मौजूद थी। वसंत के दौरान घर पर वसंत पंचमी को सरस्वती के आगमन का जन्म बड़े उत्साह के साथ मना मनाया जाता था। सरस्वती शायद भारतीय शक्ति में सबसे प्रतीष्ठिति है। कहा जाता है कि वह प्राचीन काल में श्रुति और स्मृति के माध्यम से ज्ञान प्रसारति करने वाली संस्कृति में बाणी के रूप में नवास करती है। सरस्वती का ऐसा

Saraswati has four arms that represent four components — mind, ego, intellect and consciousness. Her front arms give birth to action in the material realm and the two at the back represent the extension of these to the spiritual realm, indicating how what we do here and now is judged back there.

“Saraswati serves as a reminder of the power a woman wields, that lies not just in herself but the support she receives from those around her.”

Wearing a white sari and holding a white lotus- she is free from distractions and negative thoughts. In one hand she holds a ‘japa’ that highlights a will to refrain from distraction by practising discipline. On the other hand, she wields a Veena, a stringed instrument, to tune one’s mind and heart to others. Finally she sits atop a swan, known to be capable of separating milk and water, symbolising the importance of choosing right from wrong.

Even though these values are enshrined in Indian education systems,

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there is a colourful expression of the dichotomy her image and influence presents in India. On the one hand, women not only elevate themselves but also take their communities to greater heights. But on the other, they are bound by the very community they have the power to transform. Thus, Saraswati serves as a reminder of the power a woman wields, that lies not just in herself but the support she receives from those around her. It is this support that can liberate her from imposter syndrome in a male-dominated world to become an agent of change.



ART BY KRITIKA RATHORE

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Review: Maa Ki Rasoi (My Mother’s Kitchen)

Danny Cabubas reviews.

Ambient lights and tranquil music set the scene as we entered the theatre to watch Maa Ki Rasoi, part of Shopfront’s Artslab Emerging Artists Festival. Onstage, the play’s lead and sole actor Madhullikaa Singh fussed around a simple yet highly detailed kitchen set. With its quick and witty dialogue, Maa Ki Rasoi – which, when translated from Hindi to English, means ‘My Mother’s Kitchen’ – establishes its subject matter very quickly: the story of a young Australian-Indian woman searching for a way to connect with her immigrant mother.

Writer and Director Pratha Nagpal weaves images of goddesses and magic for the audience, marvelling at the power women of colour wield in the kitchen.

Works centred around immigrant culture often find themselves focusing on ideas and images of food: cut up fruit, exotic spices, family dinners. Food and meals often symbolise love and connection, and Maa Ki Rasoi is no exception.

However, what it does differently and brilliantly is explore the intrinsic complexities of the relationship that children of immigrants have with their food, and therefore their culture (especially daughters). The kitchen becomes far more than a simple metaphor, but a battleground for Nagpal’s internal conflict. How does one begin to connect with someone, even a family member, who has lived such a different life than us? Western notions of feminism and liberal ideologies are difficult to assign in such situations, so in what other ways can women of colour be empowered?

Review: The Way We Eat, AGNSW

Angelique Minas reviews.

Showing at the Art Gallery of NSW until mid-June, *The Way We Eat* is a provocative exploration of the inspiring pleasures, angst, and centrality of food in our lives. A mosaic of artistic mediums represents four thematic categories in the exhibition: ‘Essential’, ‘Exchange’, ‘Excess’ and ‘Enchanted’. They divulge the differences between foods; how it is sourced, cultivated, and stored; the kinds of instruments used as vehicles for our ritualistic consumption; the cultural and social significance of food; and its symbolic value and meaning. The intimacy of this exhibition encourages a personalised consideration of experiences with food; my journey through it prompted reflection on my grandmother’s immigration from a remote, war-torn Greek village to Australia.

‘Essential’ showcases a collection of utensils and crockery used to gather, cook, and store food. In this section, the aesthetic longevity and physical durability of the pieces are emphasised, inviting comparisons with more contemporary, disposable tools. Some artefacts of note include an Ewer with chicken head and dragon handle from the Sui-Tang dynasty in China. The stoneware is coated with a clear glaze and features intricate animal carvings. The Chicken cup from the Qing

dynasty - Yongzheng-Qianlong periods - is porcelain with blue underglaze and doucai overglaze enamels, decorated with a family of brightly painted chickens.

The exhibition unites these items in appreciation for the artistry of lacquerware and ceramics used in the making and serving of food, the innovation and skill required in their building, shaping, and decoration. This recognition has always had its place in my childhood. My grandmother’s kitchen was lined with Grecian vases and jugs that we were never allowed to use or touch, unofficially repurposed for exhibition. *The Way We Eat* conveys how these works of art relegated to display and disuse have been sacrificed for the convenience and affordability of unsustainable disposables.

‘Exchange’ displays more serving dishes and food wares, highlighting their trade both internationally and intimately among individuals and families. This is embodied by the Bencharong ware tazza: porcelain decorated with five-colour enamel, made in Jingdezhen, China, from the 1700s to early 1800s. This piece encapsulates the international trade of food wares, generated to be exported to Thailand. However, placed in proximity to other ‘serving’ pieces such as Large dish with design of two dragons, a Ming dynasty piece of earthenware, a subtext of intimate food-sharing emerges.

Review: Belvoir St Theatre’s At What Cost

Sam Randle reviews.

Content Warning: Aboriginal and Torres Strait Islander readers are advised that the following article contains the names of people who have died

I have engaged with far fewer creative Indigenous works than I should. Sure, I watched *Redfern Now*, *Mabo*, and *Black Comedy* several years ago but my complacency of late has left a gap in knowledge and therefore empathy. A work like *At What Cost*, written by Nathan Maynard and directed by Isaac Drandric, shakes you from that place.

Taking my seat in Belvoir St Theatre’s Upstairs auditorium I am presented with an empty table, scattered logs, a fireplace and an inscrutable pattern on the ground. The intimacy of the set and stage would later serve an important role in engaging a mostly white audience with the subject matter.

Major plot beats are broken up by a montage of Boyd preparing the fire for the ritual burning of Lenny’s remains. During these interludes, viewers are given background information on the contemporary debate between ‘certified’ Palawa people and the Hidden Aboriginals of Tasmania.

Maa Ki Rasoi is less a script and more of a conversation; a thought process that allows us to see past the theatrical setting and focus on what Nagpal herself attempts to convey. While this does mean that, at times, it jumps wildly and precariously from one point to another, it does not completely detract from the show’s key moments.

Particular highlights include a section incorporating a beautiful traditional dance sequence, and a heartbreaking monologue highlighting the connection between Nagpal, her mother, and her grandmother. Singh’s performance is to be especially commended for her ability to navigate both herself and the audience through the show’s series of rotating emotions and moods.

Despite the moments of humour and sweet sentimentality, Maa Ki Rasoi

carries with it a profound sense of tragedy. The intergenerational divide experienced by immigrants and their children is not something easily solved or discussed, demonstrated by the way the script never seems to settle on a single universal resolution. Rather, there are moments of acceptance and learning, such as the revelation that, while Singh’s character and her mother may never truly come to understand each other, compromise and peace is still very possible.

Maa Ki Rasoi is a refreshing take on coming-of-age maternal drama that highlights the beauty of Indian culture and the complex nature of the intergenerational experience. It exemplifies the importance, demand, and need for diverse stories that are not often told in the Australian theatre scene.

supermarket and purchase was, for her, an entire continent out of reach. *The Way We Eat* prompted meditation on the traumatic intergenerational prevalence of food anxiety and the scarcity my grandmother experienced.

Finally, ‘Enchanted’ coheres our understanding of the cultural and symbolic significance of food; the traditions it maintains and togetherness it fosters. Food preparation and consumption are a kind of familial ceremony, showcased perfectly in the ‘Fu’ ritual vessel of the Qing dynasty, Tongzhi period. A bronze-imitation vessel used in ritual ceremonies, this particular instrument is coloured yellow for worshipping earth and agriculture, symbolic of luck and prosperity in Chinese culture.

The Way We Eat embraces anxieties and pleasures of food simultaneously, expressing its cultural, socio-political and ecological importance. Intending to evoke strong and personal interpretations, this exhibition felt like an ode to my grandmother, and her particular experiences with food. Furthermore, the exhibition invites greater reflection on our role in the way food shapes “lives and times”, contrasting contemporary experiences with that of our ancestors and the growing issues of overconsumption, food waste, inaccessibility and inequity.

on the other hand, were essential. Critical cultural practices were performed in traditional outfits, reminding audience members that they are not a part of this process. At all other times, the cast wore casual clothes, facilitating a sense of familiarity and inviting viewers to consider the discussion at hand.

Intuitively, every Australian should understand that the struggle for Indigenous justice is far from complete. But for many of us, the shape those struggles and the consequences of historic and ongoing violence take are hard to conceptualise. For this reason, we need works like *At What Cost*. While the show has been archived since my viewing, I would encourage engagement with other creative works by Indigenous people. While you might not get the nuanced discussion of Palawa identity presented here, you might get insight just as valuable.

The simplicity of the set worked in the show’s favour. While the tiny lights resembling the night sky or the floor-lit patterns previously mentioned were impressive, I believe the show would have been as compelling without. The costumes,

On kitchens and the past

Eamonn Murphy reflects.

“Why do I love everything that has to do with kitchens so much? It’s strange. Perhaps because to me a kitchen represents some distant longing engraved on my soul.”

- Banana Yoshimoto, *Kitchen* (1988)

In my kitchen, there is a spot where I like to sit. My spot is a nook between two cupboards, an ashben top that cradles me as I eat weet-bix and strawberries each morning, my legs swinging below. There are chairs in my kitchen, but I prefer my spot. Above it, a little window hangs like a diptych. If you unclasp this window in the springtime, hints of jasmine will seep into the kitchen. I have sat in this spot ever since I was little, and I find it calm.

For Mikage, the thoughtful protagonist of Banana Yoshimoto’s *Kitchen* (1988), the kitchen is a similar place of solace. As she heals from trauma, she gravitates towards her spot. Here, cooking for others becomes a salve for pain: cucumber salad, okayu, pickled wasabi root, katsudon, shared amidst the hum and gentle glow of her kitchen. Whenever another character faces inner turmoil – over grief, sexuality, loneliness – Mikage cooks. A simple meal brings a moment of peace.

The first time I read *Kitchen*, I sometimes glanced up from my reading chair towards my spot, the little diptych window, the lush green behind its panes, and I thought of the past.

In my family, we often giggle about my childhood eating habits. As a toddler, I adored pasta, to the point that I refused to eat anything else. I barely remember this, and therefore do not entirely believe it, but my extended family swears that it is true. My mother would clear the shelves of Lamonica’s, returning home to a grinning young boy in the kitchen. My aunt is from Calabria, yet she still claims that our pantry

Questions about queerness and quiet

Alex Sharps ponders what it means to be quiet in a community built on being loud.

Mardi Gras 2022 has arrived: marching around the corner in a crashing wave of colour and confetti, the music of queer pride reverberating throughout Sydney. It is a timely spectacle of joy and defiance for the LGBTQIA+ community, following closely in the wake of debate around the Morrison Government’s Religious Discrimination Bill. Yet, amidst this ‘loud and proud’ noise of celebration, I find myself wondering at the place of my own quiet declaration of queerness.

For myself, quietness in my identity is a matter of comfort rather than necessity. I am reserved in my expression of queerness, and my engagement with queer spaces, I admit (somewhat begrudgingly), does not go far beyond my bookshelf, my social media accounts or my Netflix subscription. Yet my passivity and the simplicity with which I embody my queerness is a privilege given not by my individual will or historic right, but by the blood, sweat and tears of those that came before me, and those that continue to fight for the comfort I now take for granted.

Thus, I wonder: What is the significance of my own quietness, belonging to a community that is, to this day, silenced? How has the media I consume relegated the act of embodying queerness into a rigid dichotomy of ‘loud’ and ‘silenced’? And is the ‘quietness’ of a

person with a privileged voice complicit in the ‘silencing’ of the community? I find in contemplating these questions I am drawn back to the event that prompted them to begin with: Mardi Gras, the ‘loudness’ I associate with it, and queer pride on the whole. I am in awe of the raucous, joyful and determined expression of community and identity— inundated

It seems, more often than not, that to watch a queer film is to invest yourself in a narrative ruled by silence. For a long time, Hollywood’s Production Code and social convention meant this was out of necessity, queer narratives trapped in that celluloid closet named subtext. But even today the overwhelming quietness remains. Many popular movies still cling to queer subtext— barricading the closet door— yet even those that step out into the literal are intent on subtlety, on the unspoken. Sapphic films, in particular, seem stuck on ‘quiet yearning’. Stuck on the voice of queer longing, muffled by the hand of context, who whispers: Born in the wrong time. The wrong place. The wrong family. Husband. Job. Such films present an aestheticised version of forced silence. The ‘quietness’ of queer yearning is where they find their tension, romance, and beauty.

It is these stories of silence (thanks to the aforementioned Netflix subscription) that I am much more familiar with.

journeys abroad, and a lunch was our way of saying goodbye. I raided the spice cupboard and the wine cellar, my friend made a two-tiered sponge that glittered in the afternoon shine, and we were adults as we sat at the spotted gum table and ate.



In the drawer below my spot, there is a navy-blue notebook. My grandmother has attempted to teach me a few of my favourite Persian dishes, and I have attempted to transcribe the recipes. This is a difficult task: she never goes by measurements, and I lack the bearings to understand what ‘a bit’ really means. As we cook, she tells me of

her childhood in Iran — how she and her six siblings would run home for lunch, grinning as paisley bowls of aush-e-reshteh appeared before them. She tells me of fleeing a war zone with rice cookers and seasoned pots. She tells me that my mother must cook with more butter and salt: it is our cuisine.

As I have grown up, I have begun to understand the importance of kitchens. For so many migrant families, kitchens are the only way back home. We cook to return to the community we lost, and to satisfy that distant longing for our roots. For all of us, however, kitchens are a space of love. We have our spots, our favourite meals, and our memories.

There is one passage from *Kitchen* that always makes me beam, and I can think of no better way to end a story:

When I’m dead worn out, in a reverie, I often think that when it comes time to die, I want to breathe my last in a kitchen. Whether it’s cold and I’m all alone, or somebody’s there and it’s warm, I’ll stare death fearlessly in the eye. If it’s a kitchen, I’ll think, ‘How good.’

ART BY RHEA THOMAS

the closet is not always built with celluloid.

In January of this year, Citipointe Christian College in Brisbane sent out an enrolment contract to parents. The enrolment contract included clauses that provided grounds for the expulsion of students who identify outside of their biological sex, and categorised “homosexual... [and] bisexual acts” as “sexual immorality” (for context: included under the same category were incest and paedophilia). Queer students would be forced into silence. The school has since rescinded the contract, yet amongst recent debates surrounding the Religious Discrimination Bill, it highlights a dangerous reality for the LGBTQIA+ community: the closet can be built with paperwork as well.

At the start of this article I made a distinction between my quietness and the forced silence I watch on screens, hear in the news, read in history books. I said, my quietness in my identity is a matter of comfort rather than necessity. And that remains true, in part. Yet my questions remain unanswered. There is no clear reason for me to not join the colourful, sparkling noise of Mardi Gras. Yet I wonder how my quietness has crystallised over time, and if its catalyst looks not so different from that silence I fear.

If these are the stories I consume, is my own quietness to be expected? Maybe so. But

NEM Watch and why you should watch the NEM

Sam Randle can't look away.

I became fascinated with the National Energy Market (NEM) when I joined a Facebook group called NEM Watch late last year. Having observed from the shadows for several months, I now understand why 4000 others have their eyes trained on its movements. Watching the NEM is like watching the dramatic dance between good (renewables) and evil (fossil fuels). I can't get enough. So please, take a seat. The show's already started.

We need a revolution in the global energy sector, but in the chaos of our struggle, it's hard to imagine what that looks like. Between our demands for a just transition, it is helpful to evaluate where we currently stand to come up with new strategies. While the picture is still bleak, there have been some positive developments in the NEM. But what is the NEM? How does it work? And most importantly, how might we leverage it and its associated institutions to ensure a liveable planet for all?

(like AGL, Enova Energy, and Powershop) and wholesale buyers (like aluminium smelters) indicate how much they will buy and for what price during each interval. Accordingly, the AEMO gives generators the order to meet the power demand required by energy retailers every five minutes. They start with the lowest bidding generator and go down the list until demand is met (see fig. 1). The price paid to generators is called the spot price.

As renewables have low operating costs, they almost always outcompete fossil fuel generators, becoming the primary source of energy supply except during peak periods (comparing Generator 1, fig. 1 and Generator 5, fig. 1), and edge fossil fuel providers out of market revenue.

We can see the spot prices of electricity being traded on the NEM through the publicly available Open NEM project. A breakdown of the energy source (solar, wind, coal, etc.) can also be viewed.

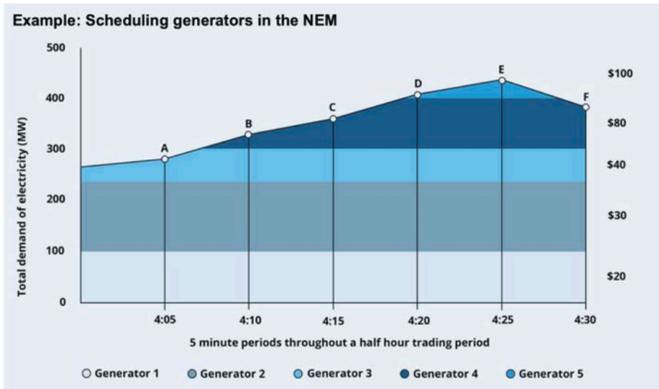


Fig. 1 The spot price (right y-axis) is what energy retailers pay energy generators. Source: AEMC.

The NEM is the world's longest power system. It refers to both the physical infrastructure and the market through which electricity generators and utility companies trade. Approximately \$16 billion is traded annually, meeting the electricity needs of 20 million end-users. The transmission lines run from Port Douglas in Queensland to Hobart in Tasmania. It runs through New South Wales and Victoria and stretches west to South Australia. While significant, any valid discussion of the NEM recognises that it does not serve Western Australia or the Northern Territory. Accordingly, the national energy landscape will not undergo a complete transformation with the NEM's reform alone.

With that in mind, let's break down how the NEM works. First, let's introduce the Australian Energy Market Operator (AEMO). This public-private body coordinates all transactions across the NEM. Its primary mandate relating to the NEM is to ensure electricity supply and demand are matched at all times. It also ensures electricity flows in case of a generator shutdown (system security) and does so consistently, even during peaks (system reliability).

Every day, electricity generators inform the AEMO how much energy they are willing to trade and at what price. In the NEM, the day is divided up into five-minute intervals. Energy retailers

When renewable generators are running, the spot price goes down (fig. 2). In the long term, this results in lower annual income for fossil fuel generators. This market trend has been behind the early closure of coal-fired power plants like Liddell and Eraring.

Looking at South Australia, the future is even brighter. On 11 October 2020, South Australia became the first state to be 100 per cent renewable powered for 24 hours (which should be celebrated as a national holiday, in my humble opinion).

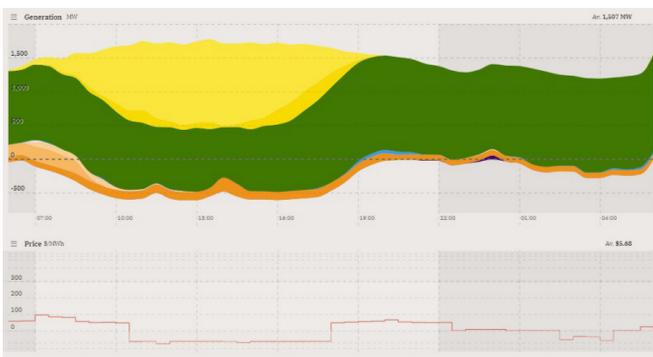


Fig. 2 NEM energy generation on 26 February 2022. Renewables (teal) bring the spot price down. Gas is orange and coal is black. Source: OpenNEM.

From 23 to 29 December 2021, the NEM was even able to power the entire state using renewable energy alone! However, on most days we see approximately 60 per cent renewable generation, with the gap generally met by gas and imports across state borders.

So, what is required to make the entire NEM look more like South Australia on its best day (see fig. 3)? Clearly, we need more renewable energy generators; this is nothing new. Additionally, we might look to some other features of the NEM previously hinted at, but not discussed.

Electricity is distributed across the NEM through a transmission network (think highways) and a distribution network (think streets). Transmission networks allow electricity to flow across large distances and even interstate. While the NEM is currently an interstate network, states keep to themselves for most of the day (but not all) because of power loss in the transmission cables. The further the distance, the greater the energy loss and therefore the amount needed to meet demand at its destination. By investing in low-loss high-power transmission lines, energy can be used in other states with less need to compensate for the transmission losses.

We could also make the NEM truly national by expanding to Perth and Alice Springs, connecting the entire country and eliminating intermittency concerns associated with renewables. When Adelaide isn't windy, Perth and Geelong could compensate. For all the same reasons the NEM connected all the state grids on the eastern seaboard in 1998, we should seek its expansion north and west. According to ANU research, the total upgrade and expansion cost will amount to approximately \$20 billion.

Our existing infrastructure should also be nationalised as part of the upgrade. Our current transmission and distribution networks are mostly privately owned but have to be heavily regulated to avoid the formation of a natural monopoly. If publicly owned, we could have an operational body manage the grid network rather than a regulatory one.

For the average household, transmission and distribution account for approximately 50 per cent of the energy bill. Lower-income households can ration their energy consumption, but not their use of the

transmission and distribution network. If publicly owned, the network's operation and use could be paid via tax. Lower-income households would effectively be subsidised by higher-income households. Thus, a publicly-owned network would be a valuable first step towards energy justice.

Beyond infrastructure, we might also look towards AEMO's operational processes. For instance, the five-minute spot price replaced the previous 30-minute average model in October 2021.

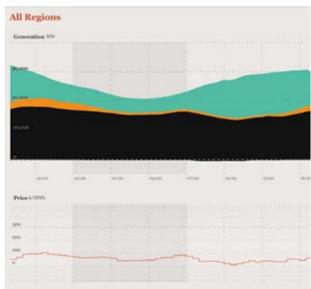


Fig. 3 South Australia on 25 November 2021. Solar (yellow), wind (green), and batteries (blue) generated 100% of the state's average daily need. Note: Gas used in the morning was offset by midday exports. Source: OpenNEM, New Watch.

Electricity storage, such as batteries and pumped-hydro, benefited greatly from this change. During a demand spike, they can charge high prices to discharge electricity to the grid because of their ability to respond quickly. Accordingly, they are compensated with a large spot price that subsidises their construction cost. If that high price gets averaged across a thirty-minute period, discharging is less lucrative. This seemingly simple change in the AEMO's market mechanisms had a significant impact on the margins of renewable generators compared to fossil fuel ones.

Perhaps we should investigate one-minute spot prices. Maybe we should directly subsidise any renewably sourced energy. That might allow solar or wind to further outbid coal in the NEM bidding process. Alternatively, we might investigate a carbon tax once more to punish fossil fuel production. Keeping the NEM bidding structure but encouraging state (not federally) owned generator construction could facilitate healthy competition and investment between states. These suggestions are not specific, but rather a demonstration of how one can make additional demands by understanding the processes at play.

The NEM is a complex beast. This discussion is far from comprehensive but covers several important bases. By understanding how it operates, who owns what, and how its components interact, we can make better-informed demands of it. I hope you'll join me in watching the NEM. If you do, you'll see an energy revolution play out quietly in real time. Now, it's time to make that revolution loud.

Who is Simpson and what's his paradox?

Katarina Butler learns to count.

With the increased speed and accessibility of global communications, the everyday person is now expected to be aware of and care about the many crises happening across the globe. Yet, human minds aren't well-suited to large-scale thinking. Fortunately for us, statistics are a powerful method of putting information about our world into context; formatting knowledge into intelligible bites.

Take the recent representations of billionaires' wealth using proportionate piles of rice, popular in early 2020 on platforms such as TikTok. The shock generated by these videos successfully demonstrated how difficult large numbers are to comprehend. The staggering scale of modern life, whether in the study of demographics, economics or science, necessitates a degree of statistical literacy, which will only grow as we contemplate and navigate more complex problems about our world.

So, what does statistical literacy look like?

First, it's critical to understand that data are

always interpreted, leaving space for misrepresentation and misunderstanding. Therefore, researchers must use a myriad of data transformations to draw meaningful conclusions. They might also intentionally use them to draw erroneous ones. In an academic context, this should be overcome during the peer review process, but for the average person reading a newspaper, you must bring your own critical eye.

For example, casual readers should pay attention to the time periods or metrics selected by the media in their data representation. Consider how global carbon emissions decreased during the pandemic. If we isolate 2020-2022 things look great, but less so when we observe from 1880 onwards. The data aren't wrong, their interpretation is just misleading.

We should also be wary of statistical paradoxes. Let's look at an example: Simpson's paradox.

Whenever a statistical study is carried out, it is necessary to control variables to ensure a degree of comparability between them. If demographic factors such

as age, sex or health, are not accounted for, the association between a variable and its outcome can be inverted.

Take the following example. You and your friend decide to study together for an upcoming quiz by doing 20 practice questions. On day one, you blast through 16 and get 14 correct - a success rate of 87.5 per cent. Meanwhile, your friend only does 4 but gets them all correct for 100 per cent. On day two, you complete the final 4 and get 2 correct. Your friend (who should really share their notes) scores 10/16 on their remaining questions and has a better daily average again!

Our intuition might suggest that if someone does better on both days they will probably do better overall. However, this is not the case! You scored 16 while your friend only got 14. This is a textbook example of Simpson's Paradox. When we observe performance on a daily basis it flips the result of the overall trend.

Simpson's paradox has greatly confounded researchers in the past. A study on smoking and long-term survival in women in

1996 showed that women who smoked lived longer than those who didn't. Given significant research showing the harms of smoking, this result was perplexing.

However, once the data were controlled for the age of each woman it was revealed that in each age group, women who smoked were less likely to survive than women who did not smoke. The researchers failed to consider the many women who would have been in the older age groups but were not included in the study because they had already passed away. In other words, controlling for age flipped the conclusion!

You are now armed with the keen eye required to look past erroneous statistics. While statistics are essential to modern life, their usefulness is stripped without the literacy required to wield them - their power is not. While this article is far from exhaustive, I hope an awareness of statistical paradoxes and data manipulation methods will encourage you to read more critically the next time you scroll past an Instagram infographic.

Field Notes

Zara Zadro takes you on a walk.



ART BY AMELIA KOEN

Over the summer, I took a ferry from Cronulla to Bundeena - a coastal village of just under two-thousand people on the outskirts of southern Sydney. Bundeena is the land of the Dharawal people of the Eora nation, and means 'sound like thunder' for the noise of its waves hitting the shore. Cradled by the Royal National Park, it is set with a cluster of jewel-like, fine-sand beaches, encroached by shrubby heathland vegetation and rainforest reserve. Taking up residence near Jibbon Beach, as we did, you may find your doorstep shared by native species like kookaburras, red-bellied black snakes, and the *antechinus* - a small marsupial resembling a large-eyed, bristly-furred mouse.

Bundeena is separated from smaller neighbouring village Maianbar by a snaking bush track and a footbridge over the narrow section of salt marshes connecting the Cabbage Tree Basin and Port Hacking's Simpson Bay. This overpass, bridging the shores of the Bonnie Vale Campsite and Maianbar, is unlike the well-levelled, grass-covered vicinity of the camping ground, awash with primaevial stillness.

If you travelled along the estuarine sandbars surrounding the footbridge at high-tide, you'd face the brackish water which floods the abundant Grey mangroves. Their thin, lichen-spotted trunks twist darkly from the water in masses beneath the cotton-like sky, thick, long leaves occasionally stirred by a low-flying crow. At low tide, the water pulls back to reveal porous, rooty sand. These and the surrounding marshes support an array of aquatic life, including soldier crabs and oysters, which constituted the diets of their Indigenous people.

Walking onwards, you will find a path winding up the sandstone cliff head of the national park. Like the vegetation surrounding Bundeena's main beaches, angophoras and bangalay rise above spiny bush and ferns, coils of their reddish and brown bark littering the walking track. In pockets, fungi bloom from bark in orange plumes. Upon the hilltop in Maianbar, the forest's serenity is disrupted by a construction site, evidence of Bundeena's increasing popularity for holiday-makers from Greater Sydney's suburbs. But for now, Bundeena and Maianbar are precious coastal wildlife reserves, completely out of time and perfectly in place, sitting just below the hum of the city.

The urban bird's menu

Alyssa Brown is feeling peckish.

In February 2022, ABC released a documentary titled *The Secret Lives of our Urban Birds*. Bird lovers across Australia flocked to their televisions to watch. In it, Australian nature journalist, Dr Ann Jones, uncovers Melbourne's urban prominent yet poorly understood birdlife. She brilliantly documents a variety of urban bird species, capturing their unique ability to survive in unnatural environments such as a human-dominated city. Specifically, the documentary captures just how adaptable birds are to unforgiving Australian urban landscapes.

The Australian Magpie, a feared but intelligent insectivore known as the urban survivalist, becomes the star of the show. But, predictably, living in an environment hostile to Australian wildlife populations means magpies

and many other species face unique challenges to their survival.

The cunning magpie typically eats grubs and bugs by foraging on the ground. The beauty of this species is immense. Unfortunately, so is the extent to which urban landscapes have shaped their behaviour. Facilities and residential homes that encroach on and minimise their feeding territory limit the space for magpies to forage or nest. Being survivalists, they have developed a habitat of taking food from you instead!

Our local universities have significant green space for birds to roost, nest, and feed. Students like to sit amongst these green spaces for a well-deserved escape from the library and study. A simple scenario of sitting and enjoying your time outside is where birds (and magpies

especially) tend to accompany and sit idly by you, waiting for you to give something up. Of course, if you have a snack in hand or a delicious lunch, they'll see it too.

Many of us engage with avian wildlife by feeding them. A reported 30-60 per cent of Australian households actively feed wild birds, states Professor Darryl Jones, an Australian ecologist. It is a popular way for people to become familiar with birds in their backyard and around their area.

Unfortunately, improper feeding can cause numerous health and behavioural issues. It is worth noting the specifics are contested, with benefits and drawbacks aplenty. WIRES, an Australian Wildlife Rescue Organisation, mentions this issue often when touring across Australia, warning against feeding native bird species as it 'humanises' foraging behaviour.

Territorial aggression also becomes more pronounced when food sources are limited or too exhausting to locate near nesting sites. Accordingly, native birds will happily rely on humans

ART BY KHANH TRAN



President

Lauren Lancaster.

Other than stalling another back-to-back 3 days on Eastern Avenue in torrential rain and delivering a speech for the Education Action Group's rally on the 24th of February while Russia invaded Ukraine, it's been a quieter week. Ha!

In seriousness, Welcome Week is over, but our staff and Officebearers have not been resting - instead developing plans for a jam-packed Semester 1. I have been impressed with the diligence of OBs and our exec this week and will run through some of the things coming up.

The Enviro Collective has begun building for the climate strike on March 25th, while our executive have been finalising the SRC Welcome to Uni Party - this coming Friday 6pm at Hermans. Honi hosted their annual Lecture, where budding student journo heard from previous editors, with a healthy accompanying dash of stool roasts.

I also met with university officials to demand a more coherent and public return to campus plan - after hearing lots of reports of units cancelled at the last minute, enrolment distress and general confusion. We will be keeping a close eye on the bureaucratic nonsense of this semester. If you have a particularly egregious story to share, please email me.

I've also had a little more time to focus on actioning some projects to improve the administrative functions of the SRC. In discussions with Jahan our Principal Solicitor, we got the ball rolling on the development of a project where the SRC produces standardized docs for both us

Welfare Officers

Eamonn Murphy, Jason Zhang, Yasmine Johnson and Grace Wallman.

Hello! We're Eamonn, Grace, Jason and Yasmine, the SRC's Welfare Officers for 2022.

We had a great start to the year with Welcome Week, and heard from students about the welfare initiatives that we should push for. Importantly, international student welfare must be improved. As our campus reopens, we want to make sure that all students are treated fairly, and we will engage with other collectives to ensure this.

An overhaul of the University's mental health services is also essential. Stay tuned for upcoming campaigns that ensure a proper consideration of student wellbeing. The Welfare Action Group encourages all students to get involved in activism.

International Student Officers

Ashrika Paruthi, Alice Guo, Jenna Wu and Cony Jin.

For the past two months we have been hard at work planning activities for Welcome Week.

The International Students' Collective is a platform to connect and help all international students, providing support and advocacy for international students with the goal of making campuses more equitable. We set up the positioning for the International Students' Collective at the University of Sydney and designed a special and exclusive logo. In addition, we have established an official group on Facebook, which helps students who want to join to quickly find our organization. In addition, we have also established a new account on Instagram to introduce the officers who manage the collective, as well as the existing activities and the activities that will be updated in the future. If students want to join, they can join at any time. So we already have two publicity platforms.

Recently, we want to establish another official collective group on WeChat, because more than half of the international students are Chinese, and the Internet in China is limited, so it is difficult to see the information on Instagram and Facebook. For students who are still in China and

and any student societies that ask to make life easier such as privacy policies, terms of service, standard form contacts etc. We will be looking further at how we can make it generic enough to be usable while still being actually useful to a diverse range of students.

An incident of flagrant racism in a Math lecture early in the week set in motion good communication from our Ethnocultural and International Student Obs. I along with SUPRA raised it and discussed solutions in our regular student representative meetings with the Registrar and PVC Student Life. I want to reiterate that the SRC is committed to anti-racist organising across campus, and cyberbullying/trolling is entirely unacceptable.

We cannot commit to radical political organising without recognising that casual and targeted racism exists and continues to alienate members of the student body. I encourage those who can to join the Autonomous Collective Against Racism to be involved in autonomous organising in this space.

Coming up this week as I mentioned in the SRC Party on Friday evening - a chance to meet your officebearers and hear about why a leftwing SRC is the union best placed to stand up for student interests. Entry is a gold coin donation and all proceeds will go to the Nurses and Midwives Association. Registrations via the Orientation Planner app, or find the event on Facebook.

We also have the first Academic Board meeting of the year this week, as well as the Academic Quality and Standards Committee and what I have no doubt will be an eventful Council on Wednesday evening. Looking forward to it!

In the near future, we will be at a Discussion on Student Poverty on March 2, and the Mardi Gras Rally on March 5 - please come along. If you didn't get the chance to sign up to the group at Welcome Week, join our Facebook group: we also have our first meeting and drinks at Hermann's Bar on Tuesday March 1, at 5pm.

To end this report, we would like to make an statement:

The Welfare Officers are aware of racial slurs and attacks made toward Chinese international students in a MATH1021. This is a breach of the Code of Conduct for Students and it is not acceptable. The Welfare Officers have filed a complaint, are actively involved with the President in following up this incident and are co-operating with other department officers and executives.

cannot reach Sydney, but are interested in the International Students' Collective, it is difficult to follow up in real time. So we will establish an official Wechat group to broadcast Facebook and Instagram news in real time.

As the International Students' Office, we call for equality on campus and reject racial discrimination. Because of an outrageous incident of racism recently, in the MATH1021 tutorial, a classmate openly said the word "Chinese covid" many times, which is very shocking. In recent years, people all over the world have been working hard against covid-19, and everyone is experiencing heavy psychological pressure. In the year when the situation is gradually improving, and the year when international students can gradually return to campus, hearing such words will make the students panic again. For Chinese students, it is even more impolite and feels violated. This is not the kind of blow and discrimination you should suffer as a student at the University of Sydney. It is even more sad that the professor did not stop the student when it happened, but told the students to "focus on the class".

Therefore, we strongly urge all students and professors to pursue campus equality, resolutely reject racial discrimination, and do not let such a thing happen again.

Education Officers

Lia Perkins and Deaglan Godwin.

Hello! The Education Action Group was busy during welcome week at our stall. We handed out 'No USyd Cuts' t-shirts, stickers and pins and told every person about our week 1 rally. Hundreds of students signed up to join the EAG, but it is never too late for you to join! Find us on Facebook or shoot us an email (education.officers@src.usyd.edu.au)

On Monday a small group of EAG members gatecrashed a catered lunch and presentation given by Vice-Chancellor Mark Scott on "leadership". We chanted and interrogated him about his history at the ABC and the NSW Department of Education, as well as the current attacks on staff contracts and workloads. Unsurprisingly, he gave bland and unsatisfactory answers, although what was satisfying was the frown on his face by the end.

If you were on campus on Thursday at 1pm you may have noticed a group of students giving speeches and marching down Eastern Avenue shouting "No Cuts, No Fees, No Corporate Universities" or "1, 2, 3, Fuck the VC" - that was us!

Women's Officers

Madeleine Clark and Monica McNaught-Lee.

The first two weeks of uni have flown by! We saw new students (and old) sign up to join the Women's Collective at Welcome Week and it was encouraging to see students enthusiastic about the year to come.

It was also full of activism and we had our first protest on the second day of Welcome Week stalls. This was an essential protest to draw attention to the rates of sexual violence on campus. Particularly with the rates of sexual assault during Welcome Week. Raising awareness around the sexual violence rampant in the colleges, we had an open mic at the end where we heard from survivors and students who have seen first hand the impacts of these institutions.

We also heard from NTEU member Finola Laughren, who spoke more broadly on the sexism in the university as a casual worker, Misbah Ansari, who spoke on the

Sexual Harassment Officers

Rose Donnelly, Jayfel Tulabing, Xiaojie Zhao, and Yuan Ren.

Hi! We're your Sexual Harassment Officers for 2022. We've got a big year ahead of us but we're excited to do the work and make strides for effective changes on campus.

Sexual Harassment Officers have historically stood behind the work of the Women's Collective and we will continue to do so throughout our tenure. WoCo holds regular meetings and organises multiple campaigns throughout the year and we encourage all those interested to get involved.

During O-Week the WoCo organised a powerful rally to condemn Sydney University's endemic culture of sexual harassment on campus. Speeches were given by Misbah Ansari, Fiona Laughren, Lauren Lancaster, Alana Ramshaw, Grace Lagan and Hannah Rose. Each speech addressed the shocking lack of support extended by management and exposed the pervasive disinterest in the safety and care of students both on campus and at the residential colleges. With students returning to venues after a two-year pandemic, many are learning to navigate society again. The testimonies given in both written form, via pamphlets given out, as well as orally articulated the urgent state of affairs on campus, that the education of students is being heavily compromised by the lack of departmental action on behalf of victims.

We also celebrate the success of the "Teach Us Consent" campaign launched last year by Chanel Contos. The campaign has garnered support from multiple Ministers of Education from around the country and

We held a protest against the cuts to courses and jobs happening across the University. A USyd staff member and member of the NTEU spoke at our rally in favour of students joining them when they take strike action. We'll be having more protests throughout the semester, so make sure you get along to the next one!

Week 1 was significantly disrupted because of the train lockout, enacted by the Liberal Perrotet government. The Education Officers stand in solidarity with train workers and members of the RTBU who were unfairly blamed for the lockout. Railway workers have every right to go on strike and we support all industrial action they take, but a lockout is not a strike - it's a tool for the bosses to try to crush and demoralise workers.

The University of Adelaide SRC had its O-Week funding terminated by the bureaucratic Adelaide University "Union". This was an attack on the current leftwing SRC President and Council, by rightwing Liberal Party-aligned bureaucrats. Democratically elected student representatives should have the right to the funds and resources of student unions. We organised a statement of solidarity and donated some money to recompense them for the O-Week materials they needed.

Cuts to Gender and Cultural Studies and Lauren Lancaster who spoke on the damage of the colleges and the university at large. The university pretends to care about these issues but it was glaringly obvious, with the millions they spent on Welcome Week, that they only care about their reputation. When it comes to meaningful change and support, they are silent.

Going into the next week we had our first meeting where we discussed the Mardi Gras protest, drawing attention to the Religious Discrimination Bill, having a reading group on 'Beyond Survival: Strategies and Stories from the Transformative Justice Movement', organising a counter protest for Day of the Unborn Child and meeting logistics. Apart from what we have organised there is a lot going on at a campus activist level and in national and world politics.

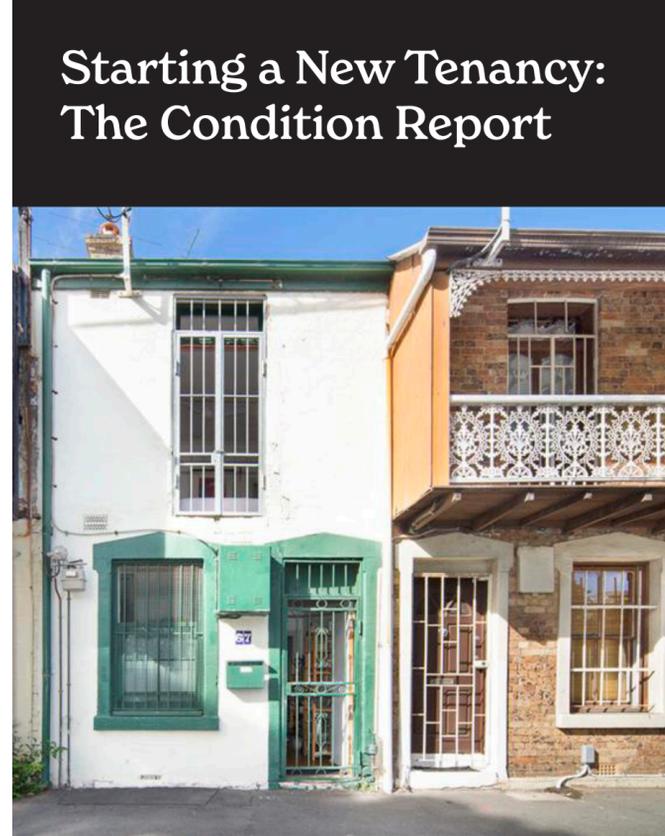
It's an important time to be left wing and if you would like to be involved please join USYD WoCo 2022 Facebook group.

has unanimously committed to mandating a holistic and age-appropriate education on consent in every school. This curriculum will include comprehensive consent education including the understanding of gendered stereotypes, coercion, and power imbalances. This curriculum is expected to be rolled out in 2023.

The University has now also started to provide Responding with Compassion, Responding to Sexual Harassment and Sexual Assault Student Leader sessions for Student Leaders which is a welcome addition as we return to on-campus activities with multiple camps and events already underway. A number of SRC councillors, office bearers and C&S executives have already taken or signed up for this training.

In the first few weeks of Semester 1, we hope to meet with the University's Student Liaison Officers to better understand their process on how they assist the student body and then discover if there are ways to improve their methods. Ultimately, our intentions are to increase student awareness of their services, understand how their services operate and whether or not their services can be improved in any way. The University appears to have methods in place for adequate sexual assault reporting, but have historically failed and disappointed survivors and we want to uncover how such appalling failures have continued to happen.

Should you ever need to contact us, you can do so at harassment.officers@src.usyd.edu.au



Do you want to save hundreds of dollars by taking a few photos?

When you move into a rental property from a real estate agent, you should be given a Condition Report. This lists each room in the house and states whether things are clean and working, e.g., carpets, lights, and oven. Most real estate agents are lazy and sometimes a bit dishonest, when it comes to the condition report and will say that everything is clean and working. You will have seven days to make any corrections, saying where things are dirty or broken. If it is at all possible, complete your Condition Report before you move your things in. Test every power point, every light, and stove/oven.

Check that the underside of the blinds, the inside of the oven, and light covers, are clean. If you do not state that something was dirty or broken in your correction of the Condition Report, you will be responsible for getting it cleaned or fixed, regardless of whether it was dirty and broken when you moved in. So report it, even if you don't care whether it is clean or working.

If you are renting from someone other than a real estate agent, you probably will not have a condition report. Instead, you can send the landlord an email listing anything that is dirty or broken. This is better than using social media messages, as it is clearly timestamped, and viewed by the tribunal as being a written form of communication. Take photos. Lots of photos. This will

For an accommodation guide and checklist see the ACCOMMODATION ISSUES section of our website: srcusyd.net.au/src-help/



Ask Abe

SRC caseworker help Q&A



Centrelink: Qualifying as 'Independent'

Dear Abe,

I've applied for Centrelink Youth Allowance, but they said I can't have it because my parents earn too much money. My parents don't give me any money, so I think I should be able to get the payment. What should I do?

Independent

Dear Independent,

Unfortunately, Centrelink don't care about your actual circumstances. They will only consider you independent if you:

- are 22 years or older
- have special circumstances (e.g., you're an orphan, or parents are in prison)
- have worked an average of 30 hours a week
- are married, or in a marriage-like relationship

You might be eligible for a Low Income Health Care Card that won't give you an income, but may help with any health costs you have. Talk to the Uni's scholarships office to see what they can offer you. For more details about Centrelink go to the SRC's Caseworker Help page.

Abe.

For more information on qualifying as independent for Centrelink visit: srcusyd.net.au/src-help/centrelink/independence/



Do you have a legal problem? We can help you for FREE!*

Police Matters
Court Appearances
Immigration & Visa Referrals
Student Advocacy
Civil Rights
...and more



Level 1, Wentworth Building (G01), University of Sydney NSW 2006 PO Box 794 Broadway NSW 2007
p: 02 9660 5222
int: 12871
w: srcusyd.net.au

* this service is available to USYD undergraduate students and cases that meet eligible criteria

Puzzles by Tournesol, Quiz by Cloud Runner.

Target

30 words: Dancing Queen
20 words: Super Trouper
10 words: S.O.S
0 words: I Still Have Faith in You

C	I	U
S	A	S
M	I	N

Cryptic Crossword

Across

- 9. Back on imaginary revelation with acid (5)
- 10. Queen growing up in Evans Heads never closeted (9)
- 11. Hallucinatory drug without ritual, like the good old days (7)
- 12. '70s track 'War' and 'Money Money Money' recorded by Spooner (3,4)
- 13. Cher embraces everything beginning with gayness (5)
- 15. Company returns to devout, leggy creatures (6)
- 18. Gaga began making a demo (3)
- 20. Penetrates sweet queen with uneven chess pieces (7)
- 21. Content in feeling something fishy (3)
- 24. Offers head, then quietly jerks Isaac Newton's bag (6)
- 25. Apprehensive oral, high on Japanese food (5)
- 28. Ecstasy pill? I took half with Labor leader at the theatre (7)
- 30. Children surround one last friend of Dorothy's (7)
- 33. Everyone starts liking looking after wanker clutching erection tip with Dad (3,3,3)
- 34. Lubricated queer oldie (5)

Down

- 1. Soak in ABBA things (4)
- 2. Femme has pigtail, in real life, that is (6)
- 3. Divine announced to be full of orifices (4)
- 4. Spy on a man (5)
- 5. Attach penis to psycho man (9)
- 6. Rich child in The Sound of Music (4)
- 7. Evita returns after lead singer ends unevenly - it's enough to put you to sleep (8)
- 8. Whoop with laughter after Queer Eye leads wrestle (6)
- 13. Orgasm with... (3)
- 14. ... Odd dried marijuana plant again (5)
- 16. Secretly tattoo a sister in spring (5)
- 17. A cruel hen party is gruelling (9)
- 19. Doctor loves dyke, becoming more flaccid (8)
- 22. Garland rested, reporters say (3)
- 23. 'Bad Romance' outro lost on Prime Minister (6)
- 26. Basseys sounds truly... (6)
- 27. ... Excellent, as well as content (5)
- 29. Timing 'I'm Coming Out' to create sweet clean sound (4)
- 31. Snooze, rise, dash out to places for bears, cubs, and otters (4)
- 32. Bubbly theatre troupe? (4)

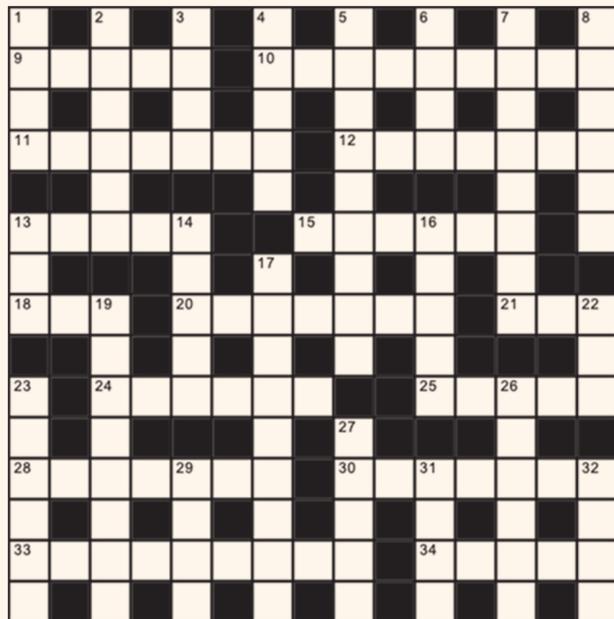
Quick Crossword

Across

- 9. Sudden flowing movement (5)
- 10. Shakespearean history play (7,2)
- 11. Food you should have eaten on Tuesday (7)
- 12. Post sent by plane (7)
- 13. Smells (bad) (5)
- 15. Small stone (6)
- 18. Insult (3)
- 21. Betting shop (3)
- 24. Brainteaser (6)
- 25. Telling untruths (5)
- 28. Simba, for one (4,3)
- 30. Sex drives (7)
- 33. Decorative knick-knacks (9)
- 34. Encouraged (5)

Down

- 1. Please respond (4)
- 3. Greek cheese (4)
- 5. Just manages (to succeed) (7,2)
- 6. Just (4)
- 7. Next to (8)
- 14. Tear into small pieces (5)
- 16. Intestine (5)
- 17. Aussie pond (9)
- 19. Envelop (8)
- 22. Quagmire (5)
- 27. Insouciant, unconcerned (5)
- 29. Hair care accessory (4)
- 32. Carbonated water (4)



Quiz

- Anne Hathaway and Michelle Williams feature in which landmark LGBT film from 2005?
- Despite the success of the Harry Potter series, which American novel became the highest selling of the noughties?
- Which person, dubbed by John Howard as 'the greatest living Australian', died in 2001?
- Which Australian artist painted an official portrait of Queen Elizabeth II in 2005?
- In 2005, whose funeral attracted four million mourners, including four kings, five queens, and 70 presidents and prime ministers?
- In 2000, the queen of which country signed the first same-sex marriage bill into law?



Answers



Puzzle answers available online at honisoit.com/puzzle-answers

EXCLUSIVE PULLOUT: strapon! Fold it yourself! (air-based lube suggested)

Incoherent.
Always.

The End Times



Wed Feb 30 Vol. 420+2 Cheaper and more available than toilet paper! The only newspaper. Proudly Murdoch. Pro-News. Anti-Truth. People's Republic of USyd. \$4.20

CANVA'S NEW PARTNERSHIP WITH SYDNEY MARDI GRAS RESULTS IN FAB NEW TEMPLATES - SLAY!

USyd's hottest MeCo student and Canva intern Gray Dient recently launched Canva's Mardi Gras Campaign. In a presentation for an ICP unit, Ms Dient relayed the company's support of Sydney's queer community, noting Canva is most prominently used by the "girls, gays and theys". In acknowledging Mardi Gras' radical history, Ms Dient referred to the thousands of instagram-swipe graphics about police abolition made on the platform, as well as use by Abbie Chatfield's "It's A Lot" podcast.

Doomed	Destined
Petroleum	Rings
PassAgg	Etymology
Coke Zero	Diet Coke
The Royal	The Flodge
The Royal Family	Aus Republic
Billboards	"It's giving"
The SCG	Leguwmes
Bus travel	Marsupials



IN THIS ISSUE:

Interview with a vampire: The End Times meets with Dominic Perrotet - Motto Flanagan

Why the fuck are there Commies in the Royal - William Wyatt II

Why the fuck are there college boys in the Royal - Greg Dogwin

I'm just a little, little man on a big, big yellow seat - Rick Domino

My year of learning bookbinding - Rho Manze

PRESENT THIS AT USU OFFICES FOR FREE AIR-BASED LUBRICANT

UNIVERSITY MANAGEMENT REBRANDS AS UNIVERSITY MICROMANAGEMENT

SCOMO WELDS WITHOUT EYEWEAR, CAN FINALLY JUSTIFY TURNING A BLIND EYE

DEAR MARK SCOTT, I'M SORRY I WAS NOT YOUR MOTHER

If I was your Mother, you would have been so loved. Held in the arms of joyous light. Never would this story's plight, the campus unfurled before our eyes. A pure demise. Of a university sitting peaceful under a night sky. If I was your Mother, the students would have been warm, so much laughter and joy, nothing would harm.

have seen and believed, and the formulation of thought quickly taught, showed that you lived in a cruel, unjust world.

Is this why you now decide no one will get the best of you? Is this why you do not hide nor shy away from taking back the world?

I can't imagine the stain, the soul-stealing pain that the little boy, you must

Was it because so early in life all that strife wracked your little body with fear?



PULP MAGAZINE GOES TO PRINT

A University of Sydney Union board director recently reminded editors and reporters of Honi Soit that Pulp Magazine is going to print. The Director thinks this a great idea, and won't fail like literally every other USU print publication in history, and actually consolidating student media is a terrible idea. Also, he's a USU Board Director, have you heard?

PUTIN RECALLS TROOPS AFTER SOCIALIST ALTERNATIVE SOLIDARITY PHOTO

Russian President Vladimir Putin has recalled troops from Ukraine after Socialist Alternative declared the Russian Empire should not expand. In a television message to international stations, Mr Putin stated "they're so right, I was being impulsive and immature. Those Canva Facebook frames really built up my empathy. Also can we plz have solidarity pizzas"

SRC Global Solidarity Officer Man Jacksell (SAIt) told The End Times, "As legendary revolutionary socialist Tony Cliff says, 'many of the people in the Communist Party ... were disgusted with the Russian butchery into our camp.'" Jacksell concluded our interview by crying "Down with autocrats! Down with capitalism! Down with speaking limits!"

WOMAN LAUNCHES QUANT STUDY OF MAN TALKING TIME IN TUTE

"The thing about dialectical materialism is that any given phenomenon contains its own opposite... We are not just billiard balls colliding through history," local man commented.

TAKE OVER OXFORD STREET!

MARDI GRAS RALLY

TAYLOR SQUARE 5TH MARCH 1 PM



DEMANDS: STOP THE BIGOTS BILL!

DECRIMINALISE SEX WORK | FUND SERVICES NOT POLICE

NO PRIDE IN DETENTION | TRANSITION LEAVE NOW

