

Honi Soit

WEEK THIRTEEN, SEMESTER ONE, 2023

FIRST PRINTED 1929

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Acknowledgement of Country

Honi Soit publishes on the Gadigal land of the Eora nation. Sovereignty was never ceded. All our knowledge is produced on stolen Indigenous lands. The University of Sydney is principally a colonial institution, predicated on the notion that Western ways of thinking and learning are superior to the First Knowledge of Indigenous peoples.

At *Honi Soit*, we rebuke this claim, and maintain our commitment to performing and empowering the experiences, perspectives and voices of First Nations students. This basis informs our practice as a paper. As a student newspaper, we have a duty to combat the mechanisms of colonisation.

As student journalists, we recognise our responsibility as a radical student newspaper to oppose the inherent racism and exclusivity of mainstream media outlets. We also uphold the struggle of other Indigenous communities worldwide and acknowledge that our resistance is intertwined.

As an editorial team of both Indigenous and non-Indigenous heritage, we are both victims and beneficiaries of colonisation. We are committed to unlearning our colonial premonitions and working to hold current institutions accountable.

We are galvanised by our commitment to Indigenous justice.

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Front Cover

Caitlin O'Keeffe-White

Editorial

This edition focuses on futures, the ones we imagine, the ones we know we will live, and the ones we fight for. *Honi Soit* has always been about these futures — a place for young people to write our futures into reality.

I've learnt that to fight for a future worth creating, we must start small. We should look towards people — friends, family, and community — and the care we show towards those we love. The feature this week (pg. 12) details the experience of three student carers at USyd. Thank you to these student carers, who took the time to speak with me about their experiences. Meeting you all is a privilege. I'm sorry for how the University has treated you. I hope we can change it.

In this edition Lachlan Griffiths (pg. 8) looks to the spirit of student radicalism during the 1960s at USyd, from protesting library fines to the war in Vietnam. Amelia Raines (pg. 15) fights for a future that includes affordable healthcare. Zenia Khochaiche (pg.10), wanders to Redfern station and thinks about what paths we choose. Lachlan Buller (pg. 10) crafts a future of fun, revealing that goon has tasting notes, and he can identify them to help the rest of us decide what silver bag to invest in on our next night out.

Our futures are filled with hugs, cheap wine and late night laughs that ring across street corners. They are filled with rage, anger at injustice and arms linked in protest.

Our futures are radical, and they are dreamed into existence by us.

I write this on one couch, watching my Mum sleep on another. My family's future is one which I think about often — fourteen months ago, we were told my Mum had four months to live. Metastatic brain tumours suck. My Mum rules. I love you Mum. This edition is for you, and I'm so glad you are here to see it.

Caitlin O'Keeffe-White

letters only

Dear *Honi*,

Your claim that the Voice is a once-in-a-lifetime opportunity that will grant Aboriginal people real influence on policies that affect them is mistaken.

There has been a long list of Aboriginal advisory bodies and inquiries that successive governments have ignored. From the National Aboriginal Consultative Committee to ATSIC, Aboriginal advisory bodies have been ignored and then dissolved.

While the Voice will be constitutionally enshrined, the government will completely control its composition and functions.

Labor will continue to ignore demands for change, regardless of a Voice.

From Beetaloo to the Pilliga, Labor is greenlighting fossil fuel companies that frack and mine Aboriginal land.

In the Northern Territory, Labor has renewed support for race-based alcohol bans and income management they promised to scrap.

The Aboriginal Legal Service has withdrawn from 13 Local Courts because Labor refused their pleas for emergency funding.

Thirty-two years since the Royal Commission into Black Deaths in custody, Aboriginal people are locked up at record rates.

Every significant step forward for Aboriginal rights has come through mass protest and strike action, like the Gurindji strike for land rights, the

embassy, and campaigns against mining. Real power lies in struggle from below for justice, land rights, and genuine self-determination.

— Solidarity students

Dear Solidarity students,

We rebuke any claim that the Voice to Parliament referendum is not a unique and era-defining milestone in the struggle for First Nations rights. The sheer amount of political capital that has been invested into this moment warrants attention — the political will that the upcoming referendum has garnered will disappear if it results in a "No" vote.

Labor's track record on First Nations issues is poor — on this we can agree. Tanya Plibersek and Linda Burney have announced huge investments in Indigenous water futures, while their government continues to greenlight coal and gas projects on sovereign First Nations lands.

However, the Uluru Statement from the Heart is not a machination of the settler-colonial government. It is an invitation from First Nations peoples across the country to walk together in the spirit of makarrata — to reconcile after a great struggle. The notion that the Voice to Parliament is a top-down approach to policy is the same fantasy that breathes life into Peter Dutton's disingenuous "Canberra Voice" argument.

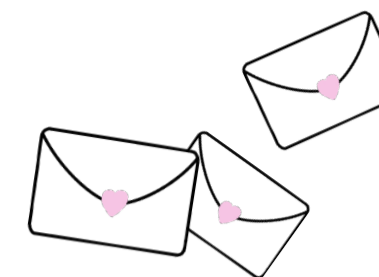
Prior advisory bodies such as ATSIC and the National Aboriginal Conference have been stagnant and ineffective due to their impermanence. The act of constitutional enshrinement gives the Voice a real

political platform and the ability to influence law and policy.

The Uluru Statement from the Heart is the culmination of decades of work from staunch First Nations leaders — some of whom, like the late Galarrwuy Yunupingu, never lived to see their dream of self-determination become a reality. In their activism and advocacy, they found the generosity and wisdom to still show love towards a country which has never loved them, and it is disrespectful and disgraceful to suggest that the lives and legacies of these prominent Elders and community leaders are nothing more than another bureaucratic machination of the oppressive colonial system.

The humanitarian crisis facing communities in the Northern Territory, the shameful neglect of vital First Nations-led legal services, the rate of deaths in custody which remains a stain on our national record — these are all the results of egregious policy failures by governments, including the current one. The solution is not to reject this invitation from First Nations people in the grassroots, extended to Australians in the spirit of makarrata and yindyamarra, but to embrace the demands of Aboriginal and Torres Strait Islander peoples for a seat at the table.

At *Honi*, we will continue to encourage and platform opposing views on the upcoming referendum and its implications for First Nations people, but we will remain committed to respecting and upholding the wishes of First Nations communities by pushing for a radical 'Yes' vote. There is no situation in which a failed referendum produces positive outcomes for First Nations people. The "progressive 'No' vote" does not exist.



We look forward to the day Australia, as we know it, burns. But until that day, we will continue to fight for First Nations rights and representation so that, when that day comes, it is a Blak person holding the match.

In yindyamarra,

The Editors of *Honi Soit*



Disagree with something that we say? Want to argue? Waiting to profess your love? Send us a letter to editors @honisoit.com



Reading the jacaranda leaves

Hush Hush 4 *Honi*!

Who is running for next year's *Honi* ticket? We've heard whispers (for a while) that DRIP alumnae Ariana Haghghi and Amelia Raines, and Italian Society pizza chefs Simone Maddison and Mae Milne, are busy planning, but who will join them? Will anyone contest them? Khanh Tran solo run? *Honi* is keeping an eye on who's co-writing and heart-reacting — our bets are on keen-bean Zeina Khochaiche having joined their ticket — so stay tuned for further tea.

The Pulp Has Been Strained!

After a neck-in-neck fight between three teams for a 20k salary, congratulations to the incoming *PULP* Editors: Huw Bradshaw, Simon Harris, Justine Hu, Sonal Kamble, Lizzy Kwok and Lameah Nayeem. They'll be joining Senior Editor Kate Saap, and we're excited to see whether they continue their investigative reporting on the Carslaw glory hole.

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The Gig Guide

Wednesday 24 May

Party at Manning // Manning Bar, Camperdown // 6.00pm
Sxmpra and lilbubblegum // The Lansdowne, Chippendale // 7.30pm

Thursday 25 May

Spacey Jane // Drifters Wharf, Gosford // 7.30pm
Josh Orange // LazyBones Lounge, Marrickville // 8.00pm
Noon Shift, Tom Ryder and Monkey Dot // Oxford Art Factory, Darlinghurst // 9.00pm

Friday 26 May

José González // Sydney Opera House, Dawes Point // 7.30pm
Ball Park Music // Enmore Theatre, Newtown // 8.00pm

Saturday 27 May

The Whistlin' Donkeys // Metro Theatre, Sydney // 7.30pm
Robert Forster // The Factory Theatre, Marrickville // 8.00pm

Tuesday 30 May

Matt Corby // Enmore Theatre, Newtown // 8.00pm

Whorescopes

Aries: PDA might be fun but no one wants to see your hands racing up their bum! Keep it for the bedroom or your dusty coach, just not in my backyard, you dummy.

Taurus: The future for you is going to be full of endless sleepovers with intense dogging in every corner of the house and your housemates fast asleep. Hope they sleep with earphones on because that moaning will keep them away for ages.

Gemini: Your time is approaching soon so go reply to that message! You never know what's next, might be a sensual bath with them in the waters of Turkey or smoking by the river Ganga. Either way, adventure and pleasure abound.

Cancer: Don't tattoo their name on your boob, please. Express your love in ways like you eating them out for 20 minutes straight instead of doing something so silly as inking their mediocre name on you forever.

Leo: Dickhead Charles got coronated and you will be crowned as the royalty in your room. There are some unbelievable treatments coming in for you, with them showering you with kisses, compliments and immense orgasms.

Virgo: You Stop chronically jumping to conclusions at all times. Chill out, drink a glass of hot spiced mead in the bath and finger yourself while you are at it.

Libra: You've been so, so naughty and some spankings are on the way! You will be giggling and asking for more playful spanking in the bedroom and oh dear, I can see you gushing with pleasure already.

Scorpio: Cry less and try more! Not everything has to fit your archetype so if someone tells you that they're obsessed with you, take it and kiss them harder, bitch.

Sagittarius: You are the epitome of "serves cunt in fire sign way." You are going to be smirking at a hottie here and banging on the pool table there, with your legs shaking through and through.

Capricorn: Start your own sex column, you have so much wisdom to give! Tell them the best flows for riding that D, how to play with those nips and the unbeatable tongue game. Rawr!

Aquarius: Same old, same old, remember that if your pussy beats for them, express it (with consent). Ask them out on a cheeky date because maybe they feel the same butterflies.

Pisces: Work crushes are fun so indulge in them a bit. Bring your chair in closer, lean into their computer and break a piece of your cookie for them, because you know all that will just lead to some after-hours thumping in the conference room!

Art by Luke Mešterović and Veronica Lenard

La Trobe University to back-pay staff over \$2 million

Luke Mešterović

La Trobe University will back-pay staff over \$2 million in wages, superannuations and interest, following a settlement facilitated by the Fair Work Commission.

According to a joint statement released by the National Tertiary Education Union (NTEU) La Trobe Branch and the La Trobe Casuals Network yesterday, the University had underpaid casual academics by using a predetermined piece rate between 1 July 2015 to 30 June 2022. This was, and is, not permitted under the University's current Collective Agreement. The current Agreement stipulates that casual academic staff must be paid hourly for all time worked in respect to marking.

Predetermined piece rate refers to the practice of paying casual workers by the amount of student papers marked, rather than the amount of hours worked. This allows the University to cut marking costs, as the rates do not reflect the time taken to mark. Some members of La Trobe NTEU reported having as little as 32 minutes to mark an entire semester's worth of a student's work.

When asked why casual staff were not adequately paid to begin with, La Trobe said that "unintentional underpayments were the result of inefficient and outdated systems and processes and devolved decision-making" and that they "have now addressed these issues to avoid any future errors" and "regularly remind staff to claim the actual time spent marking".

La Trobe NTEU Branch President Anastasia Kanjere said that "this particular dispute and this back payment does not come close to rectifying all of the underpayment, exploitation and injustice that casual workers experience — we know it is only the beginning."

La Trobe agreed to back-pay staff \$3.5 million in December 2021 and \$4.5 million in 2022. This current back-payment comes a week after the University of Technology Sydney entered into an Enforceable Undertaking with the Fair Work Commission for not adequately paying its casual staff.

Hundreds of copies of Queer Honi stolen in apparent queerphobic attack

Honi Soit

Copies of an autonomous edition of *Honi Soit*, produced by the Queer Action Collective (QuAC), were stolen from stands across campus on Tuesday, just hours after being delivered.

The papers were stolen from stands at the Holme Building, Fisher Library, New Law Annex, Carlsaw Learning Hub, the Manning Building and from outside the Jane Foss Russel building, with these stands completely emptied. Honi estimates that this amounts to almost one thousand copies stolen, just shy of half of the paper's print run.

Almost 200 copies of *Queer Honi* were retrieved from a bin at Fisher Library on Tuesday evening, with other copies likely destroyed. More copies, numbering hundreds, have been found in campus bins on Wednesday.

Honi understands that two male-presenting individuals were responsible for taking the copies from the Holme Building, who were captured on CCTV filming their theft on a mobile phone.

The absence of papers on USyd stands was noticed by approximately 5 p.m. on Tuesday night, by members of QuAC and Editors of *Queer Honi*. The edition had been delivered to all stands across campus by 3:45 pm.

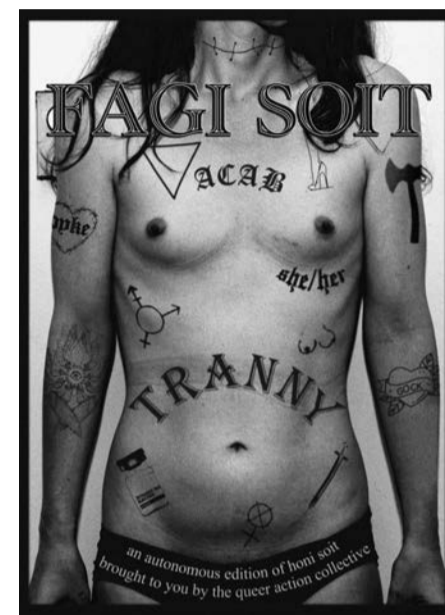
On Wednesday morning, hundreds of copies were seen being thrown into bins by three men outside Laneway cafe and outside the Jane Foss Russel building.

With the paper's masthead being "Fagi Soit" and featuring a cover image of a trans woman's torso tattooed with slurs, the theft is, in Honi's view, a targeted attack against queer expression.

Co-Editor-in-Chief of *Queer Honi*, and Co-Convenor of QuAC, Yaz Andrews, said, "while working on this edition, we often talked about reclamation — the way queer folks take back the language used to harm us and build up space to express ourselves. I believe that whoever took and disposed of hundreds of copies did so to intimidate queer students on campus."

"This is a clear act of censorship done to punish us for our bodies and forms of expression."

They noted that "the previous edition of this paper garnered a motion to [the Students' Representative] Council for its so-called "pornographic content".



"Virtual Kidnapping" Scam Targets Chinese International Students

Aidan Elwig Pollock

The University of Sydney is warning students of a complicated "virtual kidnapping" financial scam targeting Chinese international students, with a number of students having already been affected in 2023.

The scam typically involves a caller claiming to represent a Chinese authority insisting that their student victim is either under investigation as a criminal suspect in China or that they are a victim of identity theft. The caller then insists that a fee is required to avoid consequences ranging from legal action to deportation.

The scammers frequently speak Mandarin.

Scammers typically then commence communications through encrypted applications like WeChat in an attempt to coerce their victim into paying large sums of money into offshore bank accounts.

In some forms of the scam, "victims are convinced to fake their own kidnappings". In such cases, scammers coerce their victims into breaking all contact with overseas family members. Victims are asked to "rent a hotel room and take photographs or video recordings that depict them bound and blindfolded".

Scammers then use these files in an attempt to extract a ransom from the victims overseas family.

The University recommends that "if someone contacts you or approaches you and says you are accused of being involved in criminal activity and that you must give them money or personal information", students should ignore all demands and refrain from speaking to the caller.

"Hang up the call, block the caller, and report the incident to local police".

The University also warns students that callers may already have access to personal information and may use this information to appear trustworthy.

The University has provided information detailing the typical process of a "virtual kidnapping" scam, however, clarifies that "scammers may vary their methods to avoid suspicion". It is best practice to be cautious about any communication from an unknown caller.

The scam first came to the attention of the SRC in 2019, but allegedly ceased in 2020 due to COVID border restrictions.

The University is urging staff to be wary of the scam and has directed staff who become aware of an affected student to refer the victim to Student Support Services. Affected staff have

been instructed to consult the staff intranet. External partners can also file a report with Student Support if they discover a student has been affected.

Students can access support outside of Sydney University business hours through the Sonder app. Students in Australia, including International Students residing in the country, can also access a crisis counsellor at any time for mental health support. To do so, contact the Mental Wellbeing Support Line by calling 1300 474 065 or texting 0488 884 429.

The University states that any student in Sydney who feels immediately unsafe should contact Australian emergency services by calling 000.

To seek specific advice on a possible scam, contact the 24/7 Police Assistance Line on 131 444. Students can also contact the SRC or SUPRA during campus business hours to access a caseworker.

Anyone who has lost money, had personal details compromised in a scam, or suspects they have fallen victim to a scam in any way, should first contact their bank and NSW Police for advice. The University also provides the Student Wellbeing Team to assist students with "free and confidential health, wellbeing and personal support".

SUPRA calls for better protections for HDR Fellowship holders

Ellie Robertson

The Sydney University Postgraduate Representative Association (SUPRA) has released a statement calling on the University of Sydney to ensure appropriate pay and conditions for staff working in Higher Degree by Research (HDR) Fellowships.

Amidst ongoing negotiations between the National Tertiary Education Union (NTEU) and University of Sydney management, SUPRA says its main concern is that HDR students will be left in a worse condition in fellowships than on the casual contracts which they will replace.

HDR fellowships are to be granted in three-year periods, and have requirements of a number of tutorials taught per semester. SUPRA is in support of the three-year fellowships

as they promise to provide job security and teaching experience for HDR students. However, SUPRA has indicated their desire to see the NTEU push for fair changes for HDR students.

The concerns and advice regarding these fellowships were outlined in a statement by SUPRA President, Weihong Liang, who was recently elected to a fourth term as President.

The first issue SUPRA has emphasised is the concern of making sure HDR students are receiving appropriate pay for the hours they work. They have stated that with a rate of 0.2 Full-Time Equivalent (FTE) — one paid day per week — a reasonable requirement of teaching hours would be a maximum of three one-hour tutorials per week. SUPRA says this should provide HDR fellows with "sufficient remuneration" for tutorial preparation, the time teaching,

providing students with satisfactory marking feedback, administration work, and communications with students (outside of working hours).

SUPRA opposes the notion of limitation on the job opportunities for HDR students within the university. Adding that, "As the proposed PhD fellowships do not provide living wages, HDR students not in receipt of other stipends will need to access additional employment."

"PhD fellows should be able to work additional paid hours at the University, in discussion with their supervisors and considering the needs of their HDR progression."

SUPRA has also placed concern on the use of fellowships to replace HDR stipends and contracts. Stipends (fixed sum paid as salary/expenses) are an essential part of economic support for PhD candidates to allow full

engagement with the HDR system.

SUPRA says a replacement of stipends "is concerning because stipends are essential economic support for PhD candidates to engage in higher degree research."

"Further, fellowships alone are significantly below the poverty line and should not be a sole source of income."

Enterprise negotiations between the University of Sydney and NTEU are ongoing, the longest period in USyd's history.



Arts Revue, Commerce Revue and Veterinary Science Revue close the curtain for 2023

Ariana Haghighi



The 2023 Faculty Revue season at USyd will see the return of only three revues — Science, Law and Medicine — after the Veterinary Science Revue, Arts Revue and Commerce Revue societies confirmed they will not be putting on a show this year.

Every Revue society receives an annual grant of \$8,000 from the University of Sydney Union (USU), regardless of the Revue's size. Thus, it is speculated that Revues are not taking a break due to financial concerns, but rather participation and engagement.

I spoke to an anonymous Revue Director from 2022, who explained, "The folding of several revues this year is due to the COVID vacuum — the break in shows between 2020-2021 meant that the new generation of Revue actors didn't have an opportunity to join in and learn, which meant there just wasn't really anyone to step up this year."

Commerce Revue has found difficulty in forming both a directorial and production team. "There's so much work that goes into Revues that is behind the scenes that isn't really seen", says Leah Bruce from the 2022 Commerce Revue cast. "It's hard to get a lot of people to commit to that". Bruce also spoke to the generational shift, where "a large group of people have graduated" and "revue people are now doing other shows outside of USyd".

Smaller revues, such as Arts Revue, were not put on annually before COVID. COVID-related stresses then made it increasingly difficult for less-established Revues to return.

2022 Arts Revue Director Will Torney explained how Arts Revue, a show with a "phenomenal cast and crew", has had breaks, whereas, "A lot of the other [revues] have been going every year for many years, with no breaks — giving them a more tangible product and a cast that is similar each show."

As students graduate between these breaks, it is harder to pass on the executive roles and guarantee a show. Torney opined why there may not be sufficient interest to corral a yearly Arts Revue cast: "in the arts, there are lots of options for performing so people are able to do some more things especially if they are already in the arts".

Many members of the 2022 Arts Revue cast were also cast members of 2022 SUDS shows and identity Revues, with notable crossover between the cast of the SUDS Major Everynight and Arts Revue; this reveals that the Arts Revue community was mostly veteran performers with other performance avenues to pursue.

Ultimately, a break does not promise an operational shutdown. Both Bruce and Torney commented that a lot of smaller Revues take breaks and return, and therefore predict a likely comeback for the Revues.

"I don't think this is the end," Bruce affirms.

In a statement, USU President Cole Scott-Curwood said the "USU is committed to supporting student art, creativity, and performance."

"We're excited by the stellar season of Identity Revues currently running and are looking forward to this year's Faculty Revues... USU has been in contact with Engineering Revue, but their affiliation didn't occur before their show which was held recently. Excitingly, it looks like Education Revue will be putting on a show this year. USU will continue engaging with students who participate in revues to understand what kind of support is wanted."

"While the development of each revue is a unique process, it's known that the continued cost-of-living crisis decreases students' ability to participate in activities outside of work and study. In light of this, USU is working hard to support students."

Scott-Curwood listed the ways the USU assists revues, including sessions with external professionals, and collaborating with the Seymour Centre regarding bookings and payments.

"[The] USU has created an additional role which supports Identity Revues with extra help booking venues, extra help navigating the re-registration process, advice on how to apply for different grants, and help to book extra activities for fundraising," Scott-Curwood said.

Australia's militaristic obsession

CW: This piece mentions hateful behaviour towards the Trans community. Readers are advised this may be distressing.

The drive to war with China by the US, and with Australia hot on its heels, represents a monstrous disjuncture. Cutting welfare and housing, promoting environmental devastation, and screwing over students and workers comes at the same time that billions of dollars is spent on stage 3 tax cuts for the rich and, of course, the AUKUS deal.

It's worth driving home the point of this entire exercise: the policing of people *within* and *beyond* states in pursuit of the protection of capital.

In March, hundreds of trans-exclusionary "radical feminists" and pro-life church-goers marched alongside an organised crew of neonazis from the National Socialist Network (NSN) in Melbourne and Sydney. Whilst many of these so-called radical feminists attempted to distance their anti-trans cause from that of the NSN, the leader of the NSN, Thomas Sewell, makes clear the links between White Supremacy and anti-trans rhetoric in Australia:

"Today in Melbourne, the National Socialist Network acted as a vanguard for a protest against the constant paedophilic agenda being forced upon our children and our people."



It is interesting to note, that police in Melbourne were willing to allow members of the NSN to seig-heel and openly call for a genocide of trans people — "Destroy Paedo Freaks" read their banner — from behind a large barricade blockading pro-trans counter-protestors.

This should come as no surprise. Behind the dogmatic pledge to "protect and serve" lies an intricate network of links between the Australian police and military, and White Supremacy groups.

So we must ask — protect and serve who?

Leniency towards the far-right at their demonstrations whilst greeting queer activists with batons, horses, and tear gas only serves to emphasise the function of police and military as instruments of state violence. This violence contravenes any notion of protection and service towards the working class, or even the public at large, but rather reinforces its role in the protection of capital and the status quo. Why else would the 2022 NSW anti-protest laws be passed with bipartisan support if not to suppress dissent towards and disruption of business-as-usual?

But when trans people demand the new Labor government enact meaningful

legislative change, they are met with hollow promises to ban the Nazi salute, and the enduring possibility of the *Religious Discrimination Bill* — the biggest attack on LGBTQIA+ kids and workers in recent memory — resurfacing. Indeed, when students protest against ongoing course cuts and university corporatisation, their HECS debt is indexed to skyrocketing inflation rates and affordable university accommodation is privatised. When ordinary people cry out for an ounce of support, they are met with excuses and platitudes saying that the budget has been "booby-trapped" by the previous government, and, "oh, it's a balancing act" as Finance Minister Katy Gallagher proclaimed.

However, when the US threatens war with China over the Pacific and Taiwan, Australia jumps at the opportunity to use militarist power at an international scale, pulling \$368bn from thin air. The \$368bn AUKUS agreement stokes the fire of an artificially manufactured war which will line the pockets of weapons manufacturers and corporations who will benefit from control over foreign markets and territories. The ALP have indicated their seriousness in this drive to war, pulling an additional \$19bn to bolster their long-range missile capabilities, citing the need to be able to "project with lethality", as well as putting a 50% contingency (\$122bn) aside for any unexpected costings throughout the 30-year-long AUKUS project. Students must reject this drive.

To cement US-Australian hegemony over the Indo-Pacific and maintain a western-backed "rules-based order", as the Albanese government's strategy suggests, requires abandoning vulnerable people out of money that could be used to solve the cost-of-living crisis, housing crisis, climate crisis,

Ishbel Dunsmore wages against the war.

and the crisis of higher education. In order to secure a bigger slice of the "democracy" and "freedom" pie, the Australian government has, ironically, sought to divert its gaze from the slew of injustices against the "democracy" and "freedom" of its own working class. If historical precedent is anything to go by, this drive to war will involve killing off whatever "democracy" and "freedom" the Chinese and Indo-Pacific working class can maintain in the crossfire between these two Great Powers.

This war will be an unnecessary and cruel foreign intervention which will result in a devastating human and environmental toll. And at the end, the government will throw its hands up, stained with blood, to say "it was necessary to maintain sovereignty and freedom." But sovereignty and freedom for who? Not for the millions of people who have been displaced by wars that have nothing to do with them.

The Australian government will happily offer a few sacrificial lambs to cover for widespread war crimes in Afghanistan, because it would never dare to prosecute itself for its own illegal involvement in these imperialist conflicts. As students, we do not have a mechanism to question and prosecute the government for its human rights atrocities unless *we make it their problem*. We have a duty to refuse the government the ability to sweep this new drive to war under the rug, and that must eventuate as a large-scale peoples' power movement which puts power back into the majority's hands. A long-haul effort some might say, but a worthy one. nonetheless if students wish to have any say in the matter of militarism, welfare, health, and education.

Art by Luke Cass

What does Minns' Labor mean for NSW?

On 25 March 2023, Chris Minns' Labor Party was elected and NSW found a progressive party at its helm for the first time in 12 years. Not only that, it was the first time Labor won from opposition in the state since 1995 and marked only the second time in history that the ALP had won the entirety of mainland Australia (including the Federal Government).

A historic occasion no doubt, but one that leaves the Party with a big responsibility, and an even bigger question: what do we do now we're in power? Obviously the new government is immediately concerned about fulfilling its key election promises; ministers, MPs and the Premier himself have all been quick to make that very clear. But now that the ALP has an extensive influence over the machinery of government throughout Australia, its identity is inevitably going to come under scrutiny by various divergent forces and interests which make up the Party and the broader Australian

public. As a result, they need to decide which fundamental ideological course to pursue.

There are those "progressives" who will say that the ALP must continue down a trajectory of electoral pragmatism and centre-left politics, cautious about challenging the status quo and making sure to satisfy the interests of the Murdoch-Costello media as well as the business class so as to keep them at bay. Otherwise, the Labor Party risks electoral defeat and as a consequence stifles any chance at real change — so we are told. However, what I think NSW Labor's victory, as one in a series of victories, actually illustrates is that a red wave in mainland Australia poses a clear mandate from the people — in particular, young people who are doing it the toughest — that they need a bold, progressive and, dare I say, socialist answer to the numerous crises they are facing in the modern neoliberal world.

Gerard Buttigieg questions what the Labor party stands for.

Public ownership and privatisation

In the first week of parliament, Chris Minns moved a bill to enshrine in the NSW Constitution that Sydney and Hunter Water be protected from privatisation. This was the result of campaigns by unions such as the Australian Services Union (ASU), the Electrical Trades Union (ETU) and the Public Service Association (PSA), as well as grassroots activists, that reorients the Labor Party back to a stance of standing firmly in support of public ownership of essential services, and against rampant privatisation which has not only seen services in the transport and energy industries dramatically decline but has also seen the worsening wages and conditions of workers within privatised industries.

Yet, the new government has been careful to frame its protection of publicly-owned water services as, well, just that. There is no indication from this government that they are willing to actually reverse the

privatisation which occurred under both the Liberal-National and Labor governments that preceded our incumbents; privatisation which has seen energy prices skyrocket, bus services depleted and disability services operate ineffectively. Now more than ever, young people need a government which is not only prepared to do away with the neoliberal obsession for privatisation, but one which is actually committed to expanding socialised ownership of the services people need.

Anti-protest laws

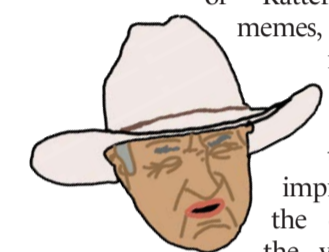
Despite strong social policy such as banning queer conversion therapy and boosting funds for domestic violence support services, we must consider the elephant in the room. Why would a Party that was founded on the values of protest, of activism, of industrial action, of democracy, the principle of looking after and uplifting those most vulnerable in our society through grassroots activism, support the draconian anti-protest laws

Bob Katter: the problematic past of Australia's political court jester

Aidan Elwig Pollock was torn to pieces by a crocodile in North Queensland.

It seems every Australian young person is familiar with Bob Katter, the loose-unit MP from Far North Queensland, presiding over one of Australia's largest electorates, Kennedy, a seat that stretches from the Queensland and Northern Territory border to the outer suburbs of Townsville. With a convincing 13.1% margin after the 2022 election, it's clear that outback Queenslanders take him seriously, despite his proclivity towards eccentricity.

It's a different story in Australia's metropolitan south. From his bizarre crocodile speech to the endless amount of Katter themed memes, Katter's maniacal grin seems to be imprinted on the culture of the young and politically savvy.



Bob's father, Bob Katter Sr., split from the Labor party in 1957 to later join the Country Party (later the National Party) and now the combined Queensland Liberal National Party). The elder Katter held Kennedy from 1966 to 1990 for the Country/National Party.

Katter studied law at the prestigious University of Queensland, where he was both President of the Law Society and St Leo's College. Whilst this college boy failed to graduate, he did make his mark on popular culture by pelting eggs at the Beatles in 1964.

Ten years later, Bob Katter had clearly decided it was time to follow in his father's footsteps and pursue a political career. In 1974, Katter was first elected on a Country Party ticket to Queensland's Legislative Assembly. For almost a decade, the young politician would sit on the backbench of the infamous Bjelke-Petersen government. During this time Bjelke-Petersen consolidated his position as Premier with the aid of a gerrymandering and malapportioning system that essentially made Queensland undemocratic until the 1990s. Additionally, in 1971 the Premier issued his infamous state of emergency over the controversial Springboks rugby tour — the beginning of Sir Joh's leadership of modern Australia's only police state.

By 1983, however, Katter had clearly caught the Premier's eye, and was elevated to the "Hillbilly Dictator's" Cabinet. From 1983 to 1989, Katter fulfilled various ministerial positions under Bjelke-Petersen, starting with Minister for Northern Development

and Aboriginal and Islander Affairs until 1987, when the portfolio changed to Northern Development, Community Services and the ominously named "Ethnic Affairs".

The Bjelke-Petersen government was notoriously regressive when it came to First Nations people, even in Australian terms. Queensland Police's special branch extensively monitored First Nations Australians, along with suspected "communists" (read: anyone remotely left-wing), the LGBT+ community and Jewish people. The Bjelke-Petersen government consistently resisted the campaign for land rights throughout its time in office, refusing the sale of pastoral land to Indigenous Australians.

It was in this context of blatant institutional racism that Bob Katter "represented" First Nations people in his Cabinet roles. In 1989 Katter himself opposed the provision of condoms to First Nations communities, a policy intended to increase access to safe sex in remote areas.

It should be noted that Bob Katter has vaguely referred to the possibility of his own Aboriginality: first claiming that he was "not too sure where my racial background has come from but I am not going to argue if someone calls me a blackfella" in 2013 before stating that he "identif[ies] as a blackfella on occasion" in 2017. Such claims have been broadly dismissed by prominent First Nations Australians, including respected Kalkutungu woman Delilah MacGillivray.

The Bjelke-Petersen government, apart from its racism, rampant corruption, authoritarianism and police brutality, was also intensely homophobic. Sir Joh's government attempted to prevent the

employment of LGBT teachers, tried to criminalise lesbianism, resisted the push to decriminalise gay men, and demonised the LGBT+ community during the AIDS epidemic.

Bob Katter, in this context, asserted in 1989 that the gay men practically didn't exist in North Queensland. Katter vowed to "walk backwards from Bourke" across the Flinders electorate if gay men represented over 0.001% of the region's population, before stating "mind you, if there are more, then I might take to walking backwards everywhere!"

This record of homophobia has remained with Katter, who as a federal MP in the 1990s voted against the decriminalisation of homosexuality in Tasmania, and so infamously opposed same-sex marriage in 2017 — despite his half-brother Carl Katter's queer activism.

So, even putting aside Bob Katter's more recent examples of racism and homophobia, the maligned MP has a long and serious history committed to one of the most authoritarian and conservative governments in Australian history. All this considered, should we really be treating him as a politically ineffectual bit of comic relief? Instead, while we watch his bizarre and often disgusting behaviour plastered across Tiktoks and Instagram memepages, we must keep in mind his extremely chequered past, and hold him accountable for his intimate role in the most notorious government in recent Australian history.



Art by Luke Mešterović

introduced in NSW by the Coalition? The ALP need only look to its own past, and to the history of the union movement to which it is politically wedded, to understand the value of one's democratic right to protest. Any decent, civil society will make no attempt to infringe upon the right of its citizens to organise and demonstrate. Regrettably, NSW Labor politicians voted in favour of doing just that.

Rental and housing policy

The Labor Party's plan for the rental crisis in NSW hits some of the basics, but it realistically does not leave much to be inspired by — especially for students and young people who must balance constant and unaffordable rent increases with HECS debt (now being further indexed at 7.1%), stagnant wages, and rising inflation. It is a step in the right direction that Labor is establishing Homes NSW so it can properly regulate the rental market, that it has banned secret rent-bidding, and that the new Minister for Housing and Homelessness, Rose Jackson, is outwardly advocating for extensive investment into building good quality, social and public housing.

Ultimately however, there are still around 300,000 vacant homes across NSW according to the 2021 census and there are no strong proposals about

how we are going to deal with the serious problem that is rent gouging by landlords, the deregulated market of Airbnbs, and social housing waiting lists that include waiting times of up to 10 years. There is a crisis, and solutions such as rent freezes, or the government seizure and socialisation of long-vacant properties are not ideas that should be discounted.

At its core, the Labor Party is still a democratic socialist party. It is only this sort of Party, I wholeheartedly believe, that is adequately equipped to deal with the issues of late-stage neoliberal capitalism. Sadly, at this early stage it looks unlikely that a Minns Labor government will provide such a vision. If Labor is to succeed, then it must reevaluate what it actually means to be the party of the working class, the party of 'labour'.

Yet while it's one thing to sit and

criticise the incumbent government or Party for not being progressive enough, it is a whole other thing to actually organise and fight for left-wing change under a progressive regime whose internal instruments have the potential to allow mass mobilisation for rank-and-file, grassroots activism. We are living in a historic period in this country, where the Labor Party wields an enormous amount of political influence — it is up to progressive activists themselves to realise their views through direct engagement with the political machinery, or risk wasting another generation of possible reform.

Gerard Buttigieg is a member of National Labor Students (NLS) and the Australian Labor Party, is currently serving as the Secretary of Young Labor Left NSW. His father is the NSW Labor MLC, Mark Buttigieg.

The spirit of campus radicalism in the '60s



Lachlan Griffiths tells a story of Fisher fines and a worthwhile tomato.

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It was April of 1967. There was music in the cafes at night and revolution in the air.

The peace that had reigned so long over Fisher Library was broken by the sound of books slammed in indignation and the crackle of loud-hailers. In a smoke-filled boardroom, late fines for borrowing had been increased to forty cents for the first day late, and twenty cents for every day after that.

Twenty cents was enough money in the '60s for students to brandish pitchforks.

Waves of youthful rebellion began to follow. The fact that something as seemingly unremarkable as library late fees fomented protest illustrates how campus life in the 1960s was a time of deep set generational divide that transcended traditional political demands.

Max Humphries was a graduate student and a regular amongst the Fisher's sea of books.

Presented with a late fee, he recoiled. The University was putting a price on his education. Humphries began to stand at the doors of the library with pamphlets, decrying their pecuniary predilections. He was soon apprehended, and ordered to appear before the "Proctorial Board". This academic Star Chamber began to investigate Humphries on charges of showing "gross contempt to authorities and inciting others to do the same." If found guilty, he would be suspended for the rest of the year.

By April 5, groups of students had been occupying Fisher in regular sit-ins, protesting both the raise in fees and Humphries' possible suspension. Humphries was the author and subject of *Honi Soit's* front page story on 6 April, declaring that students (and him in particular) were being "executed without trial". Whether an exhortation wishing readers "happy hunting" was directed towards the students or the campus security who were by this point regularly dragging

student demonstrators physically from the Fisher. To many, the response of administrators to the late-fee protests was proof of a conservative older generation encroaching on the summer of love. The notion of university had become joined at the hip with that of protest and a questioning of established authority.

In the meantime, the students were revolting. "The largest student demonstration Sydney University has ever witnessed" spilled out of the Quad and onto Eastern Avenue. They demanded an end to the Humphries case and a liberalisation of the late charges. By all accounts, the only response was the image of the "white-haired head of the Vice-Chancellor" sticking out of a Quadrangle window,

looking disapprovingly as youth expressed themselves below.

The Max Humphries incident was a sounding board for how student protests were going to be responded to. He was allowed to return to class as long as he was of "good behaviour." The social change didn't end there.

On 1 May 1969, a tomato sailed above the Quadrangle lawns. Governor Sir Roden Cutler was inspecting the University Regiment. Hundreds of anti-war protesters took the opportunity to oppose conscription to Vietnam, in light of the visit of a senior military officer. The Vice-Regal shoulder was tainted with a crimson daub of squashed tomato. Sir Roden commented that "overseas they

know how to riot more vigorously." Vietnam was no longer an issue purely for debate. It was the major issue for student protests in 1969 and 1970. May of 1970 saw many students partake in the anti-conscription moratoriums, where over 200,000 people condemned the escalation of the conflict. Students at Usyd created a "Committee of Conscience," which aimed to "advise students about legal matters" relating to conscientious objection to the call-up. Australian troops would be withdrawn from Vietnam by 1972, and conscription ended. As one anonymous student said, it must've been a "worthwhile tomato."

As the 1960s became the 1970s, the upheaval continued in earnest, but mostly died down with the ending

of conscription. As I write this from my desk in the Fisher, long after the death of late fines, there's a small group of protesters gathering outside, proffering leaflets. I don't know their cause, but the fact that there are students still willing to express a healthy, if not "gross" contempt of authority, is comforting, because it means the efforts of those like Max Humphries were not in vain. Student protests of the 60s have always been presented as a slightly comic attempt at rabble-raising, but they really are a lens to reconsider just how seismic the changes in Australian society were at the time, and how what is past is prologue — the events of that time still bear fruit today.

Should Australia pay its university students?

Christopher Finnegan wants students to be better supported.

It takes more than a few Duolingo lessons to prepare a novice for the tongue-twisting phrases of the Danish language. The "Statens Uddannelsesstøtte" is no exception to this rule. The "SU" is the name given to the State Educational Grant in Denmark — a no-strings-attached monthly allowance that all Danes above the age of 18 are entitled to receive for their university studies. The amount can vary, but can be up to the equivalent of A\$700 per month, providing significant help to students with the steep cost of living in Denmark. With this stipend, in addition to the fact that university education is already free, students experience a virtually incomparable level of support.

students can be driven by passion and curiosity, prompting a greater personal motivation for success and enjoyment in studies. By establishing ability as the only determinant of university entry, individuals are able to study and specialise in careers that they are best suited for.

There is no denying that Australia has a long way to go before we could even imagine implementing a policy like this. More than just physical distance, or the fact we have more beaches and less bicycles than Denmark, cultural and political discrepancies make it seemingly implausible.

Denmark and its citizens, like its Nordic counterparts, are deeply concerned with social welfare. Access to social services is largely universal and most needs are covered all the way from pre-school to retirement. Danish citizens are content with one of the highest taxation rates in the world, since they strongly trust in effective government provision.

By way of comparison, tax as a proportion of the economy is over fifteen percentage points lower in Australia than Denmark. Moreover, less than half of Australians have confidence in the national government, compared to 64% in Denmark. Not only does Australia lack the current tax system to support a policy of free universities and paid students, tax payers lack the trust in government to allow for such a change in the near

future. However, with a recent budget surplus which gave away billions to nuclear submarines, this cannot be a surprise.

Furthermore, trends in Australia's tertiary education sector and politics give no indication of nearing the Danish state of affairs. University fees are increasing and currently the second largest contributor to inflation. Making matters worse for the 3 million Australians already encumbered by student debt, HECS-HELP loans are set to increase in June, directly contradicting the Productivity Commission's recent recommendations to increase accessibility and make "all lectures online and for free".

While it is easy to see what Australia's students are missing out on, the Danish system is not without its critics, however easily disproved they may be. Some argue that without having to consider paying future student debt, the Danes are more prone to choosing degrees that may not meet the demands of the labour market. There are also claims that students are incentivised to drag out their studies and delay starting full-time work, since they have no financial reasons to do otherwise. Notably, neither of these arguments have great statistical support. Far from suggesting any skills gap in new graduates or that students are wasting their time, Denmark's youth unemployment rate is one of the lowest in Europe. Furthermore,

how can students spending more time studying ever be considered a waste? If universities exist to encourage the acquisition of knowledge, and not merely preparation for the labour market, the benefits of this policy appear to firmly outweigh any negatives, at least under the current Danish system.

Ultimately, Denmark is reaping the economic and social benefits of a system which fosters curiosity and motivation. In Denmark, the saying goes that "one who is afraid of asking is ashamed of learning." The Danes have no shame in encouraging learning, much less in asking for help to learn — in my view, this is a concept that Australia cannot afford to miss out on.



Art by Christopher Finnegan

How to fight your landlord (and win)

Hamish Lewis picks a fight over rent increases.

Dearest renters of *Honi*,

I don't need to tell you that things are pretty grim out there for us at the moment. With vacancies under one per cent, rent bidding the norm and substandard housing stock being flogged off for a premium, we know that we are drawing the short straw. If you haven't been hit already, chances are that a rent increase is just around the corner for you, like it is for me. Unfortunately, given the failure of successive governments to help out by limiting rent increases or capping rents across the board, there's not a whole lot we can do to stop our rents from going up. But, dear ones, what little power that we do have, we must zealously make use of. Because, there are still ways for us to fight back.

If, for example, you have the bad luck of ending up on the wrong end of a rent increase notice, you need to check up on a few things.

First, you need to review the terms of your lease. If you're currently in a fixed term lease of less than two years, the rent can only go up where the rent increase is specified in the terms of the rental agreement. But, if you are on a fixed term lease of more than two years, or a periodic lease — which, importantly, is what rental agreements default to when your lease term ends and you don't move out or sign a new lease — your rent can go up just so long as you're given the right notice.

So, if you're in the latter camp and subject to an increase, you also need to check if the notice you've been given correctly identifies a date, no less than 60 days from the issue of the increase, from which the new rent value is payable. The notice you've been given must also identify the total value of

the new figure to be paid in rent, not merely the amount of the increase. If your landlord or agent hasn't done these things (and you'd be surprised at how many aren't doing their due diligence) then congratulations, they haven't issued you with valid notice. When it becomes relevant, you ought to tell them that. You also ought to tell them that under Section 41 of the NSW Residential Tenancies Act 2010, any rent increase issued outside these parameters is not payable by you. They won't like that line, but if, like me, you like to watch parasites squirm, then this is a good start.

But, what are you to do, dear renter, if it turns out that your landlord or agent has done everything by the book and you're still getting screwed? Well, it isn't yet time to bow out. The threat of the tribunal (the NSW Civil and Administrative Appeals Tribunal, specifically) looms large over many a tenement slum-lord. But, very few of us want to endure the months-long bureaucratic ordeal of actually going there. So all that's left is the option of negotiating.

The most effective way to counter an unfair rent rise is to propose a compromise figure. You should base that figure on comparable current listings in your area. If better places are going for less near you, then bring it up. Further, if your increase is of a significant proportion, bring up the fact that interest rates at the big banks have moved only from about two percent to about eight per cent. That's not insubstantial, but it's definitely not enough to justify doubling your rent, or even adding to it by half. Nobody's repayments have gone up that much. In all likelihood, it's greed, not necessity, that's pushing up your rent so high.

Ultimately and unfortunately, there's no telling exactly what will work when it comes to a system that's rigged against us. It may be that you just have to cop your increase. But,

dear renter, even if that is the case, I implore you not to take it lying down and to stand steadfastly for your rights.

Art by Estella Kennedy

LANDLORD V TENANT CHAMPIONSHIPS

REAL ESTATE

THIS WEEK'S HOME

FIELD ST.

CARINGBAH

BEVERLY HILLS

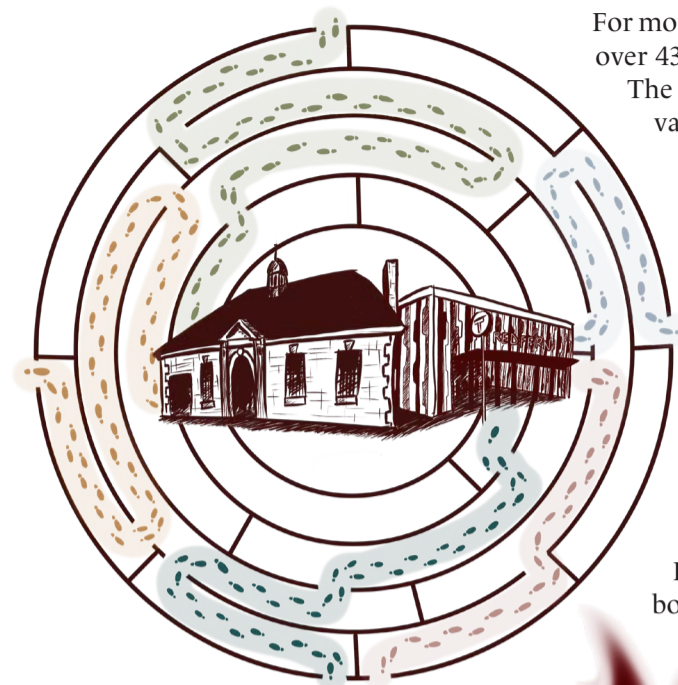
EAST HILLS \$13,000

BEVERLY HILLS \$17,800

See it LIVE

HOUSING MARKET

All Stations Lead To You



For more than a century and a half, over 430,000 minds have departed The University of Sydney's various campus borders.

Many exit through the leafy cascade of Victoria Park or along the weathered tiles of Eastern Avenue. Or perhaps the towering silhouette of City Road Bridge, traversing the greyscale walls of the engineering buildings or along the terraced forest of Abercrombie Road. Leaving the campus borders is reminiscent of the

Art by Jessie Kristo

intricate architecture of a beehive: a labyrinth of personal pathways, carefully curated by you.

And yet despite our different origins, unique maps, and directional idiosyncrasies, we all reach the same destination.

Every student adopts their personally devised route. More often than not, this embrace is eternal. Regardless of location, time or circumstance, their own specific route will always be a source of comfort in the tempest of campus existence. We use these routes to enter train stations, find bus stops or carve out our walk home. On these routes, we rarely see the same

Zeina Khochaiche goes for a walk.

combination of people even if we choose the same time every week. The only constant is our endpoint.

In the moments leading to the end of a day on campus, I find myself securing the route I'll take to the station. I attach myself to this comfort even if alternative routes save time. I had always wondered if others cling to their routine just as much as I do.

After a midday Tuesday class not too long ago, I recall asking about a new acquaintance's route to Redfern Station. After a brief exchange of niceties, I asked if I could join. Curiously, our walk



started down Eastern Avenue, over the bridge and saw a diversion through the Chemical Engineering building. Somehow we found ourselves on the perimeter of Cadigal Green, leading to the back of the Seymour Centre and then to surrounding Redfern terrace streets. We eventually popped out just opposite Beirut Falafel on Abercrombie Road. For context, we started in the Education Building on Manning Road...

I was amazed at how they had chosen a route that seemed so out-of-the-way and unnecessarily complicated to me. I couldn't understand why they made their map to be so. After several exclamatory remarks, and boasting that "my way was better", I asked

what led them to this simple response was, "It's quieter this way. And less people. I've always liked quiet."

Then after more probing they finally added, "I also hate Google Maps."

Despite it all, their map still takes them to Redfern Station. For them, a sense of calm and clarity trumps efficiency or convention. I was impressed, intrigued, and a little humbled.

It feels that we aren't just creatures of habit, but that these habits are the crux of stability, and independence. Some carve their routes just because it

breaks away from convention. Others seek the most direct path with no short cuts or diversions. Some look for the most scenic route, one that can soften the ridges of a stifling academic day. Regardless, these paths are one of the only assured and controllable experiences of the day.

I don't know where I sit. I lack spatial awareness so my route can not be a product of pragmatism. Instead, I exist in a sort of purgatory. I avoid the City Road Bridge like the plague so I choose to walk down and along Abercrombie Road even though it is a longer journey. I like the sameness of the journey; no stairs, awkward turns or accidental collisions. With

headphones on, I walk along the asymmetric terrace homes and under the transitioning leaves as they bloom and fall. I still see other students but this way feels like synaesthetic perfection.

I acknowledge that my path is an unexplainable preference that I've used for three years now, regardless of which campus or building I descend from. All of our paths, whether they overlap or not, are what unify us. The maps we use range from efficient and well-known to absurd and inventive. Despite this, our individual routes are a thoughtless certainty which never gives up on or betrays us.

Only we can decide which gate we depart from or which person we accompany and yet I will still always choose you.

Review

Good Reviews

Lachlan Buller has a sommelier's palate and a uni student's budget.



Golden Oak Fruity White

General info: Golden Oak Fruity White, 4L cask, 9.5% abv., \$12.99

Brief history: Lexia is in fact the name of a grape that is otherwise known as Muscat of Alexandria. That makes it the cousin of the grapes that go into Australian Rutherglen Muscat (some of the best fortified wines in the world), that make up portions of Spain's famous sheries, and also make sparkling Moscato.

The fact that the name has changed just to Fruity White suggested that the wine is now a blend, but as Golden Oak don't have a website it is impossible to find out what that might be.

Tasting notes: The colour is a pale lemon yellow. The nose is surprising, with notes of lemon balm and the "grapey" characteristic that is famous with the Lexia varietal. The body is where the wine is let down a little. The acidity is non-existent, which means that the off-dry sweetness overpowers the palate. Similar to the nose, the palate shows lemon drop flavours.

Food match: Chilli garlic and white wine mussels with crusty bread, or a handful of shredded cheese straight from the bag.

Cellaring potential: No

Scores:
Drinking: 5/10
Cooking: 8/10
Sleeping: weak and flimsy bag, 3/10

I do certainly feel sexier after half a glass, so with 4L I should be a supermodel by the end of the weekend.

Winesmiths Premium Sauvignon Blanc

General info: Winesmiths Premium Sauvignon Blanc 2022, 2L cask, 10.5% abv., \$13.99

Brief history: Sauv Blanc was one of the earliest grape varietals cultivated in France, where it has a long history. Originally it's from Bordeaux, where it goes into the famous Sauternes dessert wines when the grapes are infected with Botrytis cinerea or noble rot. The most famous still examples from France are Sancerre, from the left bank of the Loire River, and Pouilly Fumé from the right bank.

Sauv Blanc is also well established in New Zealand, where the slightly warmer climate and ripening conditions result in wines with huge flavours of passionfruit on both the nose and the palate.

Tasting notes: Again the colour is a pale lemon yellow. Sauv Blanc is famously an aromatic varietal, so the nose shows strong notes of cut grass and green capsicum, typical of slightly underripe fruit. The body is well balanced, with passionfruit and a slight flintiness coming through. A good example of an Australian Sauvvy B.

Food match: Winter ceviche of kingfish and salmon, or boiled eggs with a pinch of curry powder.

Cellaring potential: No

Scores:
Drinking: 6.5/10
Cooking: 6/10
Sleeping: strong bag, but on the smaller side and with a prominent tap, 5/10

Not the best wine I've ever tasted, but surprisingly much better than the wines my Auntie served up at the last family barbecue.



Lachlan Ridge Chardonnay

General info: Lachlan Ridge Chardonnay, 2L cask, 13% abv., \$7

Brief history: There is a famous type of wine consumer called an ABC: "anything but Chardonnay." That's unfortunate because good Chardonnay is beautiful, but completely understandable.

In the 80's and 90's, oaked Chardonnay became the tittle of choice for many white wine drinkers. Traditionally speaking, oaking a Chardonnay means putting it in a French oak barrel so a secondary process called malolactic fermentation can occur, where malic acid is converted into lactic acid. This process lends the wine an almost creamy, buttery texture.

Furthermore, winemakers might choose to bâtonnage the wine, which is the process of stirring up dead yeast cells that gather at the bottom of barrels back into the wine. The flavours this imparts are characteristically breadly or nutty.

Instead, hoping to get their wines to market quickly, winemakers started dunking their wines with giant bags filled with oak chips like they were making tea. The process is faster and cheaper, but results in wines the colour of cat piss and with the remarkable flavour of toothpicks. Cheap Chardonnay is really something else, and so I get why some drinkers might consider themselves ABC.

Tasting notes: The wine is pale golden colour. The nose is surprisingly complex, showing primary notes of rockmelon and peach, but also slightly breadly secondary notes. The palate is not as surprising. While

the notes of peach and nectarine are very pleasant, the oak they have used imparts an acrid, ashy aftertaste, not dissimilar to the first plume of smoke you smell after striking a match.

Food match: Boudin Blanc de Paris with leeks and mustard sauce, or a Woolies roast chook.

Cellaring potential: No

Scores:
Drinking: 3.5/10
Cooking: 7/10
Sleeping: another small and flimsy bag, 2.5/10

I love Chardonnay, so when I taste things like this I feel like Marlon Brando in the Godfather: "Look how they massacred my boy."



Review

Berri Estates Dolce Rosso

General info: Berri Estates Dolce Rosso, 5L cask, 10.5% abv., \$16.99

Brief history: Dolcetto is an Italian variety and the name translates to "little sweet one." It's grown around Piedmont in the north-east of the country in regions that are more famous for Nebbiolo and Barbera. Dolcetto, with the high sugar and low acid content, doesn't cellar, so the wines it produces are straight for the market.

They're really light wines with beautiful red fruit flavours of black cherry and

often licorice. The Italians tend to ferment the wine until they're dry, and they go fantastically with any dish with tomato or eggplant.

Sometimes however some residual sugar is left in the wine and sweet tasty tippie is the type of thing your Grandparents might drink.

Tasting notes: The colour is a beautiful clear ruby. The nose is not all that prominent, but shows hints of black cherry and blackcurrants. The palate is that of a quintessential low acid, high sugar red wine, with notes of plum and again, blackcurrants, making it almost like

Ribena. It can be served either at room temperature or chilled.

Food match: Slow cooked beef ragu tagliatelle, or baked beans.

Cellaring potential: No

Scores:
Drinking: 7/10
Cooking: 9/10
Sleeping: solid size and strong bag, 8/10

I was so ready to be a snob about this wine, and it's not great. With that said, it is solid enough and would be the perfect base for a Summer sangria with plenty of ice and fresh fruit.



Winesmiths Estates Shiraz

General info: Winesmiths Estates Shiraz 2021, 2L cask, 13.5% abv., \$13.99

Brief history: Shiraz is yet another varietal that first made its name in France, where it's known as Syrah. It is most famously cultivated in the Rhône Valley. In Northern Rhône they make wines that are either straight Shiraz or co-fermented with a small parcel of the white grape Viognier to produce incredibly aromatic, juicy wines. In the South, the grape is blended with Grenache and a bunch of other red varietals to make very tasty blends. As

good as the wines are, they've always been overshadowed by the reds from Burgundy and Bordeaux.

Australia is where the grape really came into its own, especially in South Australia. With the warmer climate of the Barossa Valley and the McLaren Vale you get silky smooth wines with high alcohol and bold flavours of blackberries, violets, chocolate, and coffee. They're much more powerful than the lighter, spicier French wines.

Tasting notes: The colour is a deep purple. The nose is ripe and fresh with red and black fruit, with distinct notes of blackberries and brambles. The body is well balanced, with

smooth, well integrated tannins. The same dark fruit flavours abound in the palate, with blueberry prominent and some notes of white pepper coming from the slightly underripe fruit.

Food match: Ribeye steak frites with herb butter, or tinned tomato soup.

Cellaring potential: No

Scores:
Drinking: 7.5/10
Cooking: 9/10
Sleeping: same bag as the Sauv Blanc, 5/10

I was surprised by the taste. It's a pretty good mass market Shiraz considering.



Renmano Premium Ruby Tawny

General info: Renmano Premium Ruby Tawny, 2L cask, 16.5% abv., \$10.99

Brief history: Tawny is the name in Australia we have for Port, a fortified wine famously from the Douro Valley, Portugal. Australia has a long history of producing fortified wines but our early wine history involves stealing the names of more famous regions for the prestige, and for the sake of the undereducated wine drinkers we had at the time.

Australian Tawny is typically made from Shiraz unlike its Portuguese counterpart, which is made of a blend of grapes, most famously Touriga Nacional. A neutral spirit, usually brandy, is added to the

ferment to kill the yeast when desired flavours have been attained. This leaves a high level of residual sugar and a high abv.

Tawny is what my Grandfather used to drink, and I have a real soft spot in my heart for this style of wine. Being sweet, they're often considered dessert wines, but for me they're perfectly matched with sitting around a campfire in the bitter cold and talking shit.

Tasting notes: The colour is a brownish, brick red. You can already get notes of sweetness on the nose, with prominent sultana, dried fig and candied walnuts coming through. The palate is perhaps not as balanced as it should be, with a touch too much sugar even for a sweet wine. Once again those dried fruit flavours are prominent on the palate, with sultana the

dominant flavour profile, underpinned by a rich warmth from the higher alcohol content.

Food match: Port poached pears with mascarpone, or a pouch of Champion Ruby and some papers.

Cellaring potential: No

Scores:
Drinking: 4/10
Cooking: 10/10, but only for relevant desserts
Sleeping: weak bag, and too small being only 2L, 2/10

Good wine is about balance, and even in a sweet wine you need a strong acid backbone to achieve that. As much as I love tawny, without that balance the wine is just a little flabby.



I felt so alone

Navigating USyd's faceless bureaucracies as a student carer

There are 2,650,000 million unpaid carers in Australia, and at least 235,000 of these are young carers. Despite the amount of students that are carers, structural support at the University of Sydney is limited, or non-existent, for students who have additional caretaking responsibilities.

In Australia, a young carer is defined as a person aged 25 or younger looking after a friend or family member with a disability, mental illness, chronic condition, terminal illness, or who is elderly. When the phrase "caring" is evoked, most imagine a mother looking after a child. This model of caring has influenced many of the support structures available for carers at the University. Many support structures for carers are grouped with those for parents. Both the young people who are carers and those they care for tend to transcend this conception, often leaving them unsupported by these traditional carer oriented support structures.

Young carers are a difficult demographic to track — many young people who have additional caretaking responsibilities do not identify as "young carers".

her life. Like many young carers, her responsibilities and caretaking duties are not easily represented on paper.

"I've got a lot of responsibilities, because my mum works, and I've got a younger brother who's now eleven. My dad had dialysis three days a week, so I was dropping [my brother] off at school and picking him up and taking him to piano lessons, and soccer. I also think there's the emotional labour of having to deal with medical problems and helping out with bills and all of that."

Sandra was quick to admit that every student has their own struggles, whilst adding that "at uni, a lot of people have timetables where they go into the library and sit down for a bit and do their assessments. Whereas for me, especially in my first couple of years of uni, I went only for class, I finished class, and I would immediately have to go home because I've got other responsibilities."

"It feels a bit isolating because people are doing things that you don't have the time to do."

Like Sandra, Isabella* is another young carer who found it isolating at university, sharing that "it really weighed on me when I was away from my family and hanging out with my friend's who were just like easy breezy, having the time of their lives at uni, which is what I wanted. It just kind of made me feel worse, cause like they just had no idea what I was going through — which isn't their fault, obviously."

She explained that going out and having a "normal" time came at the direct cost of my sister's care and her family's well-being as "they were one man down."

Isabella studies a STEM degree and cares for her younger sister, who is disabled and non-verbal. Her sister became sick which "presented in her screaming for hours each day, no-stop. It was terrible."

"It wasn't until later that [doctors] finally figured out two things that

were causing it, which would've been just like immediately diagnosed [had she not had disabilities], but we faced a lot of ableism."

Isabella had a period of time where she found it too difficult to live at home full time with her sister and found herself in a period of time where she was couch-surfing at friends' houses.

"I would sign up for a full load, knowing I would fail two units, because I needed to be a full-time student in order to receive youth allowance."

Navigating intersecting structural disadvantages is common for student carers. Young carers are more likely to come from families who are economically disadvantaged and be from a non-English speaking background. Aboriginal and Torres Strait Islander people are almost twice as likely to be young carers, and young carers themselves are more likely to have a disability or long-term health condition. This means that young carers are in particularly vulnerable positions.

Despite this, young carers at the University of Sydney are not adequately supported — further entrenching inequities.

"I have felt a culture of apathy from a lot of my lecturers," Isabella stated.

"I used to get emails from lecturers being like, I noticed you weren't in class today. I would reply saying I have these caring duties. I'd get no response and they'd be really cold to me in person."

Sandra echoed these sentiments, with some of her classes having a 90% attendance rate for lectures and the unit coordinators not being understanding. She also described

Caitlin O'Keeffe-White cares.

the difficulties in fitting in the experience of being a student carer into the narrow categories offered by the University when applying for special considerations.

"And you're like, yes. And then it asks will that affect you in the future? And it's like, yes, it will. And then it says, have you applied for disability provisions? I'm like, no, cause it doesn't apply. It's that same process every single time. It feels a little bit demeaning."

"I have a funny time looking through the list [that the university provides] because I always have to pick an exacerbation of an ongoing condition and then they're like, Oh, is this ongoing?"

"And you're like, yes. And then it asks will that affect you in the future? And it's like, yes, it will. And then it says, have you applied for disability provisions? I'm like, no, cause it doesn't apply. It's that same process every single time. It feels a little bit demeaning."

Both Isabella and Sandra do not fit the traditional understanding of what a carer looks like — they are young and care for someone who isn't their child. If they are left unsupported by the support structures available, how does the University fare when someone fits the conventional mould of caregiver?

Not very well either.

Eva Midtgaard is a parent and student, studying a higher degree by research at the University of Sydney.

Last year, when Eva was pregnant, she suffered significant health issues related to the pregnancy. Eva said

in a statement to *Honi*. "My stipend did not have any legal hours for me experiencing health related issues due to my pregnancy. I had to suspend my studies, meaning I had no income, due to pregnancy related health issues."

"That was quite shocking to me."

These issues continued after Eva's child was born. There are no childcare options for Eva should she need to take classes from 6pm-9pm, the time when most postgraduate students teach and have scheduled classes. There was nothing in Eva's contract related to maternity leave, and Eva's supervisors just assumed that she would work from home — despite it further isolating her from her academic peers, and her not wanting to do so.

Eva breastfeeds her child and must pump every two hours to ensure her milk production continues. The parenting facilities that the University initially told her to use were a twelve-minute walk away from her place of work.

Eva would have to go here a minimum of three times across her workday, walking twenty-four minutes in total, and pumping for twenty-five minutes — meaning that she would, on average, spend two hours and thirty minutes per day doing this.

Post doctorates have their own offices in the building that Eva worked in. She spoke of her frustration at not being offered an office to use to express milk, if she needed it.

"I wouldn't waste any time [if I was offered an office]. I would be able to continue to work through expressing milk."

Eva would have to go here a minimum of three times across her workday, walking twenty-four minutes in total, and pumping for twenty-five minutes — meaning that she would, on average, spend two hours and thirty minutes per day doing this.

It was only after Eva indicated that she would raise a grievance against the school for discriminatory practices, and emailed student services multiple times that alternative arrangements

were made — but this should not be the standard.

In a comment to *Honi*, a USyd spokesperson said, "We are committed to providing a range of support for students with carer responsibilities, including resources to help find childcare providers, facilities for parents on campus, access to the Student Parents and Carers Network and access to health and wellbeing services."

"Student carers can apply for special consideration or an adjustment to their timetable in the event of unexpected primary carer responsibilities. Work is underway to allow students with ongoing caring responsibilities to be supported by an individual academic plan outlining their support needs for each semester, without needing to re-apply for special consideration for each individual academic activity."

Considering the experiences of students with caring responsibilities and the University's bureaucracies, this statement rings hollow. One may question the "commitment" that USyd claims to have when supporting student carers, when it has so little to show for that commitment. Neither Sandra nor Isabella have been helped by special considerations. Isabella was unaware that she could apply for an adjustment in her timetable after census date until months after she had failed all but one subject for that semester. Neither had found comfort in the faceless bureaucracies of USyd that the statement directs students to.

The University said that their data on student carers was "not available". They did not respond to *Honi's* question whether this was due to it never being collected. It remains unclear if student carers themselves were consulted in the University's work towards carers being able to access academic plans.

Despite much of USyd's statement focusing on parents who are caring for their child, this does not add up in Eva's experience. They assumed that she would work from home, initially only offered a breastfeeding room a twelve minute walk away from her place of work, and have no childcare available for her child, should Eva need it while teaching or studying at the times when the majority of post graduate classes are scheduled.

The University's main wellbeing service — CAPS — didn't help Sandra much, "I remember in the very first year of uni, within the first couple of weeks, I had a chat with CAPS about [if I could] apply for an academic plan, because I've got all of this stuff going on."

"They were basically like, no, because it's not you, it's not a mental health condition, it's not a physical

condition that's affecting you. So, they said I couldn't get one. I did call up disability afterwards, and they were also like, no, that's not how this works."

"It made me very hesitant to reach out if something was going on."

Isabella was able to access a disability plan, after getting in contact with the Students' Representative Council (SRC). She only found out about the SRC through word of mouth. Before this, she was not aware of any support services that the university could provide, and her special considerations applications were denied because she had "insufficient proof".

This statement becomes laughably pathetic when one compares it to other universities, and their approach to supporting student carers.

In a comment to *Honi*, a University of Technology Sydney (UTS) spokesperson stated, "It is recognised that a carer's responsibilities impact on all aspects of their life." In 2019, UTS engaged directly with student carers to see how their institution could better support them — with these recommendations being implemented.

UTS has their own staff and students with caring responsibilities policy. Western Sydney University, has a whole page dedicated to student carers, clearing outlining the support options available to them. The Australian Catholic University already allows students who have significant caring responsibilities to access the same support as those with disabilities.

In the meantime, when you search "USyd student carers", Google asks "do you mean: USyd student carers".

While the University records a \$298.5 million surplus, and management is looking to reduce five-day simple extensions to three-days, student carers navigate a complex environment — where their life hangs in the balance of someone else's. Isabella spoke about how she had a very precarious schedule, and while it may be ok for her sister needing another surgery, the whole thing topples. Sandra mentioned her anxieties around managing university should her dad's condition deteriorate. Eva has had postgraduate options cut off after the birth of her child. She effectively has no option to extend her maternity leave should she fail to get childcare soon, because she risks losing her stipend as a result of having suspended six months of study for pregnancy related illness.

The University boasts that they support a wide range of activities to ensure "everyone is accepted and has equal opportunities when it comes to education and employment in our university." But if the University of Sydney has a commitment to equal opportunities, then they must look to who misses out when student carers are not adequately supported.

As noted by Isabella, "there may be many young people with caring duties who may not even consider applying to university as they may not think there are accommodations available. Of those that do enter uni, there may be many who have dropped out entirely as they were not lucky enough to hear about carers joining disability services through word of mouth."

"[This] is what I and one of my sisters would have done."

While individual lecturers and tutors can provide some help for carers in an institution that seems intent on forgetting carers, Eva, Sandra and Isabella's experiences highlight that individual goodwill is not enough to overcome the structural issues present in how the University engages with student carers.

The bureaucratic process that students with additional caretaking responsibilities are offered at the University are clunky at best, and traumatic at worst. Another person who *Honi* spoke with stated that her special considerations application — for the care work she was doing for her terminally ill — didn't get approved until after her mum had passed away. She then had to re-engage with the special considerations process to update them that she had died.

At seemingly every turn, the University of Sydney tells student carers that they do not belong here. Student carers are left isolated, their experience of tertiary education tarred by a structural lack of support. There is a cruel irony in the lack of care USyd shows towards student carers, to continue to not address the existence of student carers will lead to ongoing harm for these students.

The solutions to this issue must be made in consultation with student carers. Many solutions were proposed during *Honi's* discussions — consolidating all information related to student carers on one, easily searchable webpage, allowing students to access academic plans, and making these flexible to carers and the different circumstances they appear in. Investing in the special considerations service, so that students aren't stressed about if their application will be approved, ensuring that lectures continue to be recorded and uploaded online, with flexible class options, and encouraging opportunities for student carers to meet up and feel less isolated are all places to start.

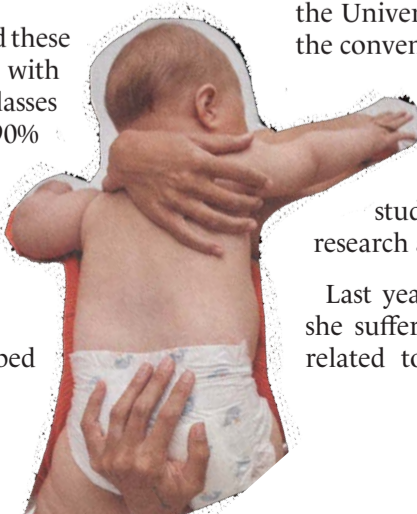
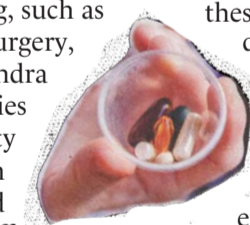
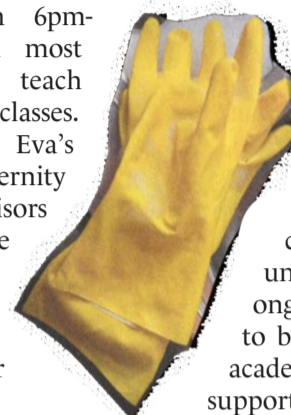
The University of Sydney is actively not supporting student carers. This is a choice. Sandra, Isabella, Eva and countless others should not have had the experiences at the University that they had. Being a student carer is hard enough without having to fight for the right to access support. Student carers at USyd can only hope that the University does something to better support them — it is long overdue.

*Name has been changed for privacy.



Some may find themselves suddenly in a position of caretaking after a loved one is diagnosed with an illness, while others have grown up with additional responsibilities, and so it becomes a normal part of their lives.

Sandra Kallarakal is in her fourth year of a Bachelor of Arts and Secondary Education. Her dad is a renal patient, who has had two kidney transplants and has been on dialysis throughout



Crevices between soundtracks

Misbah Ansari despises the white angelic sound.

I don't relate to angels because they're almost always white-skinned, slender and have a voice so irritatingly gentle that it bores me to death. So when my mother calls me an angel, I ask her what it is like to have birthed a perennially angry angel, who finds home in dissent and is quite a killjoy. "It's alright, actually really fun," she answers with her fractured smile.

An ocean-loving comrade, Kiki Amberer, paints black angels in her 2019 poem *Black Angels Do Exist*:

here I stand, that violent tragic ghost they warned you of, didn't you know that a black person living is invisible? I breathe my own corporeality out hard through my nose, it is cold

Sound — from its inception as a raw vocalisation through to a meticulously produced medium — is a political tool. From my years of working with sound in media production and activism, I've come to define sound as a tool of the defiant devils: a way of rethinking our relationship and treatment of the oppressed.

These politics are embedded within the conventions and practices of sound mixing. Like most people, I acquired my media knowledge from Western education, with its perspective constricted to the realms of this University and the white, heterosexual media outlets that overwhelm the colonial state of Australia. Even the most "progressive" channels follow the same conventions.

Conventional media coverage thus creates a binary monotonous environment where a perfect English-speaking journalist dominates over the news subject, usually in the third world with people talking about their struggles on their lands. The subjects then take up a smaller, pervasively edited space in these news commentaries rather than being the primary storytellers, who usually take a smaller, pervasively edited space in this commentary. Dr Rose Nakad, a Cultural Activist and USyd Media Academic, called this a play of the soundscapes.

According to Nakad, the dominant media uses the concept of Foreground and Background, which "can never express the complexity of things". This complexity is made more obvious when we consider how the manufactured constructions of sounds influence how we imagine voices, particularly for those from communities and voices that transgress the conventional, so-called civilised Western framework which frames a lot of our audio production practice.

For instance, people in refugee camps are always recorded in an utterly silent, desolate space away from where they live and the background is usually a pre-recorded, overused sound of missiles shooting in the distance. By separating the bodies of the sound from their environment,

tools of audio production perpetuate the image of this ghettoised, uncivilised native person who requires help from the West. When I discussed this with Nakad, she travelled back to her time working in the Palestinian refugee camps in Lebanon. She recalled wondering, "How do I pick up a recording there that's about that place, the rumble of that place, the earth of that place?"

Sound bites in their rawest form have the capacity to evoke immense political thinking. Where am I right now? Now that I have this sound, how do I preserve it? How do I mix it? How do I honour the experiences it contains? And even then, I find myself falling into becoming a slave to this corporate sound system too. Looking up "Middle East" when looking for music clips on royalty-free apps, mixing in a way that gives neoliberal ideas about a topic too much space, or lowering the volumes of protestors. The whole audio production industry gets to you, more easily than you'd imagine.

Soundtracks are visceral forms of data; often visualised through the ambiguous concept of frequency. Poet, essayist, and academic Anne Carson discusses how women of classical literature are "a species given to the disorderly and uncontrolled flow of sound — to shrieking, wailing, sobbing, shrill lament, loud laughter, screams of pain or of pleasure and of raw emotions in general". The female and queer voice is always considered a deviation from the baseline of normality and practicality. Death and mourning cultures of the Moirologists of Greece, Opparis of South Asia or Yezidis of Armenia use high-pitched lamentations to mourn the death of individuals in privileged communities. Greek legislation criminalised professional mourning because the intensity of the lamentations polluted

the sanctity of a male-him. It's this idea of baseness

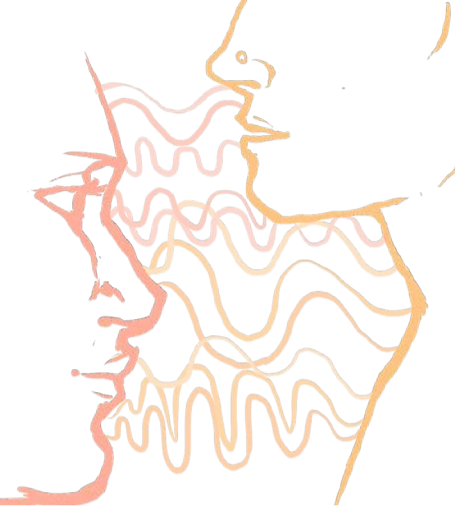
dominated and logical society.

This idea of particular sounds as pollution still permeates contemporary practices of audio production. Nakad, in her teaching practice, challenges her students to work independently with commercial editing software. Using warrior poet Audre Lorde's idea of dismantling the "master's tool", she challenges her students to think about the "political and historical consciousness of things". In this type of practice, you use the voice of a high-pitched woman or a gender-nonconforming voice and make it the voice of resistance in your story. She also gives the example of using sound as a mechanism to mock the privileged, for example making an NGO leader's voice fade out and be overtaken by working-class women resisting in the background. Through this choice, they become the narrators of their resistance.

A phrase I find myself saying a lot is "I love loud women." Not the upper-class caste women who fill corporate rooms, but women and queer people who sing, cry and mourn with every inch of their bodies. Pakistani singer Iqbal Bano quivered every time she sang a line against the militarist rule. Egyptian legend Umm Kulthum sang in a bodily fashion that transgressed any conventional vocal range. These are the voices that I love.

First-world notions of voice and power demoise women to such an extent that when DjabWurrung Gunna Gunditjmarra senator Lidia Thorpe shows militaristic defiance towards this white settler colonial project, she is called hysterical by people like our Prime Minister — who somehow claims to be a voice of the working class but only when it serves

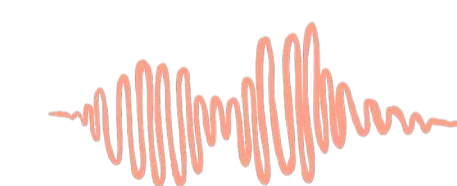
and rationality that



dominates political commentary, even as it has been a historically imperialist mission to bring the defying native people back to this sociopolitical consciousness.

So, when we hear sounds, when we make sounds, and when we are endowed with editing software and equipment, it is integral to look at the impacts of the decisions we make on the end product. Think about who you can hear, and who you can't. Ask yourself, why might you be hearing the version that you are? Who is it supporting? Who is it not?

I feel the calmest when I'm looking at varying movements of audio scales, falling into a focus adjusting atmospheric sounds from different regions and times, and working individually with each soundbite to make it a story of its own. The most radical productions happen outside of elite recording rooms. They happen in the crevices of our lives. On the streets, in WhatsApp recordings from someone's room, in Indian forests or in the everyday actions of their work.



Art by Margot Roberts



Art by Long Hyunh

Is There A Future Without Sexual Violence? First We Must Confront The Past

Mariika Mehigan opens the history books.

CW: Sexual assault and suicide.

How can we bring an end to sexual violence? With the existence of other forms of sexual exploitation and the lack of acknowledge of past sexual violence, can we properly prevent it from happening in the future? For Korean feminists in the 1980s, the answer was no. These groups saw the thread between current practices of sexual exploitation in Korea and the "comfort women" system which had ended approximately 40 years prior and concluded that this past must be redressed to disentangle contemporary abuse practices. The "comfort women" system involved the forced and coerced mobilisation of thousands of women and girls across Japanese occupied territories into sexual slavery for the Japanese Imperial army throughout the Asia-Pacific War (1932 - 45).

People knew about the system in Korea, yet it had not become a topic of public discussion in either Korea or Japan. Few Japanese officials responsible for the atrocity were prosecuted or convicted for their crimes. With the growth of feminism in Korea, coupled by the work of historians, this issue successfully broke into the public consciousness and the 1990s saw Japan condemned in the international sphere for their crimes against women and humanity in the Second World War. This issue remains a thorn in the side of Korean-Japanese relations, as Japan has oscillated between public acknowledgement of the practice, and endorsement of far-right revisionist narratives that align

with nationalist sentiments.

At the same time, the Korean state has seldom acknowledged their complicity in the system, distorting the "comfort women" story into one of Japanese Imperialist abuse of the Korean nation rather than one of intense racialised, class-based and gendered violence facilitated by governments in both parties. How can meaningful redress occur in this climate of historical revision? Why did the crime go ignored until the late 1980s? And how can we make sense of such a horrifying atrocity?

While the exact number of "comfort women" is unknown, the number ranges from around 80,000 to 200,000. These women, many of whom originated from Korea, were coerced through methods ranging from the promise of jobs or education, to outright violence. Japanese officials made efforts to communicate orally about the system to limit evidence and as officials became aware of the likelihood of eventual defeat, hundreds of documents proving the existence of the system were burned. In addition to this, many "comfort women" died or committed suicide during the war or in years following.

Despite efforts to conceal the system, Western powers were well-aware of its existence and brutality. However, they still failed to prosecute Japan during post-war criminal trials, paying little attention to non-Western victims of Japanese war crimes. The only iteration of the "comfort women" system prosecuted was in Indonesia, led by the Netherlands, focusing on

the involvement of Dutch "comfort women". The US were also quick to grant Emperor Hirohito impunity in order to involve Japan in their policy of containment in Asia. Additionally, the logic of militarism deemed sexual violence as an inevitable byproduct of the process of war, making it comparatively easy to "brush under the rug".

As many "comfort women" returned home, they were silenced by a patriarchal society that deemed the chastity of unmarried women paramount. One testimony from a Korean "comfort woman" reads: "At that time, a woman's chastity was considered more important than her life. How could I tell people I was daily raped by many soldiers. It would have been a great humiliation to my parents. Many times I regretted I came back home alive. It would have been better for me to die there... Yet, looking back I am angry at the fact that because of traditional Korean customs I had to hide my past without myself doing anything wrong."

In the 1990s, organisations in Korea advocated for an acknowledgement of these crimes, in what became known as the 'Redress Movement'. Producing an open letter to the Japanese government, activists outlined their core demands, including: "that the Japanese government admit the forced draft of Korean women as "comfort women"; that a public apology be made for this; That all barbarities be fully disclosed; That a memorial be raised for the victims; That the survivors or their bereaved families

be compensated [and] that these facts be continuously related in historical education so that such misdeeds are not repeated."

While Japan has paid reparations to the Korean state and offered apologies, agreements were largely made without sufficient involvement of the former "comfort women". Similarly, Japan has frequently requested the removal of statues memorialising the "comfort women". Osaka ended its long-term "sister-city" relationship with San Francisco over this issue. Similarly, little effort has been made to enshrine these experiences into the public history of Japan.

How can we make sense of such an atrocity? As Australians, it's easy to feel like there's little we can do to influence the governments of Japan or Korea. But anyone can listen to calls made by "comfort women" activists, educate themselves on this history and make a concerted effort to understand how this violence occurred within gendered, racialised and class-based systems of oppression.

If this article has caused you any distress you can contact any of the following organisations for assistance:

- The University's Safer Communities student liaison officers, 1800 SYD HLP*
- Free counselling through RPA Sexual Assault Clinic, 9515 9040*
- RDVSA NSW Rape Crisis Hotline, 1800 424 017*
- 1800RESPECT on 1800 737 732.*

Bulk Billing? I hardly know her!

Amelia Raines manoeuvres the medical system.

My search for a doctor usually starts with a dialogue with friends. It starts with listing my preferences, which regrettably sound akin to features you might find on a hinge profile: easy to talk to, a good listener, friendly, woman-identifying... All seemingly benign, standard requests. But then there's the dealbreaker — do they bulk bill?

For the past few months, I have been trying a number of doctors, with a preference for a bulk-billed practice. Recently, I settled for a local practice with a \$30 gap fee and some great GPs, but was sobered by the scarcity of bulk-billed practices in the densely populated Inner West of Sydney. Moreover, the case in the inner city hardly compares to the scarcity of bulk billing available in rural and regional areas, which is compounded by the lack of GPs themselves.

The Royal Australian College of General Practitioners (RACGP) reported on a survey conducted across 4,188 general practices (which comprises about 70% of the total GP workforce), which found that fewer than half of the clinics bulk bill all patients. The RACGP President, Dr Nicole Higgins, said the downward trend in bulk billing is not likely to ease in the foreseeable future.

In the wake of the 2023 Federal

Budget, acclamations of an elusive surplus, and billions spent on the AUKUS deal, I wondered if this strain on our healthcare system would be met with some relief. With bulk billing rates dropping across Australia annually, it has been encouraging to see newly announced budget incentives for GPs, as well as \$3.5 billion dedicated to bulk-billing incentives for Indigenous people. The efficacy of such incentive schemes, however, have been called into question. In an interview with *The Guardian*, health policy analyst Charles Maskell-Knight, remarks that incentives "will not reverse the trend of practices charging some patients a private fee." These new financial injections have been criticised as being "fee-for-service" or one off payment in nature. Various GPs and medical experts have questioned the longevity of this support into doubt, and whether it will remain viable in the midst of inflation.

The hunt for a great GP can leave you jaded. My previous GP was perfect. She had an interest in women's health, and extra qualifications in skin cancer treatment, which I have a family history of. It was streamlined, and a relief to have a GP I could go to for everything. After building trust with this GP to perform my skin checks, discuss mental health without

judgement, and perform one very memorable excision biopsy between my breasts, it was dejecting to find out through a grim LinkedIn stalk that she had moved to New Zealand.

I initially discussed with some mates that I needed a new GP, and was recommended to some new practices. I compiled these recommendations, all in the Inner West and conveniently close to USyd, but none of them bulk billed. Preparing myself for the wrath it'd have on my bank account, I found that in a majority-women practice that I selected to try, most of the doctors were not taking on new patients. The scarcity issue was crystallising.

After hitting this dead-end, I took the natural next step — wading through the digital purgatory of Google reviews. At least this way it was easier to filter by practices which bulk billed. Propelled by one especially terrible doctor's visit (monosyllabic answers to questions, mis-prescribed medication, condition intensely worsening) I became a Google-review connoisseur, ardent that this wouldn't happen to me again.

Google reviews, despite their reputation for chaos, crystallised some very real, and very grave, issues ubiquitous across clinics in Sydney. Even though your average Google review will be a complaint, I was

reading masses of disappointed reviews pertaining to bulk-billed clinics across the Inner West, most of which could seemingly be resolved, or at the very least mitigated, with support, resources, and funding. Repeat complaints arose about clinics which used to bulk bill and no longer do. A suite of disheartening complaints I have found recently, regarding a variety of clinics in the Inner West included:

"Horribly classist. Changed their billing to exclude the lower class from their establishment. Anyone involved in removing treatment options from those less fortunate than them should be absolutely ashamed of themselves"

"Never felt so rushed to describe about 4 to 5 different conditions I am suffering with"

"This is a bulk billing practice. I guess you get what you pay for?"

Lack of bulk billing impacts the most vulnerable. With more clinics requiring additional fees, this immediately excludes volumes of patients who need access to care. In the midst of inflation, it is unviable to raise the asking price of a GP visit, or add bureaucratic external fees to the equation. We possess brilliant healthcare resources and even more remarkable medical professionals — the issues exist in the barriers toward accessing them.

ARE ALL GENERATIONS FUCKED? A REVIEW OF ALLISON PENNINGTON'S GEN F'D

Allison Pennington's *Gen F'd: How Young Australians can reclaim their uncertain futures* crafts a decisive and clear argument that young people today aren't afforded the egalitarian Australian ideals of the "fair go" — particularly in the job and housing markets. It is an exciting call to action — for multi-generational unionism, engagement in democratic organisations and movements that can make change. Filled with personal anecdotes and clearly explained political concepts, *Gen F'd* is an ideal post-exam read.

Neoliberal thinking is one of the key targets. Neoliberal policies of the late 1970s and 1980s "tied our hands in a powerful whirring machine of profit-first, short-term thinking", says Pennington. The policies of the Hawke-Keating years eroded the abilities of workers to demand higher wages and better conditions and accepted the premise that high profits for business would lift growth and wages.

All workers (regardless of age) are worse off because of neoliberal policies and impending climate disaster, so I was puzzled by Pennington's focus on those born from the 1980s onwards. While we've all heard the saying "your generation will be the first generation worse off than your parents", I've also seen 20-year-olds driving Porsches attempting to cross picket lines. Those who are born into wealth are more likely to get the best education,

nepotism jobs and investment properties gifted from their parents.

How could the divide of age be more important than socioeconomic status or class?



Pennington does address wealth inequality within generations, referring to the "bank of mum and dad" — how wealthy young people afford to buy their first homes. The focus on age highlights the disastrous effects of neoliberalism. The gutting of public institutions created the "end of good jobs", which once meant security, and now young people are reliant on insecure casual employment. Importantly, "insecure work is inseparable from the welfare system. It works in grisly tandem with bosses exploiting precarity" writes Pennington.

Opposing neoliberalism, austerity and privatisation is important for the left, but our vision for the future is fundamentally disastrous if we only

ask for what we once had (better public institutions). Australian society has never been truly egalitarian, built off land theft and violent frontier wars, maintained through an ongoing colonial project. Historians, left-wing public intellectuals and political economists have always questioned our supposed egalitarianism. Capitalism necessitates exploitation; whether it's mining and appropriation of Indigenous land or offshore manufacturing, the working class will always be exploited. If we strive for a "Fair Go" and "good jobs" as Pennington suggests, who will be left behind, or can the change be more radical?

Out of the "neoliberal rubble" of the past few decades Pennington offers some hope, urging participation in democratic institutions: trade unions, political parties and government departments (to which I would add student unions).

With the first federal Labor government in a decade, Pennington is correct to argue that "electing the most progressive government cannot alone bring transformational change, nor can the most forward-thinking CEOs in renewables". The "progressive" Albanese government has left young people much to be desired. Albanese has attempted to phrase a \$313 billion tax cut to the rich as progressive policy, and in place of increasing spending on public housing \$10 billion will put

onto the stock market, with only an expected \$100 million in returns to be spent on housing.

To change anything about our society we require a sober analysis of the current world we live in. There is no use in just knowing about the problem, which is clear in Pennington's references to complacency, and a refreshing take on the inadequacy of social media and complacency, affecting our generation more than any other.

At just over 100 pages Pennington provides an introduction to political economic ways of thinking, and ideas for how we can strive for a "fair go". Pennington completed a degree in Political Economy at the University of Sydney, and writes that the department "put form, method and rigour to my thinking years back, and which ultimately gave me the tools to intervene more effectively in the world of ideas". Thus, this book is well suited for the political-economy-curious, and those with cynicism and despair about the possibility of change.

"But none of this is inevitable or permanent. By creating a more robust collective social fabric together in the 'real' world, we can counter the atomising effects of the internet and reclaim agency across the entire span of our lives. But to take effective collective action, we need to re-engage with a powerful concept that has shaped modern Australia, but is presently concealed in public life — class." — Pennington.

Lia Perkins reviews.

SEX (MIS) EDUCATION BY THE BOOK

Will Thorpe tears apart the pages of religious sex ed.

When I was in year nine at Trinity Grammar School, we had a sex education unit in our weekly compulsory Christian Studies class. This unit revolved around Patricia Weerakoon's *Teen Sex by the Book: A call to countercultural living*, a text with a title that excels in deceptive irony.

For sex education to be taught in a religious class is inherently objectionable. Even so, the content of *Teen Sex by the Book* is alarming. The book is a clear example of religion operating to the detriment of queer and young people, emblematic of a rotten religious education system.

Towards its start, the book laments, "Instead of being confident in our gender identity as a male or a female, people are intersexed, transgendered and transsexual," and, "Sometimes our desire is turned upside down and we become gay and lesbian." After some more research, I discovered it also opposes abortion and instructs women not to dress in a way that might make men lust.

A quick Google search revealed the book has an average of 4.2 stars out of 5 from five reviews on Amazon. According to the description, the book "answers your questions about teenage sexuality and relationships". Immediately left out

are homosexual, asexual and other queer relationships and sexual experiences.

The author is described as a "renowned sex therapist and educator". Forgive my scepticism, for I decided against taking such a description of the author at face value. According to her Goodreads bio, "Her writing and speaking brings together her enthusiasm for sex and her love for the glory of God." Although she isn't lying by *pretending* she is objective, this is not a good start.

With a few more clicks I discover that *Teen Sex by the Book* has already drawn the ire of Claire Bracken in *Pedestrian* and University of Pennsylvania student Mikaela Gilbert-Lurie in the American women's magazine *Bustle*.

Aptly describing the book as a "boner killer", Bracken's article states that, as of the article's publication in 2017, *Teen Sex by the Book* "is currently part of the Special Religious Education (SRE) curriculum for secondary public schools". This would mean that public schools can use it in lessons, provided such instruction is organised by "authorized representatives of approved religious groups". Although NSW Education Minister Adrian Piccoli in 2015 stated the book is *not* on the

curriculum, Lara Wood of the parent lobby group Fairness In Religions In School said that Weerakoon herself was training SRE teachers.

The sexist idea that women should have to bear the burden of male attitudes towards them is also evident in her commentary on casual sex:

"Sex will be a 'heat of the moment' action which, if you are not in a committed relationship, you will regret. And if you try to stop, your partner is likely to get just as frustrated and even angry. This is dangerous territory."

Her account of her own history of lesbian relationships as a teenager is similarly telling: "[A]t 15, I started 'dating' older girls outside of school and discovered that I was actually a lesbian. But then at 16, I became a Christian and I knew that God didn't want me to live this way."

It is tragic the author feels she needs to reject her attraction to women to appease some cruel, misogynistic, queerphobic deity. It is also tragic that the book she wrote, despite being oppressed by this outlook, now puts young people at risk of the same sort of shame.

Other books contain alarming content as well. *Your Sneaking Suspicion* published by Anglican Youthworks claims that the Sydney Mardi Gras is "really promoting sexual selfishness, triviality and unfaithfulness", and *You: An Introduction* by Michael Jensen states that "through submission to their husbands, wives will model the way in which God's people yield to the headship of Christ". While these two books were banned by the Department of Education at the same time as *Teen Sex by the Book*, Education Minister Piccoli unbanned them shortly after.

We still have a major problem with sex education in Australia. We've had countless instances of sexual harassment and sexual assault perpetrated in large part by young men, and content presently being assigned to students excuses the misogynistic attitudes behind much of it. Anything that spreads harmful misinformation to young people about sex has no place in classrooms, and the schools that instruct students to read such content deserve to be torched.

Watch *Sex Education* instead.

POC REVUE 2023: 'THE FAMILY REUNION'

Jayden Nguyen takes his shoes off at the front door.

POC Revue 2023: *The Family Reunion* welcomed us in for its opening night on Thursday 11 May. As its title suggests, the performance centred around concepts of family, though in ways far beyond the nuclear.

As Chloe Singleton explains in her director's note, "this show is a love letter to our cultures and our foundations. It is a love letter to our families, the ones we are born into and the ones we choose for ourselves," and to which she began the opening act, "from our family to yours, we hope you enjoy the show."

Indeed, like the ethnic concept of family, the revue was presented with sincerity and truthfulness — its love was not always direct but often suggestive, subtle, and playful — just like those from ethnocultural backgrounds where love is shy.

At its crux, *The Family Reunion* confronted the intersectionalities of modern, ethnic life within a society influenced by queerness, internet language, and white expectations. The cast explored a modern ethnic diaspora, separate from the immigrant stories of our parents and grandparents. Instead, the growing distance between "FOB mentality" and modern Australia represents a migration from cultural traditions, to homogenous norms founded by the internet, art, and a newly educated generation.

This contrasting diaspora formed the

revue's exposition — older generation parents mocked their younger folk's mentalities and internet addictions from the Reginald Theatre's mezzanine. Amidst the remarks on forgotten languages, new silly phrases, and self-absorption, the cast shone light on subtle truths about ethnic families. That is, the culture of judgement and high expectations vicariously placed upon youth. We laughed through the glorification of law degrees and the undiagnosed mental illnesses shrugged off as intergenerational norms. Their blame-shifts left us guilt tripped by their miseducation; as we were reminded of our privilege as Australian-raised ethnics within the university.

The revue's standout skits referenced political, racial issues; which provoked guttural laughter from the audience. In a dark meditation sequence, an oriental-appropriating, calming voice (Franco Luis) guided us through affirmations with the sounds of "white noise";

"Are you working hard, or hardly working?"

"Thanks for the warning, officer!"

(The bridge of Neil Diamond's "Sweet Caroline" plays)

Another skit parodied a cult circle summoning; each member (Angel Tan, Adi Rao and Gina Lee) chanting star signs and sacrificing their Doc Martens, proclaiming the deities of Boygenius, to let a queer Socialist Alternative activist

(Taylah Cooper) spawn;

"Hey, are you interested in learning about anti-capitalist ideas today?"

In an accumulation of queer and BIPOC references, the first act closed with a frankly awesome ballroom performance to Beyoncé's masterpiece: *Alien Superstar* lead by Kairu Wang. The theatre's energy was alive and buzzing as the show reached its climax.

By the intermission, *The Family Reunion* had proven itself as a genuine collection of personal experiences from its ethnic cast. Intimate skits were most memorable and comedic, as its truthfulness left audiences confronted with cultural stereotypes; to which our instinctive response was laughter.

The utilisation of the theatre's mezzanine and makeshift projection screen was clever, and at times meta, though the cast truly shone when stripped bare of technology. Authentic sounds of voice echoes amidst the theatre, whispers behind side stage curtains, and harmonious singing uninterrupted by microphones were where real performance was impactful. The second act certainly honoured the masterful, politically provocative ideas embedded within the first.

Standout performances were firstly an imitation (voiced by Adi Rao) of David Attenborough's *Planet Earth* — instead being "POC Planet". The commentary on Western Sydney and eshays (played by

Angel Tan and Phoenix Firdaus) brought me back home for a second, confronting the sensitivities of low socioeconomic stereotypes with comedy. The scenario felt all too real — eshays haunting train stations and racially abusing innocent women (played by Shekinah Dhedheya). It was refreshing to hear POC humour and experiences embedded within the politically divisive history and culture of Greater Sydney's suburbs.

Though perhaps most comedic was the POC sleeper skit (with Victoria Georges, Pranjali Gongal, Gina Lee, and Angel Tan); the horrors of white people homes where shoes are laid on beds, food is eaten in bedrooms, and sheets are slept in outside clothing. The constant contradictions between white society and ethnic expectations were masterful expressions of thoughts, moods, and instinctive preservations of cultural stereotypes.

By the denouement, the revue concluded harmoniously. As actors gathered on stage, in positions resembling a family photo, they spoke in native tongues on the phone — a subtle motif to the phonecall exposition. Despite its different expressions, the sincerity of "I love you" was universally felt. Indeed, the very universality of emotion, and vulnerability, was the sentimental zenith of this revue. The concept of storytelling through common ethnic experiences made this year's POC Revue an affectionate one to watch.

SUDS' WONDERFULLY STRANGE DOUBLE O'BILL: A NIGHT OF DETECTIVES, WIVES, AND CORPSES.

Zoe Le Marinel knows a good critic is a dead critic.

On Wednesday night, I had the pleasure of watching the opening performance of *SUDS'* first double bill show in 8 years — *The Real Inspector Hound* by Tom Stoppard (directed by Charlie Papps) and *The Bald Soprano* by Eugene Ionesco (directed by Kieran Casey).

The Real Inspector Hound is a play within a play, it layers over itself in patterns like a lotus. A pantomime murder mystery plays out below, while up above two theatre critics, Moon (Maddie Lewis) and Birdboot (Danny Yazdani) squabble and entertain, revelling in their power as members of the intelligentsia. It all goes very wrong however, when they wander onstage and become entangled in the events of the play, resulting in an unfortunate pile-up of murdered corpses. Papps' talent for farce is well suited to Stoppard's play, and together with impressively crisp and cinematic lighting (Thomas Hennessy) make it mesmerising entertainment.

The melodramatic characters are classic Agatha Christie types, with the disturbingly funny Hugh Finlayson going the extra mile as Mrs Drudge, the maid — breathing hard like a pitbull and slugging

sugar cubes so that the other actors are brutally tempted to break. The real stars of *Hound* are our critics. Lewis as Moon is intelligent, reserved, and outrageously unhinged, whilst remaining gripped and distracted with his fantasies of murdering his superior rival Higgs. He could not be more dissimilar to his counterpart. Yazdani's Birdboot is a gorgeous glutton; a manspreading, chocolate-hoarding, womanising mess of a man in clickety-clackety heels, whose voluptuous appetite fills the stage from wall to wall. Their dynamic was wonderfully executed and warmed me with its light and witty humour. As the third critic in the room, I was so entertained that I did not have the presence of mind to be offended at Stoppard's biting satire of their — admittedly absurd — profession.

After intermission, the set (designed by Artie Gallagher) has altered from its intimate red and gold into a much bleaker affair. For those unfamiliar, *The Bald Soprano* is the first marvellous play written by the French-speaking Ionesco during the time when he learnt English. He found it — according to accounts — a sober, strange, and vague sort of

language. It is an absurdist play, a satire of London English and the families who speak it, and it requires a taste for morbid oddity. Student theatre is rarely strict in theatrical form as owing to our limited funds, cramped space and our (allegedly) flippant attitude to status quo — you must forgive me if I expected this performance to not quite capture the sheer chill of absurdism's lawless futility. I was proved gratifyingly wrong. Casey's direction has produced the absurdist "sting" that I find so cathartic.

Many things happen in the play. Mostly it's about a dinner that never happens. With painstaking hesitancy, Mr Martin (Milla McInnes) and Mrs Martin (Wesley Stewart) discover that they are husband and wife (spoiler: they aren't). Mr Smith (Milly McPherson) and Mrs Smith (Jade Gillis) discuss dinner (actually Mrs Smith describes it while Mr Smith clicks his tongue). The Fire Chief (Hugh Finlayson) comes looking for a fire and instead professes his love to the maid Mary (Maddie Lewis), who recites a poem while being ejected from the room by her employers. Each couple is their own brand of strange. The Martins are

like meek, ignorant children, unable to grasp a single mote of their reality. The Smiths are delightfully disturbing, and their odd melodic voices are eerie. Gillis in particular gives a stellar performance. Ionesco's plays famously require deadly amounts of concentration, and to my astonishment Gillis' energy does not drop for a single moment during the performance. Her Mrs Smith was scarily remote, like a clock figurine as her voice felt so far from human. Bravo.

If you have any appreciation for the strange, the unusual, the morbid, then to miss this double bill would be a genuine tragedy. Even if not to your usual tastes, the farcical indulgence of *Hound* will please anyone, and *The Bald Soprano* will be a fresh challenge to your theatrical senses.

Double O'Bill will be performing at the Cellar Theatre until the 27th of May.



In Conversation with Grace Tame

Caitlin O’Keeffe-White speaks to the author of *The Ninth Life of a Diamond Miner*, in advance of her Sydney Writers’ Festival event.



CW: This article contains mention of child sexual abuse and grooming.

Grace Tame needs no introduction. After successfully advocating for a change in Tasmanian law which left her, and other sexual assault victim-survivors, unable to tell their stories to the media, Tame was recognised as Australian of the Year in 2021. Since then, Tame has altered the national conversation around child sexual assault and grooming, tackling abusers, and the people and systems which enable them, and calling out their actions unflinchingly. Two years on, Tame’s memoir, *The Ninth Life of a Diamond Miner*, details her life so far, in a feat of storytelling that cements Tame not just as a phenomenal activist, speaker, and advocate, but author too.

Tame writes of a life shaped by trauma, but by no means a life defined by it.

The memoir outlines a life that the general public has come to know, through the media maelstrom that followed Tame throughout her work. As Tame told *Honi*, “I wasn’t born two years ago when you met me. I’ve been doing this [work] for about six years.” While the media narrative around Tame has been one note, the book is anything but. Tame writes of a life shaped by trauma, but by no means a life defined by it. Instead, a message of love, humour and connection — coexisting with, and overwhelming, the ongoing impacts of child sexual abuse and grooming — emerges.

Caitlin O’Keeffe-White: You speak so beautifully of your family and friends in this book, what does connection look like to you?

Grace Tame: I live for human connection. I live for bonding.

[My father’s family] connect a lot through humour and through shared interests. It’s very wholesome stuff. There’s banter where they can make fun of each other, but in a wholesome way. They bond through rich simplicity. My family on my mother’s side are like that too. There’s that rich simplicity of just being, not living in anticipation, which a lot of people do because we are existing in a capitalist society, and capitalism by its very nature encourages you to be

constantly in anticipation.

I do believe in the philosophy that a friend to everyone is a friend to no one. You can’t have loyalty if you are loyal to everyone. Not everyone, by virtue of difference, and distinction, and nuance, is going to get along. And that’s okay. Because we can have differences of opinions in lots of different areas, but we can still be civil to each other. There is also the need to have an awareness of the fact that some people are bad faith actors, and some people are actually not well intended, in their actions, in their words, in their decisions and you need to be able to recognize that. I’m autistic and so I tend to take everything at face value. I will have to often play a lot of catch up, in figuring out that some people who say that they’re on my side are not.

CW: How did writing the book differ from your work as Australian of the Year?

GT: When you are awarded Australian of the Year — they say it’s an award, not a role — you are booting onto this platform with very little prior awareness of what the circumstances are like. No one can be prepared for that. The program itself is not the only force that you are navigating, it’s a multi-directional operation in which you are sort of in the centre of. There’s this amorphous environment and lots of things happened that nobody could have predicted. Writing a book also became a part of that as well.

I look back on that book writing process, and it was very much marked by the actions of the child sex offender himself. We are in the middle of another criminal trial, the third criminal trial in 13 years. We allege that there were veiled threats that were being made to me on my social media platforms as well as to the foundation that my fiancé was running. We were reporting these threats to Tasmania police as well as to the Australian Federal Police and we weren’t getting responses. We were spending a lot of time, [managing that] in that process of writing the book, which shouldn’t be a normal book writing process.

CW: There is a silence around child sexual abuse and grooming, despite it being so common. You have done so much to break this silence. Where do you want to see the most noise?

GT: I think that it’s time to let children and child protection be its own thing, and for child abuse victims to not be lumped in with adult victims for all crimes. Sexual abuse [as a child] is going to be different because somebody who hasn’t finished developing yet is going to have a different imprint than an adult. And when we keep lumping it in with adults, the adult’s kind of take the reins, they dominate the sphere, and it

minimises the harm for children.

We need to separate somebody who’s not finished yet, to somebody who is.

In a moving passage in the book, Tame describes being on school holidays with two friends, when she learned that the details of her abuse had been made public in a newspaper. The crimes of child grooming, rape, and sexual abuse had disgustingly been (mis)represented as an “affair”.

She called the journalist up. It would mark a clear line in the media representation of Tame — one riddled with the self-interest of major organisations, moving from her clear message, of stopping child sexual abuse and raising awareness of the complexities of grooming, to cheap chat about facial expressions and so-called “social propriety” designed to register revenue. Tame is clear about this too.

CW: It is obvious that the media has failed in multiple different ways when talking to, and of, you and about child sexual abuse broadly. How can they be better?

GT: You would need to restructure the whole model of media as we know it. Because what you have got is this capitalist structure, and if you look at the mainstream media, and even some independent media, the market share is not very diverse. It’s supposed to communicate unbiased information from one source to the masses, and we put our trust in that.

But you’ve got a very small pool of influence that has a lot of sway. And then the few outside of that are a bit gun shy because of that.

That hegemony of the politico-media complex, is also interdependent on the hegemony of white supremacy, of very powerful religious groups, like the Catholic Church, and then you’ve also got, I want to say the patriarchy, although I’m personally not somebody who tends to align with feminism, even though I believe it principally.

But you’ve got those hegemonies all working together. [They] suppress information within these spheres — and this is information that is documented within scientific circles. About the effects of cigarettes on the human body, that it caused cancer and all myriad diseases. Also, the effects of greenhouse gases. These are the same forces. It’s got nothing to do with politics, but they’ve made it about politics.

So what you would have to do is you’d have to start again. Tear it all down. It’s not going to change.

CW: Where do you find hope in all that?

GT: You put it out there.

Grace Tame has undoubtedly achieved putting hope out there — indeed, her memoir is another iteration of this. *The Ninth Life of a Diamond Miner* details a life where, at every turn, there is failure of institutions — a school that ignored ongoing reports of a teacher’s misconduct, a media landscape that values clicks more than truth, a legal system that doesn’t fully recognise the severity and long-term impacts of grooming on survivors, and indeed the Australian government itself, who threw Tame into the national spotlight with minimal support.

One walks away from reading this memoir with the realisation that Grace Tame is a powerhouse of a human.

These failures are glaring, but what emerges stronger than that is a love of people, stories and comedy. One walks away from reading this memoir with the realisation that Grace Tame is a powerhouse of a human. *The Ninth Life of a Diamond Miner* strikes a balance that few memoirs have been able to achieve — it never shies away from the trauma that Tame has survived, but looks at what comprises a life, and examines this honestly and with a wonderfully wicked sense of humour. Inside jokes among mates, family lore, Monty Python references, and John le Carré thrillers, are weaved throughout it. Tame even joked in the interview: “I think of everything now in terms of book length. 800 words, no I want 8000 words.” I think most who have read this book would look forward to whatever Tame writes next.

You can see Grace Tame speak at Sydney Writers Festival, at the *Real Selves* panel, alongside *Chloe Hayden*, *Sasha Kutabah Sarago* and *Hannah Diveny*, on Saturday, May 27, at 7:30pm. Tame’s book, *The Ninth Life of a Diamond Miner*, is out now.

If this article raised any concerns for you, help is available.

Lifeline - 13 11 14

Kids Helpline (available to people between the ages of 5 - 25) - 1800 55 1800

1800 RESPECT - 1800 737 732

In Conversation with Diana Reid

Jessica Sant speaks to the author of *Seeing Other People* and *Love & Virtue*, in advance of her Sydney Writers’ Festival events.



When Diana Reid’s debut novel *Love & Virtue* released in the spring of 2021, it was met with critical acclaim and reception — the work quickly became a bestseller, winning the ABIA Book of the Year award in 2022, and making Reid *The Sydney Morning Herald’s* 2022 Best Young Australian Novelist. Yet, in spite of this widespread audience, *Love & Virtue*, and Reid’s sophomore novel *Seeing Other People*, are distinctly intimate stories of coming-of-age and self-discovery within the suburbs of Sydney. Ahead of her appearances at the Sydney Writers’ Festival (SWF) on 25 May, alongside fellow authors Shirley Le (of *Funny Ethnicities*) and Kate Scott (of *Compulsion*), Reid spoke to me (over email) about the implications of location in her novels, the influence of the philosophy classes she undertook at Sydney University on her writing, and on her SWF panel’s topic — what does it mean to come of age?

When it comes to what exactly draws Reid into coming-of-age stories, the malleability of young people’s character is what excites her most.

In Conversation with Jane Harper

Angus McGregor speaks to the author of *The Dry* and *Exiles*, in advance of her Sydney Writers’ Festival events.



In an incredibly crowded commercial market, Jane Harper has garnered a massive following. Her outback noir novels, beginning with *The Dry* in 2016, have sold millions of copies and put rural Australian settings on the map in a way rarely seen.

Her most recent novel, *Exiles*, follows her repeat protagonist Aaron Faulk, an AFP detective, as he journeys to South Australia to see old friends and unlock a murder that has been haunting generations of a small town for over a year.

Immersing herself in her settings is clearly important for Harper. For *Exiles*, this meant taking a long trip to South Australian wine country. “I always go on the trips when I have got a fairly complete first draft,” she said.

While the larger plot points of her books may not change after these trips, the colour and atmosphere do — you simply cannot find truth sitting at a desk.

A lot of that process comes from

“I love the idea that people’s personalities aren’t set in stone—that they can be shaped by the experiences they undergo and the people they meet. As a novelist, that idea is dramatically interesting and as a person in the world, I just think it’s exciting: it gives our relationships meaning and our choices resonance.”

Very few pieces of literature concerning young people are set in Sydney, and the fact that both of Reid’s novels are set in suburban Sydney is significant to many readers (including myself) who yearn for new stories they can quickly relate to and vividly imagine — it is as if we have Melina Marchetta’s *Looking for Alibrandi*, or Kathy Lette and Gabrielle Carey’s *Puberty Blues*, for our own time. Whether set at an uncannily familiar (and toxic) university residential college, Charlie and Helen’s sharehouse “in Enmore (or Newtown, depending on who was asking)” — as noted in *Seeing Other People* — or Eleanor’s Potts Point apartment, Reid too recognises the influence of stories set at home.

“As Australians, we’re all so accustomed to consuming culture about foreign places. I think reading

stories set at home can be really powerful. It sort of gives us permission to think of our lives as worthy of artistic attention.

“I think reading stories set at home can be really powerful. It sort of gives us permission to think of our lives as worthy of artistic attention.”

“And, yes, for both my books I would say place is intrinsic to the characters’ stories. In *Love & Virtue*, which is a campus novel, the institutional setting of the university is crucial, particularly where it imposes on the characters a particular worldview or way of thinking. In *Seeing Other People*, place does not so much shape the characters’ perspectives, as their moods. It’s all about the hedonism of a Sydney summer.”

Both Reid’s novels appear to interrogate morality and what it means to be a “good person” — in fact, she says, “almost all novels (whether coming-of-

age or not) address moral questions. Wherever you’ve got a character moving through time, making active choices, ethical questions are going to arise.”

Reid associates her excitement of morality to studying philosophy at university, “[it] definitely honed my particular fascination — not because it clarified my thinking around what it means to be good, but just because I gained a greater appreciation for how endlessly complicated these questions are.”

When I ended the interview on a lighter note, asking Reid what excites her most about writing stories and the fact that other people are reading, and loving them, she said that it was, “[a] tough question! I honestly just feel so lucky to have the opportunity to write and be read, I still pinch myself all the time.”

Diana will be speaking at the Sydney Writers’ Festival at Carriageworks in Eveleigh. She will be in panel at Beginnings: Generations, at 12pm on Thursday 25 May; and in panel at Coming of Age, at 3pm on Thursday 25 May.

Both Reid’s novels appear to interrogate morality and what it means to be a “good person” — in fact, she says, “almost all novels (whether coming-of-

age or not) address moral questions. Wherever you’ve got a character moving through time, making active choices, ethical questions are going to arise.”

Reid associates her excitement of morality to studying philosophy at university, “[it] definitely honed my particular fascination — not because it clarified my thinking around what it means to be good, but just because I gained a greater appreciation for how endlessly complicated these questions are.”

When I ended the interview on a lighter note, asking Reid what excites her most about writing stories and the fact that other people are reading, and loving them, she said that it was, “[a] tough question! I honestly just feel so lucky to have the opportunity to write and be read, I still pinch myself all the time.”

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President

LIA PERKINS

Hello, here's what I've been up to this week :)

On Tuesday, Tiger (SRC General Secretary) and I attended the ASPC meeting to present the findings of the SRC's survey on simple extensions and state clearly that students wish to maintain 5-day simple extensions. We made several clear points, but unfortunately the committee voted to change to a system of 3-day simple extensions, incorporating a drop-down menu

in place of student declarations and expanding the options. We believe that the latter two parts of this change are going to be beneficial for students, but we disagree with the University Executive's proposal for 3-day extensions. See our recent Honi article for more.

These changes still have to be endorsed by the Academic Board, and we plan to make an amendment to the proposal at that meeting. We believe that if anything this highlights one key message to students – higher education institutions are not democratic, run in the interests of staff and students. Thus, the work of the SRC and SUPRA are more important than ever, fighting for

the interests of students, particularly those who face barriers to education. The best student unions run with massive participation from the student body, so if you're interested in getting involved with the SRC please get involved in our fantastic collectives. One such collective is the queer collective, whose awesome edition of Honi was trashed by some bigots on campus – solidarity with the collective, come to their speakout 12pm Thursday and please read the edition online!

This week I also spoke at the Women's Collective rally – it's been 17 decades too long of sexual violence at the colleges. The Welfare Action Group and Get a Room held

protests highlighting the enormous failings of the Federal budget, that thousands of dollars are going to the wealthy through tax cuts during a cost of living crisis which requires massive spending on welfare and wage rises. I attended the ACAR X ECOPSoc forum on Western Sahara, and learnt a lot about the struggle for self-determination, resistance and the history of colonisation in this important place.

As we go into week 13 I wish you all the best with your exams. Don't forget to take breaks and have fun <3. The SRC will still be open to support you over the break, and we'll be preparing for a big semester 2.

General Secretaries

TIGER PERKINS
JASMINE DONNELLY

We attended the May 9 Students for Palestine forum, which had an excellent turnout and proved to be a very informative session on all things Palestine from history to resistance. This led into the May 13 rally to commemorate the Nakba and end the occupation, co-chaired by the

inimitable Rand. It was very powerful to hear from survivors of the 1948 Nakba as well as speakers who cited the ongoing and escalating nature of the violence. On Tuesday, we attended the Academic Standards and Policy Committee meeting alongside Lia where they voted 12-6 in favour of moving to 3-day simple extensions instead of retaining 5-days, despite our various arguments defending 5-days. This is a very disappointing result for students and will likely come into effect from the start of Sem 2. They may also look at having due date windows as opposed to firm deadlines, ostensibly to remove the

need for simple extensions. In other news the uni is looking at potentially introducing an early offer entry scheme for prospective students and spends an obscene amount of money each year outsourcing misconduct investigations. On Wednesday, we attended the abolish the colleges rally hosted by WoCo. It was compelling in particular to hear about the reciprocal links between the housing crisis, colleges and sexual violence. Also recently organised and attended the NUS student poverty protest of the federal Labor budget in Canberra with VP Rose. Student issues should not be placed on the back burners

while the stage three tax cuts for the rich have blown out to \$300m+ and the AUKUS submarines \$500b+. We have begun contestable applications for funding on Sem 2 Welcome Week and RadEd Week funding, which are due soon. We have various concrete proposals for Rad Ed and will be putting the organising group together in the coming days. Attended a meeting with the uni Senate, where we emphasised the impact the housing crisis is having on students, as well as the cost of living.

Ethnocultural Officer

RAND KHATIB

We've been very busy this month! The month of May saw the commemoration of 75 years since the Nakba - the Catastrophe - which marked the dispossession

and ethnic cleansing of the Palestinian people in 1948. We painted signs and banners in preparation for the Nakba rally which was a national day of action across the continent - huge numbers showed up! ACAR also went to watch POC Revue and it was quite a blast! We co-hosted a forum with EcopSoc on the Liberation of Western Sahara and had an anti-war reading group with the Education Action Group.

The SRC and the NTEU are having an upcoming

forum on 'Freedom to Criticise the state of Israel' where ACAR convenor, Rand, will be on the panel. (Thursday 25 May at 3PM!) We're also looking at having a non-autonomous meeting early next sem so stay tuned white folks!

And now a little teaser... A BIPOC fundraiser party is on the agenda :) Follow us on instagram @usydacar and get in touch to get involved. Activism isn't all white and isn't all boring!

Queer Officers

YASMIN ANDREWS
ELLA PASH

While working on the recent Queer edition of Honi Soit, we often talked about reclamation — the way queer folks take back the language used to harm us and build up space to express ourselves. We believe that whoever took and disposed of hundreds of copies of Fagi Soit did so to intimidate queer students on campus.

This is a clear act of censorship done to punish us for our bodies and forms of expression.

Come to the speak out this Thursday at 12pm on the New Law Lawns to protest the far right.

Vice Presidents

DANIEL BOWRON
ROSE DONNELLY

The Vice Presidents did not submit a Report this week. They get paid over 10k a year from Student fees.

Student Accommodation

ALANA RAMSHAW
JORDAN ANDERSON
ISHBEL DUNSMORE
MICHELLE UNG

The Student Accommodation Officers did not submit a Report this week.

Disclaimer

These pages belong to the Office Bearers of the University of Sydney Students' Representative Council.

They are not altered, influenced or otherwise changed by the Editors of Honi Soit.

Exam preparation: Tips to make sure you are exam-ready



Exams are a stressful, yet normal part of university life, and it is normal to feel a little bit anxious in the lead-up. Luckily there are steps you can take to make your exam experience less stressful.

Before your exams, you should find out what topics will be covered in the exam, and what kind of exam you will be sitting. Remember; an open-book exam does not mean you can use the Internet! Usually, it means that you can use paper or locally saved notes only. Carefully read the specific rules for your exam, and if you are unsure, ask your unit coordinator.

In your preparation for your exam do not use websites that may be considered contract cheating E.g., CourseHero, Github, CHEGG. Always check with your tutor about what extra resources you are allowed to use.

Exam logistics

It is important to know where your exam will be, and how you will get there. Check the date, time, and location of the exam in your exam timetable, which was released on May 1st. You should check if your exam will be in person, or online. For both online and in-person exams, you will need to bring or show a valid form of photo ID.

In-person exams

After the experience of studying during covid, many students may not have sat an in-person exam before, so it's important to familiarise yourself with how they work.

Before your in-person exam, you should check: your seat number, if you know how to get to the exam room, what you need to bring into the exam room, what you are not allowed to bring in, and what materials you need to have approved

(E.g., a calculator). Read the exam instructions carefully and ask your unit coordinator if you are unsure.

Online exams

If your exam is online, you should check that you are familiar with how to use ProctorU and that you have tested your camera and audio. Do not wear headphones or a hat during your Proctored exam. Make sure you are logged out of Canvas on all other devices before starting your exam. Make sure any other device you own is not in the same room you are taking the exam. Ensure that you have a quiet place to take your exam, where you will not be interrupted by any other person in the room.

Make note of what kinds of materials you will need, and if they need to be approved beforehand. Make note of whether your exam will be open or closed book.

What if I'm unwell?

If you are unwell or if your performance is impacted by an illness, injury, or misadventure that was unexpected and beyond your control, you can apply for Special Consideration, even if it is a replacement exam. Special Consideration applications must be submitted within three working days of the exam date, and you must provide appropriate supporting documents. See the SRC's website for more information about Special Consideration.

For more exam tips, as well as other information to assist you in navigating University life, please visit the SRC website; tinyurl.com/examreadySRC

If you are accused of academic dishonesty, the SRC can help. You can use the contact form on our website, or you can call the office on 9660 5222.

If you need help from an SRC Caseworker start an enquiry on our Caseworker Contact Form: bit.ly/3YxvDUf



Ask Abe

SRC Caseworker Help Q&A

Open Book Exams - What are the rules?



Dear Abe,

I have two open book exams in a couple of weeks and don't really know how that's different to normal exams. One's online and the other is in the Merewether Building. What do I need to know about the rules?

Thanks,

CS

Dear CS,

Before your exam make sure your computer and internet are working. Book a library room if you prefer to use the Uni's internet. Headphones are not allowed. Make sure you can see yourself in the camera and your head remains visible throughout the whole exam.

Your ID must be clear.

Log out of any electronic devices so Canvas doesn't update while you in the exam and remove those devices from the room.

If something goes wrong, alert the Proctor-U team immediately and take screen shots of what is happening. If

the connection is not active, switch on your phone and wait for a call from the live supervisor.

For your in-person exam make sure your phone is turned off and NOT in your pocket. Ask the invigilator if you need help.

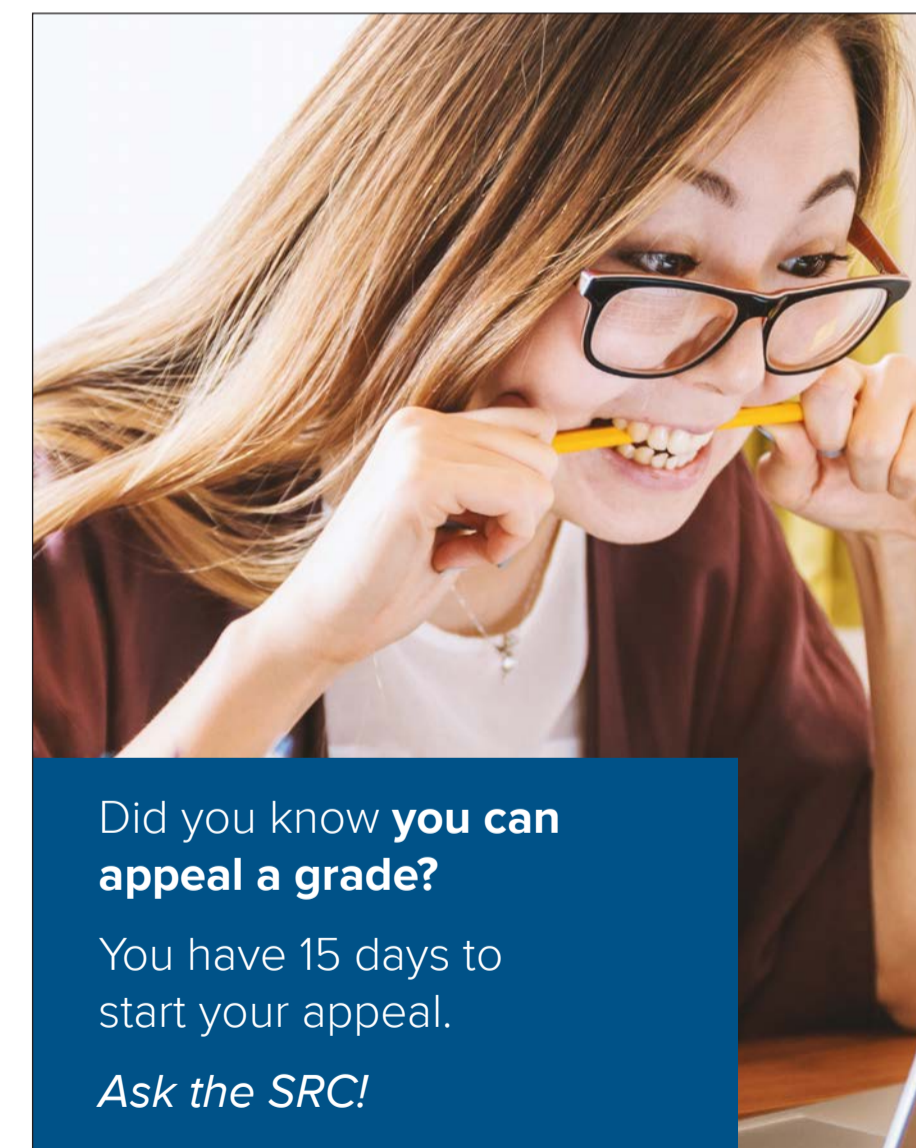
"Open book" does not mean you can take everything into the exam. Check with your lecturer about what you are allowed to use. Usually this is printed out or "locally saved" information, not anything online.

University's exam information:

shorturl.at/dwxCL

Special Consideration information:

shorturl.at/pqUX1



Did you know you can appeal a grade?

You have 15 days to start your appeal.

Ask the SRC!

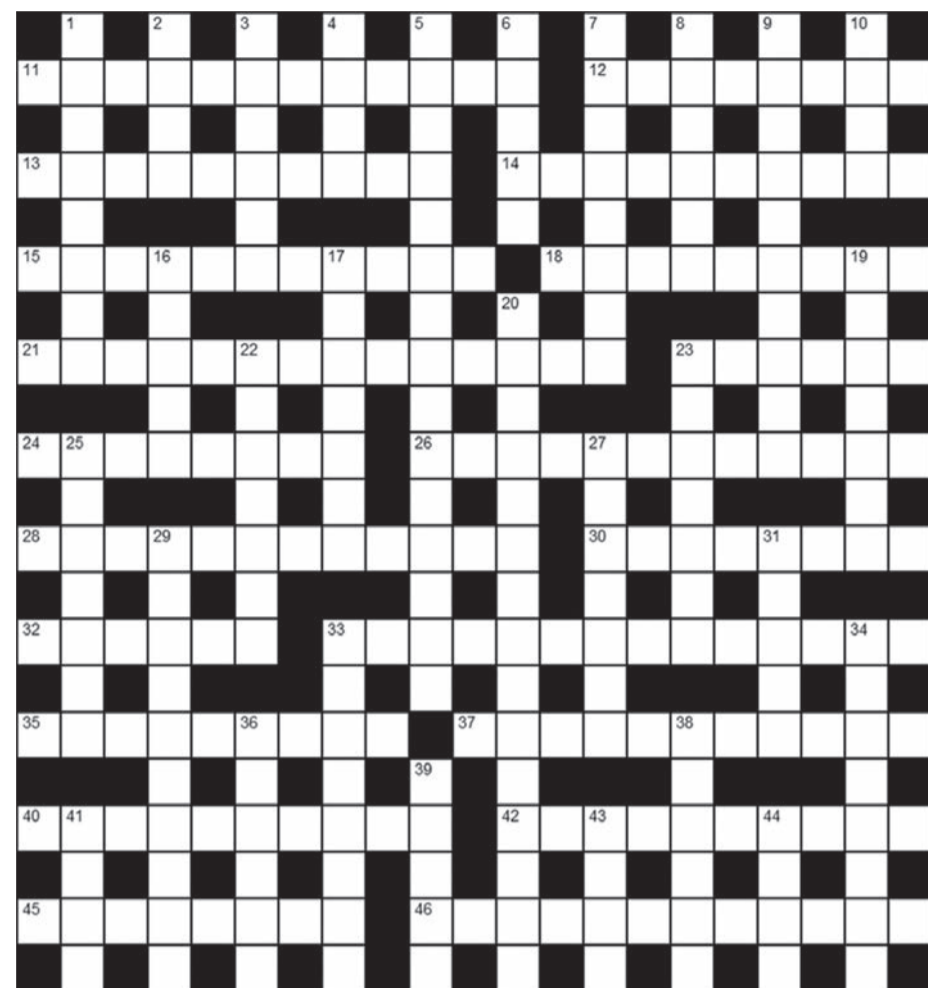


Students' Representative Council, University of Sydney
Caseworker contact form: bit.ly/3YxvDUf | p: 02 9660 5222

[usydsrc](https://www.facebook.com/usydsrc) [src_usyd](https://www.instagram.com/src_usyd) [src_sydneyuni](https://www.tiktok.com/@src_sydneyuni)



Omega Crossword



- Across**
- Central Asian king, enemy of the Roman Empire (6,3,3)
 - Shakespeare's wife or American actress, Anne (8)
 - Picture A (10)
 - The French one began in 1789, the Russian one in 1917 (10)
 - Simple drop of urine (5,2,4)
 - Bird in The Rime of the Ancient Mariner (9)
 - Using extreme exaggeration (14)
 - Hang about (6)
 - Approaches Glenn with vice (6,2)
 - Encourages Cumberbatch to have breakfast (4,8)
 - Coat is cool evening wear — steal it loudly (6,6)
 - Australian Olympian Steven, American author Ray (8)
 - Hot Cubans, say? (6)
 - Director of Raging Bull, Goodfellas, and The Wolf of Wall Street (6,8)
 - Making (a film, say) (9)
 - Moreover, additionally (11)
 - Sections of an extended piece of writing (10)
 - City of Adidas' ABBA remix (5,5)
 - Goodbye (8)
 - Granny Smith, say (7,5)
- Down**
- In a firm, reliable manner (8)
 - Picture B (4)
 - Tried (3,1,2)
 - Mate with bait (4)
 - Picture C (7,8)
 - Mad, enraged (5)
 - Knightly code of conduct (8)
 - Star of A Streetcar Named Desire! (6)
 - Picture D (10)
 - Mexican tortilla dish (4)
 - Picture E (5)
 - Cornmeal grain used in Italian cuisine (7)
 - Forename of American actor Tracy, surname of Australian Play School presenter Don (7)
 - Place where people pretend to pilot planes (6,9)
 - Queer saint respects our sins, opens pubs (7)
 - Way back in the past (4,3)
 - Crazier (7)
 - Look after a child that isn't yours (7)
 - Subject of today's picture clues (5,5)
 - Chest (5)
 - Picture F (8)
 - Picture G (8)
 - Mechanics' opera (6)
 - Badly singe Norwegian flag (6)
 - Tricked ya! (5)
 - Quick as a lead pipe (4)
 - Kill (2,2)
 - Killer dance tracks (4)



Picture A



Picture D



Picture B



Picture E



Picture C



Picture F

Quiz

- With which history-themed song did ABBA win the Eurovision song contest in 1974?
- What length of time is less commonly known as a kiloyear?
- Hyde Park, St James's Park, and The Regent's Park are all centrally located in which city?
- What word can follow Galata (in Istanbul), Leaning (in Pisa), and Telstra (in Canberra)?
- What name is given to the celebration of a UK monarch's fiftieth year on the throne?
- What links the answers to the previous five questions?

	1		7				
6					1	4	
7		2			8		
			2	3			
	3		7				
		1	9		6		
		6	8	2	7	9	
	9	4	1				
5							

Sudoku

Puzzles by Tournesol

Find answers at: <https://honisoit.com/puzzle-answers/>

[National](#)

[Sport](#)

[Lifestyle](#)

[Fascist Propaganda](#)

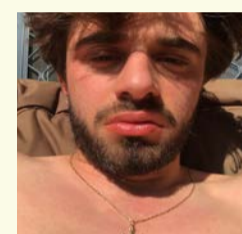


COLE LOCKED ME IN THE BASEMENT FOR BEING THE DOORDASH WHISTLEBLOWER?? | NOT CLICKBAIT

6.7M views · 1 year ago

FlavioEatz

I don't know where I am, I don't know what day it is. Pls help. I keep being forced to eat 65 meals from ABS..... Also pls like n subscrib guys....



SlavSoc re-forms, then immediately dissolves due to ethnic conflicts



Police taser massive teddy bear: "It was bigger than me!"



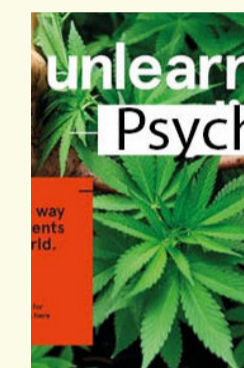
Police taser wall: "I told it to move and he didn't!"



Police taser each other: "What else was there to do!"



PNR immediately shut down for week-long fumigation due to STEM students forgetting to shower



Psychology department gaslights their own students: "What do you mean we've traumatised you?"



Toilet paper review: Sydney Tory makes the best to wipe your ass



Syed Ahmad "Abaat" (sic) gets up on Bryson's preferences

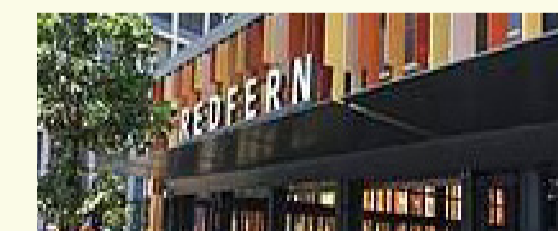


Courtyard Cat gobbles so much cheese that Footbridge collapses



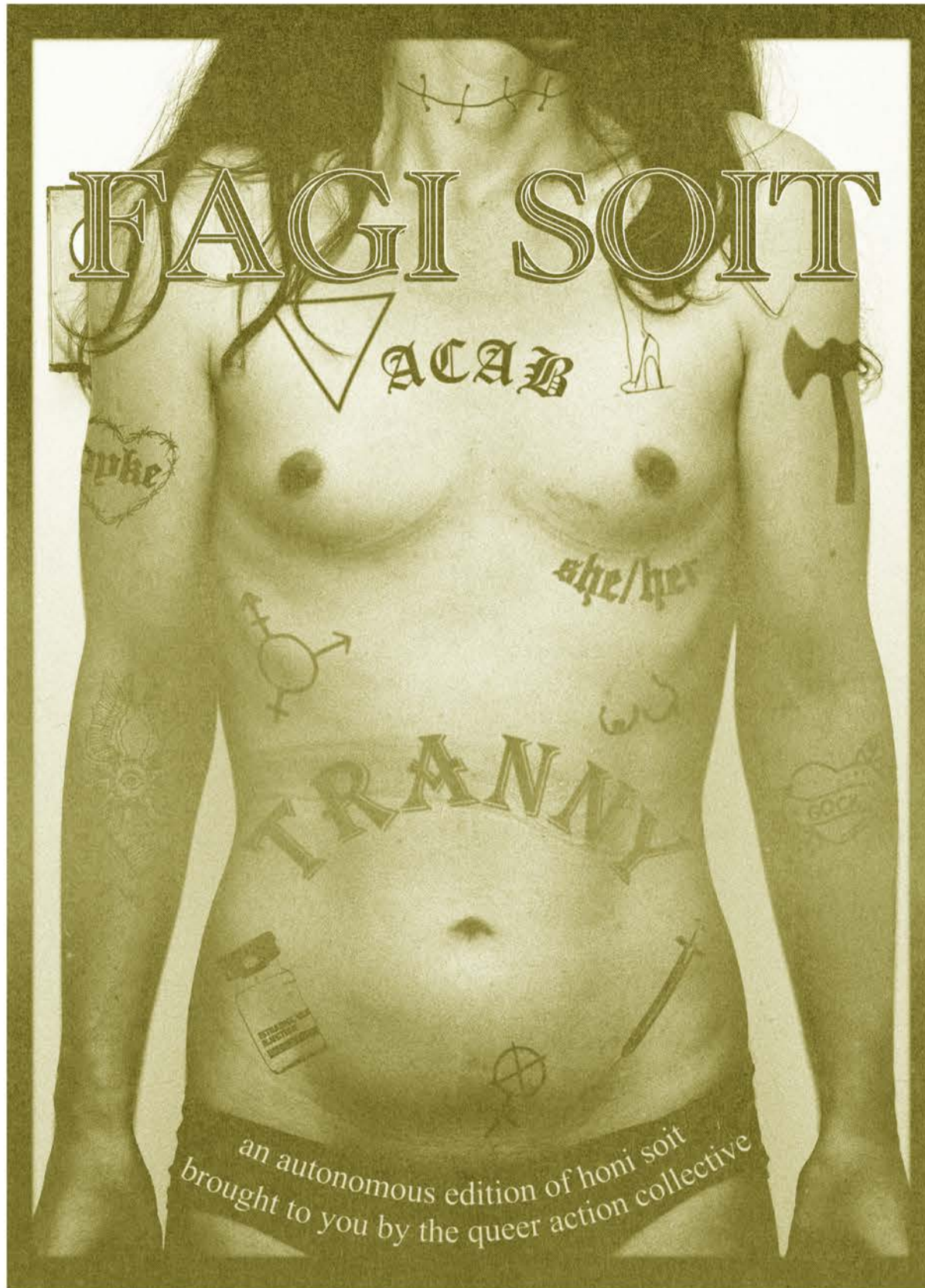
A GUIDE TO ARSON

- Find something you want to burn
- Light it up
- Watch it burn (from a distance)



Redfern Run added to Mario Kart

MISSING



**1500 copies
of queer
honi**



**stolen and
trashed by
bigots**

**see what they
wanted to 'protect'
you from online**

**rally and speakout
new law lawns
thursday 25th may 1pm**