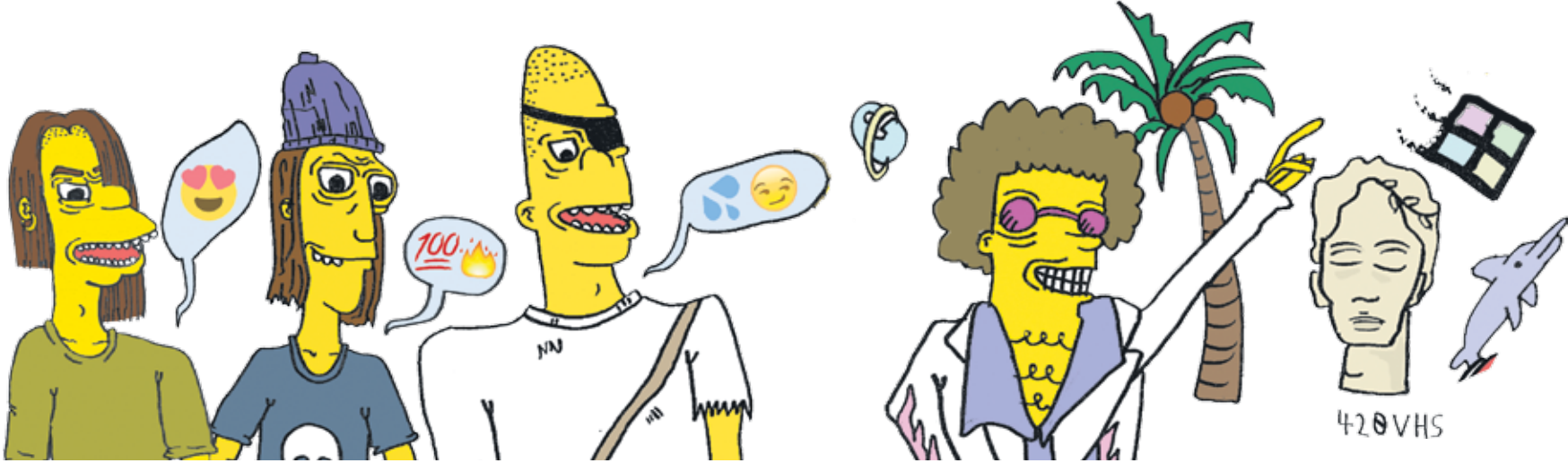


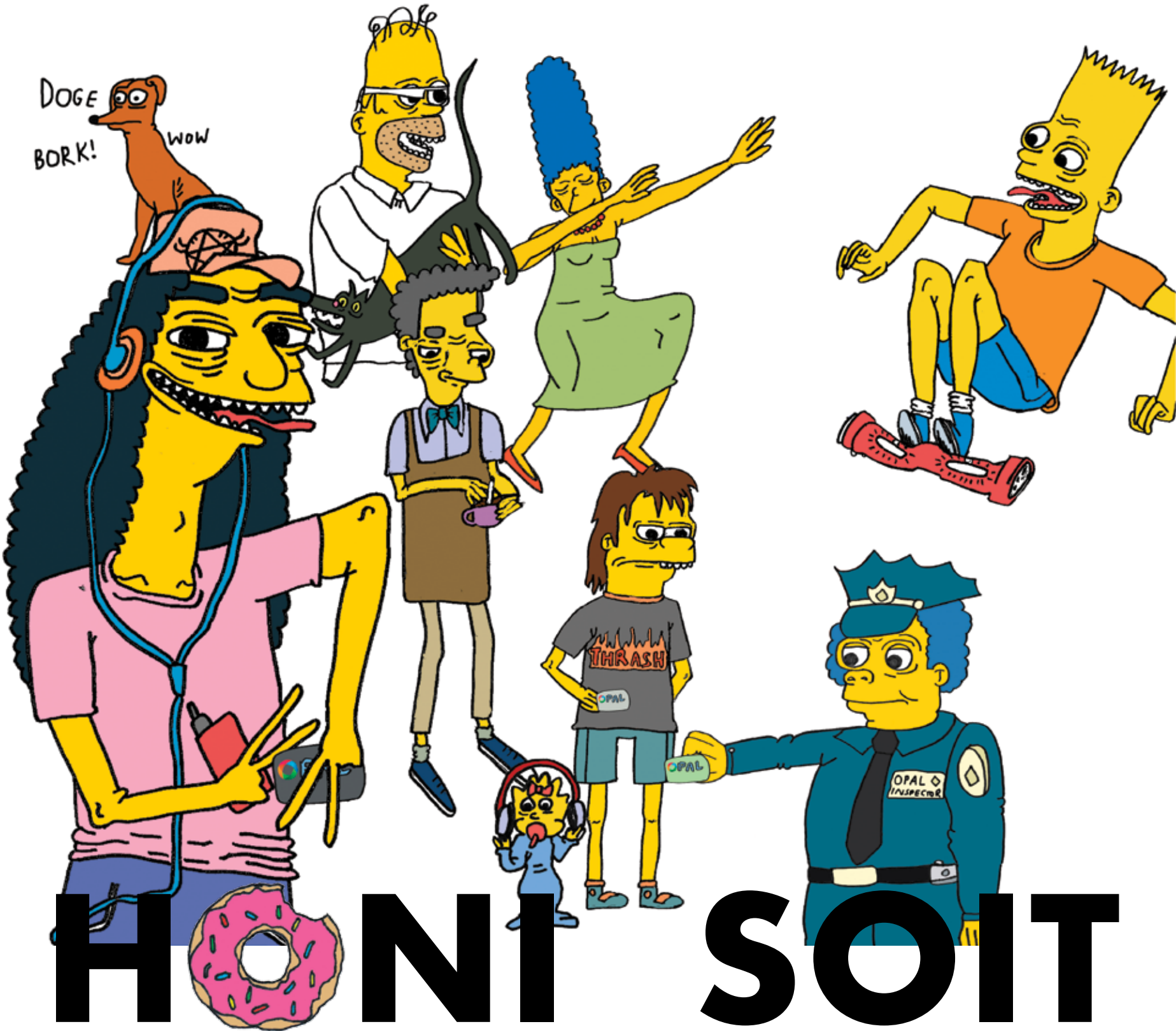
The personal, the political, the pineapple: literary analysis of Clive Palmer's poems / p. 7

In defense of the Redfern run: a photo essay illuminating art, culture, and history / p. 11

Tracey Cameron: meet the Gamilaroi woman fighting to save her own language / p. 6



Why couldn't The Simpsons handle the 21st century? p. 14



Acknowledgement of Country

We acknowledge the traditional custodians of this land, the Gadigal people of the Eora Nation. The University of Sydney – where we write, publish and distribute *Honi Soit* – is on the sovereign land of these people. As students and journalists, we recognise our complicity in the ongoing colonisation of Indigenous land. In recognition of our privilege, we vow to not only include, but to prioritise and centre the experiences of Indigenous people, and to be reflective when we fail to. We recognise our duty to be a counterpoint to the racism that plagues the mainstream media, and to adequately represent the perspectives of Indigenous students at our University. We also wholeheartedly thank our Indigenous reporters for the continuing contribution of their labour to our learning.

Editorial



This editorial is dedicated to this man I saw vaping while using a copy of last week’s Honi as an umbrella to shield himself from the rain. I salute your Macgyver-like use of our publication to keep your head dry, and I salute you even harder for stopping off at the new Law building to trash your drenched newspaper and pick up a fresh new *Honi* umbrella to use for the rest of your commute. May this week’s edition protect you from wet weather just as well as last week’s edition did. May your clouds be thick and your vape juice flavours be succulent. Bless you, sir. **AM**

Contents

Letters / 3

News and Analysis / 4

Long Read / 6

Culture / 7

Opinion / 8

Perspective / 8

Creative / 10

Photo Essay / 11

Sports and Tech / 12

Longer Read / 13

Puzzles / 16

Regulars / 17

SUPRA / 18

SRC Pages / 19

The Garter Press / 22

Who made this edition happen?

Editor-in-Chief: Aidan Molins

Editors	
Nick Bonyhady	Kishor Napier-Raman
Jayce Carrano	Siobhan Ryan
Natassia Chrysanthos	Michael Sun
Ann Ding	Maani Truu
Justine Landis-Hanley	

Contributors
Alisha Brown, Garnet Chan, Max Cullen, Eric Gonzales, Cameron Gooley, Imogen Harper, Nick Harriott, Jacob Henegan, Ruby Hillsmith, Jennifer Horton, Owen James, Pranay Jha, Patrick Ryan, James Stratton, Courtney Thompson, Zhixian Wang, Mary Ward, Jamie Weiss, Alison Xiao, and Alan Zheng.

Artists
Deepa Alam, Natalie Ang, Matthew Fisher, Aiden Magro, Ludmill Nunell, Brigitte Samaha, Jenna Schroder, Rebekah Wright, and Jess Zlotnick.

Cover image by Deepa Alam.
Honi Soit, Week 4 Edition, Semester 1 2017.

Disclaimer: *Honi Soit* is published by the Students’ Representative Council, University of Sydney, Level 1 Wentworth Building, City Road, University of Sydney NSW 2006. The SRC’s operation costs, space and administrative support are financed by the University of Sydney. *Honi Soit* is printed under the auspices of the SRC’s directors of student publications: Nina Dillon-Britton, Pranay Jha, Isabella Pytka, William Ryan, Katie Thorburn, and Adam Ursino. All expressions are published on the basis that they are not to be regarded as the opinions of the SRC unless specifically stated. The Council accepts no responsibility for the accuracy of any of the opinions or information contained within this newspaper, nor does it endorse any of the advertisements and insertions. Please direct all advertising inquiries to publications.manager@src.usyd.edu.au.

What’s on this week

According to your local rugby team.



Small Trumpet Presents: Wom*n’s Comedy!
When: Wednesday, March 29, 6:30pm
Where: Hermann’s Bar
Price: Access \$5 | Student \$10 | Adult \$15

Matt: Hey boys, check this out. USyd’s funniest women are putting on a night of music, comedy, sketch, improv–
Benny: What’s improv?
Matt: It’s like improvised comedy, the crowd usually gets amongst it, and the fellow on stage has to come up with everything on the spot. I saw some with the missus last Wednesday, it was absolutely killer.
Dylan: Hey, you said you couldn’t come to trivia last Wednesday because you were sick?
Matt: Oh, nah, I was...

Gaius Gracchus Pub Crawl
When: Thursday, March 30, 6:00pm
Where: Starts at Hermann’s Bar
Price: Free

Benny: Hey Matt, you always had a hard on for ancient history, right?
Matt: Hey, the shit’s interesting, man. Better plot twists than *Married at First Sight* and don’t try to say you don’t watch that show, literally everyone knows.
Benny: What can I say, I’m a romantic. But anyway, get some of this into you — a Newtown pub crawl hosted by the Ancient History and Classics Society.
Dylan: Sounds like your two favourite things, Matt, history and beer.
Matt: Wonder if there’ll be a vomitorium for a taccy spew or three?

Fan mail

Someone likes us

Dear Sirs and Mesdames, *et alia*,

I have taken this opportunity to write to you, hoping that you find yourselves in good health despite the damp this March. Certainly, the paper has been in good health in the first few issues this year. It is pleasing to your readers that such principled and penetrative reporters as Mr Bell continue to cover the issues of most import for us (“University Senate commences first confidential external fellow selection process,” 3rd week issue). Whereas my view of the restructure of the Senate is public, it causes great sadness and perturbation amongst many of my peers that the institution of the Senate has been so perverted by the pernicious and successful efforts by senior managers of the University administration to remove divers venerable staff and esteemed alumni from

the Senate and replace them soon with some five unidentified strangers, these masked corporate busybodies, who are not welcome in this sacred place of learning. Perhaps the words of an old Master of Arts of Magdalen Hall, Oxford, William Tyndale, may do well here: “Se that none of you suffre.. as a busybody in other mens matters.” What an absurd and unbridled insult to suggest that “commercial expertise” should guide the scholars of this place. Leadership at this University is not in the bag; it is in the garbage. It is my sometime hope that we may wake up from the madness to an institution of collegiality and autonomy, and a willingness to preserve the good and the right.

I have the honour to be, Dear Editors, your most obedient and humble servant, and faithfully,

Finn Gabriel Keogh
Arts V

Someone else likes us

Congratulations to Zoe Stojanovic-Hill for the article on former al Jazeera boss Wadah Khanfar. Zoe gently raised several good questions about Mr Khanfar’s former role at the Qatari channel, including the petro-monarchy’s responsibility for funding sectarian jihadists in Libya and Syria. In the Arab and Muslim world al Jazeera, from 2011 onwards, destroyed its former credibility with partisan and often fictionalised stories about the Libyan and Syrian ‘revolutions’. Wadah Khanfar was the channel’s key player in the 2005 reconciliation with the US, after tensions over the invasion of Iraq. Mr Khanfar now claims to back liberalism and ‘democratic stability’ in the region. However Zoe’s article makes clear his ongoing identification with past and current Muslim Brotherhood

regimes in Egypt and Turkey. The Brotherhood’s sectarian jihadists were in league with the al Qaeda’s sectarian jihadists from the beginnings of both the Libyan and Syrian conflicts, in 2011. The toll in death and destruction has been enormous. Al Jazeera ran consistent propaganda and its journalists (e.g. in Beirut) resigned in droves. It’s not clear what backing sectarian jihadists had to do with ‘democratic stability’. Mr Khanfar’s main distinction in his later years at al Jazeera was to pioneer brazen fake war news, in favour of those ‘revolutions’, dressed up as journalism. Why Sydney Ideas thought this made him a credible speaker is anyone’s guess. Anyway, on this occasion student journalism was two steps ahead of those who recruit talent for Sydney Ideas.

best wishes
Tim Anderson
Political Economy



Got mail?

Send your irreverent takes and reverent rants to editors@honisoit.com by 12pm each Friday for publication. Keep it under 300 words and include your name, degree, year, and favourite off-campus spot to interview prospective members of your *Honi* ticket.



SciSoc Annual Cocktail Party
When: Friday, March 31, 8:00pm
Where: Hotel CBD
Price: Access \$40 | Non-Access \$45

Dylan: Maybe we can find some science students who can work out why your pass completion is so bad, Matt?
Benny: I don’t think you need a scientist to tell you it’s because Matty’s got two left hands.
Matt: Yeah, good rag. So it’s a play based on a movie based on a book.
Dylan: Isn’t this like one of those things everyone’s supposed to know about?
Benny: Dude we studied the book back in year 11, you were probably too busy trying to hook up with Josie.
Dylan: I literally never had a thing for her.
Matt: She’s clicked going on Facebook actually so–
Dylan: Wait, really?
Benny: You absolute keeno. Now we’ve gotta go to find out if you can rekindle the spark.
Dylan: Nah, I’m totally not interested in her. I’ll come though...

SUDS Presents: A Clockwork Orange
When: Wednesday, March 29, to Saturday, April 1
Where: The Cellar Theatre
Price: SUDS \$3 | Access \$5 | Student \$7 | Adult \$10

Benny: Fellas, how about this for some cultural education?
Matt: Wasn’t *A Clockwork Orange* originally a movie?
Benny: Nah, bud, it was a book. You ever read one?
Matt: Yeah, good rag. So it’s a play based on a movie based on a book.
Dylan: Isn’t this like one of those things everyone’s supposed to know about?
Benny: Dude we studied the book back in year 11, you were probably too busy trying to hook up with Josie.
Dylan: I literally never had a thing for her.
Matt: She’s clicked going on Facebook actually so–
Dylan: Wait, really?
Benny: You absolute keeno. Now we’ve gotta go to find out if you can rekindle the spark.
Dylan: Nah, I’m totally not interested in her. I’ll come though...

Speed Friending
When: Tuesday, April 2, 11:00am
Where: Eastern Avenue
Price: Free

Dylan: Ah, finally. Somewhere I can meet people who aren’t complete plonkers like you blokes.
Matt: Lucky it’s only speed friending, they don’t have to put up with you for longer than two minutes.
Dylan: Oh, just like your girlfriend doesn’t have to put up with you in bed for longer than two minutes either?
Benny: Come on, mate, you know this friendship is basically a charity project Matt and I run for you.
Dylan: Lucky it’s charity because no one would pay to have you flops around.
Benny: Yeah, we’re basically saints. So... trivia tonight?
Dylan: For sure.

No financial motive for SCA closure

KISHOR NAPIER-RAMAN

Documents obtained by *Honi* show that Vice-Chancellor Michael Spence privately contradicted the University’s public rationale for closing the Sydney College of the Arts’ Callan Park home and merging it with the Faculty of Arts and Social Sciences.

Emails among senior University management suggest the plan to close the SCA was not purely financially motivated, and show that the closure would involve significant cuts to student numbers.

In a meeting with representatives from the National Tertiary Education Union in 2015, Vice-Chancellor Michael Spence claimed that the reasons for merger and closure “would not be

financial”, and, if cuts were to be determined purely on a financial basis, “there are many other areas of the university where we could begin”.

Yet at an information session last year, Provost Stephen Garton told students the planned closure was motivated by the SCAs “significant deficit”.

Similarly, in a July 2015 email exchange obtained by *Honi* between Provost Professor Stephen Garton and Human Resources Director John Dixon, Garton claimed, “the simple fact is the campus is too expensive to maintain”.

This indicates that whilst the University has long been committed to shutting down the Callan Park site, there is considerable inconsistency around the

justification for the closure.

Honi also understands that the University’s plan to move the SCA onto the main campus could involve a significant reduction in student places.

In an email sent one week before the termination of the merger in July 2016, Spence told Chancellor Belinda Hutchinson about plans for a “small but beautifully formed SCA on the main campus”.

According to Spence, the new SCA would house just 120 students—less than a quarter of its current cohort.

The smaller SCA on the main campus was considered by the University as a back-up plan, in case the proposed merger failed.

Again, Spence’s private correspond-

ence is incongruous with public statements made by University management.

Last year, University management claimed that the proposed merger would boost enrolment numbers.

However, this concern is not reflected by Spence’s private commitment to a smaller SCA.

According to NSW Greens MP Jamie Parker, these inconsistencies are all indicative of a “seriously degrading attitude to arts education”.

The University’s failure to be forthcoming about its motivations leaves SCA students facing a difficult and uncertain future.

The University has been contacted for comment.

USU launches WeChat

ZHIXIAN WANG

The University of Sydney Union launched an official WeChat account during OWeek, in a bid to engage with the Chinese students’ community on campus.

WeChat is a growing mobile app and the most common social media platform among Chinese-speaking students.

“The University of Sydney has a significant Chinese-speaking population,” USU President Michael Rees told *Honi*.

“We know that some international students face problems of isolation and a lot of that comes down to language barriers.

“We see this launch as a really important step in improving our communication and engagement with our Chinese members.”

Originally proposed by Chinese Board Director Koko Kong, the USU’s WeChat has been providing regular updates about student programs, events and employment opportunities, as well as information on campus activities, news, and student life at the University.

Two experienced Chinese-speaking editors currently manage the account, which already has more than 1000 followers - a significant number for a new WeChat account.

During her campaign last year, Kong spoke about the need to break the communication barrier between international and domestic students, proposing a language-friendly platform for international students to get information about the campus.

This appears to be a rare case of a board director actually coming good on an election promise.

SEARCH ‘ACCESSUSU’
OR SCAN THE QR CODE
TO FOLLOW USU ON
WECHAT



USyd rolling out ‘super-exchange’ partnerships

IMOGEN HARPER

The University of Sydney is investigating ways to increase the number of students who undertake a foreign exchange from 20 to 50 percent.

The mission is part of their 2016-2020 Strategic Plan.

The University has outlined two avenues for this change: decreasing the semester’s length to match our holidays with overseas summer schools; and increasing the number of “super exchange agreements” with foreign universities.

Changing semesters from 13 weeks to 12 would allow students to complete short-term exchanges in summer schools at Universities in the Northern Hemisphere.

USyd Deputy Vice-Chancellor Tyrone Carlin told *Honi* that institutions such as the University of California, Berkeley, run summer exchange programmes well-suited to our students, but are currently inaccessible due to our comparatively short winter break.

The discussion surrounding changes to semester length demonstrate an emphasis on US institutions.

It is unclear if the University feels that the US, a country with the same language and immense cultural similarities to Australia, provides equally the benefits of “intercultural competence and global citizenship” as other international institutions may.

Currently, one-third of exchanges at the University are short-term, ranging between two and eight weeks in duration.

Most of these exchanges have been promoted by faculties, but this change would see Sydney Abroad dramatically increase their promotion of these programmes.

Simply adding these short-term overseas opportunities to our University’s global mobility database has already seen uptake grow by 300 percent in 2016.

The difference between these short-term exchanges and longer placements is undeniable.

U.C Berkeley’s website states that 4,000 of their 16,000 summer school students are from overseas.

The University told *Honi*, “studies have shown that students participating in short-term programs obtain the same benefits as students who undertake longer-term overseas experiences,” as “classes are taught in an intensive mode.”

The benefits of exchange are lauded by Carlin, who describes himself as “a hard-core, passionate believer believer that taking an international study experience in transformative”.

“[Exchange is] hugely beneficial on a whole variety of relevant dimensions to us in terms of formation of the graduate attributes we want you all to develop,” he told *Honi*.

However, the benefits of exchange listed by the University - personal and social development, intercultural competence, increased academic engagement, and career and network development opportunities - seem to rely on more than a short stay and a course designed for a largely international candidature.

Universities also focus their summer resources on popular courses.

Institutions like U.C Berkeley offer largely traditional subjects - including languages and broad professional development programmes - rather than

potentially more culturally informative subjects, such as those that canvass specialist elements of American history.

Of the 600+ summer courses offered at U.C Berkeley in 2017, only one discusses Indigenous Americans, and that is a literature study unit.

Though, short-term programs do allow students who would find a long-term exchange difficult to have an international experience.

The difficulties of going on exchange extend beyond this though: the time spent deciding on what is best for your degree, the administration of organising it and one’s degree, the expense, and the time taken from either your studies or your potential break.

Although students who do experience a short-term exchange greatly appreciate the experience, the adaptations the University is making do not seem linked to the benefits they are claiming.

Short-term programs are no doubt a great experience for many, but the university providing them due to ease and student demand may not be responsible if the claim that they are equivalent to long-term stays is unfounded.

The other strategy being undertaken by the University is the advent of ‘Super-Exchange’ Agreements.

Here, the University is signing contracts with international universities organising for 50-100 students to partake in an exchange there each year.

This is in contrast to normal exchange arrangements between higher-learning institutions, where each university agrees to take less than 10 students from the other annually.

The University has so far signed Super-Exchange Agreements with the

National University of Singapore and the University of Copenhagen.

The University told *Honi* that these agreements are the culmination of years of planning and did not indicate how future partnerships would be considered and undertaken, let alone whether they were pursuing more.

Certainly it seems that if the university does intend to create over 10,000 exchange spots that these super-exchange partnerships will not be their major strategy.

But beyond these two initiatives, the University did not describe any additional programmes to *Honi* that would facilitate the 30 percent increase in students involved.

Both these exchange initiatives seem to suffer from the potential for Usyd students to cluster overseas classrooms.

At the National University of Singapore, Usyd students will make up 10 percent of their exchange students.

This again would harm the “networking” benefits of exchange the University lauds.

Similarly, if major US Universities begin to take in large numbers of Usyd students, the cultural experience appears largely dependent on the ability of students to select subjects and situations that do not group them with large numbers of their Australian peers.

This again begs the question: do the University’s reforms stem from a genuine belief that exchange will benefit students, or is this nothing more than a marketing ploy to fulfill popular demand.

USyd march for choice

JUSTINE LANDIS-HANLEY & NATASSIA CHARYSANTHOS

University student protestors clashed with St Mary’s church-goers outside NSW State Parliament on the weekend.

The Catholic Church was commemorating its annual Day of the Unborn Child with a mass and march against abortion.

The counter-rally, organised by members of USyd’s and UNSW’s Women’s Collective, gathered outside St Mary’s Cathedral Church to protest “a shameless display of anti-woman, anti-choice and anti-scientific propaganda which seeks to shame people who elect to have abortions”.

Greens MP Mehreen Faruqi and City Councillor Linda Scott spoke to a crowd of nearly 100 protestors.

Led by Archbishop Anthony Fisher and Rev Hon. Fred Nile, a procession of thousands of church-goers walked in song and prayer through the Domain, before stopping outside Parliament House to speak against current bills seeking to decriminalise abortion.

USyd launches massive online indigenous culture course

JAMES STRATTON

The University of Sydney has created a Massive Open Online Course (MOOC) on Indigenous Australian culture, in an attempt to improve the cultural competence of USyd staff and students.

The MOOC, hosted online by educational technology company Coursera, consists of six modules involving video resources and assessments.

USyd’s National Centre for Cultural Competence (NCCC) created the course in collaboration with Indigenous community leaders.

The course’s content revolves around understanding Indigenous history and contemporary Indigenous culture, experiences, and activism.

The MOOC is aimed at staff and students, but is also accessible to the broader community.

So far, 365 individuals are enrolled.

A University of Sydney spokesperson said the course would provide students with “an opportunity to learn from diverse lived experiences and to

reflect on what it means to be a University community located on Aboriginal land”.

Jackson Newell, the SRC’s Indigenous Officer, described the course as a “great initiative of the NCCC”, specifically praising its emphasis on Redfern as a site of great importance to many Indigenous Australians.

“The majority of students walk to and from Redfern Station each day and don’t realise the significance of the suburb in Indigenous political history,” he said.

Newell hopes the course will encourage students “to engage with Indigenous affairs, and ask themselves what they can do to help”.

Participants can complete the course online for free, but will need to pay a \$63 fee to gain a certificate in Indigenous Cultural Competence.

Student’s will be able to link the official certificate to their LinkedIn profiles and include it in their resumes.

Collected fees will go towards the

NCCC, as well as to paying the online tutors and moderators involved in running the course.

In the future, USyd plans to offer the MOOC as a free, zero credit point unit of study for students that could be recognised on their academic transcripts.

The course comes as part of a global trend, with some 35 million individuals having enrolled in MOOCs over the last five years.

USyd has launched ten MOOCs in the last year with 14,600 sign ups.

Courses range from ‘Data Driven Astronomy’ to ‘Ethical Social Media’.

A USyd spokesperson said MOOCs allow “the University to share expertise and research across borders, countries and cultures for public good”.

Yaama, Tracey ngaya

CAMERON GOOLEY / Meet the woman fighting to save her language from extinction



Enthusiastic is the word that springs to mind when one sees Tracey Cameron. Having spent many years as a teacher at Glebe Public Primary School, she exudes a patient and motherly aura. She likes her lattes weak and her tea milky, and is usually spotted sporting a sensible singlet-shirt-jeans-sandals ensemble.

She's the teacher everyone wanted, the teacher that anybody would have been lucky to have. As we sit together, however, it becomes clear that Tracey is much more than a retired primary school teacher.

"Yaama, minyangindada gubi?"

She smiles as she says hello, and offers me a coffee.

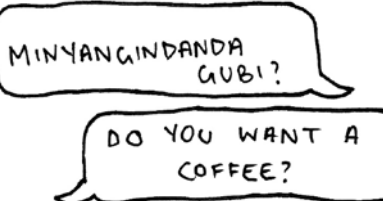
Tracey is instrumental in the revitalisation efforts of the Gamilaraay language, which was, not too long ago, considered near extinction.

The Gamilaroi nation is one of the four largest Indigenous nations in Australia, encompassing a vast expanse of land ranging from south west Queensland to the Hunter Valley. Before colonisation there were forests and delicate soil, both felled by agriculturalists with their axes and heavy hoofed beasts of burden. For some perspective, the more prominent towns in the Gamilaroi nation include Moree, Tamworth, Coonabarabran and Walgett.

Tracey's father, Doug, is a Gamilaroi man born in 1936 and raised in the Burra Bee Dee Aboriginal Reserve outside of Coonabarabran — a reserve established by his ancestor Mary Jane Cain from land granted to her through petition by Queen Victoria. This land was to become a haven for many dispossessed Gamilaroi people over the years.

But this haven couldn't last forever. Doug moved from Coonabarabran to Sydney in 1941 after his father enlisted in the Second World War. With the policy of assimilation in full swing, his mother feared for the safety of her children without their father to protect them. She and her mother, along with other women from the community, left for the state capital where they would feel more secure.

Doug and his wife eventually settled in the Riverina city of Wagga Wagga where they had four daughters, the eldest of whom was Tracey.



During her time as a Maquarie University student, Tracey was passionate about social issues. In this period, Tony Abbott was no more than an unbearable stupor hack across the Parramatta River. When she mentions this, the relevance of student politics suddenly seems to carry some genuine weight.

I ask her what kind of politics she was involved in.

"Left wing politics, of course!" She answers, incredulous of my question. But the story of how Tracey really began to reconnect with her Gamilaroi heritage started off as all good journeys do: with a chance encounter.

In 2000, when she was looking for educational resources for her school library at Black Books in Tranby (an Indigenous bookstore in Glebe), Tracey stumbled across a copy of *The Sun Dancin': People and Place in Coonabarabran* by Margaret Somerville. She was shocked to find many of the people mentioned in the

book were her relatives.

From this point on, she focused her energy towards learning more about her culture. Upon completing her Masters of Indigenous Languages Education at the University of Sydney, she began her work as a tutor for the oldest language revitalisation course in the country. She has since won a scholarship for writing the best abstract describing a research proposal for the International Conference on Language Documentation & Conservation (ICLDC) at the University of Hawai'i at Manoa, Honolulu. The proposal was in regards to documenting her research about the Gamilaraay language.

Tracey currently tutors Speaking Gamilaraay 1 (KOCR2605) at USyd under the direction of Doctor John Giacon. The subject, coordinated under the Faculty of Arts and Social Sciences, typically hosts up to 22 students a semester since it began in 2006. John Giacon now also teaches the course at the Australian National University.

"We get lots of linguistics students, education students, arts and history students ... even some students from unusual areas like chemistry," Tracey tells me.

The classes consist of three-hour intensive oral workshops. The unit is available to students in over 40 degrees, and is counted as a senior elective unit — the only prerequisite is a total of 48 previous junior credit points. It is also available for non-degree study to people not enrolled at university.

Tracey beams as she tells me this. As the first point of Western settlement, most Indigenous languages in New South Wales were reduced to simple nouns and colloquial phrases upon colonisation. One of the first casualties of imperialism is language and, as a result, cultural identity.

This loss of identity was ideal for colonial settlers. According to Tracey, Indigenous peoples were completely disregarded as just "Aboriginals", a term which, in her opinion, carries overtly negative connotations.

"It [Aboriginal] is a colonial term for us. It was a way of categorising people in a way that colonists liked, instead of in a way that was accurate to representing the diversity of Australia's first peoples.

"These days if you were to ask most Aboriginal people 'Who are you? Where do you come from?' They would say I'm a Yorta Yorta person, or I'm a Wiradjuri person. They would not generally say 'I'm an Aboriginal person' first. I think they would like to specify their nation."

In Australia students are rarely taught about the countless massacres of Indigenous people, so the idea that an Indigenous language could be formally taught in universities should seem like a hopeless task. Even more so that it would be so popular amongst students.

"I am a Gamilaroi woman."

There is an understated confidence to everything Tracey says.

She tells me that groups such as the Muurrbay Aboriginal Language and Culture Cooperative who teach a variety of Indigenous language courses and publish dictionaries, have been vital in restoring the Gamilaraay language.

Tracey's ancestor, the aforementioned matriarch Mary Jane Caine (also known as the Queen of Burra Bee Dee), wrote a manuscript including the history of the people in her area, as well as a dictionary of words and place names. That manuscript is in the state library available for study.

Despite this community work, most Indigenous nations relied on a strong tradition of oral history passed down from elders. A lot of this culture and language has been lost to aggressive assimilation policies — such as the banning of spoken languages.

But these languages aren't lost forever.

Gamilaraay has a significant amount of archival history. Missionaries wrote down prayers in Gamilaraay, surveyors such as Robert Hamilton Matthews recorded spoken Gami-

laraay, and many early colonial explorers kept journals where they took notes on the spoken language. It is from these European sources that linguists and anthropologists are piecing the language back together. Ironically, the imperialists that caused the degradation of the language are now providing the sources needed to restore it.

Tracey smiles at me as she collects her thoughts.

"Indigenous peoples in Australia and all over the world have suffered under colonisation and policies

BAAYANDHU NGINDA

SEE YOU LATER

MAARUBAA

THANKS

that reinforce invaders' privileges. We want to reclaim the language, culture and land that was taken. By revitalising and reclaiming language we are demonstrating the diversity and complexity of Indigenous peoples' cultures, knowledge and understandings of Australia," she says.

"I think the revitalisation of Gamilaraay is a way of breaking ignorance down." **HS**

CAMERON GOOLEY IS A GAMILAROI MAN AND THE NEPHEW OF TRACEY CAMERON.

Art: Matthew Fisher



The personal, the political, the pineapple doughnut

RUBY HILLSMITH / A literary analysis of Clive Palmer's verse

When I first read Clive Palmer's now-iconic poem: 'Ride an onion, Crush a cabbage, Fight a mongoose, To your dreams', I was moved to tears. I had finally found a kindred spirit, a sensitive soul who views Facebook as a dumping ground for cooked ideas and intense emotion in the same way I do. But as the mining magnate's experimental body of work grew, so did the concerns of the Australian public. News outlets have contacted poets and professors, desperate for confirmation that Palmer's creative flurry couldn't possibly be an attempt at *real* poetry. Our mocking dismissal of Palmer's verse as a cheap meme, or worse, a bewildered cry for help, is a symptom of Australia's broader fear of public emotion, amateur art, and male vulnerability.

*'I love Lamingtons,
In the morning,
The smell, The touch...'*

Palmer's millennial fan base might be surprised to learn that his first collection of poetry, *Dreams, Hope and Reflections*, was published in 1981, just before his entry into state politics. It is difficult to find print copies today, but online excerpts capture stilted, derivative musings on love and justice. If you truly feel the need to mock any of Palmer's poetry, mock his overwrought juvenilia. The collection even includes a poem titled 'Old Women, Young Girls': a subject that tragically continues to dominate the minds and Moleskines of amateur male poets in 2017.

Contrastingly, Palmer's newer work is unusual, touching and thought-provoking, in spite of the fact that he seems to take himself less seriously, or perhaps because of it. His stream of consciousness style, witnessed in 'Bunnings Baby, Sweet-n-sour, Hour of power', immediately recalls James Joyce, the king of 'literary mindfulness'. Just as Joyce reminds us of our shared humanity through visceral descriptions of bodily functions, Palmer's poetry navigates pap smears, prostates, rich food, sensuality, his dog's digestive issues, and clean eating. While these themes may initially seem disgusting or mundane, their human inevitability unites Palmer and his readers. Writers often document the pain of abstaining from 'fashionable' vices like drugs or sex, but Palmer's poetic explorations of dieting, body image and Tim-Tam temptation are rare and honest, especially for a man in the public eye.

'I love Lamingtons, In the morning, The smell, The touch...' is either Palmer's pitch for a Baker's Delight advertisement, or his tribute to Aussie bush po-

etry, evoking the faintly homoerotic image of lonely miners breakfasting around a campfire. The couplet 'Lamington ladies / Tamborine babies', taken from a longer tweet, serves as both a tribute to Bob Dylan's work and a reference to the names of two Queensland national parks in which Palmer frolicked as a young man. Palmer's spirited poetic voice ricochets between the political and the personal, mixing the mutterings of a dad who has hit the bong for the first time since university and the imagined private diaries of an Aussie Yoko Ono.

Palmer's invention of compound words and use of broken syntax seems to be a direct tribute to experimental poet E.E. Cummings, despite the historical popularity of these techniques amongst politicians



Art: Natalie Ang

Review: Grease

CAMERON GOOLEY / Campy and ridiculous, MUSE's *Grease* is the most fun you'll have in student theatre

WHAT: MUSE's *Grease*

WHEN: March 22 – 25

WHERE: Seymour Centre, Everest Theatre

MUSE's adaption of *Grease* is grand in scope and ludicrously campy, carried by charming performances and a genuinely funny script — it is almost impossible not to smile while watching actors having such obvious fun.

This is perhaps most obvious when experiencing the wonderful chemistry between the Pink Ladies: Rizzo, Frenchy, Marty, and Jan (a wonderful Ellie Jones, Lucy Allen, Phoebe Clark, and Rielly Dickson respectively). The four of them play so well off each other that I almost wish the musical had taken some strange turn towards a sisterhood-friends-forever style plot.

But the best performances of the night go to Phoebe Clark (for her perfect accent and hilarious line delivery), Blake Cunio as Doody (for making a done-to-death comic relief role genuinely endearing), and David Collins as the Teen Angel (for man-

aging to steal the entire show with a single scene).

I would be remiss not to congratulate choreographer Stephanie Troost on some truly spectacular dance scenes — coordinating a cast that large to pull off some of those moves is an impressive feat. It takes careful work to make such meticulous choreography appear so natural and chaotic.

Nonetheless, *Grease* did have its flaws. Despite excellent individual performances by Isobel Rose and Tom Pegler as Sandy and Danny, there was a lack of believable chemistry between them. We're told that they're so in love with each other but almost never see them on stage together — they don't even share their first kiss until midway through Act 2, by which point it feels contrived. I was more emotionally invested in the romantic subplot between Rizzo and Kenickie (Tom Crotty, who wins the award for skinniest jeans).

Furthermore, there were numerous audio issues, with more than one monologue broken by the startling squeal of a blown microphone. More seriously, during the larger musical numbers (Summer Nights,

and their speechwriters. Similarly, repetitive misspellings of Malcolm Turnbull's name could be interpreted as a subtle act of political defiance, or simply as the product of one too many 'Kanine Martinis' shared with Palmer's 'dog on the grog'.

Palmer regularly re-posts memes mocking his work, suggesting the project is a self-aware ode to emotional liberalism, rather than a stab at critical acclaim. Regardless of his intentions, his prolific output showcases a man unashamed to admit that he thinks, and lives, in florid metaphor.

Don't lose your passion, Clive. I hope your subversive poems will someday inspire an ambitious boy to reject a life path of corrupt megalomania, and choose honest verse from the outset.

Do scholarships entrench privilege?

GARNET CHAN / How the university wooes high achievers

As other universities are moving away from the ATAR as a way of measuring incoming students' performance, the University of Sydney is rolling out the Dalyell Scholars Program — a new initiative for students with top ATARs. It boasts nebulous promises of “mentoring” and an opportunity to “network with like-minded world influencers”, as well as a very real \$5000 payment to Dalyell Scholars who go on exchange. Speculation remains as to whether the scholarship copy was written by the same people who write *Silicon Valley*.

Named after alumna Elsie Dalyell (“dee ell”) - the first female full-time academic in Sydney's medical faculty — the Dalyell Scholars Program is open to Year 12 students who achieve an ATAR of 98 and above. Admissions are based purely on academic merit. Students who also achieve an 80+ WAM in their first year, despite missing the ATAR cut-offs, are also eligible to apply. Concessions are available for Indigenous students, low SES students and those that have experienced educational disadvantage.

According to a spokesperson, “the University aims

to assist each student to reach their potential to the greatest extent”. It advertises that the program is designed to “challenge [these high achieving students] to greater depth and breadth of learning”. As admirable as those goals are, the purely academic basis of admission begs the question of whether accelerating the academic and industrial trajectories of the top 2% of the state is an equitable aim. Should the University be striving to reward those who are already maximising their potential, without assistance?

This is not the first University program to offer exclusive opportunities to high-achieving students. Other existing programs, such as the Talented Students Program (TSP) already offer exclusive research projects under the supervision of academics for science students. Engineering has various leadership scholarships sponsored by industry giants that give their students workplace placements and mentors.

The TSP requires students to achieve a 99+ ATAR for first-year entry, whilst one of the engineering leadership scholarships has a 98+ ATAR entry requirement. Successful applicants are then nurtured throughout

their degree by academic and industry mentors, which undoubtedly benefits the trajectory of their future pursuits and careers. Those are precisely the kind of networks that low-SES students are likely to lack, and which money from other scholarships can do the least to compensate for.

The underlying issue here is not whether or not high-achieving students are deserving of these opportunities. Instead, at issue is who should be prioritised. Having accessible mentors and an established alumni network provides a plethora of opportunity. Owners of an elusive key into these doors are often high-achievers, or reap the benefits of their circumstances - especially when blessed with socio-educational advantage. When opened, these doors present a variety of career, academic or developmental opportunities that incubate exclusivity. If the same key were handed to students of disadvantaged backgrounds, not only could their potential be nurtured, but also break the cycle of disadvantage that is perpetuated by the lack of opportunity.

DJ and me

MAX CULLEN / Indigenous resistance in Trump's America

This article was written on occupied Dugamish Land. Recognize and Respect Indigeneity and the eternal knowledge bound within culture and its relationship to land. No pride in genocide.

“That place [Standing Rock] was the future. That place is a blueprint to what is going to be needed to survive in our country the next four years under this presidency.”

Sitting in his bedroom eating tiramisu gelato, D.J. Martinez and I deepen a relationship formed when I gave him a cigarette at a Capitol Hill bus stop in Seattle. D.J. spent the whole of November and part of December last year at the Oceti Sakowin camp at Standing Rock. That protest was the single largest protest of indigenous people in the history of the Americas.

Temperatures at that time of the year range from -5 to -16 degrees Celsius. And that's not accounting for when law enforcement regularly sprayed water on protesters. As Three Stacks would say, that's ice cold.

When I asked him about the ambience of the camp, D.J. told me of the inherent connection he felt with the relatives who surrounded him there. “It's embedded in my DNA. You know, wow, this is where I am meant to be right now.”

D.J. is transgender and uses both him and they pronouns. He is also a member of the Two Spirit nation. “That camp is all about decolonization



Art: Ludmilla Nunell

and this whole gender idea in the first place is colonial. So that place is a different place.”

D.J. describes Two Spirit as “an umbrella term coined in the 1990s to express the fact that some indigenous tribes recognize the two spirit, including multiple genders.” This community grew as a spiritual safe space for brown indigenous LGBTQ people.

At Standing Rock, D.J. lived in the Two Spirit camp. He highlighted the transcendental role this protest gave

native people in this nation. “It's a healing place. Us as Indigenous people, as brown people, as queer people have a lot of healing to do. I learned that it was the first step to being on the path to winning the resistance.”

I was with D.J. on inauguration day. We met up early, groggy enough from the morning, let alone the oncoming reality of the day. We went to the town hall to watch the heist of the oval office by megalomaniacs sponsored by the Russian government as part

of a global scheme to swing political power toward authoritarian regimes that ‘cuck’ other countries.

Seeing through the rows at the town hall was easy since it was only at one third of its capacity. I noticed an elderly man two seats in front of us. We realized he was an avid Trump supporter. As the speech ended, he gave a solo standing ovation. This was my first experience with a Trump voter. D.J. told me to get used to it.

D.J. and I often reflected on the nature of collaboration. Standing Rock was a harmonic display of the power that comes when individual subjects realized their objective unison.

As D.J. put it: “It's amazing. It's historical. It's beautiful. You know it's like it's time. And when you get there, there's an energy that you can feel. It's incredible, spiritual energy”. When the world is poised to divide us, it seems collaboration is the future.

The Standing Rock protest was a response to the construction of a pipeline through sacred land and the Sioux nation's main water source. Obama halted the construction. But that was before Trump. The camp is dismantled and construction has once again resumed.

When asked about this, D.J. replied, “There's camps popping up all over the U.S. There's one in Iowa and one or two in Florida fighting over pipelines. Pipelines are going to keep popping up.” But the wave is rising. As with surfing, timing is everything. As D.J. said, “Standing Rock really woke people up spiritually. To learn what it's going to take to win these fights.”

Not an ezy question

ALISON XIAO / What does the future hold for video rental stores?

The story of the melancholy video store clerk made redundant is an all-too-familiar tale. I'll tell mine anyway. I began my dream job at the age of 14. While my friends studied for the HSC, I spent 16 hours every weekend in pure bliss, sauntering through the aisles of Video Ezy Hornsby. In those days, the DVD rental industry was already on its deathbed. 2014 saw another one bite the dust as my beloved local video store quietly shut its doors. I feared I may never love a job as much as I loved my first.

By now the industry has well and truly settled into obscurity. Although there are a few clingers-on left in Sydney, their existence has been reduced to lonely kiosks, barely spared a glance. While there are still some who prefer to buy physical DVDs for their collection, the popular family outing to the rental store has all but disappeared from mainstream consciousness. Luckily for me, I live a life of denial and nostalgia. I believe there is a future for video rental stores, perhaps not in franchise format, but in boutique revivals or nostalgic homages to the once great stalwart of Sydney's middle class suburbia.

It may be too soon to call this shop a revival, but Ben Kenny's Darlinghurst Film Club is one such boutique-style video rental store. A stone's throw from the University of Sydney, Kenny's emporium features esoteric indie flicks and art house foreigners alongside the latest superhero films.

“I wanted to make a new kind of video store... a carefully curated selection and to personalise the consumer experience rather than have a chain store mentality,” he says.

Taking influence from his time working in book stores, Kenny aims to have a comprehensive collection. “I like the idea of having something for everybody and filling up specific little niches that are underserved in other parts of the market – cult films, classic films, Australian or foreign stuff, queer cinema, little genres that don't get the exposure they should.”

The store boasts the entire filmographies of certain directors, from Hitchcock to Kubrick to Lars von Trier. It may be geared towards movie buffs but Film Club is quaint, welcoming and certainly a possible prototype for future video rental stores.

Student Adele Khor has a tighter grip on reality than I do. She speaks for most young Australians when she says pining for video stores is not one of

her routine activities. “Netflix is convenient, we have to move with the time,” she says simply.

Perhaps sensing my plea for pity, Khor offers some sympathy. “I can totally understand how some people are nostalgic. Things do move full circle ... we see it with fashion and photography. People like new things, but the old can become new all the time,” she says.

I'm hoping rental stores will follow a similar trajectory to the record shops that died out in the 80s and 90s and had a modern resurgence. Old mediums replaced by digital innovations are a fact of life in the age of technology. Cassettes, records, compact discs, VHS and Discmans have all given way to the new. But the vinyl comeback of the late noughties is proof of the power of nostalgia.

Khor disagrees with my pipe dream, and points out the difference between the two formats. “People have an idea that records sound better and it is quite romantic. But with movies and physical DVDs there's no romantic antiquated quality to it, it was more convenience that motivated people to buy or rent DVDs,” she says.

Analysing the video store with record shops, Kenny maintains that, just as a certain part of the populous still wants vinyl, a similar demand exists for film.

“Many people are happy to watch the Sunday night movie on TV and that'll be enough for the year. But there's always 10 or so per cent of any generation who are really into movies and what's being served up to them on Netflix or free-to-air just isn't enough. They want to watch something specific, or perhaps everything from a certain director, or films from the late 60s,” he explains.

Despite this demand, Kenny doesn't see a bounce back into mainstream popularity in his future. “We're not for everybody, there's plenty of people who walk past and scoff vaguely outside ... I do think we have become and will remain a niche industry unless something catastrophic happens with the internet,” Kenny says.

He promotes his shop as the “last, best video store” with an element of romantic doom. “I love running a video store. As far as I'm concerned, it's the best job in the world,” says Kenny. My 16-year-old self would agree.



Art: Jenna Schroder

Destiny's children

ERIC GONZALES / Life, death, faith and queerness

Mum thanks God for my achievements as if they're living proof of divine intervention. Her well-meaning praise appears superstitious to someone who attributes success to their own volition and not the caprice of The Man Upstairs. However, the sentiment resonated someplace else. A good grade; a mouth fed; a way out — answered prayers disguised as small fortunes numbed her family's existential uncertainty, living off a small convenience store in the Philippines. Little blessings, no matter how small, portended heavenly care and protection. This divine mythos became the bedrock of community, of individual purpose and self-love. And whoever The Man Upstairs was, He made them feel loved.

Destiny went way off course when mum had two miscarriages before my older brother and I were born. When we were each finally conceived, she hypothesised that God plucked two souls one by one from the ocean of an incorporeal world. Then, in a Royal Prince Alfred hospital bed, we were coagulated gifts from above: small

fortunes to light the path out of her misery, in accordance with His grand plan for her. She transformed death and birth into metaphors of suffering and subsequent hope.

Conceiving my little brother at the precarious age of 47 was by far the omen to top all others. The three of us presaged a new life, emblems of the pain she has conquered since. Birth now

“The cosmic message was simple: the stars hadn't aligned; it was neither the right time nor the right place; or maybe it didn't work because our capricious God had it out for same-sex couples.”

holds a sacrosanct seat in her history. Despite our worldviews never aligning perfectly, I could never claim mum was wrong for believing in what she did. If she didn't, I wouldn't be here.

But fate is a tough pill to swallow. When I entered into a romantic relationship with a man who could only acknowledge me in secrecy, fatalistic platitudes were temptingly conven-

ient. All I had to do was throw my hands in the air and admit that it wasn't meant to be. When he asked our Uber driver to stop a block ahead of his house so no one could see us; when he refused an outing with me because his family could be anywhere in the city; when he subsequently buried his hand in my jacket pocket and caressed my clenched fist

like a silent apology — all seemingly innocuous gestures augured the futility of our midnight forays.

The cosmic message was simple: the stars hadn't aligned; it was neither the right time nor the right place; or maybe it didn't work because our capricious God had it out for same-sex couples.

But subscribing to fate requires blithely accepting my own powerless-

ness. It means denying my part in a generation on the cusp of writing new possibilities of queerness. It means internalising a narrative where otherness is my immutable destiny.

Where fate alleviates mum's ontological insecurities, it only amplifies mine.

That said, neither of our divergent understandings of providence are invalid. My inability to accept fate doesn't preclude me from recognising that ascribing providential meaning to certain moments is a way of comprehending your pain and promising yourself happiness. Mum's spiritual aphorisms transport me to a world where her central concerns differ from mine, but I can acknowledge how human emotions like agony and hope compel confidence in fate.

Because with faith comes the comforting acceptance that some things can't be explained and don't have to be. In fact, we use metaphors in much the same way we use trolleys.

We use them as vehicles for what is too heavy for us to carry in other ways.

BENEATH • A • PERFECT • PATCH •
OF • SKY



POETRY / Sam Jones **ART** / Bridgette Samaha

In defence of the Redfern Run

The masses move as one on weekday mornings. Thousands of caffeinated students traverse the streets between Redfern Station and the university's Darlington entrance. To many, the Redfern Run is a chore, a barrier to getting to class on time, its narrow footpaths clogged with disillusioned students lumbering like extras from Fritz Lang's *Metropolis*. But the Redfern Run is no dystopia. It is a clash between history and post-modernity.

WORDS / Alan Zheng

PHOTOGRAPHY / Jess Zlotnick



ESPERANTO HOUSE

The innocuous terrace at 143 Lawson Street isn't the headquarters of some strange cult, but rather the national archives of the Australian Esperanto Association. Invented in the late 19th Century, by a Polish doctor who hoped to create a universal linguistic babelish, Esperanto is the world's most widely spoken 'constructed' language. According to the Australian Esperanto Association, it is the easiest of all living languages to learn, combining French, Spanish and even Swahili. 143 Lawson Street is but a glimpse into this 'strangajn'* and idealistic world.



INDIGENOUS HISTORY

Redfern is a spiritual heartland for Indigenous people in inner Sydney, home to the Gadigal people of the Eora Nation. Eora roughly translates to "here". The symbols of Redfern's indigenous culture jostle with hypermodern apartment buildings, monuments to indigenous defiance against aggressive gentrification and rampant developmentalism. The clash between Redfern's past and future, between Indigenous and white Australia is reflected in the eyes of the young Indigenous boy framed on Lawson Street.



REDFERN STATION

Decades of wear and tear define the proud red brickwork, Romanesque cast iron newel posts and dulled grandeur of Redfern Station, a heritage listed building dating back to 1884. The station is a window into an era when Redfern was Sydney's industrial hub, long before plate glass and chrome dominated public sector architecture.



SHEFFER GALLERY ON LANDER ST

38 Lander Street is home to the unassuming white walls of Sheffer Gallery. Once an art workshop, Sheffer has evolved with Redfern into a high-ceilinged display space of versatile and unpretentious art spanning everything from photographs of Bondi Streets to surrealist dreamscapes. Open Wednesday to Saturday between 11am and 6pm, the gallery represents the best of the arts – a stylish world accessible to all.

*Strangajn means strange in Esperanto.

Hugs not drugs

JENNIFER HORTON / USyd researchers developing cutting edge addiction treatment

Last Wednesday, Dr Michael Bowen of the School of Psychology at the University of Sydney presented “Hugs not Drugs; Revolutionising the Treatment of Addiction”, as part of the Sydney Science Forum public lecture series. Dr Bowen, sporting rainbow stripped socks and an impressive introduction by the Dean of Science, is involved in the development of treatment for substance addictions.

Addiction is a chronic relapsing brain disorder that results from addictive substances dominating reward pathways in the brain. This has the effect of deregulating stress-handling pathways, and suppressing the activity of behavioural regulation pathways, which are designed to resist desire.

“We have a problem with addictive drugs,” Bowen warns. According to the World Health Organisation, 15% of all deaths worldwide each year can be attributed to harmful use of alcohol, tobacco, or illicit drugs. With addiction causing such harm, you might expect us to have a myriad of effective recovery methods.

“Unfortunately, that is simply not the case,” says Bowen. While Australia does have available treatments for addiction, they are both ineffective and inaccessible. The best treatments – “behavioural therapies” like support groups – are designed to turn the individual’s mind towards social interaction and away from the addictive substance. It is the success of these therapies that eventually led psychologists to Bowen’s research into that special chemical called Oxytocin.

Oxytocin, known as the “Cuddle Chemical”, occurs naturally in all mammal brains. It plays a core role in focusing us on the social world, and the brain pathways involved in the oxytocin system heavily overlap with those that underlie addiction. But where addiction leads to impaired function of these brain systems, oxytocin has the opposite effect, suggesting the potential of the oxy-



Art: Aiden Magro

tocin system as a target for addiction treatment.

Here, Bowen presents the results of treating substance-abuse disorder in lab rats with oxytocin. The research shows huge decreases of alco-

hol consumption in alcohol-addicted rats that have been treated with oxytocin. These same results can be repeated with other addictive substances, including opioids and stimulant drugs.

Addictive substances work in part by stimulating the brain’s reward centre through the release of dopamine. Oxytocin stops these substances from stimulating this reward centre, thus suppressing the accompanying cravings. Oxytocin can also reverse negative long-term consequences of addiction which hinder sobriety – anxiety, depression, social isolation – making it less likely for recovering addicts to relapse.

It all sounds too good to be true. And it is... sort of. Oxytocin cannot be administered orally, and in clinical trials where the drug is administered intranasal, the effects were modest at best (most likely due to the small amount of the drug that actually reaches the brain).

The solution, Bowen tells us, is a synthetic compound currently in development at USyd. SOC-1 (or Synthetic Oxytocin-like Compound 1) is a pill that works by activating oxytocin neurons in the brain. In fact, the compound has more of an effect than natural oxytocin –activating up to 33% of neurons while oxytocin itself activates only 13.5%.

If all goes well, it will still be six to eight years before SOC-1 is available on the pharmaceutical market. With any luck, in a decade’s time, we will look back at the days when all we could offer recovering addicts were replacement drugs or support groups, and marvel at how far we’ve come.

The Virat effect

PRANAY JHA / How Virat Kohli has empowered an entire generation of Indian youths

“What the fuck are you going to do about it cur-rypot”. When I think back to days of high school sport, one moment remains etched in my mind amid the half-time oranges, early morning trainings and bantering friendships. It wasn’t the intense tackles, the passionate parents or the triumphant victory. Years later, I remember that game as the first time I was racially vilified on a sporting field. I remember the sense of helplessness, the raw dejection, and the lingering shame as I aimlessly ran around for the rest of the game, bewildered by what had just happened.

Since then, I’ve heard a lot more about my

me to bond with the kids in my Aunt’s neighbourhood in Ranchi, and feel a connection with Uber drivers finding a home in a new country. Put simply, it was a way to feel more brown in a country filled with whites.

In many ways, cricketing heroes like Rahul Dravid and Sachin Tendulkar reminded me of the values my parents sought to instil; working hard, accepting the inequalities of life and making the best of bad situations. More specifically, they shaped the way I would react to my white counter-parts. By watching Dravid maintaining Gandhian composure as an angry Michael Slater

ter Siddle through the covers to a hundred I felt goosebumps- this was the future of Indian Cricket. As a commentator at the time put it “the flood gates of Virat Kohli had finally opened”.

Since then, Virat Kohli has been unstoppable. As captain, he has, in just a few seasons, changed the attitude of the entire team. Gone were the passive days of Laxman, Tendulkar and Dravid. Indian cricketers were a force to be reckoned with. A side that was going to give it back and stand up to their white counter-parts with the same fire and aggression that Australian teams have been notorious for. This was the new culture of Indian cricket.

Importantly, Virat Kohli’s temperament had impacts that extended well beyond the eleven players in his dressing room. It was a new attitude that affected an entire generation of Indian youths. For me, it was a way to challenge the ideas of white supremacy, my taller blonde-haired friends would exercise daily. I found myself willing to speak up, to fight back and believe in my abilities. Despite the “Virat Effect”, I hadn’t erased the lessons of past Indian cricketers from my mind. It was about balance, about picking our battles and knowing when to channel aggression. At times, it was best to just move on and not waste energy on an ignorant person. Yet ultimately, in times where people cross a line, both an entire generation of Indians and I can look to Virat.

Of course, it made me more aggressive on the sporting field, but it also made me more resilient in life. Today, when white people in University attempt to intimidate me, I look to Virat, finally realising that I need not constantly internalise their racism. Sometimes I can fight back, and I don’t need to care about how that makes my oppressors feel. Sure, it may be somewhat performative and the racism and leveraging of white privilege still hurts. But at least it denies them what they’ve always wanted- an air of superiority as our people bow down to them. In my book, that’s a win.



Virat Kohli in action
Edit: Michael Sun



brown skin, both on and off the field. Some comments, were filled with stinging hatred, while others, made in jest almost made me laugh. But somewhere down the line, the way I reacted changed. Shame turned to anger, and the scared child confused by racial taunts became a more authoritative person, ready to give it back and not take any shit. It was a process I now like to call “The Virat Effect”.

As an Indian Australian, cricket was a critical way for me to engage with my culture. It allowed



Why The Simpsons couldn’t survive the new millennium

Countless other shows have stood the test of time and remained relevant. Why has the most successful comedy of all time fallen behind?

Jacob Henegan / Words

Deepa Alam / Art

It's no secret that *The Simpsons* isn't what it used to be. There's something kind of bizarre about a fan community of a show that's currently making new episodes being so steeped in nostalgia, but despite the show being in its 28th season, Facebook fan pages rarely reference anything that aired after 2000. *Simpsons* trivia and karaoke events bill themselves as "seasons 1-10 only", and ratings have been steadily dropping for years.

People disagree just when the golden age ends – fans I've spoken to have the decline starting as early as season 8 or as late as season 13 – but they all agreed it was less of a sudden drop in quality and more a slow process of it feeling not quite the same.

So, what happened? How did one of the most beloved comedies of all time turn into a show that most of its self-proclaimed biggest fans don't even watch anymore?

FALSE EQUIVALENCE

The simplest answer often mustered up by *Simpsons* enthusiasts eager to explain its demise is that a show just can't stay good for that long, and that people run out of things to do with the characters and their world. It's an interesting theory, but looking at other successful long running comedies I just don't buy it. *South Park* has managed to remain relevant and celebrated among its fans into its 20th season, and season 12 of *It's Always Sunny in Philadelphia* is shaping up to be its most successful season yet, both by viewership and critical acclaim. The diversity and richness of *The Simpsons'* massive cast has at least as much room for growth and exploration as either of these shows, and yet its IMDB ratings have been declining steadily since season nine.

Prominent *Simpsons* critic 'Charlie Sweatpants' (probably not his real name) of Dead Homers Society lays out his theory in his blog-turned-book, *Zombie Simpsons*. Poorly summarizing a 12 chapter book in one line, I'd say his argument centres primarily on two related factors: writing choices and staffing.

He points to the retirement of almost all of the original writing staff of the first four seasons, and the second wave of new hires around season 5, through seasons 8-12. He claims: "That the writing

staff was able to be successfully restocked once was a small miracle; it simply couldn't happen a second time." He also points out that the show suffered significantly from the deaths of voice actor Phil Hartman, known for his characters Troy McClure and Lionel Hutz, and Doris Grau, who was celebrated for her work as both the show's script supervisor and her amazing delivery as Lunchlady Doris, as well as countless bit parts and one off characters.

While the talent of the staff can't be discounted – writers like George Meyer, Conan O'Brien and John Swartzwelder are often considered the best comedy writers of their generation – it feels like there's more going on.

When I asked Ellen Dodd, cofounder of popular *Simpsons* meme group *CompuglobalHyperMegaNet Australia and New Zealand*, what feels different about the newer episodes, she told me it feels like there's "some kind of desperate attempt to stay modern and be relevant". It didn't matter that they don't know what a Newton is, or if Rory Calhoun is long dead. The jokes still work, even today. But with the newer episodes, so many of the jokes feel uncomfortable and embarrassing, a half-assed attempt to tap into the zeitgeist.

Some critics say that *The Simpsons* should end its constant attempts to have a take on what's going

"The real issue is that The Simpsons is an exploration of modern culture, a satirical mirror at the world it exists in, but it is also, at its core, a product of the 1990s"

on in current events. But the thing that they don't quite understand is that *The Simpsons* has always tried to stay relevant. They've never just focussed on timeless stories, jokes or ideas, but constantly parody politicians, celebrities, and new trends and technologies. The episode 22

Short Films About Springfield is littered with references to *Pulp Fiction* shortly after its release, there's a crossover episode with the critic in season six, and a whole episode in season seven about president George H.W. Bush.

But all those episodes feel genuine and true to the show in a way that Lady Gaga's guest star spot doesn't.

A PRODUCT OF CULTURE

The real issue is that *The Simpsons* is an exploration of modern culture, a satirical mirror at the world it exists in, but it is also, at its core, a product of the 1990s. *The Simpsons* features a cast of characters, a style of comedy and a pace of development which are all inextricably 90s, and any attempt to pull it into the 21st century creates a sort of uncanniness, where everything feels a little bit off.

I recently rewatched a season 20 episode, *Mypods and Broomsticks*. For those unfamiliar, the episode's A plot is about Lisa getting an iPod, and the B plot is Bart becoming friends with a Muslim kid who just moved to his school. I wanted to watch it for this article because I remember it exhibiting a lot of this temporal dissonance – a 90s satire of 21st century situations and 90s characters dealing with 21st century problems – but one thing really surprised me: the writing was good. Not just the writing, either: there were some really well directed jokes, some

great pieces of voice acting, strong visual gags and all the hallmarks of quality *Simpsons*. While I'd be hesitant to compare it to all time favourites like the monorail episode or the lemon tree episode, the standard of writing was up to a low-mid tier episode from the golden age, and wouldn't have felt out of place in, say, season 10 or 11 of the show.

This was strange, because I didn't remember any of that quality from the first time I watched the episode. In fact, when I first saw that episode in December 2008, it was when I finally gave up on new *Simpsons*. I still check in now and then and watch a recent episode or two, just to see what's happening, but I gave up on my mission to see every episode that day. It had only just come out then, and everything about it felt tired, toothless and jarring, to the point that I spent more time groaning than laughing.

There was something uncomfortable about Lisa's plotline in particular. Wanting to buy an iPod but not being able to afford one feels wrong on Lisa. It's not merely a case of her acting out of character, either. The characters in *The Simpsons*, especially in the early years, were always pretty dynamic, to the point of inconsistent. Mike Scully, who wrote on the show from season 6, explained how dynamic he intended the characters to be on a recent podcast, saying that "We always laugh on the show with Bart, because there's a lot of episodes where he's like, the cool, badass kid, [e.g. when he leads the gang in the lemon tree episode] and then there's others where he's being picked on by all the bullies. [e.g. when he takes up ballet lessons]"

If anything, Sam Nall, cofounder of USyd's short-lived No Homer's Club, notes that the characters have gotten more consistent over time, to the detriment of the show. "Everybody's been slanderized, especially the main cast. Every character has to be just one thing these days. Homer's just stupid, Marge is just a nag, Lisa is just the conscience." Flanderization is a TV trope named for Ned Flanders, where a character becomes consumed by what was once a minor characteristic and loses all depth – in Flanders' case, his religion. At first he was just a good, decent neighbour who paid attention in church to counterpoint Homer sleeping through it, but by season 7 he was a religious zealot.

So if the characters have gotten more consistent, not less, why do we keep getting these jarring character moments like Lisa's iPod plotline? It's because Lisa would never want an iPod, not because it's out of character, but because iPods and Lisa don't exist in the same universe, or, at least, not at the same time. Lisa's character is so heavily rooted in the 90s that it creates a cognitive dissonance when you see her dealing with 21st century issues and trends. Lisa's social isolation and nerdiness don't make sense in a world where science and technology are celebrated

by the masses. There are still nerds, of course, but not the kind of nerd Lisa is. Perhaps the challenge of trying to fit these essentially 90s characters into 21st century boxes while keeping them consistent is why the characters have lost so much of the depth and diversity they once had.

THE SPEED OF SATIRE

The tiredness of these jokes was something new to *The Simpsons* as well. In the 90s, *The Simpsons* was on the cutting edge of satire. Fox was a relatively new and minor network in 1989, and James L. Brooks managed to negotiate a deal that the major networks would never have given anyone: no executive notes. Standards and Practices could still censor them to keep them FCC compliant, but other than that the writers had total creative control. While networks like Adult Swim, HBO and Netflix have made this hands off approach more popular, it was a unique deal at the time, and allowed *The Simpsons* to push boundaries other mainstream shows couldn't get away with. Compared to the boldness of today's satirical landscape, it's easy to forget that *The Simpsons* was once considered biting social commentary and very controversial at the time.

There was a large movement of concerned parents boycotting the show for its inappropriateness, citing Bart as a particularly bad influence, way back when the show first started coming out. George H.W. Bush even cited *The Simpsons* as a symbol of moral corruption during his election campaign.

"Perhaps the challenge of trying to fit these essentially 90s characters into 21st century boxes while keeping them consistent is why the characters have lost so much of the depth and diversity they once had"

So how did a show Charlie Sweatpants called "The most Anti-Authoritarian Show On TV" end up feeling toothless and stale?

Well, first of all, it can't keep up. Back in the 90s, the pace of parody was slower. *The Simpsons'* development cycle, from the time the story is broken and the first draft is written to when it goes to air, ranges from six to nine months. That means that writers have to write a joke at least half a year before it makes it to air. In the 90s this wasn't a problem for satire, but today it's incredibly slow.

South Park, which focuses much more on relevance over timelessness than *The Simpsons* ever did, has a development cycle on the scale of days. Over this last presidential campaign, they were able to follow Trump's journey from joke candidate to real candidate to president in step with the news cycle, releasing an episode about him becoming president the day after the election and allowing them to feel timely. At an even quicker development pace, comedy news programs like *The Daily Show* are satirising news events the day they happen, and on the internet, news and cultural events are joked about on Reddit and Twitter in real time as they happen. With the ever increasing pace of both our culture itself and the comedy commenting on it, six to nine months is way too long for a joke to stay in the zeitgeist. This, more than anything, is why so many *Simpsons* jokes these days feel like your mum sending you a meme or your physics professor dabbing. It's not the writers or producers, but the behemoth that is the show itself, always just out of touch, its finger six months behind the pulse.

But *The Simpsons* can't speed up its development cycle too much without compromising the show. That extra time to go through rewrites and table reads, and to get the animation style they use just

right, is part of what makes the show *The Simpsons*. It's a style of TV making that made sense in the 90s and allowed it to be great in the 90s, but is now leading the show to suffer in the 21st century.

NO COUNTRY FOR OLD COMEDIES

It's not just the speed, however, but the satirical tone of the show itself which has fallen behind the times. Given the vastly different space of TV satire in the 90s, the show developed a level of subtlety which today reads as toothless. The most obvious example being the lightly veiled stand-ins for public figures. While *The Simpsons* creates characters like Dredrick Tatum and Rainier Wolfcastle, most modern comedies would feel confident they could get away with using Mike Tyson or Arnold Schwarzenegger directly as a character. Simpsonised celebrity treatment looks relatively toothless, like they're too afraid to use Steve Jobs' real name when making fun of him, for example. Ironically, without the groundwork *The Simpsons* laid in the 90s, such extreme satire may have never reached the mainstream. They swung the pendulum so hard that, over the years, it has left them behind.

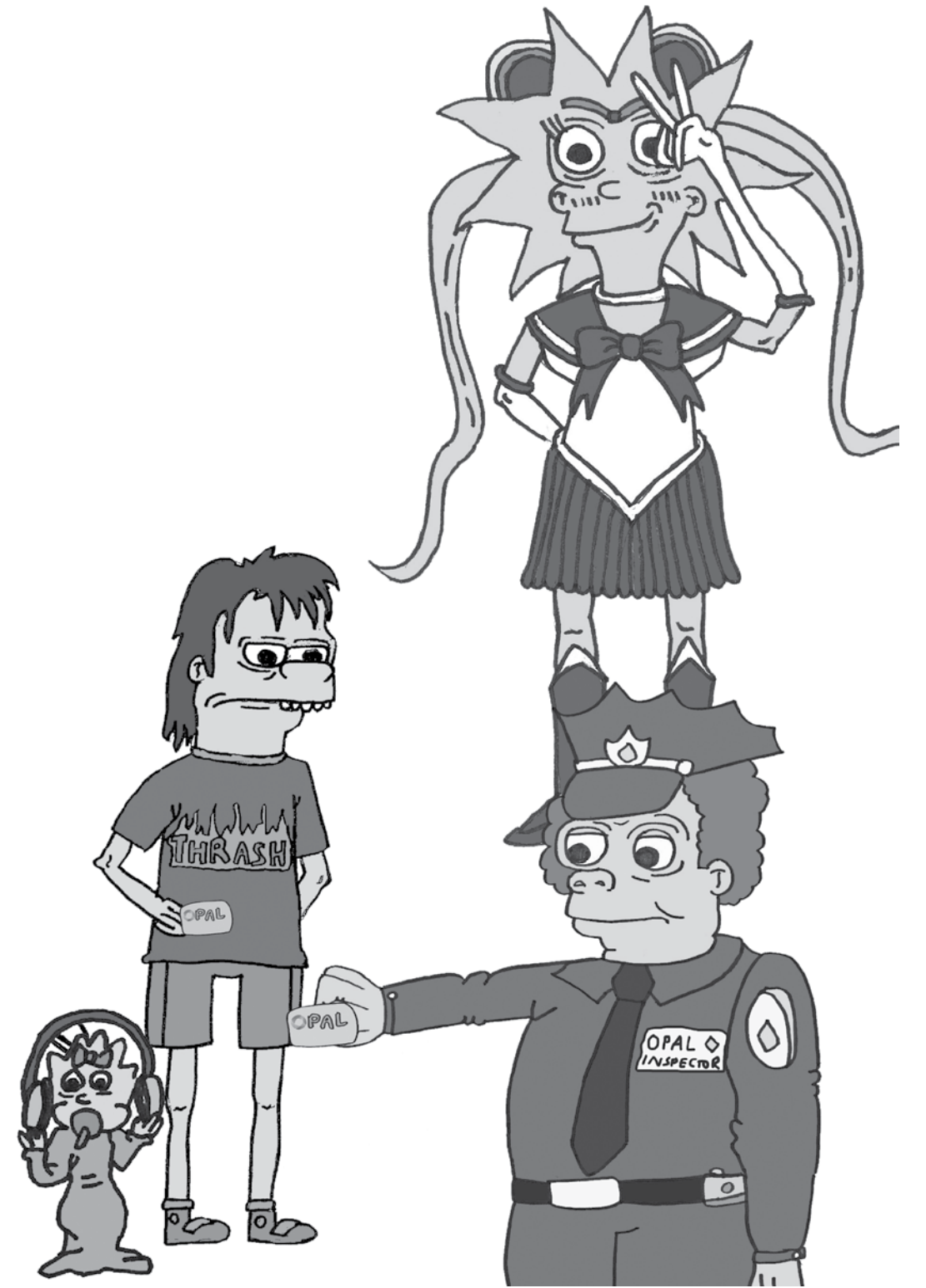
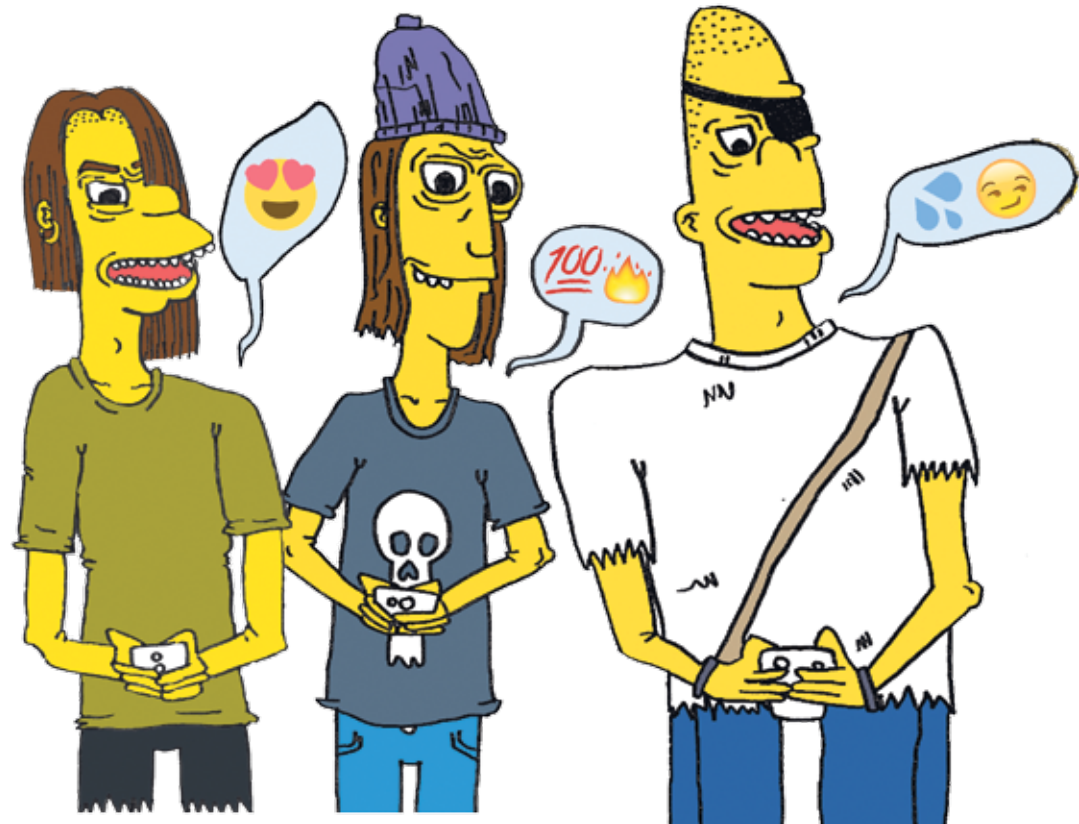
When I asked Sam Nall if there were any good episodes after season 12, he told me "It's not even episodes, that's the disappointing thing. In season 13 and 14 it becomes about moments. Like, sometimes there's a moment or a joke that's like 'wow, that is class *Simpsons* right there.' But just for a moment, then it's back to bad." *The Simpsons*, classic *Simp-*

sons, is great on a joke level and an episode level. The variety and creativity of the jokes is timeless and a credit to the talent of the early *Simpsons* staff, but the bedrock those jokes are built on is great episodes. What made these episodes great was the show's ability to hold a mirror up to society through the use of their incredibly deep and dynamic cast of characters to make believable stories. As culture has evolved, the characters have lost their relevance, and the mirror has been distorted by a changing world of satire. It happened so gradually that the creators may not have even noticed at first, but even if they had, there was nothing they could do.

The Simpsons has become a cultural relic, and as the bedrock faded the jokes got worse too, either because they couldn't pull the talent they needed anymore, or because everybody has just stopped caring as much. But even at its best, all *The Simpsons* can hope for now is a few brief moments of its former glory.

BUT THAT'S OKAY

While the show itself may be beyond repair, its legacy lives on in the entire landscape of great comedy it has inspired. There's hardly a comedian working today who doesn't draw from *The Simpsons*. And if you want to go back to the source, there's still 8-12 seasons of amazing *Simpsons* and it isn't going anywhere. **HS**



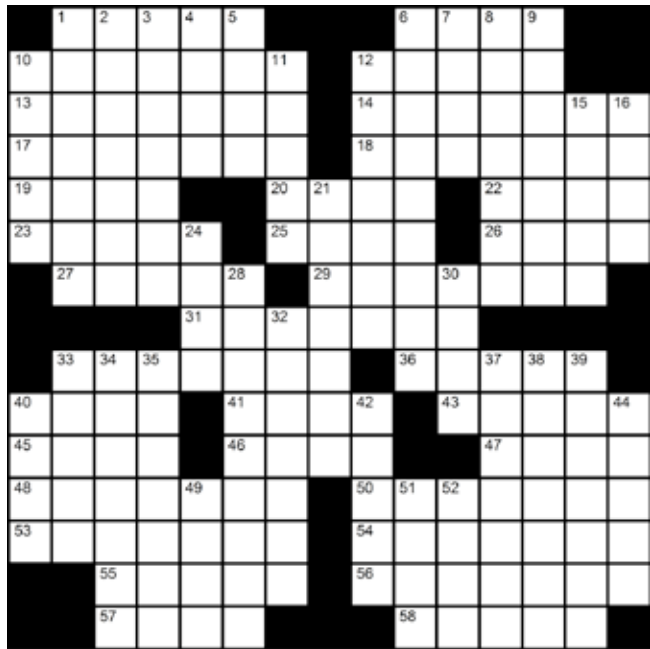
Across

- 1. Gets rid of
- 6. Staffs
- 10. Most repeated surname in “The Princess Bride”
- 12. Louis C.K., for example
- 13. First companion of the Eleventh Doctor
- 14. Far in the past
- 17. Prepare for a new series, often
- 18. ‘Just press submit!’
- 19. Brother of Jacob
- 20. Count played by Patrick Harris
- 22. Soda made with 5% lemon juice
- 23. Flair
- 25. George Michael portrayal
- 26. Jared of “Suicide Squad”
- 27. Useful quality
- 29. Sweet drinks
- 31. Outshining qualities
- 33. 2003 French comedy with Depardieu and Reno
- 36. Papa
- 40. Lima, e.g.
- 41. Nothing but
- 43. Have the throne
- 45. Austen heroine
- 46. Tear down
- 47. Casino game (sounds like an Egyptian king)
- 48. “To err is human, but it feels divine.” e.g.
- 50. Headache helper
- 53. Steal stuff
- 54. Meet again after 20 years, for example
- 55. “I’ll remember that”
- 56. Paved roads
- 57. Farm females
- 58. “Siddhartha” author

Down

- 1. How are you? (Italian)
- 2. “Moving on”
- 3. Australia’s oldest residential college
- 4. Blow a horn
- 5. In ____ (harmonious)
- 6. Like Bert Newton
- 7. “____ I with you?” Ulysses (irregular contraction)
- 8. Chef Lawson
- 9. Provoking more fear
- 10. Horse mothers
- 11. Improvised
- 12. Easier to see
- 15. Natural talents
- 16. ____ von Bismarck
- 21. Staple of vegetarian cuisine
- 24. Wiggly fish
- 28. Offices of casual university employees
- 30. Nicholas II, for one
- 32. Supposed
- 33. Adagio and allegro
- 34. Pooh and Roo’s creator
- 35. Bathe ____ (be looked on favourably)
- 37. Gives meaning
- 38. Books often kept hidden in teenage years
- 39. Jon’s wildling GF
- 40. Car honk
- 42. A long time
- 44. The 5th canonical hour (about 3pm)

Quick



- 49. Think highly of
- 51. Green actor
- 52. 100%

Quick crossword and sudoku by Dover.

If you’re interested in puzzles, check out CrossSoc, USyd’s own crossword and puzzles society.

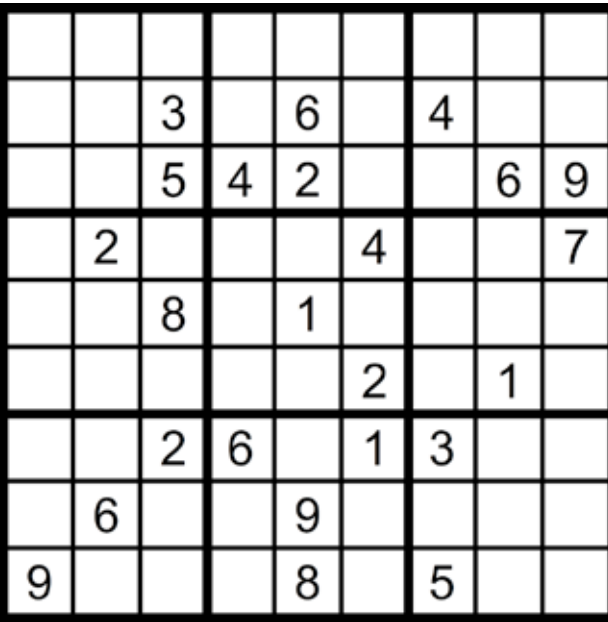
Target



Target Rules:
Minimum 6 letters per word. 5 words: ok, 10 words: good, 15, very good, 20 words: excellent. Solution in next week’s *Honi*.

Solution from Week 3: anthem, ashine, atheism, hasten, hetman, HISTAMINE, inmate, inseam, intimae, mashie, samite, stamen, theism, thiamine, tisane.

Sudoku



REALLY LONG MANY WORDS

Explain your thesis using only 200 of the top 1000 English words.

My big work of words asked why peace talks fail within societies where some people don’t like other groups of people. I looked at two example societies to try understand this question. The first society is in the Middle East and has two groups. The first group is the state of the first People of the Book, and the second group is people who the state of the first People of the Book pushed away. They dislike each other because the second group of people want a state, but the state of the first People of the Book does not like that.

The second society is the long country at the north of the Middle East, that is south of the Black Sea. The two groups are the people who speak the language this state is named after, and a people who live in the south-east of the state, on the edge with other countries who speak a different language. These groups don’t like each other because they speak different languages.

My research found that peace talks between groups in these societies fail because the groups do not like each other. Talking about peace does not make them like each other more. Importantly, leaders of these groups act in a way that makes people of the other group of people like them less. This makes talking about peace harder. **JK**

Jonty Katz’s researched why peace processes in ethnically divided societies fail. “I compared the Israel/Palestine and Turkey/Kurdistan Worker’s Party conflicts, finding that such peace processes fail when the two ethnic groups do not adequately trust each other; and that in peace processes leaders of ethnic communities acted in such a way that undermined support for the peace process in the other ethnic community.

Reprint Reuse Recycle

Some peculiar Turnbullisms

Dear Sir,

Since I nearly got elected editor I have given a great deal of thought to what role Honi should fill in a university like ours.

Firstly should it be produced with the aim of being overwhelmingly popular? If so, itists and bums and vomit men are the order of the day. The taste of students en masse does not appear to be any less base than that of mass citizens. And one doesn’t need to have much knowledge of the rise and fall of newspapers to realise that the recipe for stuccess is a very crude mixture indeed. The Pulitzers, the Hearsts and the Murdochs made their names and fortunes out of sex and sin.

If one, however, has little feeling for the low tastes of many of our contemporaries, is it then better to attempt to educate, or uplift the students by producing a quality paper dealing with more serious matters without being “heavy” as Arena is and thus turning people off. The choice between the two can be characterised as the ‘73 smut and abuse Honi of those two outstanding businessmen, Peake and Kiely and the more enlightened and serious Honi this year of Margan and Grose.

I certainly believe that Honi ‘75 should follow this year’s tradition, but should also follow the liberal policy of printing all shades of political opinion.



Honi Doctor

I’ve been thinking of having anal sex but am scared it’ll hurt too much. What should I know if I want to try it?

Since having anal sex, the use of the phrase “fucked in the ass” to denote suffering makes no sense to me. Because anal sex can be great!

First thing’s first: if you don’t want to have anal sex — DON’T. If you’re partner really wants to but you’re not up for it, they need to respect that.

If you do want to, the person you have it with NEEDS to respect you and place your pleasure as a high priority. Most of the bad anal experiences i’ve heard about have been when someone’s been coerced into it, or the process itself was rushed.

Anal sex takes time and a lot of lube. Lots of lube. When you think you have enough lube, add a bit more. I recommend silicon, as it can be a little thicker.

Make sure that whoever is penetrating spends time fingering or rimming the anus first. Or place a butt plug up there during foreplay if you have one.

Once the anus is lubed up and relaxed, you can start penetrating with the penis or dildo. Go slow to begin with. It can be an odd feeling and take time to adjust.

Finally, communication is crucial. Especially if your partner is penetrating from behind & thus controlling the speed and depth of penetration. Make sure you’re both checking-in throughout to ensure the best anal experience possible.

For some people, it will hurt a little, but as long as you remain relaxed and lubed, it should get better. If it doesn’t, let your partner know & stop. You can try just fingering or abandon the practice altogether!

The infamous ‘Tortoise & the Hare’ tale is actually an analogy for good anal sex; slow, steady & slimy will always win the race (which, if it’s really good, will actually never end!). **CT**

PS. Send your sex queries to honisexdoctor@gmail.com
PRS *Honi Doctor* is a newspaper column, not a real doctor

What to watch when

Nikki Webster releases Strawberry Kisses



PICK 2

- 1. Almost Famous (2000)
- 2. LOL (2012)
- 3. Limelight (1952)
- 4. Dreams (1990)
- 5. Never Say Never (2011)

Working while getting Youth Allowance

Currently, students are able to earn up to \$437 per fortnight without reduction to Youth Allowance.



The Student Income Bank is a way to allow students to earn some money while receiving Youth Allowance. Currently, students are able to earn up to \$437 per fortnight without reduction to Youth Allowance. That means, if in the first fortnight you didn't earn any money, you could earn \$874 (\$437 + \$437) in the second fortnight without a reduction to Youth Allowance. If in the second fortnight you only earned \$100, your Youth Allowance wouldn't be reduced and the remaining \$774 would carry to the third fortnight. This amount is called your "student income

bank". It can accumulate \$10,900.

If you have nothing left in your "student income bank" the reduction in your payment is calculated as 50 cents per dollar for every dollar between \$437 and \$524, then 60 cents per dollar for every dollar afterwards.

These amounts are current as at 19th March, 2017, and will change a couple of times a year. For more details look at the Student Income Bank 'Calculator' in the SRC Help section of the SRC website.

Ask Abe

SRC caseworker HELP Q&A



The Ask Abe column allows you to ask whatever question you might have that affects you as a student, gaining the best advice that a very worldly mutt* can give.

DISABILITY UNIT

Dear Abe,

Every semester I do really well in the first few weeks, then as the assignments start to come in, I get really stressed out to the point where I stop eating and have insomnia. I don't have any friends to talk to about this, and my mum just thinks I'm being a sook. I really want to do well this semester so I can graduate and get a job. What advice would you have for me?

Determined.

Dear Determined,

I'm sorry to hear that you have been so stressed for so long. It actually sounds like you suffer from anxiety. I would urge you to see a doctor to talk about it. Sometimes doctors aren't very good at helping people with illnesses like that, so if you need help finding a good doctor that bulk bills ask an SRC caseworker. You can also register with the Disabilities Unit. You might be able to get later deadlines for assignments and extra time in exams. Try to be realistic about what you can achieve in a semester. It is far better to enroll in 2 subjects and pass them, than to enroll in 4 subjects and fail 2 of them. Most importantly ask for help. If you are not sure where to start, make an appointment with an SRC caseworker.

Abe

BUY BOOKS CHEAP

Buy for 70% of retail value*

SELL BOOKS FOR CASH

Highest cashback rate on campus!

Get 40% of retail value paid in CASH!*

* Conditions apply, see details in store



Level 4, Wentworth Building,
University of Sydney
(Next to the International Lounge)

p: 02 9660 4756

w: src.usyd.edu.au/src-books



Notice of the Election of 2017-18 SUPRA Councillors

NOMINATIONS (FOR GENERAL AND EQUITY ELECTIONS) OPEN:

7:00pm Monday 13 March 2017

NOMINATIONS (GENERAL) CLOSE:

7:00 pm Monday 27 March 2017

POSTAL BALLOTS ISSUED:

Thursday 13 April 2017

POLLS OPEN:

Thursday 4 & Friday 5 May 2017 11:00 am -7:00 pm

POLLS CLOSE:

7:00pm Friday 5 May 2017

Notice is hereby given of the election of 23 ordinary Councillors to the Council of the Sydney University Postgraduate Representative Association for the 2017-18 term.

Nominations opened on the 13th of March, 2017 at 7:00pm and close 7:00pm Monday 27th of March 2017. Nomination forms may be obtained in person at the SUPRA Offices or on the SUPRA website. An up to date copy of the electoral regulations may be found in the SUPRA offices and will be emailed to all nominees. All candidate nominations should include a candidate statement. All ticket nominations should include a ticket statement.

Any postgraduate student who is also a SUPRA member is eligible to nominate and vote in this election. SUPRA membership is free and available to postgraduate students by subscribing in person at the SUPRA Offices, or online www.supra.net.au/subscribe/.

Nominations will be accepted via the submission of a completed nomination form, which may be emailed to returning.officer@supra.usyd.edu.au, faxed to (02) 9351 6400, or posted to:

Returning Officer (SUPRA)
Level 2, Holme Building A09

WOM*N'S OFFICER ELECTION

5:00pm Wednesday 22 March, Manning Wom*n's Room

QUEER OFFICER ELECTION

5:00pm Wednesday 29 March, Footbridge Theatre Foyer

INTERNATIONAL STUDENTS OFFICER ELECTION

5:00pm Tuesday 28 March, SUPRA downstairs offices

DISABILITY OFFICER ELECTION

TBA, contact disability@supra.usyd.edu.au

ABORIGINAL AND TORRES STRAIT ISLANDER OFFICER ELECTION

12:00pm (noon) Thursday 23 March, The Quarter, Meeting Room 1

RURAL AND REGIONAL STUDENTS OFFICER ELECTION

TBA, contact rural@supra.usyd.edu.au

Higher Degree Research Collective.

This will be our second HDR Collective. Come join fellow HDR students to discuss HDR issues at the University of Sydney.

We will be in the level 1 of the SUPRA offices. Snacks will be provided.

Please come meet me and more SUPRA councillors, and make new friends amongst fellow HDR students!

Karen Anne Cochrane

President’s Report

ISABELLA BROOK

By the time you're reading this report the Academic Board of the University, that is the top advisory body when it comes to academic matters, will have voted for or against a proposal that seeks to alter semester dates. This proposal plans to shorten semesters from 13 weeks to 12 weeks and extend the winter break so that semester 2 starts and ends later in the year.

The SRC has serious concerns about the impact that these changes will have on the student learning experience. Namely, students and staff will face increased pressure to achieve

learning outcomes in a shorter period of time. While the university claims it has undertaken an extensive amount of consultation on this proposal, they have failed to consult and inform those who will be most effected by this change, the average student at University of Sydney. Student representatives across a number of different faculties have raised concerns with me regarding how this proposal will affect them and expressed their frustrations.

I know that some of you reading this are probably thinking that I'm making a mountain out of a molehill. "It's only

one week," you're thinking to yourself, "It can't be THAT awful", but the one week difference isn't the biggest of our worries. What I'm most worried about is that this is just another step towards the restructuring of our university in a way that could drastically alter our education. This trend isn't just restricted to USyd, we're seeing a number of universities implement a trimester model in restructures that have outraged students across the country. Regardless of if this proposal is passed or rejected by the Academic Board, we know that the landscape of our university is chang-

ing and I'm not sure if I can say that I believe its for the better.

If you're worried about the future of your education, speak up and voice your frustration. Talk to your mates, your teachers or join the SRC's education action group. Shoot me an email at president@src.usyd.edu.au to find out how you can get involved and like our facebook page www.facebook.com/usydsrcc/ to stay up to date.

General Secretaries’ Report

ISABELLA PYTKA and DANIEL ERGAS

[The appropriate soundtrack for this report is either: Strawberry Kisses, or Sk8er Boi. Please indulge us by switching from your banal indie-rock-pop Spotify playlist, to your choice of these two 'naughties' bangers.]

You may be wondering why we chose these songs – beyond their obvious melodic worth.

Strawberry Kisses, much like your SRC, may seem on its face to be the work of one great youthful artist (I speak, of course, of Nikki Webster). While this will undoubtedly shock you, while we share these pages regularly with Izzy, the SRC does not func-

tion because of the three of us, but because of the collectives and their OBs, who do the most important work of reaching out to students, and making change on and off campus; and the SRC staff, who tend to the institutional knowledge we often lack, and make sure the lights are on and the bills can be paid.

Two weeks ago, we filed our SSAF proposal, declaring how we reckon the SRC could use part of your \$290 to provide you with support – from a new multilingual caseworker, to a solicitor who specialises in harassment cases – none of which would be possi-

ble without the OBs, or the staff.

Sk8er Boi, by the punk rock princess of the 00's, Avril Lavigne, talks of the star crossed love between a punk rock guy (Romeo) and a ballet girl (Juliet). Our reasoning for choosing the tune Strawberry Kisses worked, but right now you are probably thinking, "Dan and Bella, I can't think of a reason as to why you are mentioning Sk8er Boi."

Well, stupol hack who just filled out a USU board director nomination form, here is the SRC version of Sk8er Boi. Pre-fame 'Sk8er Boi' (ie. the titular 'boi' himself) is the current SRC

elections, and his first love, Juliet, is every other attempt at regulations change. (Apologies to Cameron Caccamo.) But as you see through the song, he gets a new Juliet (ie. us), and famous 'Sk8er Boi' is the SRC elections after we change the regs.

Tune in in two weeks for our next smash hit, aka our report, Bella and Daniel xx

Wom*n’s Officers’ Report

IMOGEN GRANT and KATIE THORBURN

This Friday is Trans Day of Visibility (TDOV). The University of Sydney Wom*n's Collective stands with transgender and non-binary people and their struggles against gender-based discrimination, particularly those along feminine-spectrum identities. To celebrate TDOV, come to our Radical Trans Politics Workshop on Tuesday the 28th 5pm in Old Teachers College Rm 427 (Level 4). It will explore the roots of trans oppression under capitalism and colonialism, the development of the trans rights movement, and the problems with trans liberalism. On Friday the 31st we will also be hosting a film screening of Paris

is Burning before the QuAC party at STUCCO - please come, there will be food!

The Survivor Network is up and running. The idea for the initiative stems from a similar network in Pakistan, and the lion's share of the work to make it happen has come from Post-Grad Women's Officer, the formidable, Mariam Mohammed. The space has already provided incredible support for the courageous women survivors who are taking part. Being able to talk openly and realise you're not alone brings an immense source of strength for many of the survivors. If you are a survivor and think this space could be

helpful, or you'd like to know more, email usyd womens collective@gmail.com.

After much pressure from the student body and survivor advocates, USyd is currently considering a consent module to be rolled out to students. We trialled the Consent Matters module. This module clearly doesn't even meet the University's own academic standards for best practice as students don't have to answer questions to progress to the next section of the module! WoCo maintains that USyd should seek the assistance of international leaders in sexual assault prevention education, such as Profes-

sor Moira Carmody, in creating a USyd specific module.

On Sunday we hosted a Pro-Choice Rally. The protest comes at a crucial time. We seem to be at an impasse around the issue of abortion in NSW. On one hand, we're so close to legalising abortion in NSW and implementing exclusion zones, however, simultaneously Fred Nile is resurrecting his war on body-autonomy by re-introducing "Zoe's Law". More reason to follow our public page and join our FB group!

International Students’ Officers’ Report

HELENA NG WAI TING, YIFAN KONG, WENXIN FANG and ZHIXIAN WANG did not submit a report

Note: These pages are given over to the office bearers of the Students' Representative Council. The reports below are not edited by the editors of *Honi Soit*.

Welfare Officers’ Report

LILY CAMPBELL, BELLA DEVINE-POULOS, HARRY GREGG and CAITIE MCMENAMIN

It's been a busy fortnight for the Welfare Officers. The NUS National Day of Action occurred on Wednesday the 22nd, with students gathering to express their discontent with the Liberal government's cuts to penalty rates and poorly managed Centrelink system, as well as harmful USyd faculty restructures. Furthermore, the International Wom*n's Day March on Saturday the 11th was a great success, with many USyd students in attendance. Rape

and Domestic Violence Services Australia had an impressive contingent as part of their current campaign 'No Profit From Rape' against government attempts to privatise support services. The Welfare Officers will continue to support this campaign whole-heartedly.

The Welfare Department has also been working with the Wom*n's officers to plan a protest against the Day of the Unborn Child (March

26th), an event held by conservative groups attacking wom*n's reproductive rights. Other campaigns in the works include building for the 'Save Our Penalty Rates' rally on the 2nd of April, as well as assisting the Campus Refugee Action Collective with their work in preparation for the Palm Sunday refugee rights march. It is worth noting that USyd students appear to have returned to university more politically enlightened and engaged than

they were previously, almost certainly due to Trump's victory in the US. Personally, I am currently working in conjunction with General Secretary Daniel Ergas on a campaign to hold a particularly exploitative business on campus accountable. Keep an eye out for upcoming events and remain woke.

Written by Caitlin McMenamin

Vice Presidents’ Report

JAMES GIBSON and IMAN FARRAR

The University of Sydney SRC Vice Presidents condemn the proposed changes to Section 18C of the Racial Discrimination Act 1975 (Cth) proposed by the Australian Government, and believe that removing the terms, "insult", "offend" and "humiliate" with the ambiguous term, "harass", is highly problematic to Australian multiculturalism and a fundamental step backwards. Many of us are opinionated – and opinions, whilst sometimes controversial are respected.

However, for one to act in a way which directly offends, insults or humiliates another based on "race, colour or national or ethnic origin" is a breach of the responsibility that comes with the (implied) right of freedom of speech in Australia, it is a breach when "freedom of speech" becomes "hate speech". Section 18C as it stands provides a framework that helps draw the line between the two, and whilst it does fall short in some areas, it is inherently aimed at protecting the most

vulnerable in our society. The Australian Human Rights Commissioner, Gillian Triggs, expressed she was "especially concerned" with the removal of the term "humiliate", and that the draft proposal in itself was a "highly unsatisfactory... circular process", particularly in its proposal alongside a rhetoric of fear and the perpetuation of the 'topical other'. As far as the university culture and environment goes, we will not stand for the justification of empty hatred amongst stu-

dents, and the SRC would thus like to remind students of the free legal and casework support services available to them. Furthermore, as Vice Presidents of the University of Sydney SRC, we will be attending Walk for Respect on the 31 March @5:30pm at the Corner of Gillies St and Haldon St, Lakemba, speaking in favour of ensuring that these changes to Section 18C will not proceed through Parliament and so encourage anyone interested to come and show your support.

Notice of Council Meeting

89th Students’ Representative Council, University of Sydney

DATE: 5th April
TIME: 6–8pm
LOCATION: Professorial Board Room (Quadrangle)



src

activism
advocacy
representation

w: src.usyd.edu.au
p: 02 9660 5222

IN A PICKLE?

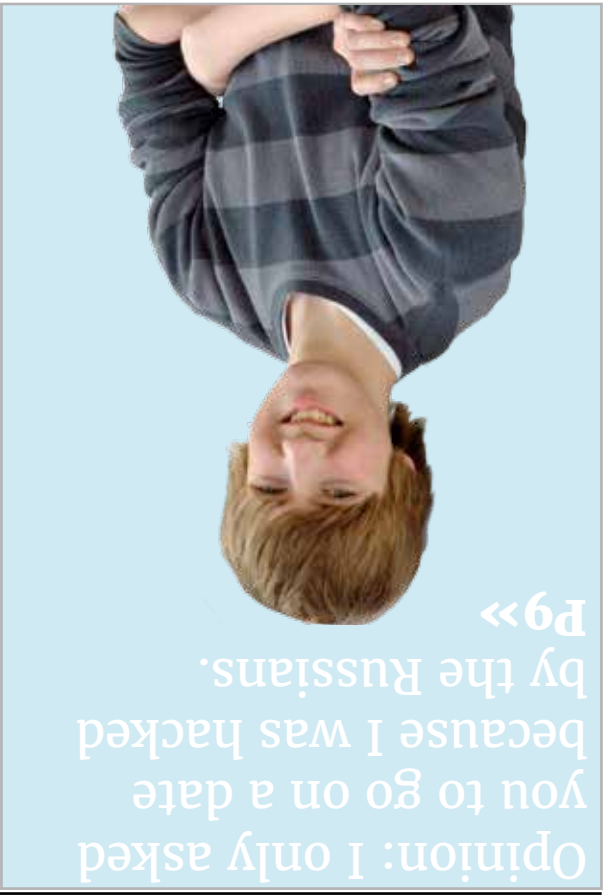
If You Have a Legal Problem, We Can Help for FREE!

SRC Legal Service
Level 1, Wentworth Bldg, University of Sydney
p: 02 9660 5222 | w: src.usyd.edu.au
e: solicitor@src.usyd.edu.au
ACN 146 653 143 | MARN 1276171

法律諮詢
法律アドバイス

We have a solicitor who speaks Cantonese, Mandarin & Japanese

Liability limited by a scheme approved under Professional Standards Legislation.



Opinion: I only asked
you to go on a date
because I was hacked
by the Russians.
Pg >>

A St Peters woman has purchased a baby high chair despite not having taken a pregnancy test, after observing her partner's excitement about this weekend's '2 for 1' deal at discount menswear store Lowes.

Amy Tan, 31, told gathered media her boyfriend James Young, also 31, had mentioned that he "might check out" the half price multi-coloured polo shirts.

"All the signs are there," Tan said. "He's obviously a dad."

Tan feels confident about spending big at Babies "R" Us in the meantime.

"I've got a bunch of onesies, a gate for the stairs, and a change table," she said. "I'm holding off on the pram purchase because [Young] pulled the 'nice to meet you, hungry' gag on me this morning. If he's that much of a dad, I could be having twins."

Young said he "wholeheartedly" support-ed his girlfriend's decision.

"The money for a test is better spent on polos, they're basically giving them away," he said, while gestulating towards a new pair of all-white New Balance trainers.

"I'm ready for fatherhood."

Mary Ward
Fashion Reporter

Woman forgoes pregnancy test after boyfriend gets excited about '2 for 1' polo deal at Lowes



Pictured: James Young at his local Lowes store.

Manhunt for bus driver running 10 mins early

"Depraved, irresponsible, and without empathy" P2>>



Authorities unapologetic after ignoring all emergency calls P2>>

April Fool's day tragedy aftermath

the
garter
press

Less attractive friend recruits hotter mate for Facebook display picture



Willie Donnel has discovered a new way of boosting his social media traction. Continued on page 2 >>