

Acknowledgement of Country

Honi Soit is produced, published and distributed on the stolen land of the Gadigal people of the Eora Nation. Sovereignty was never ceded. For over 235 years, First Nations peoples in so-called 'Australia' have continued to suffer under the destructive effects of invasion, genocide, and colonisation. As editors of this paper, we acknowledge that we are each living, writing, and working on stolen Gadigal, Wangal and Bidjigal land, and are beneficiaries of ongoing colonial dispossession.

We acknowledge that the University of Sydney is an inherently colonial institution which is not only physically built on stolen land, but also ideologically upholds a devaluing of Indigenous systems of knowledge and systematically excludes First Nations peoples. We recognise our complicity in such systems. We strive to remain conscious of, and actively resist and unlearn, colonial ideologies and biases, both our own and those perpetuated by the University and other institutions like it.

As a student newspaper, we pledge to stand in solidarity with both First Nations movements and all Indigenous struggles toward decolonisation worldwide, endeavouring to platform Indigenous voices. *Honi* is committed to countering the exclusion, censoring, and silencing of Aboriginal and Torres Strait Islander perspectives in mainstream media.

Always was, and always will be Aboriginal land.

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Cover

Sandra Kallarakkal, 'Handala' by Naji al-Ali

Editorial

Directed by Valerie Chidiac

Now what do Britney Spears, Stujo! The Musical, Stanmore Station, supermarkets, unions, and bail laws all have in common? **Neoliberalism!** This edition.

We ask questions in the hopes of achieving answers or finding new questions to ask. Is truth a lost cause? Can the power of the individual or the collective persist? Are so-called utopias, utopias? Do independent bookstores preserve the 'Australian' literary scene? What does it mean to become (in)dependent on others?

I admit that the first thought that comes to mind when you hear the word "independence", is related to national independence days. Yet I sought to interrogate the usage of the word, as time and time again, I have been told that being independent is a useful skill. Yet I still cannot help but feel as if it has a corrupted quality to it. If you are independent, especially from a young age, it is because you were forced to be. And how do you know when to stop being independent, and learn to rely on others? I don't know, I'm still learning that.

While I never had a particular ambition to be an *Honi Soit* editor, I did take pride in writing and delivering my articles to my editors Sam Randle and Andy Park. It was only until a perfectly worded Facebook message courtesy of Ariana Haghighi that I decided to become an editor — in reality, you are editor, admin, designer, and every other newspaper role all rolled into one.

Our beautiful cover is adorned by the words "free and independent" in Arabic. I remember hearing these words when watching an Arabic-dubbed Turkish series *Hatirla Sevgili*, (2006-8), a romantic drama set against the background of Turkish political turmoil from the late 1950s onwards. My mum is going to laugh at me (or pat me on the back) for referencing this show, but I genuinely think this was my earliest encounter with anti-imperialist sentiment, regardless of my grasp of politics as a child. Don't ask me if it still holds up because that would demand a rewatch.

Born from the ink of Palestinian cartoonist Naji al-Ali in 1969, is 'Handala', a faceless figure, back turned and hands tied, as consolidated in 1973. By depicting a 10-year-old Palestinian child who doesn't grow up, al-Ali uses art to represent how the world — including the Arab world — has turned its back to Palestinian dispossession and deprivation of basic human rights. Handala was named after the handal local plant for its deep roots, bitter fruit, and its growth when cut down. Handala has continued to exist long after al-Ali's death, with various artists drawing their own visions of Handala, more recently by artists in Japan and Italy, while *Honi* invited artists to do the same.

Free Palestine, until it is backwards.

Cartoon Caption Contest



Cartoon: Khushi Chevli

Submit your best caption for the above to editors@honisoit.com for a chance to WIN and be published in the next edition! Winners receive a personalised limerick from Angus McGregor.

Winner: "Not what I wanted when I ordered the rabbit toy..." — @tamil_impala



Cartoon: Anthony-James Kanaan

Winner's reward, as promised: *Alongside a username so great, Tamil Impala's caption ate, The double meaning of bunny, Will never not be funny, The editors are in a state.*



Cartoon: Anthony-James Kanaan

"My child is gifted"

Culture Guide

Wednesday 20 March

Art after hours, 5-10pm @ Art Gallery NSW
Film soc *Revolution +1* w/ director Adachi Masao Q&A, 5:30pm @ 247 H.R. Carne Lecture Theatre, RMC Gunn Building, USyd

Thursday 21 March

SURG x Abercrombie Takeover, 9pm-3am @ The Abercrombie. Tickets: free
Uranium Club (USA) w/ R.M.F.C & Dumbbells, 8pm @ Marrickville Bowlo. Tickets: \$40

Friday 22 March

Souled Out Sydney (R&B music festival), 12.30pm @ Parramatta Park. Tickets \$180+
Optic Nerve, Bodies of Divine, Infinite and Eternal Spirit, Carnations, 8pm @ Waywards. Tickets: \$10
Manfredo Lament Double Lineup, 8pm @ The Vanguard. Tickets \$17 + BF
REPULSE (music/art mini festival), 7pm-1am @ The Lord Gladstone. Tickets \$15+

Saturday 23 March

May December, 5.30pm @ Golden Age Cinema. Tickets: \$19.50+.
SUDS Presents: RED (closing night), 7pm @ Cellar Theatre, Camperdown.

Sunday 24 March

A Blueprint for Ruins (until May 12) @ White Rabbit Gallery. Free entry.

Monday 25 March

Barbara McGrady: Australia Has a Black History (until June) @ Chau Chak Wing. Free entry.

'Letters'



Dear Editors,

I've been meaning to talk to you all since I became Chancellor 11 years ago. I have always thought *Honi Soit* to be the best student publication in the whole wide world, and Marky Mark told me he agrees.

Everything you have written about me is undoubtedly true.

On my last day in office, I hereby grant you a pay rise to \$2.00 per hour. Enjoy those extra SSAF ~~hrs!~~

Yours in solidarity,

Belinda (Thales) Hutchinson. xoxo

David Thodey elected new Chancellor of the University of Sydney

Angus McGregor

The University of Sydney announced today that David Thodey, a former telecommunications executive, has been elected as the 19th Chancellor of the University after the end of Belinda Hutchinson's third consecutive term.

Hutchinson was first elected Chancellor in 2012 and was unanimously reelected for two subsequent terms in 2017 and 2021. The University Senate rules allow for a maximum of three consecutive terms, making her ineligible for another four years.

Thodey is currently Chair of Ramsay Health Care and the technology company Xero. He was also on the board of the CSIRO and currently serves as co-Chair of the Great Barrier Reef Foundation. He was previously CEO of Telstra and IBM in

Australia and New Zealand.

Thodey has also worked as an advisor to the government, having chaired the 2019 Australian Public Sector Review as well as serving on the National COVID-19 Commission Advisory Board.

Thodey is the first chancellor in over 100 years to have neither studied nor lectured at the University.

Vice Chancellor Mark Scott welcomed the appointment in a University media release:

"His career has changed the lives of millions of Australians through telecommunications and digital technologies. I am excited to work with him as we pursue the University of Sydney's strategic aspirations, ensuring transformative education and research excellence is at the heart of everything we do."

Commenting on the departure

of Hutchinson, Scott praised her long time leading the University, saying she is responsible for "making us financially strong, improving risk management and setting us up to become one of Australia's most successful universities."

Hutchinson noted the University's work developing treatments and vaccines during the COVID-19 pandemic and the "dramatic increase" of lower income students attending the University through the MySydney program as achievements during her time as Chancellor.

Hutchinson has come under increasing pressure from staff and students over her alleged role in the University's continued partnership with defence contractor Thales Australia.

Thales and the University signed a Memorandum of Understanding

(MoU) in 2017 with the aim of focusing on "big data, machine learning and artificial intelligence." That agreement was extended in 2023.

While Hutchinson claims she was not involved in either the initial MoU or its extension, she has served as Chairperson of Thales Australia since 2015.

While the agreement provides graduate research funding and industry placements for students in the Faculty of Engineering, Thales has been accused of union busting, wage theft, and complicity in war crimes.

Its weapons systems have been used by the Israeli Defence Force and Western militaries during operations in Afghanistan. Thales is also the subject of a complaint in the International Criminal Court and is accused of supplying products to a Yemeni government accused of war crimes.

USU creates advertising partnership with BDS listed Maybelline

Zeina Khochaiche

In a social media post on March 13, the University of Sydney Union (USU) announced a new partnership with Maybelline and Reach Out Australia despite the makeup brand's place on the 'Boycott, Divestment, Sanctions' (BDS) list.

The USU's program with the makeup company is intended to "normalise conversations around mental health" with the brand platforming a five part resource made in collaboration with Reach Out, an online confidential youth mental health and wellbeing service.

BDS is a Palestinian-led, non-violent awareness movement founded in 2005 that promotes the defunding and boycotting of organisations, corporations, or products that fund or support Israel.

Maybelline, owned by L'oreal, has been flagged by BDS since 2008 having been cited several times as "a warm friend of Israel" with factory operations in occupied Palestine.

A comment from the USU president, Naz Sharifi, said "the USU partnered with Maybelline to provide giveaways for all students at Welcome Fest. The arrangement provided for a social media post and single email to USU Members. At this stage that is the extent of our working relationship with them for now."

The makeup brand has made no public statement on its BDS status.

Sharifi directed *Honi Soit* to the USU's 2022 policy on Advertising, Promotion and Sampling where policy 1.2 states "no advertisement, promotion, sampling or sponsorship proposal may discriminate, demean or marginalize any group on the grounds of their gender, age, religion, sexual

preference, cultural or racial grouping, physical or mental disability, or for any other reason."

When asked what the USU's policy is for BDS matters, Sharifi said "we do not have any additional policies bar the above" but told *Honi* that "the Board does discuss sponsorship matters on an ad hoc basis as required."

As of yet, the USU board has not released any official statement on the ongoing crisis in Palestine.

"If you don't care about Palestine, then you don't care about women's rights": Twenty second week of Palestine protests in Sydney

Grace Street photographs.



Australia reverses decision to pause additional funding to UNRWA

Sandra Kallarakkal and Angus McGregor

Australia is set to resume funding to the United Nations Relief and Works Agency (UNRWA), the key UN aid agency that supports Palestinian refugees, while also committing millions more in funding for civilians in Gaza.

The funding was suspended in January after Israeli allegations that UNRWA staff members were involved in Hamas' initial attack on October 7 last year.

In a press conference on March 15, Foreign Minister Penny Wong announced the federal government's decision to unpause \$6 million of emergency funding for UNRWA, and called for the state of Israel to allow aid into Gaza "now".

Wong also announced that Australia will be supporting airdrops by Jordan and the United Arab Emirates by sending a Royal Australian Air Force C-17A Globemaster aircraft to deliver 140 aerial parachutes for use in future aid drops in Gaza. Alongside this, the government will provide an extra \$4 million in funding to UNICEF to provide urgent services for women and children and \$2 million to a new UN body that is looking to facilitate more humanitarian aid in Gaza.

The decision comes after Sweden, Canada, and the European Union also resumed funding to UNRWA over the past few weeks. Political pressure had mounted on the Albanese government to resume funding. Multiple independent members of parliament signed an open letter to the government last week, calling on

them to give the UNRWA specific directions on what they needed to do to receive Australian funding.

The Independent MP Zoe Daniel said: "The world cannot withhold funding and subsequently allow full-scale humanitarian collapse."

The Greens, who condemned the initial decision to withdraw funding, welcomed the decision.

Senator Mehreen Faruqi said in a statement that she hoped "this is the start of the Labor government breaking away from their unquestioning support of Israel."

She argued that the funding was "inexcusably cut off" and called on the government to support "an immediate and permanent ceasefire, and an end to the occupation and apartheid."

The Coalition rejected the government decision with Senator

Simon Birmingham telling the ABC that humanitarian aid should only go to "trusted organisations" and resuming funding risked Australian dollars flowing to terrorism.

Birmingham argued that the decision should not have come "ahead of the conclusion of the review" or "ahead of the United States" which as of writing has not resumed funding to the UNRWA.

Before today, the government maintained publicly that they were waiting for the investigation into the alleged involvement in the October 7 attacks to conclude before reassessing the funding. That investigation is expected to conclude in late April.



MEAA for Palestine supports Antoniette Lattouf outside Fair Work Commission

Valerie Chidiac

On Friday March 8, rank-and-file members from Media Entertainment and Arts Alliance (MEAA) for Palestine organised a rally outside the Fair Work Commission (FWC) to support Antoniette Lattouf. Lattouf was inside before the FWC delivering closing remarks in her unfair dismissal case against the ABC.

Chair of the rally, Stephen Dobson told *Honi Soit* that MEAA for Palestine was formed around the sign-on statement for a stronger stance on Palestine within the union, and it is one of many actions taken after Lattouf was abruptly dismissed from her five-day contract.

Other names that have been fired after voicing support for Palestine, include Jackson Frank (*Philly Voice*), Zahraa Al Akhrass (*Canada's Global News*), Kasem Raad Axel (*Springer*), and Issam Adwan in Gaza.

Dobson also claimed that at least 6 people are facing internal investigation at the ABC, after separately publishing a letter of support and have been told they are not to work in Palestine reporting.

He emphasised that if the workplace culture was to be changed, the boss must be changed too. If the genocide continues, so does the disciplining of workers, demonstrating that "you can get away with it with another population."

Chants throughout the rally included, "Free Palestine", "If journalists are under attack, what do we do? Stand up and fight back", and "ABC, tell the truth." Police presence was situated on both sides of the gathering in front of the William St building.

Cassie Derrick, Director of Media at MEAA, opened the proceedings, followed by ex-MEAA President Marcus

Strom. Maz from Tzedek Collective spoke to the fact that the mainstream Jewish community is "heavily tied up with Zionism", and that they are "trying to create an alternative" since "Israel and Zionism have never spoken for all of us." Maz denounced having their Jewish identity used as a "shield for genocide", especially as "Israel benefits from Jews in the diaspora feeling less safe."

Maz then urged attendees to read the essay, *In the Shadow of the Holocaust*, noting that the act of "conflating genuine antisemitism with mild criticism of the Israeli government" is dangerous.

"To truly fight antisemitism we need to see it more clearly...to fight against genocide, we need to recognise it."

Jarrold from Public Service Association (PSA) for Palestine argued that "as public servants, we're supposed to serve the public", and asked "whose rights get defended by colonialism, apartheid and genocide?"

Jarrold exclaimed, "When I see Albanese and Minns speak... what a bunch of stupid white bastards." He stated that "the bosses of our bosses do not care one iota about defending our rights" and that progressives are afraid to call it a genocide.

"I come from a proud tradition of Aboriginal men... when I found out about the history of Palestine, it broke my heart...we are all Indigenous people but my blood is their blood and their blood is my blood."

Pointing to the consistency of the protest movement, he noted that "we're still coming week after week month after month and we're not going to stop until it stops." Jarrold also recognised the 24/7 picketing in front of Albanese's Marrickville office as "pissing [Albanese] off" and that "it is not Albo's house, it is our house now."

He concluded his speech by

promising to "take out all you bastards at the next election", warning Albanese that he is "going to get into the Centrelink line soon."

Rafaat Barakat spoke about his Palestinian identity whose "mere existence is a threat to Zionism" and revealed that he is learning that in Australia "sweeping things under the rug" is the norm.

"What kind of developed world is this?" Barakat asked, where he could be deemed aggressive for showing slight feelings or emotions. Instead, he has to observe the news which casually says "30,000 have died" instead of "brutally murdered."

Barakat exclaimed, "Are we not blond enough or white enough? Does the brown colour of my skin entitle me to less rights...I'm really scared to know the actual answer to this question."

He concluded that there is "strength in our own diversity" and we must actively work in our bubble to speak up and no matter what, "the sky is not going to fall."

The following speaker preferred not to say where they worked so as not to "be punished" and noted their complicity as a white person. Palestinians "have to beg for a skerrick of sympathy... humanity", while more deaths occur "since you started typing that sentence" for an article.

They also revealed that earlier on in the day, a white woman walked past and said, "You know they kill lesbians in Palestine." They reiterated that this is "not a valid excuse to support Zionism", and that their "white queerness does not erase [their] duty to stand up against genocide". It was also encouraged that if any MEAAA member feels that they cannot speak up in their workplace, to "tell your union representatives at [the] federal level."

Matte from Trade Unionists for Palestine and the NTEU at USyd,

began by taking a stance "with all workers facing political oppression in their workplace." Matte praised teachers wearing keffiyehs to work but acknowledged that "we're still at a stage where you can be brought into the principal's office."

He also spoke to the militarism on the USyd campus, and the now ex-Chancellor Belinda Hutcherson being a former chairman of Thales who was "implicated in genocide."

Matte stated that "Antoniette's sacking should have never happened and that the real crime is genocide... Let's hope Antoniette wins her case."

Yehuda, part of Teachers and School Staff for Palestine, was an attendee who asked to speak after the speeches concluded. As a Jewish person, Yehuda said that it "influences my support for this movement", especially after learning about the Holocaust at a young age and pledging "never again."

Yehuda reiterated that teachers, more than anyone else, can "facilitate conversation" with their curious students about what is happening in the world. He also stated that corporations have continued to show they "stand by profit-driven motives" and that "there is no body or representative that can speak for me that supports genocide."

Regarding South Africa's case against the International Court of Justice (ICJ), Yehuda said that "we knew justice would not come at the hands of the courts", instead real justice comes from "unionists, teachers, journalists and the persistent fight of Palestinians", concluding with the statement, "we stand with Antoniette."

Honi Soit also stands with Antoniette Lattouf. We also stand for a stronger ABC that is not swayed by lobbying, and one that is a beacon of truth for all that is in the public interest.

FASS releases 2024-5 Strategic Plan

Sandra Kallarakkal

Following a year-long consultation process, the University of Sydney's Faculty of Arts and Social Sciences (FASS) have released their 2024-5 Strategic Plan. Containing nine key initiatives across the domains of educational experience, diversity, research and staff working environments, the Plan looks to assist the Faculty in implementing the University's key objectives in the 10-year strategy *Sydney in 2032*. Although the initiatives read well on paper, there is a lack of depth in the specifics of what these changes will involve and how they will be implemented.

The key aspects of the education initiatives involve structural curriculum changes, the piloting of different delivery modes in postgraduate degrees, and the creation of an Arts Precinct within the University to address a lack of infrastructure for growing student numbers in several disciplines across FASS. With several media production facilities being proposed for development across 2024 and 2025, the Arts Precinct goals seem to be the most actionable of all the education initiatives.

In regard to curriculum, the Plan promises to "transform the structure, design and delivery" of "critical [curriculum] areas" through a series of professional development courses for staff, the development of assessment models "informed by external best

practice" and an embedding of industry-specific links in curriculum. Despite the proliferation of buzzwords within these agenda points, there is currently no indication of what these changes will be or what they will involve. Additionally, considering the scale of the Faculty and the number of Schools within it, it is evident that such big changes to curriculum will take time and several rounds of staff and student consultations to implement.

Alongside the proposed curriculum changes, sequential block mode units are set to be trialled for Master of Economics and Master of Public Policy degrees across 2024 and 2025 in order to inform future flexible delivery mode options as put forward in the 2032 Strategy. While options for flexible and hybrid delivery modes will assist students long term, the piloting of block modes, especially for postgraduate students who are generally also working, does pose some concern. Block modes of study function similarly to intensives, in that they are delivered in sequential, short duration units. While blocks do mean units can be completed at a faster rate, they also condense a semester-long course into fewer weeks, meaning students will need to attend classes more often and complete assignments in shorter time frames. The option for students to decide and choose what delivery mode works best for them

will be key in this particular initiative's success.

Looking to diversity, the Plan aims to support students from a variety of backgrounds. FASS has noted they will work closely with MySydney scholar cohorts to "support them to succeed in their studies" and "draw from insights from this discovery work to develop a series of support mechanisms" which will be tested in several Schools in the Faculty to be adapted and scaled in the future. No other minority student group is mentioned and no clear steps are laid out in how support will be provided.

Simultaneously, there is a focus on broadening representation among staff by recruiting across diverse backgrounds as the "staff community [in FASS currently] does not represent the diversity of the communities we serve." The Plan pledges that there will be efforts to ensure recruitment panels "will be transparent" and equipped with the "knowledge, tools and confidence...to be aware of unconscious bias." This initiative also converges slightly with the agenda to change staff culture and an "us-them mindset" through the development of a collaboration framework that holds staff to account. Considering several staff members indicated to Honi Soit last year that the University is not a culturally safe space for Indigenous staff, and an internal survey highlighted

low levels of staff confidence in the University itself, it does seem that support networks are lacking inside USyd faculties as a whole. While the initiative calls for "taking collective responsibility", there is no specific consideration of how people will be held to account.

FASS also outlines that it will "remodel" its approach to training researchers by encouraging Higher Degree Research (HDR) students to complete industry internships and ensuring industry or public sector experts are in their supervisory panels. This comes along with the move to expand the existing research flagship and establish several "anchoring partnerships with external organisations across all sectors" and institutional partnerships globally to increase mobility opportunities for staff and students. While the focus on academic research is promising, there is no guarantee presented in the Plan that such opportunities will be offered to all staff, especially those who are in education focused roles.

Overall, the Plan makes clear that the initiatives developed here are directly aligned to meet *Sydney in 2032*'s key objectives. It is left to be seen how viable these strategies will be when put into practice.

SRC and SUPRA's 'Fair Fares' petition to be debated in Parliament

Angus McGregor

A SRC and SUPRA e-petition to expand travel concession card access to part time and international students has reached the required 20,000 signatures to be tabled for parliamentary debate on May 9 at 4pm.

NSW is currently the only state in Australia not to offer some form of travel concession to part time and international students. In sharp contrast to Victoria and Queensland, where there has been a bipartisan push to give all students heavy discounts on public transport in the last decade, NSW has only trialled the policy between 2012 and 2016.

The campaign to achieve concessions began in 2002 when a SUPRA report into the issue led to a complaint with the Anti-Discrimination Board of NSW against the Transport Ministry of NSW, alleging that the policy was discriminatory.

The latest petition was launched in September 2023, and most signatures were collected at stalls during Welcome Week and through extensive reposting across many University social media accounts.

The expansion of concessions, if implemented, is expected to cost the NSW government around \$170

million a year.

SUPRA President Weihong Liang told *Honi Soit* that the next focus of the campaign was to expand beyond the University of Sydney with a focus on bringing in other student bodies across NSW.

The postgraduate representative at UNSW, Tony Le, and international students officer at UTS, Raghav Motani, confirmed to *Honi* they were part of the latest push to gather support for the policy.

Honi also understands that representatives of the UTS SRC are meeting with UTS Deputy Vice Chancellor (Education and Students) Kylie Readman today to lobby for an official endorsement from the University.

Motani said he "expected a positive response," noting that because UTS would not be paying for the concession cards, they have no incentive to oppose increased funding for students.

Liang said the ultimate goal of this next phase was to submit a joint letter to the Transport Minister before the debate takes place with the mandate of as many universities and student organisations as possible.

USyd confirmed its support for

the policy change in a statement. "We strongly support student associations SUPRA and the SRC with their 'Fair Fares' campaign."

Honi also understands that Vice Chancellor Mark Scott has already raised the issue in an academic board meeting.

The University also said Scott would bring the petition to a meeting of the NSW Vice-Chancellor's Committee in a further attempt to gather support from the executives of other universities.

One of the eleven recommendations the University made in its March 8 Submission to the NSW Government's pre-Budget 2024-2025 consultations was that the government "should act as all other Australian jurisdictions have done to provide a concession on public transport fares to all students, including international students and part-time domestic students, who are currently excluded."

The University pointed out that international students from USyd alone "contribute \$1.4 billion directly to the [NSW] economy, with an estimated further

\$2.5 billion in indirect benefits."

Further, the submission argued that "in an increasingly competitive market for international students" NSW falling behind other states risks it becoming a less attractive destination for students to study in.

Many international students have told *Honi* that they are sometimes spending hundreds of dollars on public transport a month.

According to Liang, the campaign has struggled to gain ground in the past because international students often struggle to advocate for themselves in Australia and even when they do, there is almost no political incentive to listen.

Greens MP Jenny Leong, who heavily campaigned for expanded concessions when she served as SUPRA president from 2006-2007, will preside over the debate in May.

The office of Transport Minister Jo Haylen was contacted for comment.



"When Australians turn 18 they just leave and never come back": Student visions of independence across cultures

Mariana Gouveia and Jessica Watson goes searching...

Independence does not have a universal meaning or structure. It can change across different cultures or even within an individual's lifetime. In a capitalist society, independence is closely intertwined with money. We all need it to eat and for shelter. It dictates the spaces we occupy and the circles we move through. The weight of finances falls heavily on the shoulders of young adults who are starting to navigate their adult lives.

Grab a chair and take a seat with five friends with very different cultural backgrounds, perspectives and aspirations as they talk about what freedom means to them in a world of familial and financial pressures.

For many Australians from Western backgrounds, independence begins abruptly when they reach 18 and become financially independent. 18 marks an age at which parents do not have a duty of care for their child. For many, sending a child into the world to fend for themselves is viewed as an act that is important for their child's self growth and maturity. However, this conception of independence is not universal. In addition to paying higher fees, international students must pay their tuition upfront at the start of each semester. "Just HECSing it" is not a viable option. Instead, most international students rely on their parents' savings to afford at least the earlier stages of their education.

Between the three international students at the table, there was a consensus that most of their friends back home either choose to pursue a career and start working after school or attend University; those two tasks rarely overlap. Gabi, who grew up in Brazil, expressed her surprise in seeing so many students working on hospitality positions when she moved to Australia. "Maybe due to the high inequality in my country, people who can afford to go to university don't usually occupy those positions, instead they are filled by people who oftentimes cannot afford to study and need those positions to maintain themselves and their families."

"I don't work, so I am, like, chilling," Zara, whose family is from Pakistan, responded when asked about work-life balance. This may come as a shock to many students who work full time alongside their studies. But the freedom that arises with this financial security comes with closeness and responsibility to family. In Zara's words, "when I am older the second that anything happens to my parents, that is my responsibility. I will forever owe them, otherwise it would be considered a failure on my part."

Zara explained that "parents will support you through school and get you to a point when you are ready to branch off into a professional career and down the line you are just

unconditionally in debt with them. That is not a negative thing at all really, it's like the circle of life".

Jenna, whose family is Malaysian, said that she chooses to support herself as it reduces the self-imposed academic pressure she feels to succeed in her studies. Additionally, she noted work teaches her important skills. When asked about her parents' response to her independence she said that "I think pushing back against the narrative, even this much, did concern them a bit. They worry about my balance of academics and work." In addition to studying full time, Jenna works every day in either tutoring and hospitality.

Appearing surprised, Grace, who grew up in Australia, reflected on her personal experience: "I feel like in Australia a lot of parent-child relationships can be super, super bad. Because there is this sense of detachment as soon as you turn 18, you are no longer tied to that other person."

Grace said that, "in Australia — obviously there is love — but a lot of people, as soon as they turn 18, could just leave and never come back. They don't owe their parents anything".

When asked about her financial life, Grace stated that she manages a bar and pays her rent entirely independently. As a result, she said, her balance of work, life and study is

"poor." However, it has been positive for her independence and financial literacy. Grace said she is not only thinking of rent, but house deposits and how she will afford to visit her family or replace the jeans that have a hole in them. On the other hand, Jade, who is also Australian and lives mostly off her parents support, feels as if she has not learnt skills of financial literacy that will be important for her future self sufficiency.

The idea of independence in Australian culture tends to be quite linear. It is closely intertwined with finances and age. The logic follows that at a certain age one is old enough to support themselves and should be left to their own devices — both financially and in terms of employment/academic decisions.

In other cultures, family can be more central in an individual's life. Independence may be less defined by finances and more a matter of identity as a more collective structure of family may mean that wealth is not a one way exchange but flows between family members throughout their lives.

Today, in Australia, more children are living with their parents after they finish school and especially if they attend university due to growing financial pressures. Only time will tell if the cost of living crisis will challenge traditional Australian visions of independence.

ADHD medication is in a nationwide shortage. What now?

Zeina Khochaiche fills her prescription.



provides key lifestyle and cognitive aid.

Generic versions of essential ADHD medications like Adderall, Vyvanse and Concerta remain in varying degrees of shortage across the globe. It has been an international pharmaceutical issue since August of last year and has only worsened since.

The latest Vyvanse shortage in Australia is set to take months to regain sufficient supply with American company Takeda pharmaceuticals and the United States Drug Enforcement Administration (US DEA) at the epicentre of the shortage.

The US DEA refuses to raise manufacturing limits of the key ingredient, lisdexamfetamine, only produced by Takeda which is the key cause of the shortage.

Production issues and the increase in diagnoses rates are part of

the narrative of the shortage's causes. Supposedly, the Adderall shortage in the US which began last year triggered the current shortage due to alternative prescriptions offered.

According to the Department of Health and Aged Care, the shortage of the 30mg Vyvanse dosage, was set to resolve in early March but due to ongoing production issues it is now predicted to return March 30. However, the most common 40mg and 60mg dosages are not set to be resolved until late April.

According to Health Direct, an Australian government funded national health advice service, approximately 1 in every 20 Australians have ADHD. In a departmental briefing in October of last year, the report said that ADHD medication prescription rates have increased by 16.7% over the past decade with a significant jump in annual growth rate between 2020 and 2022 of 26.7%.

To better understand the impact of the shortage, it is important to know what these medications are and what they do.

There are two forms of the stimulant medication — short-acting and long-acting. The short-

acting medication can last anywhere from 3-5 hours according to dosage and type of medication like Aspen (dexamphetamine) or Ritalin (methylphenidate). The long-acting medication lasts between 1-8 hours and different variants include Vyvanse (lisdexamfetamine) or Concerta (extended-release methylphenidate).

Each medication targets and increases two chemicals in the brain, dopamine and norepinephrine. Dopamine impacts concentration and motivation whilst norepinephrine addresses impulsivity, inattention and memory problems. The medication has varying degrees of dosage according to the requirements of your diagnosis and can only be prescribed by psychiatrists.

For many students and employees, these medications are a crux for a healthy work day and a source of executive function, much-needed dopamine and channelled focus.

As a student, taking medication like Vyvanse which is a long-acting 8-12 hour aid, is a significant factor in maintaining productivity and balanced mental health. Another concern is the expensive costs of psychiatrist appointments to get a

new prescription and seeking out alternative options to the shortage not only feels out of reach but could put patients and families out of pocket.

A local Terry White pharmacy in Bexley North spoke to *Honi Soit* about how their practice has been dealing with the shortage. Choosing to be unnamed, the pharmacist told us that alternative arrangements such as "purchasing remaining supplies of 60mg and turning it into a drinkable solution for rationing" has been one option that patients opt for as well as "purchasing 20mg and then taking several tablets according to psychiatrist direction."

In Australia, the option for pharmaceutical companies to buy generic lisdexamfetamine to produce the medication is not available because Takeda owns the patent for Vyvanse. This means that the production and maintenance of steady supply in Australia is entirely reliant on the regulations and status of the US DEA who are facing a shortage of their own.

As it stands, all dosages of Vyvanse production are set to return to supply by April 30 however as we've seen in recent weeks, that finish line keeps on changing.

Proposed changes to bail laws endanger communities

Ariana Haghighi analyses.

On March 11, Premier Chris Minns announced proposed bail and criminal legal reforms that target vulnerable young people, twisting bail into a punishment that is anathema to bail's function.

A NSW government news release praises the proposed changes as action to "make communities safer". Hampering access to bail is one of many punitive measures touted to protect people. Considering the presumption of innocence, a golden thread underpinning our criminal law, refusing bail is inimical to the function of the 'justice' system: it deprives individuals of liberty before they can access their rights to legal representation and a fair trial. Media coverage of high-profile bail cases often conflates guilt and criminal allegations, sparking outrage when people are on temporary release.

Discourse surrounding criminal law often approaches the assessment of new laws with an illusory binary: whether to protect "individual liberties" or "community welfare". Orthodox criminal law theorists portray harsher sentencing as a measure protecting "community welfare", arising from the myth that punitive projects such as prisons 'empty the streets of criminals' and therefore increase community safety.

This dichotomy topples with the simple realisation that communities are composed of individuals; the two cannot be abstracted from each other. Therefore, depriving people of liberties to save an imagination of a 'community' actually does

harm. Additionally, the carceral system perpetuates violence and oppression against low socioeconomic and First Nations communities, estranging them from justice: this element of "community welfare" is neglected. The increasing rates of Indigenous deaths in custody and ongoing forced removals destroy Indigenous communities. It is clear our conception of 'protecting the community' panders to privileged middle-class neighbourhoods that undeniably subscribe to the myth that prisons lower crime rates and promote safety.

The legislative reform amends the *Bail Act 2013* (NSW) to create a new criminal offence. The Bail Act currently provides a rubric authorising both police officers and justices to decide whether to grant or refuse bail. After its implementation in 2013, the Bail Act was praised for its revitalisation of the "presumption of innocence" — this slowly was misinterpreted as being "soft on crime", leading to a review of the Act in 2014. This developed into amendments that erased the *Bail Act's* strongest sections, such as the repeal of s 3(2) which directed bail authorities to "have regard to the presumption of innocence".

Currently, for all offences, the bail applicant must fulfill the "unacceptable risk" test, where the authorised person judges if they present bail concerns that manifest an "unacceptable risk". For some serious indictable offences, the bail applicant must also "show cause" that their

detention would be unjustified. Considering the retrograde step taken by bail legislation, case law occasionally steps in to decrease disadvantages imposed on vulnerable communities. For example, a legal precedent exists that a cause to grant bail manifests where bail refusal would perpetuate a cycle of disadvantage toward Indigenous communities. However, reliance on case law is not sufficient or safe, considering bail can be granted or refused out of court by police officers who are not trained in law. These two tests already set hurdles for alleged offenders to access their right to liberty: the proposed amendment compounds this difficulty and targets the most vulnerable.

The proposed amendment imposes an additional test for young people aged 14 to 18 charged with serious break and enter offences or motor vehicle theft offences whilst on bail for the same offences. The wording of the test, that there must be a "high degree of confidence" that the young person will not offend whilst on bail, aims to reduce recidivism. However, the phrasing of "high degree" is likely to be construed by the courts narrowly. This will disproportionately restrict younger people's right to liberty. Considering the most influential factor in predicting recidivism in younger people is contact with the criminal legal system, holding unsentenced young people in custody endangers them, their families, and their future.

The new offence for "posting and boasting", which imposes an additional

penalty of two years' imprisonment for people who commit motor vehicle theft or break and enter offences and share material online about their offence, also disproportionately affects young people. The purpose of this increased sentence is unclear — it is unlikely to deter the action, considering young people who engage in this behaviour are already severely neglected by and disengaged with the justice system, and it does not pose any hazards to the community. Its main impact will be to extend the time young people spend in prison, damaging their physical and emotional wellbeing.

Accompanying the changes, Premier Minns commented, "the reforms we are announcing today look at the big picture at a whole-of-community level, to really intervene and help prevent crime and give young people a chance at life." Considering over 70% of youth in custody at any given time are unsentenced and waiting for conviction or release, prolonging their time in incarceration, it is hard to believe that these restrictive reforms stepping further and further away from bail law's intention will support at-risk young people.

In an open letter to the Premier and the Labor government, over 500 law professors, community legal aid solicitors, and Indigenous Australian rights advocates delineate why these 'reforms' are severely harmful and further betray First Nations youth who are subjugated by a system promising 'justice' and 'reconciliation'.

Why are young people not joining their Union?

Gerard Buttigieg joins his union.

When I'm meeting someone my age, and we happen to have similar political interests, I will almost always ask them if they are a member of their union. The responses I usually receive range somewhere between 'no, I haven't really thought about it' to 'I wouldn't even know what my Union is' or, 'what is a Union?'

Young people — in particular Gen Z, but millennials too — are not only becoming more and more progressive as individuals, but they are also becoming more politically aware. While niche university student activism may not be as big as it used to be, students across the board are organising in unprecedented rates to address the major political concerns of their time; things like climate change, a worsening housing and rental crisis, cost-of-living concerns, skyrocketing student debt, slashed public services like healthcare and education, and a more general crisis of inequality characteristic of the mature neoliberal society in which we now live.

Yet young people are not making the natural connection between their unique political awareness and what is probably the most foundational and integral step in progressive organisation: joining your Union. Organising your workplace is at the centre of building a more just, decent, and progressive society. At the end of the day, there are two types of people: there's the worker and there's the boss, and this underlines the structural issues of inequality that we face as young people.

Young people and their politics

A recent study by the *Financial Times* highlighted a massive shift in intergenerational voting patterns within Western liberal democracies. The study found that millennial voters in the UK and the US were the first generation to not trend conservative as they age. Graphs which indicate voting patterns show the Silent Generation (1928-1945), Baby Boomers (1946-1964) and Generation X (1964-1980) all slowly sloping upwards toward the Conservative and Republican parties as they age from 20 to 80 years old. Millennials (1981-1996) however, diverge almost completely from this trend, particularly in the UK where the graph shows voters steeply sloping downwards toward progressive parties.

In Australia, voting patterns reflect a similar shift. Primary votes in the 2022 federal election show support for the Coalition is higher than any other political party/group in every single generation until we get to millennials, where they are outstripped by the ALP alone, while the Greens vote is as big as the Coalition vote. The only other generation where the combined progressive vote is more numerous than the combined conservative

vote is Gen X. Even still, this was an election where the Labor Party actually won (from opposition) — a rarity in Australian political history, so we would have to account for a fair amount of swing voters in Gen X.

While the data is not yet in for Gen Z's voting patterns, one can only assume they will follow if not exceed the progressive trend of the millennials. This is because we don't have to solely measure young people's politics based on their vote, but also based on their actions. The 2019 climate strikes were symbolic of a massive shift not only in political persuasion amongst young people (they heavily targeted the Morrison government's complete failure on climate policy and criticised the ALP's position which was still not in line with scientific requirements) but also in their engagement with politics. Australians are infamously known for being politically inactive. We stereotypically hate all politicians, think all governments are corrupt, are only motivated to vote to avoid getting a fine in the mail.

Yet the climate strikers understood that the climate crisis is a consequence of political inaction. Young people certainly blame the inaction of previous generations and are frustrated by a swathe of issues which disproportionately affect them. The ongoing Palestine protests which reflects the largest and most ongoing protest movement we've ever seen in this country — only rivalled by those against the Vietnam War — are evidence that we are starting to live in an evermore politically organised society which is mostly mobilised by young people. Young people are not just progressive thinkers or progressive voters — what separates them is that they are progressive actors. This makes it all the more confusing as to why they don't take that extra step to building power in their workplace.

This has brought us to today where union membership is at an all time low of 13%. Even more depressingly, this is an ageing membership. Statistics show that only 5% of union members are in their early 20s and a measly 2% are aged 15-19.

Young people and their Unions

Trade unions have historically been the epicentre of progressive politics in this country and this is in part due to their relationship with the ALP.

Although the ALP changed significantly over the years in terms of its social ideology, economically it has more so than not reflected the interests of the trade unions — that is, until the 1980s. The Hawke-Keating government sought to introduce neoliberalism to Australia in a unique way. By placating the unions through the promise of social services reform

such as Medicare and superannuation, it is posited that they had signed the union movement's death warrant through the great reduction of trade unions' power via their control over the labour force. The Prices and Incomes Accord weakened unions' ability to take industrial action, to bargain for industry-wide conditions and pay rises by introducing Enterprise Bargaining Agreements (EBAs), and paved the way for the Howard government's all out assault on unions through WorkChoices and 'freedom of association' (a framework that empowered bosses to discipline union members and hire scab labour). Notably, neither the Rudd-Gillard nor the Albanese governments have done much to overturn these industrial relations changes.

This has brought us to today where union membership is at an all time low of 13%. Even more depressingly, this is an ageing membership. Statistics show that only 5% of union members are in their early 20s and a measly 2% are aged 15-19. This is a direct result of government policies aimed at stagnating union growth, furthering a neoliberal agenda which has degraded the solidarity that workers naturally share.

It could be that young people, in particular Gen Z, are nihilistic about their newfound political awareness. While new forms of consuming media (such as social media have allowed, to some extent, a democratisation of engagement with media and socio-political knowledge, they have also had the effect of disillusioning and alienating the public by dumping them with exponentially concerning and depressing socio-political or economic information (i.e., the concept of 'doomscrolling').

This is emblematic of a broader pattern within neoliberalism where capital seeks to capture, co-opt and thus dilute the threat of organised labour. Instead of ever making the jump to direct action, young people are not only nihilistic and disillusioned, but they are caught in a cycle of consumption which is, itself, an engine of capital.

Another reason could be that the majority of young people have simply not developed class consciousness as a distinct form of political awareness — a result perhaps of a focus on superficial or surface-level identity politics rather than meaningfully intersectional leftism? Or perhaps something more structural to the internal machinations of the neoliberal political system.

Former SRC Vice President and incumbent General Secretary Rose Donnelly thinks that structural neoliberal changes to the labour market such as casualisation have diminished

workers' ability to organise due to the nature of their insecure work and that this in turn disproportionately affects younger generations as they enter the labour force: "the overwhelming casualisation of the workforce has meant young people don't have a reliable paycheck. They subscribe to Netflix, they subscribe to Spotify, but they cannot see the value in joining their union."

Donnelly argues that the exacerbation of a "dog eat dog mentality in the workplace" by a coalition of bosses and conservative media means there is "a lack of solidarity between young workers, who don't see the value in a union."

Whatever the reason is, there is a common link: neoliberalism as an economic system has changed the relationship between capital and labour in such a fundamental way that it is increasingly hard to organise against the underlying common enemy, which is capital. Through a strategy of divide and conquer, neoliberalism has atomised individuals, pit generations against each other, kept activists focussed on sectarian and fragmented causes, and thus has fractured the engine of solidarity — the union movement, the only movement truly capable of unifying the working class, has as a result suffered.

Young people must organise in their workplaces. Industries with low union density are those which are mostly made up of young, unskilled workers who are still going through some form of tertiary education (i.e., hospitality, the arts industry, retail, etc).

Activists have a duty not only to organise against singular threats, but to unify those who are opposed to our neoliberal society — to agitate for people, especially young people, to organise their workplace and join their Union.

At the end of the day, there are two types of people: there's the worker and there's the boss; there's the fossil fuel boss, there's the weapons manufacturing boss, there's the boss of the bank, there's the university boss and so on. Our capitalist system is at the heart of the structural inequality which plagues our neoliberal society — organising against it is the only key to advancing a just, sustainable and equal future for all.

The Stanmore black hole

Will Thorpe cuts out.

I am always travelling through Stanmore station. From Summer Hill, trains to the City Circle stop at every station, and Stanmore immediately precedes my beloved Newtown.

At this well-off inner-city spot not far from the University, there is an anomaly which I am not the first to detect. Though the station has a good enough vantage point that the city centre can be seen from around it, my reception is invariably terrible, often cutting out entirely.

While investigating this weird occurrence I found a Reddit thread about a year old. Someone had wondered whether others had experienced the same issue, writing 'I am with Optus and 5G drops to 3G or non[e] at all every time the train stops or passes by Stanmore.' They state they previously had the same issue relying on Telstra. The post generated a flurry of responses. While specific experiences varied, the overall picture was of poor or no reception across mobile networks in the surrounding area, whether living on the Petersham-Stanmore border, or travelling between Petersham and Newtown, or some other variation. The most extreme was travelling all the way from Strathfield to Redfern. One commented that upgrading from an iPhone 7 to a 5G-enabled iPhone 13 fixed the issue. I use a 4G-capable iPhone XR on the Vodafone network and receive poor or no reception at the station and on the line surrounding.

The Australian Communications and Media Authority offers an online map of mobile towers across the nation. However, the map was buggy, so I used the Radio Frequency National Site Archive one instead. It turns out there are plenty of mobile transmitters in Stanmore, nine in fact. Two of these directly surround the

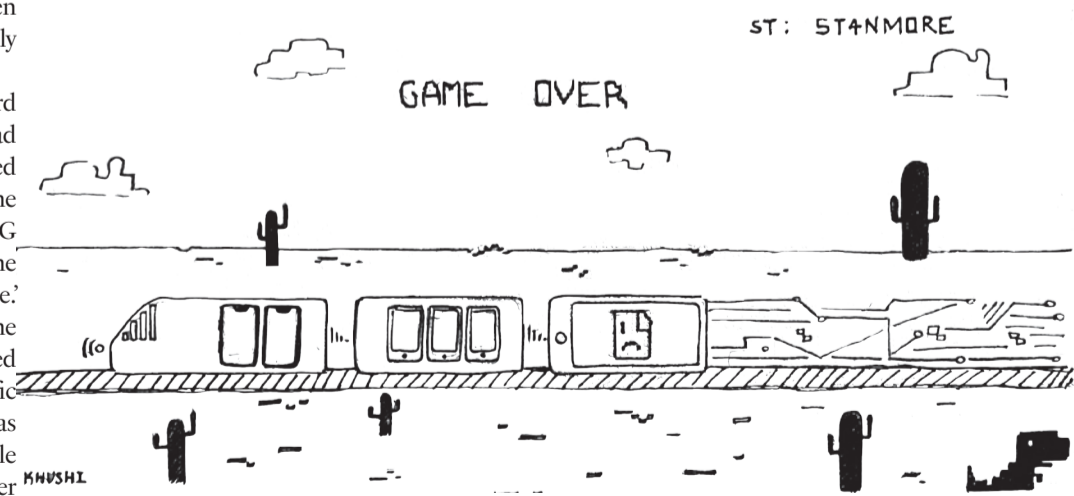
Electrical and Information Engineering. She points out that although there are several potential causes for poor reception, 'in this case, it's clear that the more obvious ones, such as topography, geography, large buildings, and distance to base stations, may not be the primary contributors; the area being suburban with no high-rise buildings

Transport for NSW, DTRS operates on the 1770 to 1785 MHz and 1865 to 1880 MHz frequencies. Vodafone's 4G network, which I rely on, operates on the 850, 1800 and 2100 MHz frequency bands. These numbers are only approximates of the frequencies used. The frequencies used by Vodafone encapsulate those used by the DTRS system, though the former also occupies a larger range.

However, DTRS transmitters are all along Sydney's rail lines, so this theory may be a dead end. In any case, Transport for NSW and Sydney Trains flagged the DTRS system as partially obsolete in 2022, and Sydney Trains stated last year that a major upgrade is planned pending further maturation in 5G technology.

A recent *PULP* piece indicates that a large proportion of travellers experience poor reception all the way from Ashfield to Redfern. In truth, the poor reception around the station or on a broader section of Main Suburban corridor, in my experience, is if anything a very minor inconvenience. When travelling on regional trains, one may notice much longer periods of poor reception. It is quite easy to go without reception for two minutes, and if you ever find your connection struggling as you travel, consider taking it as a prompt to put your phone away and look out the window instead.

Art: Khushi Chevli



station and others are very near. There are towers for Telstra, Vodafone, Optus and TPG. According to Vodafone's map, almost all of Sydney is a sea of coverage up to 5G.

Outside of that single Reddit thread, I failed to find anything online discussing this oddity. I decided to turn to an expert. Professor Branka Vucetic is Director of the Centre for IoT and Telecommunications at the University of Sydney's School of

and multiple transmitters. 'Moreover,' she wrote, 'network congestion is unlikely as it occurs at different times of the day.'

'The most plausible explanation could be electronic interference from devices or equipment operating within the same frequency range as the base stations.'

There is a Digital Train Radio System (DTRS) transmitter a little west of Stanmore station. Could it be the culprit? According to

A retrospective on *StuJo! The Musical*

Marlow Hurst, Anthony-James Kanaan, Isla Mowbray, Patrick McKenzie, and Ariana Haghighi play.

In 2019, the Sydney University Dramatic Society's (SUDS) show *1984! The Musical* was a hit. During its wildly successful stint, crowds were wowed with an original soundtrack, spoofy songs and knee-slapping quips. It was so successful that it broke free from its Cellar Theatre source to become a fully-fledged production at the New Theatre in January 2020.

Historians trace the first origins of *StuJo! The Musical* to 2021 (directed by Isla Mowbray, Marlow Hurst and Ariana Haghighi) to the Honi Soit office. During a layout of the paper, the 2021 editors suggested (in jest) that the very modish trope of sticking 'the musical' at the end of any given word or phrase, and turning it into a show, had its roots in 1984! The Musical. The natural consequence of this hypothesis was the suggestion of a musical about student journalism.

The wheels of fate really began turning in late 2022 when a group of editors and writers (collectively known as 'StuJos' and who, coincidentally, are the writers of the piece you are currently reading) united to bring this vision to reality in a jukebox show — a musical that riffs off pre-made hits. For the performers and the theatregoers, these musicals provide the joy of musical familiarity. For the lyric writers, they provide the convenience of already-made music, and the legal comfort of the parody protections.

And so the plot was born. By way of a magical printing press, a group of Honi Soit editors from the 1960s are transported to the then-futuristic 2024: forced to work with a 21st-century ticket to traverse the political machinations of a fractious student-body politic, traipse through snap-actions, and trawl through rules and regulations to quash the caprice of a callous student council.

We set out to make a musical which reflected the thrills and struggles of being a University student, with student journalism at the forefront of campus life. Working with such a skilled cast inspired the writers to adapt and refine the script throughout the rehearsal process in response to their boundless talents and offers.

Any time-warping, red-bull downing, pastizzi-pushing musical was bound to be a pastiche

of tunes from across the ages. The opening number, Buddy Holiday's 'Everyday (we're editing Honi)' was written to be lithe but antiquated; we are in the '60s, and the tune jingles along to the click of typewriter keys.

This song set up a false expectation of a tranquil (if not glacial) variety-special type family show. In the next scene, this expectation crumbles — if not explodes — under the immense weight of the salacious next number: 'Let's Write' a la Charlie XCX's 'Vroom Vroom.' The number introduces us to the Honi office of the 21st century with verve and nitrous oxide.

As the '60s editors time-travel, with the stage lights down to cover the actors and crew magicking the set from 1968 to 2024, an incredible sequence by sound designer Milly Kynaston ensues. A collage of temporal change,

greater than two hours, the audience was given a chance to stretch their legs and participate in a simulated student protest. Some audience members were flabbergasted when they realised they were being

asked to participate in a protest against course cuts. The Student Representative Council President, played by the inimitable Dani Sapland, burst onto the stage and encouraged the audience to leave their seats and chant alongside the actor activists. Audience members relished the opportunity to hold 'SHAME' signs and march to Fisher Library (the foyer of the Cellar Theatre) while others refused to participate. In this way, the protest interaction became a moment that generated its own lore and made the audience active participants (a microcosm of campus in the Cellar Theatre).

While the play was certainly an ode to the whimsy and abject lunacy of the student life, the '60s/'20s juxtaposition provides an opportunity to reflect on the progresses, and regressions, of Australian culture and the university system (think HECs, lock-out laws, department mergers, the commodification of tertiary study, the inaccessibility of student housing). Since *StuJo!* was performed in early 2023, a time characterised by industrial action across the country's tertiary institutions, and student advocacy has only continued to be the central determinant in the fight to preserve a university system that is accessible, research-centred and equitable.

StuJo! captured a slice of time. This production wouldn't have been what it was without the wonderful ensemble of people who dedicated themselves to its creation.

The ten songs were born in a range of circumstances: some were written on trains, some on planes, and others were written insubordinately while on the clock. Many songs (such as 'Lay All Your Spreads Honi' — an ABBA riff

off) were written before the plot was

entirely fleshed out. As such, the role of the show's writers vacillated between songwriting, dialogue drafting, and red-string-on-the-cork-board level plot scheming.

Some songs were written after the actors were cast. This was not due to poor organisation, but inspiration: Violet Hull (aka VOH), for example, the pop star with a musical range which would make Kelly Clarkson cry, inspired 'Rain on My Tirade' with her incomparable vocals. Likewise, 'I Dreamed of Academe' — a Les Mis' lament of the glory days of student life — was made possible by Belinda Thomas' operatic finesse.

In breaking from SUDS tradition, the show was designed to be short (that is to say, no longer than 90 minutes). Instead of an intermission, which is usually reserved for productions

greater than two hours, the audience was given a chance to stretch their legs and participate in a simulated student protest. Some audience members were flabbergasted when they realised they were being

asked to participate in a protest against course cuts. The Student Representative Council President, played by the inimitable Dani Sapland, burst onto the stage and encouraged the audience to leave their seats and chant alongside the actor activists. Audience members relished the opportunity to hold 'SHAME' signs and march to Fisher Library (the foyer of the Cellar Theatre) while others refused to participate. In this way, the protest interaction became a moment that generated its own lore and made the audience active participants (a microcosm of campus in the Cellar Theatre).

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StuJo! captured a slice of time. This production wouldn't have been what it was without the wonderful ensemble of people who dedicated themselves to its creation.



Photography: Matthew Miceli



"Leave Britney

Valerie Chidiac sets the record straight.

"[He] shoved aside my bowl of receipts, setting up his things on the bar. 'I just want to let you know,' he said. 'I call the shots. You sit right there in that chair and I'll tell you what goes on.'"

I looked at him with a growing sense of horror.

"I'm Britney Spears now," he said." (pg. 175)

In her memoir *The Woman in Me* (2023), Britney Spears revealed that she kept a bowl of receipts to calculate her taxes in an attempt to retain her sense of independence under an oppressive conservatorship. However, this desire for financial autonomy only confirms how her human rights became alienable, namely in the thirteen years of control spanning from 2008-2021.

You may be thinking, why should I know about this — didn't the conservatorship end three years ago? Acknowledging abuse and being able to identify it is itself a form of power. It is a privilege to have the capability to advocate on behalf of others. If it can happen to Britney, it can happen to anyone.

For those who followed the #FreeBritney movement, the majority of revelations about the conservatorship in her memoir were not new. However, hearing it from the person experiencing it confirmed the investigations of fans and human rights advocates alike. The Ebadi Declaration put forth allegations of surveillance, financial control, and medical abuse. This was confirmed by Britney's court testimony, where she detailed how she was placed on lithium, compared her seven-day weekly schedule to "sex trafficking", her possessions taken away, and placed in a home, surveilled, deprived of her privacy, and was forbidden from removing her IUD.

It is easy to classify #FreeBritney as a mere celebrity struggle, yet it is inseparable from any other human rights abuse. Britney was not the typical candidate for probate conservatorship of the person and estate as she was not old — she was 25-years-old — or with dementia or disabled. She also was not allowed to choose her own court-appointed lawyer to represent her throughout the conservatorship, and found out years later. Even criminals have the right to choose their own attorney.

Many people don't realise that the conservatorship case is still active, with the next court date on April 5. While Britney is no longer under a conservatorship, there are loose ends to be tied up, including how the conservatorship came to be with back-and-forth petitions, depositions, discoveries, and hearings relating to Britney's finances/accounting in the lead up to a trial in May. In short, Britney still has to simultaneously contend with the aftermath of the conservatorship as well as court delays.

Alone": Honi comes to Britney's defence (for the second time)

It is worth noting that Britney is a privileged individual as a "white, wealthy, cisgender woman". However, it is this hypervisibility that has brought conservatorships and disability rights to the forefront of discourse.

Britney was under a probate conservatorship which concerned both her person and her estate. In other words, her body, health, living arrangements, motherhood, career, income and assets were all decided upon by others. While there tends to be a preference for family members to become conservators, in Britney's case, it was her family who had financial interest in her and so benefited from her loss of freedom.

Despite having an illustrious career, by 2018, Britney was (only) worth \$59 million (only?), whilst it has been reported that the individuals, business stakeholders and legal personnel involved in the conservatorship were on her payroll. That same year, Britney spent a total of \$1.1 million on legal fees, with \$128,000 going to her father, the conservator.

While conservatorships are not present in the Australian context — they are called guardianships — the same concerns apply. Hannah Shotwell says that guardianships derive from the "English common law concept of *parens patriae*, in which the state is obligated to care for those who cannot care for themselves." Yet that doesn't always translate into practice.

An ABC article in 2022 by Anne Connolly quoted a lawyer saying, "When people with a disability approach me as a lawyer, they express a sincere and genuine fear of 'the government', as they call it, which is the Public Guardian and Public Trustee, coming to make decisions for them."

In what is referred to as "state control", also seen as a last resort, family members are not the preferred candidates for the conservator-like role. Instead, public guardians and trustees are appointed.

Media coverage of guardianships is limited due to the gag laws in place which make it illegal to identify someone "even if their order has been revoked or they have died." Family cannot speak publicly, and there are penalties including thousand dollar fines and prison sentences.

Britney emphasised that "the people who did that to me should not be able to walk away so easily" and that her "dad and anyone involved in this conservatorship and my management — who played a huge role in punishing me... they should be in jail."

While scholarship suggests that not all conservatorships are bad or ill-conceived, I struggle to contend with how someone may have another's best interests at heart if they are simultaneously benefiting from it.

Honi Soit contacted Kate Leaver, ex-Honi editor, who in 2008 wrote a feature on Britney at the height of anti-Britney press.

In a media lecture called the "Putting The Brit in Celebrity", Leaver realised that fame and popular culture "could be — and should be — studied" and "what it meant for the way we were valuing (or not) the lives of the people who entertain us." She noted that while Britney's career and conservatorship were not of particular concern to her peers — something I have realised

as well — it is "the intersection of mental health, exploitation, abuse, feminism, fame and the horrors of paparazzi culture" that drew her to the case in the first place.

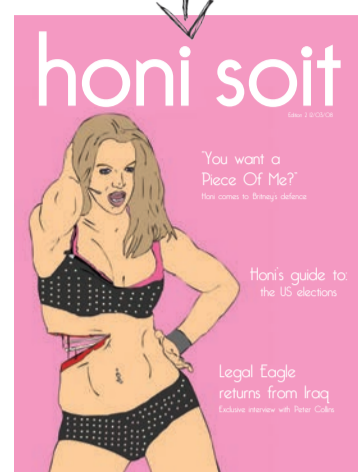
When I made a generalisation asking about whether 'the media' is still complicit despite backtracking on its treatment of Britney, Leaver made a valid point that there is a new generation of journalists being ushered in who acknowledge these "damaging systems", and even try to dismantle them. I realised that it is not always helpful to have one source of blame, even if the media was a big contributor to the anti-Britney frenzy of the late 2000s.

Leaver also said that there needs to be specificity when discussing "exploitative" narratives of women in the spotlight,

delineating between those circulated by tabloid outlets versus individual journalists. It was deemed particularly important as female celebrities continue to be subjects of unethical pieces where they are portrayed as a culprit, especially when compounded by the intersections of race, class and sexuality. As such, we often raise public figures only to "tear them down" when the pendulum of public opinion swings back. I came to the realisation that what we discuss amongst our friends, our family, at dinner tables, on X, provides the motivation for media coverage, and that we cannot be insulated from the institutions that speak for the people.

After her conservatorship ended, Britney wrote on Instagram, "I'm just grateful for each day and being able to have the keys to my car and being able to be independent and feel like a woman... Owing an ATM card, seeing cash for the first time, being able to buy candles."

Yet everything can turn into a double-edged sword, with many onlookers hesitant to let



go of this saviour-like and paternalistic support, criticising Britney's social media usage based on concerns for her well-being. As such, Britney's Instagram posts are used to recycle the expired narrative that she is 'crazy', and therefore deserved to be controlled.

On multiple occasions, Britney has stated she does not want to return to the music industry. Yet, many onlookers — media and public alike — insist on expressing our opinion on what she should or should not do. I believe we are not entitled to demand her return.

I also recognise that by saying that, I am engaging in the very thing I claim to despise: giving an opinion on Britney's life. But for someone who has experienced traumas under the conservatorship — and beyond the conservatorship — Britney should be able to live her life freely, with as little input from people who did not live her life.

Art: Simone Maddison



I went to four independent supermarkets: Now my cart is full

Kate Zhang goes shopping.

Many people choose the two giants — Coles and Woolworths — for shopping, despite significant criticism. Reasons may include: they are everywhere; they have everything; they have more self check-out spots; and they have Flybys.

For whatever reason, they have become the default choice for the majority of Australian shoppers. While simple, this overlooks the variety of independent grocery options in Australia.

My friend and I explored four independent supermarkets. We revisited our favourites: Thai Kee (IGA) on the first floor of Market City and Tong Li Supermarket Chinatown. We also tried two places we'd never been before: Komart at North Strathfield and Harris Farm Broadway. We compared commodities in terms of diversity, quality, and price.

Thai Kee have all the essential vegetables that Asians often use to cook and a huge range of food and drinks from various Asian countries.

Just have a peek at the sign above their Aisle seven: Chinese sauce, pickle, chilli condiments, bean curd, fish sauce, seasoning stock, flour, nuts, herbal soup, can meat, canned food, hot pot sauce, dried vegetables, bean curd, spice, bean, Chinese sausage, and dried seafood. Enjoy chips in the flavour of garlic oyster, roasted cumin lamb skewer, fried crab, braised pork ball, and more!

Tong Li has many foods from China. The flavours of ice cream in the

two giant's stock are mainly chocolate, caramel, and vanilla. But in Tong Li, you can get ice creams and bars in flavours of pearl milk tea, taro milk, green tea, Matcha, almond tofu, red bean, brown sugar, caramel pudding, and more. When I went there, they also had special offers: 18 ice cream items around 300-400g have the same price of \$9.99, and \$8.99 is the price of nine different bundles of four to five ice bars.

At Komart, you can choose from many Korean branded foods, such as salted and frozen seafood, soybean paste, kimchi, and neatly packed meat perfect for Korean barbecue. I found my mum's favourite Korean Honey Citron Tea there which I've never seen in the other supermarkets in Australia before. I bought it at a special price: only \$12.98 each, for a 1kg can. I also saw Ring Pop, which reminded me how cool it was to wear a "diamond ring candy" in my primary school.

In Harris Farm, we were impressed by how the vegetables are neatly showcased in a way that we have never seen in the other supermarkets. I never knew that one day I would describe a vegetable section in a supermarket as "visually stunning". Some milk bottles are lying on a bed made of ice — they are full-cream milk from New South Wales farms, according to the sign above them introducing the farmer, nutritional information, and tasting notes. Harris Farm also sells its own yoghurt and nuts.

After taking a look around, my friend and I agreed that when stepping into Broadway shopping centre, while we often directly go to the first supermarket coming into our sight, which is Coles, that would miss very unique opportunities everywhere else.

Comparing the same product for price, the giants don't always win. A Coles spring onion is \$2.80 for each bundle, in Woolworths, it's \$2.80, while in Komart it's \$1.40, and Thai Kee offers chives bundles for \$0.99 each. A 1kg carrot bag in Harris Farm only costs \$0.99 each for their mid-week super special price, while currently in Coles it's \$2.40, and in Woolworths, it's \$2.10. My friend told me even if it's on special offer, it will be around \$1.50, and she never saw the price drop to \$0.99.

I appreciate that independent supermarkets offer single bottles of drinks at a reasonable price. For example, when I look up Bundaberg drinks in Woolworths and Coles apps, they only offer packs of 4 bottles and more. For many of us international students who live by ourselves, the bundles are cheaper but too heavy to carry, especially when we would like to buy multiple flavours. Though we can use the delivery services, it

Art: Ella Thompson



is challenging to place them in the limited place of a fridge that is often shared with others. In Tong Li, I can buy Bundaberg drinks in almost all their flavours for \$2.49 each.

I also would like to thank the smaller independent supermarkets. Their staff are often more approachable to me. Once, I went to a little shop close to my place and told the staff that today I couldn't find my favourite mango flavour drink. Next time I saw the same staff, she told me, "Your mango flavour is back". I've seen my favourite milk drink only available in another independent supermarket. Once I couldn't find it, and asked the owner — who said there's none left. To my surprise, he added, "I like it too. I like their peach flavour. Don't worry, once it's available, I'll restock as soon as possible."

And I'll be back to add my favourite drink to the cart.

Tap on terrors

Aleina Konsam taps off.

"Transport Officers, checking your opal card please."

An intrusive voice breaks the silence of the peaceful train. A flickering anxiety ignites within you as you fumble around for your Opal card and crucially, your student ID card. Fuck. You left it in your pencil case, a pencil case which sits so innocently on your desk at home. A minacious face glares back at you like a wolf spotting a lamb in an open field. Do you have proof of concession? Hopeless justifications, desperately showing your Canvas, here look, this is my library card on my USyd app. But alas, no mercy was given. You are faced with a warning on your records or worse, an overbearing unnecessary \$200 fine.

The NSW Opal system, for students in particular, remains a strained and highly bureaucratic system. The combination of easily misplaced physical cards, aggressive transport officers, hefty undeserving fines and for some, inaccessibility to concession fares means that the ride to university and back home is easily soured.

Currently, Opal cards are not digitised but contactless payment options, such as Apple Pay or Google Wallet, are a convenient alternative. These methods however, do not

provide the same benefits as Opal does — like free parking at select stations, travel caps, transfer discounts and most importantly, concession fares. Now, your average commuter will have forgotten their Opal cards once or twice on the way somewhere and have to likely forgo benefits like free parking but as a concession holder, you also lose out on concession fares which are 50% of the adult ones.

The uncharitable part here, however, is that if you had your concession Opal card and by chance no proof of concession, you would still have to opt for these alternative methods and pay full fare just to avoid a \$200 fine. Talks of including digital payment options for concessions seem to be covered by former NSW Treasurer's Matt Keans \$568 million investment into the Opal Next Gen Program but the more immediate issue of transport officers hounding down on travelling students receive almost zero attention.

Travelling on public transport in NSW without being able to produce your proof of entitlement is considered an offence and results in a fine for fare evasion. Transport NSW requires concession Opal cardholders to have either a concession entitlement card,

which includes a student's name, university, and student ID number or, for select universities, a student ID card when travelling. Unlike a student ID card, however, concession entitlement cards do not have photo identification. Everyone also knows that transport officers spend little to no time to properly inspect a student's photo to their face, rather, just briefly scanning to see whether it is a university-issued ID. This suggests that all they really need to do is check whether you are a student or not. Yet, the Canvas app, university apps or photos of one's student ID card remains to be an insufficient form of proof despite still being evidence that a commuter is indeed a student.

Students who have been issued a caution or a fine for this before generally do not have the intention to not bring their student ID card rather for the most occasions genuinely forgotten or misplaced them. Such an event can happen once or twice over the course of their degree and it seems rather unfair that on the third or even second time, depending on which transport officer you get that day, you will be harshly punished with a \$200 fine. For perspective, \$200 is roughly equivalent to ten weeks of routine



travel. It is incredibly excessive and undeserved, especially for students who study full-time and barely have a consistent income. Additionally, a concession Opal card isn't easy to get. The application is completed by the university and it takes time for Transport NSW to process and approve it. It begs the question that despite such an extensive process, why then are there no other avenues for Transport Officers to check whether a student without proof of concession is eligible or not?

Transport officers are inconsistent and, as per multiple student accounts, aggressive. With some officers being lax and others increasingly perverse in their treatment towards commuters, it remains unacceptable that such an experience must be tolerated during their journey. As we move to modernise transport systems, the harmless mistake of forgetting a student ID card should not be punished, these transport officers should just be able to look at my Canvas app and say, "Yep, you're a poor student, alright" and move on.

"Have you seen my keys?": On Alzheimer's disease and caregiving

Valerie Chidiac reflects.

There is a tendency amongst Arabic speakers to refer to cancer as "that disease" or the "wicked disease." Yet, we are able to refer to Alzheimer's Disease without attaching the label of "wicked" or "sinister", even though it is that and more.

A Facebook post by director Paul Schrader put it perfectly when he said, "Alzheimer's is loss without closure." Everything is a synecdoche, a small part representing the whole, which is ruthlessly lost.

When everyone at school would tell stories about going to their grandparents' houses, their memories seemed clear, joyful, and complete. I quickly realised that I would not be able to experience that same closure. Not only was I living in a different country, but I only got to know my grandparents when they were dependent on others for care.

My Teta battled with Alzheimer's until 2019. I don't remember when her experience with Alzheimer's began, but I only remember my Teta post-Alzheimer's.

When we would travel to Lebanon, one person had to stay at home with my grandma while everyone went out. I (regrettably) would complain about this, because it always meant someone was missing out on the fun. However, sometimes I would take on that role, and as a result, learnt so much about the fine art of caregiving.

I remember hand-feeding my grandma this chocolate biscuit called Choco Prince dipped into labneh. I remember watching *The Princess Switch* (2018) and my Teta getting so excited when there were two Vanessa Hudgens on screen (me, too!). 2018 would be the final year I would see my grandmother in the flesh.

I remember feeling miserable when I saw my Mother and her siblings get emotional when my Teta didn't know who they were. I remember not being repulsed by dentures because the human body is beautiful, both in its completeness and its missing pieces.

My Teta was always beautiful until her last moment. Without exaggeration, she could pull off black, brown, blonde, grey and white hair. She served the pyjamas better than any runway model. Her smile, punctuated by a little giggle, would convince your face muscles to do the same.



Caregiving isn't necessarily fun, but it is the purest form of service anyone could provide. A carer is not only someone who is paid to feed someone, clean for them, clean them, or accompany them.

A carer is more than often a volunteer. They sacrifice their needs and wants, personhood and career, and most importantly, their body to take care of a loved one.

It is also a shared burden, shifting amongst members of the family; when one cannot, the other takes over. Yet there is always one person or people who tend to occupy that role the most — women.

One cannot ignore the gendered nature of caregiving, reproduced in the form of 'the motherly instinct' and the ideal worker model which deems men as the primary breadwinners.

As such, my two aunties came to occupy both roles. One shouldered the caregiving duties with the other working hard to offer up her income for expenses like medication, specialists, physiotherapy, and a walker.

You can witness someone's true character when they take care of them. It is too easy to become frustrated, exhausted and scared. "Have you seen my keys?" became a common question, where everyone would go hunting for my Teta's keys, only to find them buried amongst the same set of sheets.

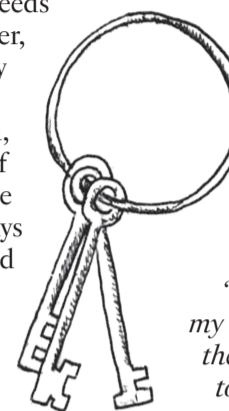
But my family was strong and capable, not faltering in the most life-threatening of moments. I would often sit down with my aunty who would organise the medications for the following week. She would be very precise, careful not to pair incompatible medications, and ignore the calls to hurry up. It was fascinating and technical, but also a burdensome responsibility.

To supplement my nascent caregiving experience, I would read up as much as I could about Alzheimer's. According to the Alzheimer's Association, caregivers for Alzheimer's patients experience twice the "devastating toll" compared to caregivers for non-Alzheimer's patients.

It was also estimated that "of the total lifetime cost of caring for someone ...70% is borne by families" including

out-of-pocket health expenses as well as unpaid care. In 2022 alone, unpaid caregivers provided 18 billion hours of care, equivalent to \$339.5 billion.

This research later manifested in a high school science assignment in which I wrote a letter from the perspective of someone contending with Alzheimer's, using strikethroughs, incorrect spelling, grammar and punctuation, ellipses and incomplete sentences to visually depict this.



"I feel as if I am not in control of my live life anymore. I have sensed the limitations of not being able to do the simplest things like pouring a cup of water, finding the kitchen or putting together a full sentence. My independence that I once had is lost, and I require help most of the. My family has noticed changes in my personality... I have become more aggressive... I have heard that I could go through depression and anxiety. I haven't reached that point yet, but I know that I consistently confidently constantly want attention and people around me. I don't want to feel alone."

- Source: My Year 9 Science Assignment

My simplified understanding at the time was that patients lost their memory due to disruption of the function of neurons and synapses in the brain.

I came to observe something slightly different. Whenever she recounted stories from her youth, the memories were so clear, so picturesque, so real. My Teta did remember certain things, could still express herself, but somewhere along the way it became lost in communication. Now, I would describe it as a state of regression, back into the child self. That same inner child we all are so desperate to get back once we reach adulthood.

When I watched *Still Alice* (2014), a film about early-onset Alzheimer's, I asked myself if I would do a genetic test that could potentially indicate a future where I would have Alzheimer's. The answer is no. I don't want to spend my life waiting for a condition that cannot be stopped, cured or slowed down.

Upon moving into a new home,

my mother kept leaving her keys in the mailbox. It became a recurring event for our neighbours to knock on our door to hand them back. I would laugh it off, but for a while, I became hypervigilant. Thankfully, this was only because of stress.

I asked several family members about their personal encounter with the disease. My cousin, who has a medical background, did not want to delve into the scientific aspect. Rather, she spoke to how Alzheimer's changes your personality, where "you become a different person", but unlike someone reinventing himself, "there's no going back."

Because of this, you have to contend with the fact that "you know someone and they no longer know you." She noted that, on the flip side, the patient can become a "blank canvas", oblivious like an innocent baby. They can become wisecracking but you cannot hold them accountable for their actions because they have no bad intentions.

They are also fragile, making it "difficult to move them away from their entourage or atmosphere", or they will lose their minds.

My aunty revealed that an Alzheimer's patient would be "living in the real world" and the next minute in "their own world." She noted that for them, "a tissue could seem like a piece of bread" and they could be speaking to you not knowing who you are.

"You learn to follow what they say" — even if it is incoherent — to "make them feel like you understand."

She also lamented the fact that the disease renders you powerless; "you could feel like a god one moment, and the next you feel like nothing, not even a human being." It is a "sad disease", where you can only compare a person "before and after."

My Teta passed away in 2019, just before the so-called October Revolution and collapse of the Lebanese currency, the lira. Before COVID-19. Before the Beirut port explosion.

While what I will say next is a difficult truth to admit, however, my family were in unison when we agreed that she was fortunate to leave this life before having to live in a world deteriorating at a faster pace than her.



"My grandmother's hands over time." Photography: Valerie Chidiac.

Bushtopia: the great Australian mirage

Luka Anderson sows, while everybody reaps.

The narrative of the Australian bush offers us a utopian mirage, a depiction of land that is enchanted by the colonial imagination and embedded in its Indigenous heritage. It is widely exemplified in the desire to move from the big cities towards living in regional and remote communities in the hope of solving our ever more detrimental environmental and economic crises. However, the viability of such a solution is weak, only bolstered by a collective misunderstanding of our relationship with the bush. As such, we must actively dismantle this long-standing narrative of the 'bushtopia', which only serves to create further degradation and debt.

In the colonial understanding, the bush is a place defined by its existence as the 'other', as external from the fabrication of modern humanity. The bush holds a cultural legacy through occupying a rich literary canon, including that of Henry Lawson and Patrick White, who populated the common imagery with desolate landscapes, homesteads, and dusty roads. As a result, it is a place where we can be truly isolated and independent. More recently, the dissemination of Indigenous agricultural knowledge through figures such as Bruce Pascoe has begun to reform this narrative into one where the bush is a place of custodianship and connection.

Connecting this to our current state, out-of-city migration has increased throughout the past decade with 2021 witnessing close to 12,000 Australians moving to regional cities and remote communities. My family and many others have partially or fully committed to leaving major cities for regional hubs and communities in the search for independence, self-sufficiency, and the key to a more sustainable future.

We can also understand these motivations in the context of the student experience; with the decades of rising house prices in cities culminating to a point where an independent future is impossible without an inheritance, it is tempting to view a future in rural areas. This is compounded by the dread of losing the climate war, embodied by what feels like a chronic lateness of the government in providing solutions.

Thus, tied in to 'bushtopia' is an anarchistic desire to look away from collective government solutions, toward individual action — and so it becomes alluring to embrace the cultural narrative of the Australian bush. Houses are cheap, community is strong but not imposing, and environmental motivations are at the heart of decision-making.

However, the reality of living in the bush heralds the need to deconstruct our conceptions of the country. While nourishing our nature-starved souls, low-density living won't necessarily solve our contemporary economic and ecological crises.

The problem resides in the very tension between our conception of 'living in the bush' and its less-than-ideal reality. Propelled by the partially innate, partially culturally conditioned desire to integrate ourselves within natural sites, we automatically assume our presence indicates a mutually beneficial relationship. Similar attitudes follow the consumption of locally produced items — their status doesn't preclude them from being ecologically harmful. This facilitates an individualised form of greenwashing, embedding our perceptions of the city as a man-made polluted mass, and the bush as a natural, never-changing utopia.

As such, the bush presents a difficult economic reality. Under capitalism, it may seem far-fetched to move into areas engaging in a "circular economy" where goods and services are produced locally and waste is minimised. True self-sufficiency is close to impossible if we wish to maintain our modern lifestyles with the mass production of everyday-use items and components that cannot be created locally. For example, the very fire trucks vital to the ailing climate disaster just cannot be made without manufacturing. In turn, the state continues to prove itself as an essential actor needed for sustaining communities and providing crucial transport infrastructure.



The base argument resides within economic efficiency and the creation of economies of scale. These ideas similarly apply to 'big backyard' suburbia, since the average distance between residential areas will increase as our regions grow. So will the amount of resources needed for infrastructure creation, maintenance, and the time taken to transport goods and people. Roads are exceedingly expensive with construction costing on average approximately \$6.2 million per lane per kilometre (2017 CPI inflation-adjusted), in addition to supporting infrastructure, as well as maintenance and repair which sometimes costs more. Larger projects like WestConnex are projected to cost between \$0.5 to \$1 billion per kilometre depending on estimates. These transportation needs will increase fuel usage and entrench car dependence, while the state will be left to pay ballooning infrastructure expenditure.

Culturally, some communal

spaces and essential services will be lost if more people commit to bush living. Unfortunately, it cannot be economically justified to build large social spaces like stadiums, libraries, and sometimes, schools, in areas with low population density. For example, essential services like public transport are not provided in the area where my family resides. The local school sustains one teacher and limited resources, therefore many residents prefer to send their children to schools over one one-hour commute away, increasing car usage and wasting productive time in commute.

Bush living also encourages us to build larger houses and utilise more land because it is cheaper to do so, thereby losing the advantages of space and energy-efficient architecture within city terraces and apartments. Furthermore, stand-alone houses with high surface area exposure to the highly variant Australian climate preclude either high levels of insulation or copious use of air conditioning and heating. Predominantly Australians use the latter, currently boasting a horrible average score of 1.8 stars out of 10 in the national house energy rating scheme (for reference the minimum for new builds should be 6).

Ecologically, land use for a small house in NSW is high owing to the requirement for land clearing of 25 metres around a property deemed necessary to reduce bushfire risk. This means that one small house can require hundreds of trees to be cleared, thus aggravating the loss of large habitats and biodiversity. Paradoxically, the presence of wood from cleared trees as excess fuel load may increase fire severity and risk.

These factors all lead to the idea that the 'bushtopia' is fundamentally wrong. When I first experienced the Australian bush, I thought I was cheated. The landscape I saw was a dense network of sprawling eucalyptus, rocks with wombat shit perfectly laid on top, and lomandra grass with a vendetta against my legs. I expected wonderfully European plains interlaced with swaying long grass and the occasional eucalypt. This vision

Photography: Luka Anderson



is not the Australian bush but a colonial import, a terraformed habit destruction that occupies not only our minds and literary canon but, as a result, large swathes of inhabited regional areas.

This argument, while simple, feels intuitively wrong: why can't it be environmentally friendly to get closer to nature? Are we not just modern-day hippies? While we can reduce harm, put up more artificial habitats, produce locally and sustainably, use insulation, generate renewable electricity, and regenerate native species, this is just not the most efficient use of resources on a broader scale. Not to be mistaken, it is important that our rural areas become more sustainable, as they are important to our economy, facilitating intra-city transport and underpinning our food systems. The point is, bush living is not the solution for the everyman.

Nevertheless, the mythological appreciation of the bush is solidified, all that is yet to do is re-write the underlying narrative. Culturally, aesthetically, and spiritually, the bush lives up to these substantial beliefs, and you only must spend one moment there to understand. We can't fix the problems with bush living unless we dispel capitalist values and reach self-sufficiency akin to the Indigenous stewards before us. As currently this feels expressly impossible, instead, we must vanquish our enchantment with 'bushtopia' and refocus our limited attention on living co-dependently and fixing our cities.

Thirteen trees of Sydney

Nicholas Osiowy takes a stroll down a tree-lined street.

*"The creation of a thousand forests is in one acorn."
Ralph Waldo Emerson, History.*

When spring comes and the jacarandas turn purple, I remind myself how delicate our regard for these trees is. Precious when in bloom, the small tree would have stayed forgotten in its native forests otherwise.

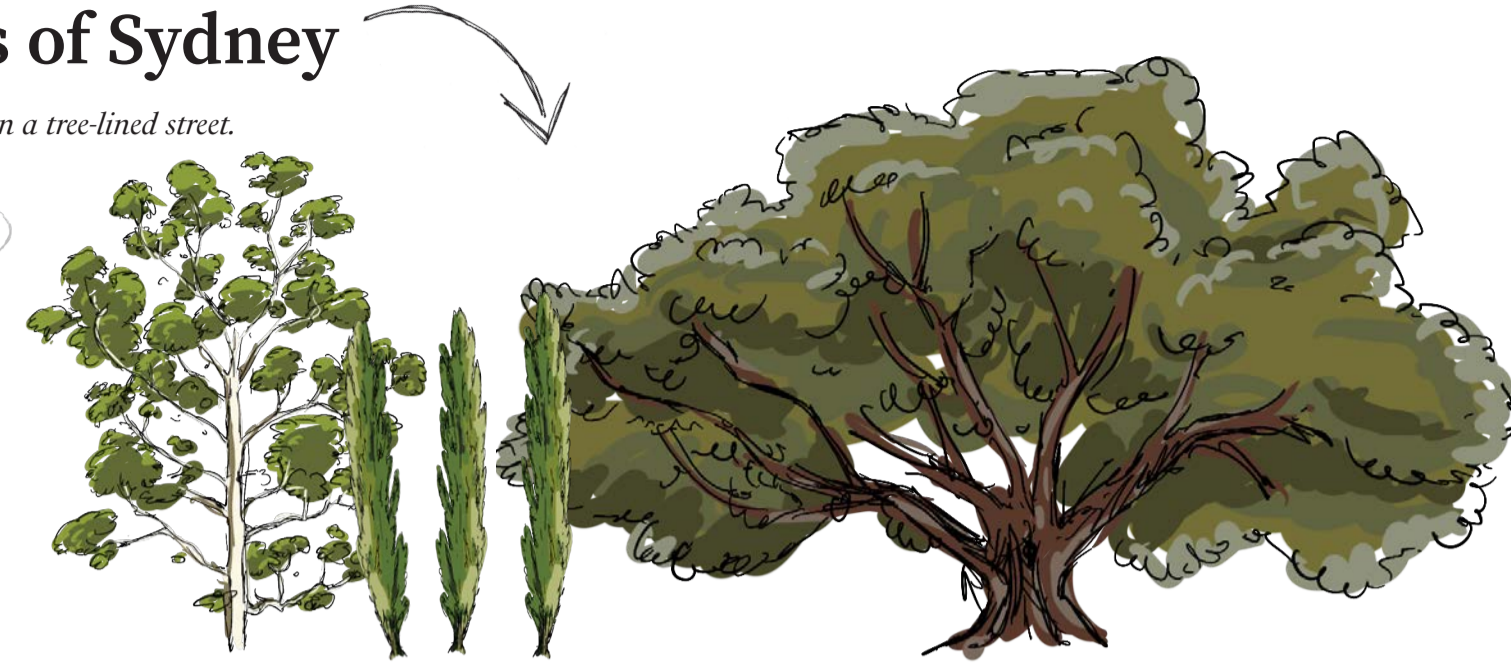
The most famous local specimen, in the USyd Quadrangle, has marked students' academic doom for decades in its display. The original tree died on October 28, 2016, having been planted in 1931. The present is a clone, and it is already steeped in nostalgia. When I walk past it I feel my shoulders tremble as if I were being breathed on by a big moustached man; "if you don't study before..."

Like many Australians, I suspect, it astonished me growing up to learn that jacarandas were in fact native to south-central South America, and that we had our own blossoming trees in plentiful quantities which received very little attention. The university has attempted to rectify this by planting an Illawarra flame tree opposite the Quad's jacaranda, and I admire its intense red flowers at the same time of year. Its indigeneity makes me feel guilty in seeing it as 'new'.

Although it's difficult to believe in good actions by institutions in 2024, I was impressed by the *Biodiversity Management Plan* and *Walanga Wingara Mura Design Principles* that USyd is pursuing. The first will be complete in 2025 and will require biodiversity to be addressed in all site management plans. The second has seen the planting of native trees and plants, and now 1,400 of 2,000 trees on campus are native.

"It was especially refreshing to see the strong response of the local council to the attempts to kill the trees, and to install banners to block viewlines and stymie the attempts of local residents to increase their housing value."

I was saddened during 2020 when the local council I then lived in introduced its *Green Streets Plan* to the suburb. They planted natives, but my favourite was the NSW Christmas Bush. They had chosen to plant a row of the shrub along a street between my home and the park, and as I walked along that street I imagined the red avenue being slowly grown here. I



Art: Margot Roberts

already admired the non-native flora — cherry trees and magnolias — growing on the street. It could only be enhanced by our beautiful native plants.

Unfortunately, yet predictably, many died. Some slowly rotted, others were suddenly colourless. But the greatest disappointment were those which simply disappeared; stolen or dug up and thrown out. According to Sutherland Shire Council, nearly 14,000 trees have been planted in the LGA over the course of the project's life. "The majority of them last a long time [but] the ones that do the best are those that are planted [near] folks who water and look after them. There were also some places where the locals were very hostile to the project and immediately removed the trees, illegally, after we replaced them," said a council contractor on the condition of anonymity. "Some die due to lack of maintenance."

The activism of councils reminded me of the recent drilling and poisoning of nine Port Jackson fig trees at Balmoral in February. It was especially refreshing to see the strong response of the local council to the attempts to kill the trees, and to install banners to block viewlines and stymie the attempts of local residents to increase their housing value. The question, however, is why the councils of Sydney do not take such a strong line to protect trees more generally. While Balmoral is unique, to what extent would the media outcry have applied to other less famous, less photogenic trees?

One excellent example of this phenomenon concerns the tree cover in Western Sydney. For this reason, I turn to Fairfield, and a little known secret. The Bland Oak may sound unappetising, but it is the name of the largest tree of its kind in Sydney. Planted by William Bland, an early colonial settler, the tree sits in Oakdene Park in Carramar. A campaign by Frank Carbone, the Mayor of Fairfield City Council, to get the tree listed on the National Register of Significant Trees was ultimately successful in 2018. The tree itself sits closely beside the street, the park a standard vacant space in the suburbia of Western Sydney. Again, I felt almost guilty of believing it to be out of place. In historic and cultural

terms, it was introduced and foreign, and yet in 2024 there is no denial that Western Sydney would benefit from more tree cover that trees of this sort uniquely provide. Interestingly, in 2020, the Bland Oak's acorns were taken and grown into seedlings, with the intention of planting them around Fairfield City. However, despite a promise on the council website to "keep residents informed" there seems not to have been any further movement, though apparently acorns are still being collected.

Polding Street North in Fairfield runs from The Horsley Drive to the bridge over Prospect Creek at Yennora. Four lanes wide, it has only narrow footpaths and is searing hot in summer. The streets here are sparse. As a child I always associated them with heat, and the red brick houses made the whole district appear more desert-like. "Over the time the tree cover decreased as big trees in backyards were cut down and replaced with smaller shrubs. People used to have more fruit trees. Now it's more decorative plantings," said my father when I asked him if it had always been like that. He told me about two yellow cypresses he had had, and pines in peoples' backyards. The streets now seem to be characterised by their palms. But if the attempt has been to evoke Queensland and its lush north they have not succeeded, as the palms provide no shade from the dry heat. A simple fact is large trees take time to grow; estimates for the Bland Oak's total projected lifespan stretch to 300 years. It is highly unlikely most of Sydney's streets could ever be unchanging, or their residents forgiving, enough for anywhere near that length of time.

Protest action for trees is fraught in Sydney. Saving Sydney's Trees (SST), a community organisation, advocates, educates, and occasionally protests on the issue. Its latest effort was to protect a site at Budock Street in Randwick by making submissions to council and disseminating photos of the lot on its Facebook page. "SST started in response to the Heritage surrounding the Anzac Memorial Figs that were under threat from the South East Light Rail. The Heritage there was unmistakable as these trees were a memorial to the fallen of WW1 and returned servicemen," says

Barbara Hogg, Chairperson. However, in response to my questions of actual action to be taken to increase canopy cover, she took a political bent. "The biggest culprit that we have to worry about is planning and infrastructure.... The new planning proposals of the Minns Govt is an example of restrictions on room to grow the needed canopy and vegetation. The result of this will be an increase in hard surface temperatures and heat island creation and less trees to mitigate the impacts," she said. "It makes no sense to us."

My favourite tree in Sydney is not in Sydney, though it is close by and the haunt of many day trippers. Wedged between two panels of the Illawarra Escarpment, Minnamurra Rainforest National Park is renowned for its red cedar trees. Tall, broad and covered in moss, they are imposing yet tranquil. Their sheer size and age (specimens can beat Bland Oak at 500 years) give them a distinctive atmosphere. It seems to me that it is only in a large, established tree such as this, that the contemplative effects of trees are at their highest, and the general nostalgia affecting jacarandas is less. Logged excessively, called 'red gold,' their survival in the park is a treasure. But it also struck me, in this oasis, that this place was in itself delicate — an outpost of the natural world in a place designed increasingly for human habitation.

When I began assembling a list of trees I liked in Sydney my first thought went to a tree that many would enjoy; the Wollemi Pine. Sitting in the Royal Botanic Gardens of Sydney, the specimen is small and on hot days especially does not look impressive next to the bitumen. But year after year, the simple fact of its rarity and its age draws. While I sympathise with SST's anti-development line, I cannot believe that the solution to conserving Sydney's trees can be achieved by a simple change of government. What is required is a celebration of trees for their intrinsic value, their character, their sense of place. It is in these famous trees that we find places. There is nothing delicate in a belief like that.

I want to (mwah) at the kissing booth Fine Arts Library

Jacobina Elordina pines, again.

The first chapter was published in the Welcome Week Edition.

You try to focus on your tutor, Graham Norton but can feel Jacob’s gaze burning into your skin.

“...you will have a critical essay, a creative reflection piece, and a final presentation. We usually do group presentations, however this year our unit coordinator has decided to do something different after complaints that some students were not pulling their weight in group work.” Jacob has stopped staring at you and listens intently to the unit outline.

Then Graham says, “the presentation will be completed over the course of the semester in pairs of my choosing.”

You look around at your classmates as Graham Norton calls out the pairings. You try to see who you can recognise besides the rude boy sitting next to you and that’s when you hear:

“Jacob Elordi and Y/N.”

You’re frozen in your seat. This is the fifth time you are forced to interact and now you have to work with him for the whole semester. As if registering your reaction, Jacob leans over and whispers, “hello, partner.”

—
You make your way to your favourite spot on campus, the Schaeffer Fine Arts Library. You desperately hope that your safe space will provide some semblance of comfort during what will likely be the most tortuous two hours of your life: working on an assignment with Jacob Elordi. Unsurprisingly, he’s late. You feel yourself aggressively pushing down on the keyboard as you type, because of course Jacob would waste your time. He’s probably taking this unit as a WAM booster. You hear a commotion and jolt your head up to see Jacob scrambling his way through the door. His large frame takes up most of the space and he has to duck his head to get through the door frame.

“Y/N, I’m —”

“Sorry that you have been wasting my time?” you interject. You make a point of crossing your arms against your chest.

“Yes I know but if you’d let me explain —”

“I know you might think that this unit is a joke but to me it’s not. And don’t think for one second that I will carry you for this assignment”.

“Shush!” The tall librarian is standing next to you, clearly unimpressed. You mouth a ‘sorry’.

“Y/N, I’m sorry. I didn’t mean to insinuate that. I just thought you might want a caffeine hit so I got an iced oat latte,” he says grinning as if his tardiness had been excused. You look down and find that he is holding your favourite drink. Of course, it looks miniature in his large hands.

“How did you know that was my favourite drink?” you ask, unwilling to say anything else.

“You’re an Arts student, so iced latte with alternative milk seemed like the safe choice. See, it’s not just us college students that are predictable.”

He says this with an amused voice and before you know it, he snakes into the seat next to you. You can feel the heat radiating off him — it has nothing to do with your body’s reaction, it’s 33 degrees outside. Trying to reign in your wandering mind, you clear your throat. He’s too close to you.

Does he notice it, or is it just you?

Jacob, mirroring you, clears his throat and says, “Right, well, let’s get started then”.

—
For your tutorial Graham Norton is going through Robert Burns’ *‘Ae Fond Kiss’*. In between Graham’s monologue, where he employs extensive use of hand gestures, Jacob leans over to you.

“What’s the best place to kiss on campus? On the count of three, we both say it.”

Not wanting to indulge his fantasies, but also wanting to hear his ideal spot, you end up saying, “Schaeffer Fine Arts Library” while he says, “Vice-Chancellor’s Garden.”

“That’s why you’ve been taking me there!” exclaims Jacob.

“No that’s not true! It’s because it’s one of the quietest spots.”

“Huh. I was going to say the same about the VC garden. There’s the bonus of Mark Scott lurking around.”

“You’re rebel shtick is too forced, Jacob.”

“We’ll see about that — and which place reigns supreme.” He turns back, intently listening to Graham.

—
Now, you are running late for another study session with Jacob. True to form, you make your way through the Fine Arts Library with your iced oat latte in hand. You scan across the desks, trying to find the recognisable Drews jersey stretched across broad shoulders and toned arms. Finally, you spot Jacob, his head resting on his knee. He somehow manages to neatly curl his large frame onto the chair. His eyebrows are scrunched together, like he’s deep in thought and he’s furiously scribbling in a notebook.

“What have you got there?” You walk over to him and Jacob immediately slams the book shut. You notice a pink tint to his cheeks.

“Oh you know, trying to write a response to the several love letters sent to me. I have to let them know that I’m currently spoken for by a study buddy who likes to keep her partner waiting.” He gives you a sly grin and places his hand on his heart. You spot the librarian, fingers to his lips. You nod and mouth ‘sorry’.

“Charming,” you reply deadpan. “So, how did you go with analysing Coleridge’s *‘Christabel’*? Can I see

what you’ve got?”
“Oh, um...” The cocky Jacob is now nowhere to be found.

“Yeah I think I found some good stuff on SparkNotes.” He is clicking through tabs on his computer, you catch a glimpse of a heavily annotated Word document which looks eerily like the poem you asked him to analyse.

“What was that?”
“What was what?” Jacob asks.
“Don’t try to be cute, it’s not going to work.”

“I’m always cute.” He winks.
“Come on, I swear I saw something —” You reach over, trying to find the tab.

“Just leave it Y/N. I said it was nothing. Let me find the SparkNotes,” tilting his computer away from you. That was the most serious Jacob has ever been.

“Okay, fine,” you relent, “What does SparkNotes say?”

—
A few weeks pass and throughout your sessions together Jacob offers little to no insight. Whenever you ask what he thinks, you are met with curt replies. Whenever you look over to him his eyes remain focused on his laptop but you can feel his magnetic gaze piercing into you whenever you look away.

Today’s the day where you’ve officially had enough, it’s a late night study session and after a long day of trying to wrangle your FASS3999 group members to edit their sections, your patience has run thin, When you make your way into the Fine Arts Library, Jacob’s bravado is gone, his cheekiness non-existent and he seems completely uninterested in discussing anything. Alas, his attractiveness cannot always make up for his lack of participation. You swiftly turn to face him.

“What is going on with you? I get that you may not feel underprepared for this class, but could you at least try and make this a bit easier for me? Graham Norton is expecting our interdisciplinary statement and you’ve been no help.”
Jacob keeps his eyes focused on the computer screen. He mumbles something but you can’t exactly make out what he’s said.

“For someone who is the loudest in almost every room he walks into, you’ve been incredibly quiet. WHAT DID YOU JUST SAY?”
“This is a library, you need to be quiet or leave.” The librarian, again. You nod, wincing.

Once you both leave and sit outside, Jacob lets out a big sigh, and speaks just a bit louder, “I wanted to say that I don’t know if I can help.”
You let out a dry laugh. “Oh, I can’t wait to hear this. Why can’t you help? Too many formals this week?”
“Look, forget I said anything. I thought you’d hear me out.” He shakes his head and begins to get up. Oh God. He’s genuinely upset. Without thinking you reach out to grab him, your hands touch and

you both freeze. *Ignore your heart thrumming*, you think to yourself.

“Jacob, wait. You can tell me what’s going on. I promise it’s an anti-college free zone now.” He looks a bit hesitant, but sits back down.

“I don’t know if I can help because I don’t think I’m good at this stuff.” He scratches the back of his neck with a sheepish look on his face. “And I’m not pretending to be all soft right now.”

“Why did you take this unit? I can’t imagine this being a mandatory unit for a Bachelor of Commerce.” Jacob suddenly remembers how to laugh.

“Economics,” he corrects you, “But very perceptive Y/N.”

No one speaks, each of you waiting for the other to elaborate. You take the lead, and gesture with your hands, encouraging him to go on. After what feels like eternity, he speaks.

“I’ve always loved English and the Arts. I wanted to do English Extension 2 and Drama in Year 12 but Dad didn’t agree with me”.

While this seemed like something out of a clichéd fanfic, you still empathise with him. The broken look on his face was spreading across his broad shoulders. He was slumping. He didn’t look as tall anymore.

“Jacob I —”
“I know it’s probably stupid, I’m no good at this stuff anyway —”. Both you and Jacob know that he is rambling at this point.

“Jacob, stop. I don’t want to give unsolicited advice, but please do remember that no one is entitled to decide your life path for you. Even your parents.” Jacob doesn’t immediately respond, his brows furrowed in deep thought.

“Now let’s get you to the train station, can’t have you missing the train.” You walk together down Eastern Avenue towards Redfern.

—
You and Jacob are sitting next to each other during another one of Graham Norton’s tutorials. Today, he is discussing how all good writers are made when they are outside their comfort zone.

“Now you!” He points towards Jacob as he leans excitedly in his chair. “Tell me about what would push you out of your comfort zone”.

He says in his upbeat Irish lilt.

Jacob is quiet for a moment, then says, “You know, I’ve even been thinking about having a go at acting.”
“Acting! I love it. Big round of applause for Mr Elordi, I am sure we will see him on the stage one day.”

You lean over and whisper, “Jacob, I know exactly how to make that happen! You should meet my friend Tabatha, she’s the Vice President of SUDS? I’m meeting her at Fodge tonight. I’m sure there’s a slot you could audition for!”

He pauses for a moment, then grinning, says, “Anything for you Y/N”.

—
You meet Jacob beneath those ugly lights outside the Holme Building. Tabatha texts and you and Jacob walk side-by-side across Footbridge, your tote bag gently hitting him when you stand too close. When Jacob isn’t looking, you crane your neck up to sneak a glance at him. You don’t want to give a free pass to all college kids, but how could you ever have thought he was one of the narcissistic ones. When you walk through the corner door, you immediately notice Tabatha sporting her classic look of jorts, Salomons and her carabinieri.

“Jacob I —”
“You don’t have to say anything, let’s get into this project, can’t disappoint Graham Norton now can we?”

After this revelation Jacob begins to open up, providing brilliant observations of the texts you’ve been studying. What a shame he never got to do Extension 2 English.

“Thank you for today Jacob. It was really brave of you to show me that, I know how personal writing can be.”

“I’ve been trying to work up the nerve to show you that all semester. Ever since you crashed into me Y/N I haven’t been able to get you out of my head.”

His eyes briefly flicker to yours. You notice the golden specks within his eyes and his eyebrow piercing glinting in the light. His long arm stretches out to tuck a strand of hair behind your ear. Slowly, Jacob leans in. And then it happens, right outside the Fine Arts Library.

You’re on your toes, while he hunches down to help you reach him. You wrap your arms around his shoulders for support while he lifts you slightly. Everything around you fades. You only feel his soft lips, eyebrow piercing and newly-shaven face. He was warm and now all that warmth was spreading across your body.

You pull away and finally let out a breath you didn’t know you were holding. He’s still staring at you, silently asking for more. So you say, “Jacob, thank you for showing me this. The poem I mean, not the —. Your writing is amazing. Not that the kiss wasn’t, it was, um.” He grabs your hand. You feel your cheeks heat.

Jacob looks from you to him and then says, “What can I get you to drink Y/N?”
“Y/N always splits a jug of Young Henrys with me.” Paul mutters.

“I think I’d rather have Y/N tell me what they’d like,” Jacob

r e s p o n d s without a beat. They both look towards

towards you.

Art: Bipasha Chakraborty



“I actually think I’ll get the house white today, sorry Paul.” You see him glare at Jacob. The group falls silent. Tabatha, ignores the tension and says, “This is going to be one long hangout, isn’t it?”

—
Hours pass. Despite the clear animosity shared between Paul and Jacob, you are thankful for Tabatha; she tries her best to keep the conversation light.

Paul doesn’t add much to the conversation, instead you can catch him looking at you, his eyes narrowing everytime Jacob leans in closer to you.

“Jacob.” Paul says suddenly, interrupting Tabatha who is explaining why SUBSKI is the most terrifying society on campus.

“Why are you here? Not that I don’t love your company but surely there’s some Drews event that needs you.” Jacob lets out a humourless laugh.

“Jacob was actually thinking of joining SUDS, because he wants to get into acting. I thought Tabatha might know about some upcoming plays,” you answer before Jacob can get a word out.

“Who would have thought, Jacob Elordi, a thespian! What happened, you wouldn’t be caught dead near the theatre at Scots. In fact if I remember you and your rugby boys tearing down posters for the school play, or better yet you guys kept calling it the Year 11 g —”

“What a memory you have Paul,” Jacob interrupts before Paul, who seemed to be enjoying every minute of this. Tabatha, on the other hand, is wincing.

Jacob continues, “Well, you’ll be glad to know that people grow up after school. I’m sure you’re not the same guy who bailed on his date the night of her Year 12 formal

- I think someone said he basically ran away from pres.”
It now seems that it’s Paul’s turn under the microscope. He averts his blue eyes away and takes a long sip of his Young Henry’s Ginger Beer.

“That poor girl! Paul is that why you’re so into Run Club, bit of a commitmentphobe?” Tabatha nudges Paul trying to ease the tension.

Paul lets out a strained laugh. You feel Jacob lean into you, much more relaxed.

“Since we are reminiscing, Jacob, do you remember that time your mates made that tally of all the Ascham girls you hooked up with?”

You feel your stomach drop. Jacob is starting to sound exactly like the narcissistic college kid he’s proven himself not to be.

However, Jacob appears not to be perturbed.

“Don’t get me started on that Paul. It was disgusting. Firstly, not my mates, just some guys who were on the Water Polo Team with me. And second, as soon as I found out, I apologised to the girls,” Jacob shakes his head in disappointment.

He looks remorseful, and looks to you for confirmation, while Tabatha is trying to catch your eye. You make a mental note to ask Jacob about this later.

“Huh? That’s likely,” Paul responds.

Jacob counters, “Speaking of Ascham girls, what was that thing between you and Phoebe Bridgers? Or was that Daisy Edgar-Jones? The timelines were always a bit foggy.” Tabatha almost spits out her drink.

“Wait Phoebe as in Phoebe Bridgers who goes to the Con, I know her!”

At least Tabatha seems to get a word in this back and forth.

“You don’t know about this? I swear it was the only thing people would talk about. We’d all go to Sheaf Wednesdays, one week

he’s with Phoebe Bridgers, the next Daisy Edgar-Jones, then Phoebe again. You get the idea.”

Jacob leans across the table, thrilled to be bonding with Tabatha.

“The Sheaf!” Tabatha shrieks.

“Oh come on Paul, I feel like I don’t even know you anymore. How could you!”

“Didn’t you end up ghosting both of them anyway? That what—” Jacob tries to continue.

“Y/N, can you come outside?”

Paul interjects, eager for this conversation to end.

“They almost kicked me out last time I used this inside,” Paul reveals his Lemon Lime and Crystal Vape Bar. You nod, eager to talk some sense into Paul — Jacob will be dealt with later.

As you follow Paul outside you hear Jacob ask Tabatha about upcoming SUDS auditions and you can’t help but smile.

—
“Jacob Elordi, seriously Y/N? I warned you about him. He’s a college kid for God’s sake,” Paul is quick to launch right in.

“Paul, you need to stop. It’s all really new, and we’re not in a relationship yet. I’m trying to figure this all out myself. And hey, you’re always saying we shouldn’t be quick to form first impressions.”

“I know, but c’mon He goes to Drews College, Y/N. There’s not much there to challenge. You have always said they are entitled, sexist —”

“Okay yes, I know college kids are like that but —”

“Y/N, after you first met him you kept saying how he’s —”

“A predictable private school boy who has never had an individual thought in his life,” you vividly remember, almost laughing at your naivete.

“Y/N you even said that he likely hasn’t read a piece of literature beyond the *Daily Mail*. He’s just not the guy for you.”

“I get what you’re saying Paul. I could give you a hundred reasons w h y

“No, I just need to go home. I don’t know what just happened. I’m so confused and —” You glance down at your phone. It’s 12:41, you missed the last train.

“And I’ve just missed the last train!” Your voice cracks, the emotion of the day finally catching up to you. Paul pulls you into a hug.

“You can stay at mine tonight, Gladstone Street isn’t far from here.” All you can do is nod as he holds you.

It won’t register until tomorrow morning that Paul probably should have dropped you home in his car, when Jacob sees you walking out of Paul’s place.

Jacob isn’t the guy for me.” As you open your mouth to explain that Jacob has given you a thousand reasons why you could see yourself with him, you hear someone clear their throat behind you.

It’s Jacob, holding a glass of Brookvale Union, another one of your favourites. You had mentioned it briefly during one of your ‘study’ sessions.

“Well, I think it’s time for me to head back to the dorms, can’t be away from the boys that long right?” Jacob’s voice is dripping in sarcasm and... was that hurt?

“Wait Jacob, I wasn’t finished, it’s not like that —.” You step towards him and he takes a step back. His long legs take him almost two metres away from you.

“I’ve heard enough. I’ll send you my parts of the draft for Graham Norton by the end of the week.” Jacob looks at Paul momentarily, who cannot wipe his victorious expression, and says, “I’ll see you in class.”

“No Jacob, I wasn’t done speaking. And by the way, what was that back there about the tally?,” you reveal what’s been eating away in your mind.

“I don’t deny that those guys did that but I promise you they aren’t my friends. It was douchey and sexist, I know. But you pretend you’re above me and then ignore that when you’re with me? That’s pathetic.”

“Don’t you dare speak to her that way,” Paul jumps in, his Irish lilt emerging.

“And who are you?,” shouts Jacob, lifting his fist in the air.

“He’s my friend,” you say emphatically, standing in the middle of the two.

Jacob looks down to you, and lowers his fist. He steps back and says quietly, “Okay, Y/N. You can stay with your friend.”

He takes off down the street back towards campus, his long legs moving him impossibly fast. How did this happen?

“C’mon, let’s go back inside,” Paul says with a smile on his face. But your thoughts are scrambled, how did so much happen within the span of my day. Only hours ago, you were kissing Jacob outside the Fine Arts Library.

“No, I just need to go home. I don’t know what just happened. I’m so confused and —” You glance down at your phone. It’s 12:41, you missed the last train.

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“You can stay at mine tonight, Gladstone Street isn’t far from here.” All you can do is nod as he holds you.

It won’t register until tomorrow morning that Paul probably should have dropped you home in his car, when Jacob sees you walking out of Paul’s place.

Jacob Elordi will return. So will you.

Core of my heart, my country: Australia's anxious search for literary identity

Faye Tang opens up the bookstores.

"Is there an Australian who doesn't know the particular tough pleasure of lying on a threadbare towel on concrete, nestling your pliant young body into that hard, baking warmth?"

So asks Charlotte Wood in her introduction to Helen Garner's *Monkey Grip* (1977), a book that has become something of a modern classic. Though her analysis of Garner's work is evocative and exciting, Wood seizes the Melbourne landscape and tries, ambitiously, to shape a synthesised Australian literary identity in a way that seems, to me, anxious and almost feverish. She uses unceasing repetition: *Monkey Grip* "sold and sold", capturing Australia's "blue, blue air" and the 70s hippy lifestyle of going "gig to gig and house to house," almost as if the more she says it, the truer it becomes.

Her phrases are stitched with polysyndeton to create the illusion of coherence: *Monkey Grip* makes her think of "blinding sunlight and suburban swimming pools", or "hot concrete and chlorine". These fragments of sentences are briefly aesthetic, sitting nicely on the tongue and teeth due to their consonance, but the images they evoke are generalised, transient, vague; too reductive to successfully argue for 'Australianness'.

Wood's urge to claim a recognisable literary identity is understandable in the recent cultural-economic landscape. The majority of English-language books are published by five companies — Penguin Random House, Simon & Schuster, Hachette, Macmillan, and HarperCollins. Each decision made by these publishing giants is instantly reflected in the chain bookstores that dominate book

retail, creating a literary hegemony. Most of these companies are based in the US or in England, which, as Helen Garner herself has said in a Paris Review interview, makes Australian writers feel anxious "that they [have] to account for themselves and their place in the world."

One curious, undeniable fact about the Australian book industry is that while chain bookstores have declined over recent years, independent bookstores seem to be thriving. While local bookstores have been around for decades, 86 Dymocks bookstores in 2005 became 46 in 2023 while American megachain Borders opened 26 stores in Australia only to eventually go bankrupt.

If bookstores are at the forefront of shaping a literary culture, why is it that Australia's strong community of indie bookstores yields such a fragmented literary identity?

I visited a cluster of independent bookstores in Newtown to gain the bookseller's view of Australian literature. The general consensus was that Australian literature was disjointed, but there were varying perspectives on the merit of having an embodied, cohesive literature.

Bodhi Books & Gifts, an unassuming but put-together bookstore specialising in Buddhist spirituality, represents one niche of Australia's literary community. The bookseller detailed how Buddhism has influenced the Australian arts, especially celebrated Australian poets like Robert Gray and Judith Beveridge. When asked whether Australia's literary identity was distinct to that of other Anglophone spheres, they

replied, "yes and yes, especially in terms of landscape."

Geographically, Australia's landscape is unique — a vast island in the south, filled with harsh deserts and coastline settlements. Myself and most people I spoke to had the experience of being taught that Australian literature was about "the Bush" in early schooling. This was an alienating experience as a second-generation migrant who lived in suburbia and had no interaction at all with the outback.

A lot of early English-language Australian literature is by white settlers who "either romanticise the bush, or look at its deadly nature, both of which are kind of false representations," said the Bodhi bookseller.

At Better Read Than Dead (BRTD), a bookseller agreed that "geography is important [in creating identity], but not specifically the nation." Because the nation is made up of so many moving parts — First Nations peoples, English settlers, and diasporic migrants — Australians have strong ethnic and cultural roots across borders.

One way that Australia has been trying to shape its literary culture, as I discussed with the BRTD bookseller, is via literary prizes, such as the Stella Prize, the new Novel Prize, and the Miles Franklin Award. Prizes can be core to Australian literature, especially in terms of funding, but they do run the risk of creating a culture where literature is tailored to the prize, "creating a cultural monolith," or making "a flat aesthetic."

Elizabeth's Bookshop has a nonfiction Australiana section which stands out amidst novels from

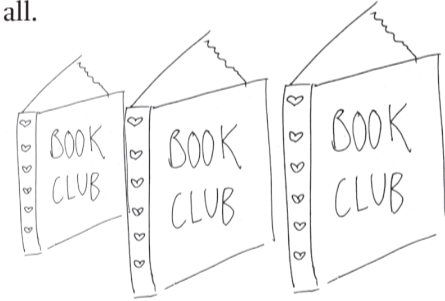
every other continent. Elizabeth's is a community-driven secondhand bookstore who has noticed that the only people who ask for Australian recommendations are tourists trying to get a grasp of their destination. "It's terribly hard to recommend an Australian classic because Australian fiction is so varied," one Elizabeth's bookseller said.

There didn't seem to be an anxiety in Elizabeth's about the Australian literary identity; Australia, just like a community bookshop, is a holding-place for the lives, stories, and voices of its multivarious inhabitants.

As such, the success of independent Australian bookshops, many of which are specialised or secondhand, speaks to the strong diversity of Australia's literary community. Perhaps it's not cohesive, and it can't be summed up by an object or phrase — certainly not by "swimming pools" — it does, however, thrive with interesting niches.

Australian literary culture comprises the kind of stubborn, fierce loyalty that keeps tiny stores in business whilst airy, sprawling chains collapse around them. It also presents a multiplicity of voices, some indistinguishable from other Anglophone literatures, others rooted to one specific Australian landscape.

Ultimately, each voice and community is so different and so irreconcilable that it raises the question of whether we can claim a cohesive 'Australian' literary culture at all.



lot of stuff live off the floor." Max taps into Gang of Four's Jon King's punk loudness throughout the single, even emulating *Damaged Goods* panning of vocals from left to right in the production of the track. That live feeling makes itself present throughout the whole track; sitting at home and listening to the single, I'm almost transported back to the sticky floor of the Duke — feeling an apparition of VB being spilled over my left shoulder. The grungy, almost Julian Casablancas style vocals move from ear to ear like it would if you were standing centre of stage at the Lansdowne and thrashing your head around to the music. On the surface, *Run* is an indie, rock and roll classic — but listen more closely and you'll be surprised to find a DIY punk song stuck within the throes of young love, passion and coming-of-age.

Stating that Up at Night is a live band is an understatement, the band has been performing live for over a year — with no debut single until now — so I asked, why make us wait?

Max responded: "[We had been performing live] and I didn't know where to go from there... I felt a bit lost. And then, [his friends] were just like, why aren't you recording these songs and releasing them? I was like, damn, why aren't we doing that?"

Max took a sip of his English Breakfast tea and told me the name of the debut album, for the first time ever: *The Table Is Set*. Recording came naturally to Up at Night, recording their debut album *The Table Is Set* in just two weeks — set to be released on June 1. Reflecting the album art taken by Rosie Robertson, the album is set to be baroque, brutal, bloody and banging. Up at Night seems to have nailed their presence in the Sydney scene as well as their style as a band, all with just one single out and an album on the way.

Up at Night's *Run* is a testament to what young musicians can do with some Marketplace instruments and a DIY recording studio on Parramatta Road — I think that's a pretty good starting point.

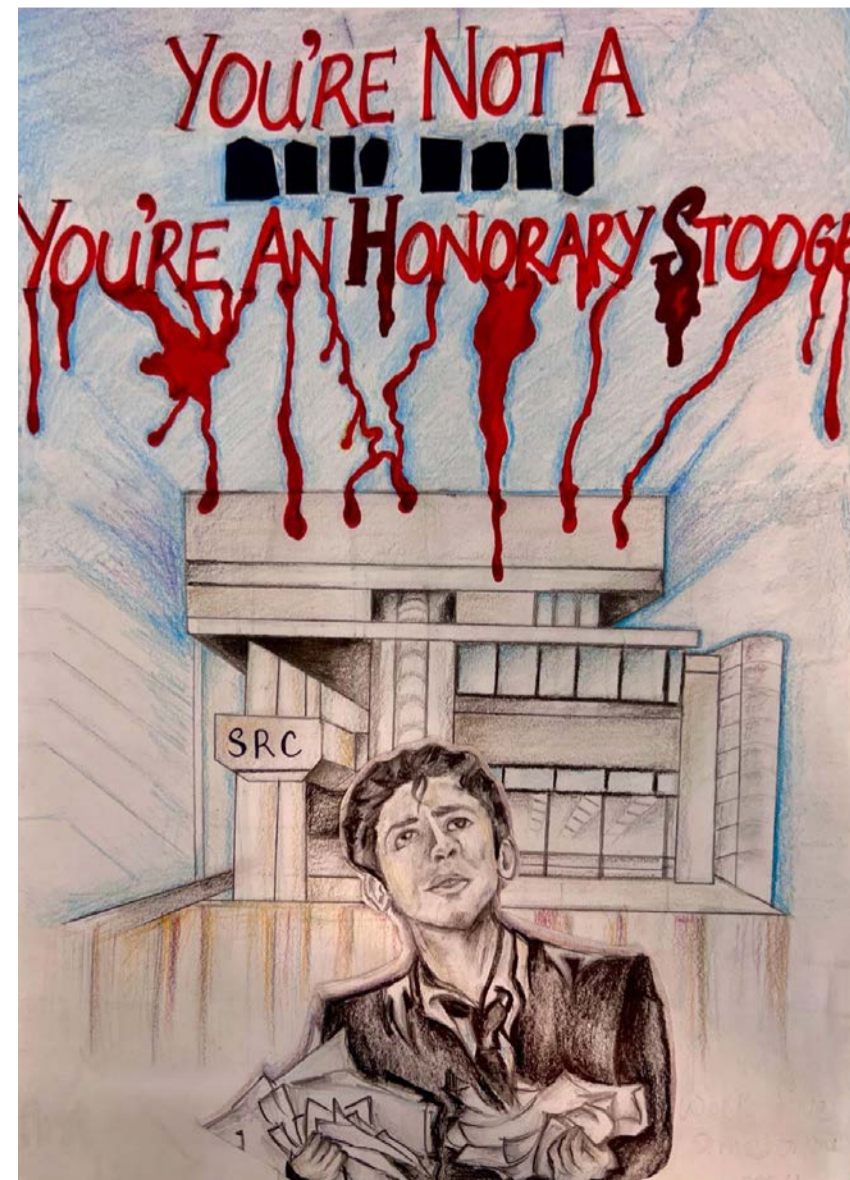


This is a self-portrait Handala. Handala not only represents the world turning its back on Palestinians but the experience of expulsion — being an eternal refugee in the diaspora after the Nakba, all Palestinian children growing up stripped from land and culture.

Dana Kafina draws.

An interpretive piece based on Handala — a Palestinian woman wearing a thobe; a traditional Palestinian dress, the prides of a Palestinian are two: one is living long enough to see liberation, the other is to die for it.

Demi Amir draws.



Art: Deepika Jain

Up At Night releases genre-bridging debut single *Run*

Ella Avni chats with Max Schoneveld.

When one enters Hijinx Studios, an abandoned printer factory-turned creative hub just off Parramatta Road, the buzz of tattoo guns from upstairs becomes ambient noise, and the smell of spray paint and weed invades your senses. Up at Night's single *Run* — their debut single following a series of demos — is a certified classic, a perfect melting pot of rock, indie, punk and bossa nova. The move from strictly live performance at Inner West institutions such as the Duke of Enmore and the Lansdowne, to production of a single along with an upcoming album was seemingly swift for the Up at Night crew.

Up at Night consists of the drumming powerhouse Sammy, Spencer shredding on lead guitar, Griffin, the Canadian expat creating masterful bass lines, and Max the lead man and rhythm guitarist fronting the crew. Speaking to Max on one of two Facebook Marketplace 'outdoor couches' on his back verandah accompanied by some cups of tea

unveiled what powered *Run*, and what is next to come in Up at Night's upcoming album.

What does *Run* sound like? On first listen, its chaos and franticness are the perfect representation of the environment in which it is recorded, reflecting the madness of unrequited love. The track begins with a bossa nova style intro — then a deafening, pleading scream throws the listener into the throes of yearning for a love which just isn't there. The pre-chorus, sung by Max, "go stick your tongue down something simpler" is a strike straight to the heart of the listener, followed by a snare-less drum beat by Sammy. Up at Night place the ingredients of hardstyle into a different musical recipe — and it tastes just right. Each kick of the drums pushes down the listener's throat, like a Mitski song hiding behind a Strokes' costume.

"First and foremost we are a live band," Max noted when discussing the production of the single, "so we did a

"You're not an Honi Soit, you're an honorary stooge!"

Valerie Chidiac explains.

I don't know how niche or widespread *Mr. Smith Goes to Washington* (1939) is in popular culture, but judging by the questions from my co-editors, I'd say the former. Call me a pretentious film buff, but if you want to witness idealism, cynicism, satire, heroism in a story which looks corruption and the political machine right in the eye, go watch it on Internet Archive.

In the climax, the youth attempt to spread news of protagonist Jefferson Smith's vocal rebellion in the Senate. Smith defends the truth for over 20 hours on his feet, and does not yield the floor. To the dismay of his fellow senators, he even reads the entire US Constitution aloud.

Meanwhile, newspapers and radio stations are mobilised against this young senator, distorting his words or not reporting on what he is saying. Ultimately, the children and other protestors are attacked.

I recommend this 1939 classic and urge readers in 2024 to consider whether your political consciousness is in session, and if so, are you acting upon it? Are you advocating on behalf of those who cannot?

When Smith asks the senators, "Why don't you tell the people the truth for a change?", he is ridiculed, and told, "You're not a senator, you're an honorary stooge." I don't think I need to explain the iRoNy of who, or what the (redacted) "honorary stooge" is in this case.

Never want to be a politician? You're the perfect candidate.





SRC Reports



President's Report

Harrison Brennan

Hello! Whilst battling a tenacious throat infection this week, the SRC received news that the NSW Opal Concession Card petition will be discussed in Parliament come the 9th of May, presented by Jenny Leong, Newtown Greens MP. Jenny Leong, in 2006 as SUPRA President, had then brought an anti-discrimination case against the NSW government for failing to provide concession transport to international students. SUPRA's case was successful, however the NSW government responded by amending legislation to avoid providing international students with concession opal cards. It would be a disgrace if, amidst one of the worst cost-of-living crises this country has ever seen, the NSW Labor government were not to vote-up this bill and provide some minor relief for international and part time students.

In a committee earlier this week, the SRC and USU pressured management on the Wentworth redevelopment set for 2025. G01 the Wentworth building is being redeveloped, with construction set to begin sometime in 2025 and the relocation of its residents happening sometime later this year. The SRC has yet to receive news of where we will be relocated, whether such space is suitable for our staff and student representatives, and whether or not we will be coming back to G01 after its development. We are hopeful that in our relocation and/or our return to G01 that the SRC may be able to return to some form of face-to-face meetings with students accessing our services.

If you have any questions, concerns or wish to raise any issue with me, you are welcome to email me at president@src.usyd.edu.au. For the rest of semester one, any student can set up an appointment to meet with me face-to-face (or via zoom) on Friday afternoons from 3-5pm.

General Secretaries' Report

Rose Donnelly & Daniel O'Shea

Hello from your Gen Secs!

We are excited for the semester coming up. The Gen Secs have been working on the SSAF (student services and amenities fee) acquittal, applying for funds for student run events to enrich the uni experience. Rose attended the Palestine rally on Sunday- (join the next rally Sunday 17 March, Sunday 23 March and Sunday 31 March.) Dan attended the National

Union of Students planning night — students against placement poverty at Unions NSW. This is your friendly reminder to JOIN YOUR UNION if you are a worker. Despite the initial cost, you will be paid back in dividends, the better unionised a workplace is the more rights you are able to fight for. As always you can reach us at general.secretary@src.usyd.edu.au if you have any questions or queries :))

Vice Presidents' Report

Jasmine Donnelly & Deaglan Godwin

We have been working on a number of campaigns; principally the Palestine solidarity campaign. We've attended both the regular Palestine Action Group rallies every Sunday, as well as promoting the upcoming Speakout for Palestine which will be at Sydney Uni Wednesday March 20 at 2pm. Any students who want to get involved in Palestine activism should join Students for Palestine- it's as easy as messaging our Instagram page. Jasmine has also been working on the Fair Fares campaign for free opal concession cards for students.

The National Union of Students is launching 'Change the Age' to campaign for the age of independence to be lowered from 22 to 18. Learn more on the NUS instagram @nationalunionofstudents

The final report and 47 recommendations of the University Accords can be found on the Dept of Education website- these will inform the government's budgetary approach to education over the next few years amidst sky-rocketing HECS debt and a cost of living crisis. We condemn the inadequacy of the recommendations in the face of the scale of student poverty.

Welfare Officers' Report

Gerard Buttigieg, Jasmine Al Rawi, Julius Wittforth & Ellie Robertson

Over the past few weeks, we have seen masses of both students and members of the public continue to show their solidarity with Palestine. We have seen the Labor party being complicit in the genocide in Palestine, cutting aid to UNRWA and facilitating the Elbit systems, the Israeli weapons company, with \$917 billion to produce more weapons to aid the mass genocide in Palestine. It has been touching to see so many people marching, flyering and protesting both the Government's and University of Sydney's ties to Israel.

The Welfare Officers continue to stand with Palestine and will be continuing our involvement in pressuring our Government and university to listen to us and prove to us that they stand against genocide.

We have also begun to organise for the Welfare Action Group to have fortnightly meetings, and are in the process of setting up more ways for students to get involved. One of the campaigns that we are currently engaging with is the National Union of Students (NUS) Change the Age campaign. This will involve pushing our Government to lower the Age of Independence from 22 to 18 to ensure that financial aid is accessible to students. Make sure to keep updated on our upcoming housing and drug reform campaigns through our social media pages.

Instagram: [usyd.welfare.action](https://www.instagram.com/usyd.welfare.action)
Facebook: USYD Welfare Action Group

Refugee Rights Officers' Report

Daniel Holland, Keira Garland, Reeyaa Agrawal & Lucas Pierce

The SRC Refugee Rights office has been continuing to work on a variety of projects over the past month.

We had a successful Welcome Week, handing out flyers that contained QR code links to a signup sheet and the Refugee Rights Instagram in order to publicise our existence to new students. The sheet will remain open throughout the year for those interested in becoming involved in events and campaigns, and through growing the Instagram account we will be able to expose a wider range of students to activism.

We have also been using the Refugee Rights Instagram to promote other campaigns, primarily the Students for Palestine rally that took place on Thursday the 29th of February. We'll continue to use this platform to boost Palestinian activism to ensure sustained turnout and continued pressure on the Australian government to act on the genocidal actions of Israel in Gaza. The cause of Palestinian liberation is intrinsically linked to the campaign for refugee rights, given that 1.9 million people have been internally displaced within Gaza as a result of Israel's assault. It was amazing to see the strong turnout for this rally, and in particular the large number of high school students who are leading Palestine activism.

Going forward, we will continue to explore ways in which we can connect with community organisations

involved with refugee activism, with organisations that we have identified including the Tamil Refugee Council and the Asylum Seekers Centre. We'll also continue to use the Refugee Rights socials as a conduit for publicising other campaigns and posting reminders of actions taken by the SRC and its collectives.

On March 20th at 2pm, out the front of Fisher Library, Students for Palestine will be holding a speak-out, protesting the unremitting destruction of Gaza and the Australian government's ill-concealed support for it. Hope to see you all there and let's keep up the fight!

Student Accommodation Officers' Report

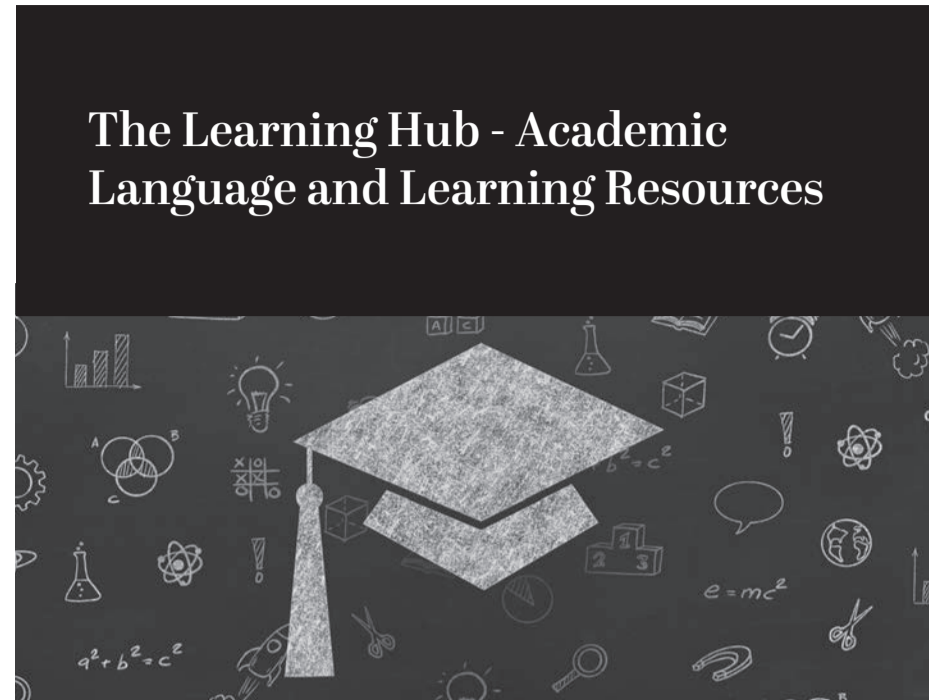
Sofija Filipovic, Ishbel Dunsmore, Will Jubb & Patrick Jacombs

Happy week 5 everybody! The housing officers have been busy helping out with the abolish the colleges campaign. The feminist liberation collective hosted a very successful forum on the campaign which called for the reform of USYD's residential colleges into accessible and affordable student housing. Honi has an excellent writeup if you're interested in an in-depth overview of the forum! A bill concerning this campaign is expected to be brought to NSW parliament by the greens soon so stay tuned for that. In the meantime, you can pledge your support to the campaign at abolishthecolleges.org

In more frustrating news, we have been informed that numerous complaints have been made to the SRC about Scape arbitrarily raising rent every year and failing to provide proper maintenance or facilities. Across the board within student accommodation, we've seen a 6% increase in rent in the last year, with the amenities provided such as cooling, room space, storage, becoming worse each year over. We encourage any students currently in accommodation to send any complaints they might have to the SRC, and we will endeavour to investigate them as best we can.

Happy Studying!

— Sofija, Ishbel, Will and Patrick.



Make Your Study Easier

Studying at University can be very different from high school, and you should improve your academic skills and learn where to go for information and support. The following services are available to you for free.

The Learning Hub (Academic Language and Learning)

To develop skills in writing, research, time management, exam preparation, group work, presentations, or critical thinking, check the resources from the Learning Hub. There are online modules, as well as workshops in person and online. You can also book an individual consultation with one of their teachers.

There are also peer-facilitated programs, including workshops for international students from non-English speaking backgrounds to improve their English skills and make connections, and workshops to help all students break assignments into achievable chunks.

The Learning Hub (Mathematics)

To improve your ability to understand or use mathematics in your first year maths subjects, the Mathematics Learning Hub offers:

- Self-access resources and modules
- Bridging courses in mathematics and statistics
- Workshops and supplementary tutorials
- One-to-one individual assistance by drop-in or by appointment

This is not just for Math majors or minors, it's for anyone who uses mathematics in their degree.

Getting the most out of the Uni libraries

The University Library, whether online or on campus, is a great

resource for all students. They offer help with exam preparation, library orientation, assignment support, referencing guides, and more. They also host the Peer Learning Advisors, who are postgraduate students who you can talk to about advice on study skills, referencing techniques, or anything that is affecting you as a student.

Study Groups – be aware of academic honesty

Finding a group of people from your course to study with is a popular strategy. Study groups can be a great way to make new friends and connections in your degree, while also improving your knowledge of course content.

However, the University's Academic Honesty rules make a distinction between legitimate cooperation, and collusion that breaches academic integrity rules. The SRC has assisted a number of students with academic honesty allegations arising from shared notes and study groups. We recommend reading the short article from the Uni website to make sure you are aware of the line between collusion, and legitimate cooperation.

What other support is available?

There are also faculty-specific options for assistance. The library offers drop-in sessions for students to help with specific questions about research and referencing in your faculty.

If you want to talk about your degree structure and unit of study selection, you can contact an Academic Advisor from your faculty or discipline.

If you have questions about the Uni and you're not sure where to go, you can contact the SRC's Caseworkers by completing the casework contact form: bit.ly/SRCcaseworker

Read our Learning Hub article online to access links & resources. Scan the QR:



Ask Abe

SRC Caseworker Help Q&A

Low Income Health Care Card



Hi Abe,

I have a few health things going on, and the cost of doctors and medications is really hard to manage. Also, I haven't been to the dentist since I started uni, and my parents can't help with any of these expenses. Do students get any help with this kind of thing or am I on my own?

Regards,

Toothache

you can apply for a low income healthcare card. The benefits include cheaper prescription medication, bulk-billed medical and dental care (subject to the practitioner's discretion), ambulance cover, and in some cases, discounted power bills.

Even though lots of conditions apply, e.g., must be an Australian resident, lots of students are eligible for this card and they may not even know it. It's definitely worth applying to see what happens.

Regards,

Abe

Dear Toothache,

If your income averages under \$757 per week as a single person with no children, over an eight week period,

For more info on applying for a Low Income Health Care Card, scan the QR:



If you want to discontinue a subject and avoid a fail grade **the CENSUS DATE is 2 April**

APRIL

2



Rules for applying for DC changed in 2022
Contact an SRC Caseworker if you need help



contact a caseworker
bit.ly/SRCcaseworker

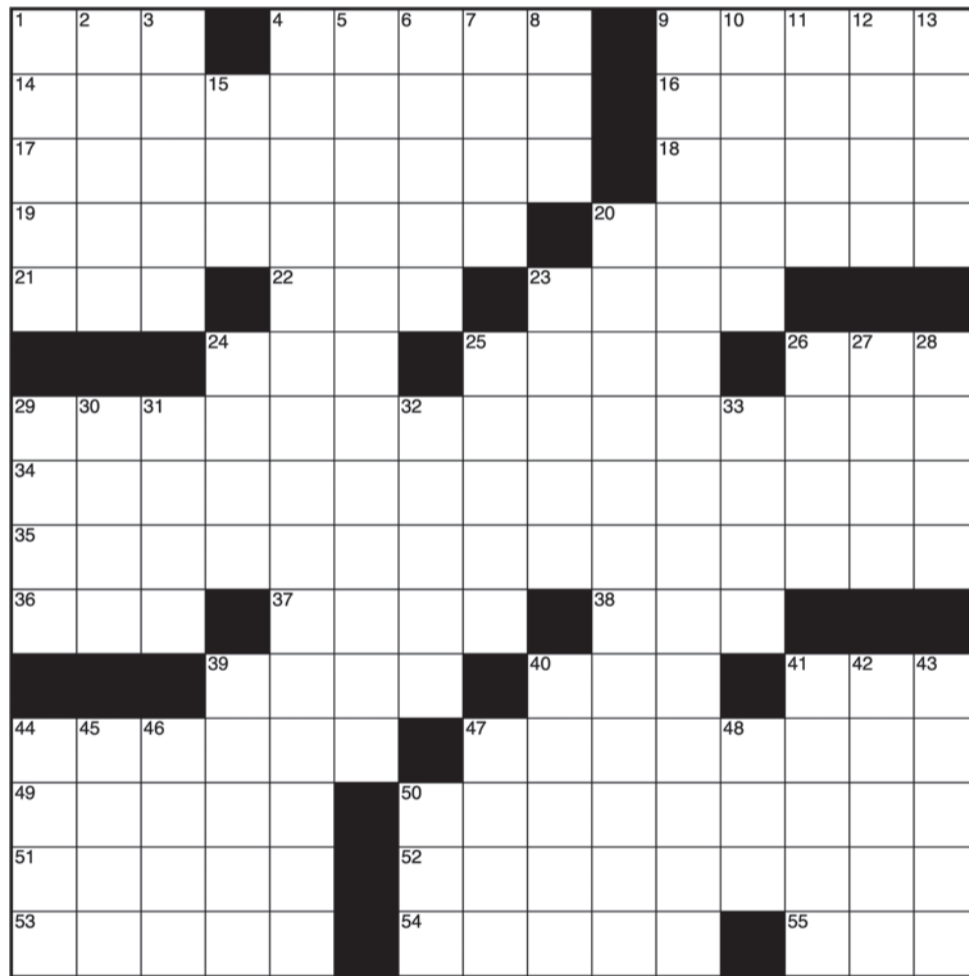
srcusyd.net.au
02 9660 5222

Weekly quiz

1. What were the only two Independent countries in Africa in 1924?
2. What is the earliest age that young Emus can become independent from their fathers?
3. What does ICAC stand for?
4. A famous '90s American rapper was named after which 18th century Inca resistance leader?
5. At what age are Australians considered "Independent" by Centrelink?
6. Which Australian band established the Independent label "Powderworks Records" in 1977?
7. Who was the first President of Turkmenistan following independence from the USSR in 1991?
8. When did the Irish Civil War end?
9. Who directed the 1962 film Lawrence of Arabia?
10. Which publication brand uses the slogan, "Independent, always"?

Answer: 1. Liberia & Ethiopia 2. 6 months old 3. Independent Commission Against Corruption 4. Tupac Amaru II 5. 22 6. Midnight Oil 7. Saparmurat Niyazov 8. 1923 9. David Lean 10. The Sydney Morning Herald

Crossword



Crossword: Michael Smith

Down:

1. What you might want to do after a regrettable conversation
2. Blue Mountains destination in between Katoomba and Wentworth Falls
3. Move in sync with, as a bear
4. Things treated via exposure therapy
5. "___ called. They're running out of you!" (Seinfeld quip)
6. "I swear..."
7. Love, in Spanish
8. ___ Moines, Illinois
9. Medium for 80% of recent video game purchases, compared to physical discs' 20%
10. Certain items banned on airplanes, casually
11. Italian meat-based sauce
12. Meal ___
13. Gen-___ (millenials)
15. Dreaming sleep stage
20. Job description, say?

23. Lose one's marbles
24. Suffix for decor or origin
25. Wallace and Gromit's "A Close ___"
26. ___ rocket
27. 2019 Tyler, The Creator album
28. Depend (upon)
29. Zest
30. "If ___ be so bold..."
31. Nu-metal band whose name sounds like a food
32. Cotton fabric in some pants
33. Fencing alternative to foil or sabre
39. Font used in this clue
40. Suit worn in some Hollywood productions, in brief
41. Stefani and Stacy, for two
42. Suffix for proto- and ecto-
43. Moog or Korg product
44. Like some doors
45. Sci-fi series adapted to film by both David Lynch and Denis Villeneuve
46. Run from
47. Be wide open
48. ___-Wan, character portrayed by Ewan McGregor
50. Conductor's hand gesture

Dusting off the cobwebs

Sex Censorship Is Defeatist

The Editor of "Honi Soit" wishes to place on record his thanks to those members of the student body and the University staff who have given him advice and encouragement during the last few days.

He also wishes to state that nothing is more indicative of the weakness of our existing society than its ardent cowardice, its failure to be open and direct in its recognition of the actual existence of sex.

The institution of sex worship that modern society demands with its emphasis on secrecy, "reverence," mystery and taboo is a false and harmful attitude and the censoring of discussion on sex is an attempt to perpetuate and strengthen superstition and ignorance.

Discussion on sex is not "filthy," but to drive an interest in its problems underground WILL produce "filthy" minds and that warped outlook of which moralists complain.

Any censoring in matters of sex is inevitably defeatist and sure to bring about the very results it is striving to avoid as long as human nature remains what it is.

Editor's Note, 'Sex Censorship is Defeatist,' *Honi Soit*, October 10, 1941.

Across:

1. Finishing move, in gaming slang
4. "U Got ___" (2001 Usher single)
9. Goofy, in 2010's internet slang
14. "Orange" and "Doorhinge", for one example
16. "___ Because You Do" (1995 Aphex Twin album)
17. Psychological concepts in a Freudian trio
18. H.R. ___, Swiss designer behind Alien's Xenomorph
19. Bachelor with a pad, say?
20. Props, in English slang
21. 7'6" basketballer Ming
22. Animated character voiced by Seth MacFarlane
23. Old curmudgeons
24. Broadcast
25. Buckwheat noodle variety
26. Polite address
29. Viral trend with an associated song, say
34. Radiohead album of 2016 nominated for a Best Alternative Music Grammy
35. Genre for some Poe or Coleridge works
36. OB-___
37. ___ wolf
38. Leave speechless
39. Round hairdo
40. Web Portal launched alongside Windows 95's release
41. Car screen feature, in brief
44. Premium, often
47. "Hold your horses!"
49. Australian play that "brings the story behind the misogyny speech to life"
50. Chocolatier's raw ingredient
51. "Lend me ___"
52. Versing
53. Instagram post format, starting from 2020
54. Caught some z's, in cutesy slang
55. Oldest continuously published Australian newspaper, in brief

Always Balanced Coverage

HEDONISM | SIMS 2 | SCANDAL | DRUGS | NOAM CHOMSKY |

BREAKING: PIZZA APOCALYPSE DEFENCE STRATEGY REVEALED

Harry Gay reports.



Whistleblowers at Pizza Hut HQ have leaked documents that reveal a hidden clause in the application process for casual staff members. The clause states that in the unlikely event of a large 50-foot Domino's worker attacking the city, all employees are required to go out into a large field, link together as one and form a similarly sized Pizza Hut equivalent. The purposes of which, it is revealed, to fight for dominance over the heart of Sydney.

Anadene Whistle-Thorpe uncovered these classified papers for Always Balanced Coverage. "I was appalled," Whistle-Thorpe opined. "Most Pizza Hut workers are well below the minimum age for military service. To secretly enlist those in hospitality, our most vulnerable members of society, is bone chilling."

Plans outlined throughout explain how the operation would be undertaken. Workers aged between 13 and 17 years old were expected to climb on one another's shoulders and link arms. Thanks to various preparations such as understaffing, exhaustion, removal of lunch and dinner breaks, staff members were primed to have their willpower and consciousness relinquished so that they may join a collective hivemind. Through this, synchronised movement of the whole could be achieved as one large worker. Excretion of a green goo-like substance, reported to be the limited edition Teenage Mutant Ninja Turtles tie-in sauce, would be used as a weapon in the ensuing fight.

CEO of Pizza Hut Australia, Phil Reed, declined to comment, but informed us they were all out of breadsticks.

IN THIS ISSUE...

BREAKING: THE AUSTRALIAN WRITES DEVASTATING TAKEDOWN OF HONI SOIT... PROBABLY... WE DON'T KNOW, IT'S PAYWALLED

JUST IN: GUY FROM THE AUSTRALIAN "JUST WANTS A YARN"

A LITTLE EMPATHY PLEASE: SOCIAL SLACKTIVIST THINKS POST OF THEIR BRUNCH IMMEDIATELY AFTER GAZA INFOGRAPHIC NOT A TONAL WHIPLASH... EXCLUSIVE REPORT BY JAMES WILY



"We saw you from across the quad and we really liked your vibe"

RING RING: DAVID "TWO PHONES" THODEY NAMED NEW CHANCELLOR, NOT BEATING THE PHONEY ALLEGATIONS.



FIRST HE BROUGHT YOU PHONE BILLS, NOW HE BRINGS YOU HECS DEBT!

Ex Telstra CEO & Vodafone Board member, "Two Phones" Thodey, has been named the new chancellor. After an extended career in telecommunications, Thodey is subject to a series of phony allegations. *Always Balanced Coverage* reached out for comment but we got left on read. More to come.



**JOHN HINCKLEY JR.
LYDIA TAR
ANITA MAXX WYNN
WENDY WILLIAMS
PENNY WONG'S RED WEDDING BLAZER
UR MUM**

WEEK 5, SEMESTER 1

PRISONERS OR HOSTAGES?

@USYDACAR IS HOSTING A **TEACH-IN**
WITH **ADDAMEER** ON
PALESTINE'S POLITICAL PRISONERS



8PM, THURS 21 MARCH

ISRAELI

A PARTHEID
WEEK

4TH - 29TH

MARCH



STOP THE GENOCIDE- BOYCOTT ISRAEL BLOCK THE BOAT



ZIM SHIPPING-LINE
OUT OF PORT BOTANY



SIGN-UP TO THE ACTION ALERT

USE QR CODE, LINK OR

TEXT "STOP ZIM" TO 0400351694

