



## week six

FABRICATIONS THROUGHOUT TIME:

The Law, History & Sexual Assault

On the Origins of the Paper

National Day of Action

IMAGE Nyssa Holloway & Illustrations by Anne-Louise Dadak  
**STILL FROM LIVE PERFORMANCE**  
 COFA Bachelor of Design (major textiles & graphics)  
*Memoir*



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the tharunka team 2008

Tharunka would like to acknowledge the traditional custodians of the land on which the university now stands, and on which this magazine is printed, the Cadigal people of the Eora nation. In doing so, we would also like to pay our respects to elders, both past and present.

Tharunka recognises that this land was never ceded. Furthermore, we express solidarity with Indigenous people in the struggle for land rights, self determination, sovereignty and the recognition of past injustices.

## EDITORIALS

Earth Hour Hoax 08

National Day of Action 10

FABRICATIONS THROUGHOUT TIME: 13

The Law, History & Sexual Assault

UNSW student reps reports 15

Fabricated Freedoms 18

AD CULTURE 20

The Politics of Drag 22

Goodbye Mr 7% 24

Welcome 04

Dear Editor 05

Uni News 05

Uni Articles 06

> On the Origins of The Paper

The Bellamy Barometer 26

Miss Moore 27

The Daily Commute 28

Wyong Train Station 28

Creative Writing & Poetry 33

Sydney Now 34

Reviews 36

Neurotic's Cookbook 38



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## tharunka thanks

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Nyssa Holloway, Nyssa Miller, Justin Shoulder & Stephan Livera for your understanding in the mis-spelling of your names in issue#2.  
Printers MPD - The fabulous job they do!!!

## tharunka needs u

Your articles, editorials, arguments, letters, creative writing, satire & artworks.

Tharunka, comes out roughly every 3weeks. This issue is themed "Fabrication". Our next issue is called "Interference" and our material deadline for this issue is Friday 24th April. Please see the back cover for our next contributors meeting.

COVER ART Kate Scardifield "Readyplayed III" (from series of 5) COFA BFA Honours.

# lies, damn dirty lies.



Boy, do we have a few of them for you this edition!

**Welcome to issue#3 *Fabrication*.** It covers a whole bunch of topics, from the strict literal interpretations to the “Let’s just put this in here and then figure out a way to make it fit”. Here’s just a taste of what we have for you betwixt these covers (How awesome is the word betwixt, by the way?):

We have an exclusive interview with a member of Anonymous, the internet group notorious for giving Scientology a hard time. RT contributes a fascinating bit of introspection, with a piece about how Tharunka came to be way back in 1953. CC tells about the

legal system & sexual assault. Isabel Hanson tells us about fabricated freedoms in Australia, in particular our disturbing lack of legislation regarding freedoms. Kylar Loussikian gives his two cents about the state of the Liberal Party and Brendan “Mr. Seven Percent” Nelson. Perry Stephenson writes an article about Earth Hour, and how it’s little more than a sham.

We’re all about shams here at Tharunka, which is why we’re happy to be exposing a few of them this time around. I guess it’s nice to be dishing it out, for once. Enjoy!

**Tharunka Editors ’08**



## Dear Editor

Dear Editor,

Are the Education students at UNSW aware that there are 21,000 qualified teachers in NSW who are unable to find full time employment? Are they aware that most of them have had years of experience as casual teachers? In other words, are they aware that their chances of full-time employment within five years of graduation are remote? Their likely fate after graduation is one or two days a week of casual teaching. Take pity on them and give them the information which will enable them to make an informed decision about their future.

Anonymous

Have something to say?

### Get it published!

Attention all Letters to

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# NEWS

## MAMMOTH TUTORIALS

### "A Joke"

Chris Moore and Nicola Karcz

Students in introductory physics tutorials are being lost in a sea of their peers. Tutorial sizes have blown out 550% since last year, with over 350 students in the largest tutorials or 'problem solving classes'.

Concerns are being raised about the educational value of such classes. Braedon, a student in the class, said, "It's an environment that's not conducive to learning. Everyone wants different things answered, but it's just not possible to get individual attention in such a large class."

"You're not able to ask specific questions, and in the one-hour class they only worked through two questions of an eighteen-question tutorial. It's a joke," said Steph, a first-year studying the subject.

One of the lecturers of Physics 1A, Professor Joe Wolfe, believes the change is "an experiment" begun after problems with small tutorials.

There were complaints from faculty that students were not doing the necessary preparation for these classes.

Professor Wolfe pointed out that hours have been extended for 'Teaching Assistance' and consultation times, but conceded that these sessions so far "have not been overrun". This may be due to the casual nature of the classes, and problems with fitting them into the already full schedules of first-year engineering students, who often have over 25 contact hours a week.

There has been a large emphasis on the online component of the course with online forums, tutorials and worked solutions available to students around the clock. It has meant some students see their time as better spent reading the textbook and using online resources than going to class.

Reports have blamed a lack of physics graduate students, who have traditionally run the tutorials, as well as increases in the number of students taking the course, but financial pressures must not be discounted. In the words of Professor Wolfe, "For more than a decade, universities have been told that, in order to deal with rising costs on an almost fixed budget, we have to work more efficiently and to take advantage of new technologies." We'll see the results of that efficiency when it comes to exam time.

TABLE 2 x 3

#### PHYSICS 1A TUTORIAL STATS

YEAR	2006	2007	2008
TOTAL No. Students	627	848	859
AVERAGE Per Tutorial	33	44	286

IMAGE Penny Spankie  
STILL FROM PERFORMANCE VIDEO  
COFA BFA Sculpture Installation & Performance

Unravel

## THARUNKA SINCE 1953:

# On the Origins of The Paper

Rory Thomas

*Tharunka's* been around for awhile now. The first issue was published in 1953, some five years before UNSW itself was formed. But where does the name 'tharunka' come from?

There's the old story: "It's an Aboriginal word, means 'message stick'." That's what's been passed down the years, with apparently little questioning. I certainly hadn't before becoming an editor this year. Why would someone ask, after all these years?

Our first issue this year had several stories relating to Aboriginal issues, what with the Apology. So I thought it'd be nice to stop talking about this Aboriginal word, and work out which language it comes from.

Step One: ring Nura Gili. It seemed straightforward enough: get the experts to look at a few dictionaries. Everyone in the office thought the word came from Cadigal, or at least another language from the Sydney region. So when Nura Gili rang back to say they were having trouble tracing the word, we were understandably concerned. Was the word simply made up by the first editors, had they chunked a few syllables together and added on a meaning that would suit them? A scandal seemed in the offing.

By that stage, there wasn't enough time to get a story together for our first issue, or even the second. Then came the glorious 'mid-semester' break after week two, too early to think about assignments, so a bit of research didn't seem out of place.

Off to the Library archives. For those who've never been there (read: practically everyone who's ever been on campus), the Archives are a fascinating place. You need to get buzzed in and sign statements making clear your intentions and informing you of your responsibilities. Bags have to be kept in a locker, pens aren't allowed, and some documents can only be handled with gloves.

Having completed the formalities, I was given several documents relating to earlier research, as well as the first two editions (1953-54 and 1954-55).

Well, as it turns out, the original story is the best fit. When a new campus newspaper was created in 1953, the first editors looked for a "truly Australian technical word" to best reflect the then New South Wales University of Technology. The word 'tharunka', which indeed meant 'message stick', was chosen as the most appropriate they could find. The

word appears on a list of 'Aboriginal words and their meanings', compiled by John Sugden prior to 1949 (probably - the list he made is undated). As to the language the word comes from, who knows? Sugden's list simply mentioned the word coming from a 'Central Australian dialect'.

Scandal averted, the word wasn't made up by the editors.

So, why was *Tharunka* created? Originally, it was the journal of the Students' Union of NSWUT. This body was formed in 1952, after the merger of the UT Society of Students (formed 1949 with the creation of NSWUT) and the far older Sydney Technical College Union, which had represented Diploma students.

Both these student bodies had previously had newsletters. *Unilogic* had been run by UT Society of Students from 1950-52, while STCU had *Unity News*, with editions going back to 1939. Harold Spies, the final editor of *Unity News*, became one of *Tharunka's* first editors (the other being Sid Dunk, who is believed to have suggested the word 'tharunka').

Then there's the content. Appearing in the first issue was the following statement from the editors: IN APPRECIATION

*It is with appreciation that we acknowledge our debt to Australia's aborigines [sic] from whom the name "Tharunka" is borrowed. "Tharunka" means "message stick".*

*We hope that this journal will be a messenger for all students and that it will provide a basis for contact and bring students closer together.*

*It is fitting that in this first issue of "Tharunka" we should dedicate an article to the aborigine [sic]. THE EDITORS*

That article detailed what would today perhaps be called a 'black armband' view of history, pointing out that much of the suffering caused to Aborigines was done by white colonisers. However, it did end with several promising notes, such as the first Aboriginal 'girl' winning a scholarship to a Sydney teachers' college in 1951 (the first indigenous tertiary student in New South Wales) and the NUAUS Congress in January 1952 calling for increased governmental aid for Aboriginal education.

Of course, some things have stayed the same over the years. The cover story for the first issue? The Sports Association being formed without Union consultation. 55 years later, and they still haven't made up.

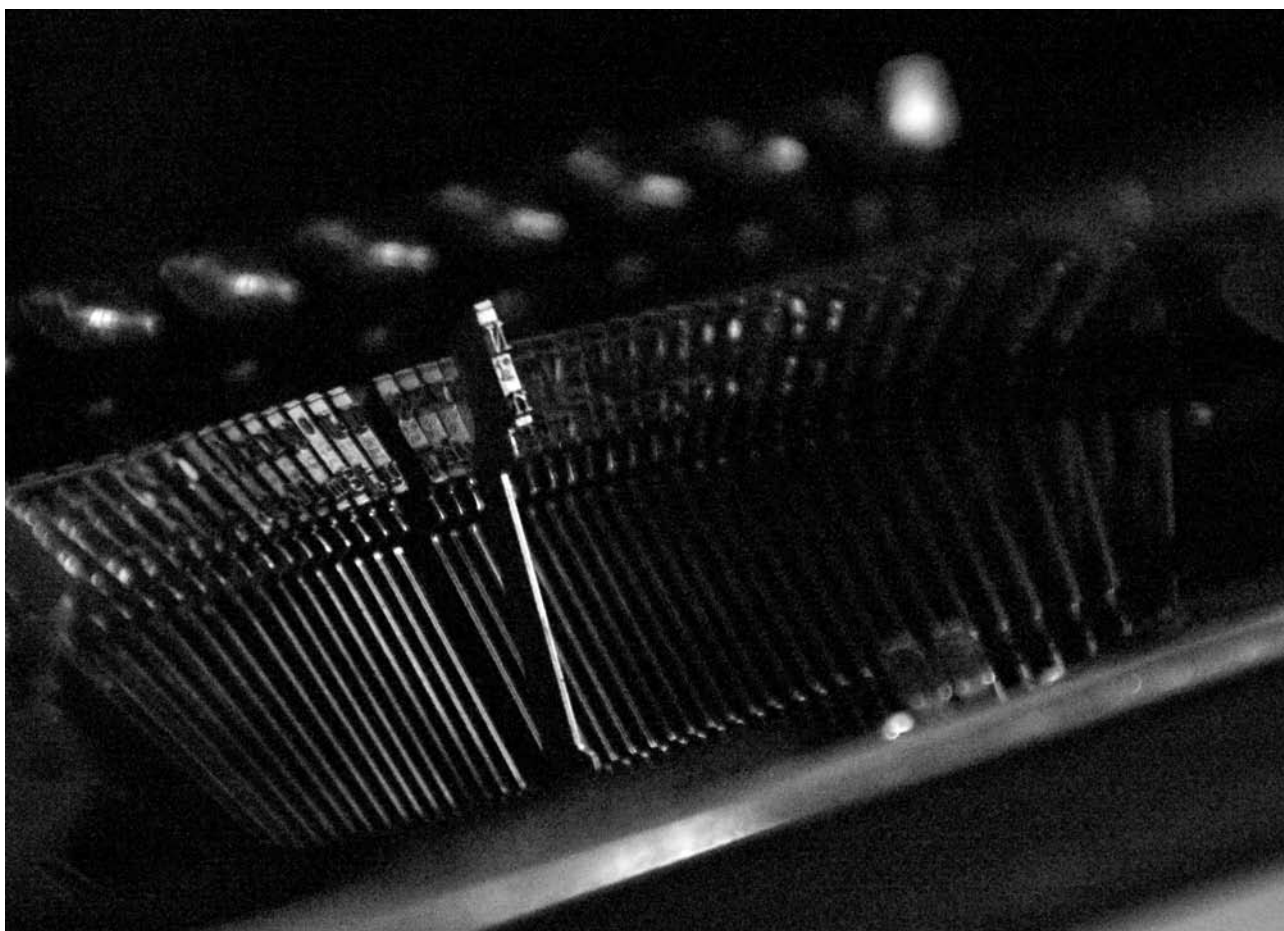


IMAGE Declan Kuch  
**PHOTOGRAPHY**  
PhD in History & Philosophy  
*Typewriter*

# earth hr HOAX

Perry Stephenson

On Saturday March 29th 2008, the whole of Australia was covered by a blanket of wool, as well as a blanket of darkness, which enveloped so many easily-convinced electricity users. They called it *Earth Hour*, advertised as “a major campaign to encourage businesses, communities and individuals to take the simple steps needed to cut their emissions on an ongoing basis.” What it was, in fact, was a huge publicity stunt, organised by a prominent newspaper (*the Sydney Morning Herald*).

There are many reasons I have taken offence with *Earth Hour* and its underlying principles. There is the message it sends to the public, the insignificance of the event itself (and small scale of its effects on the power usage of the city), the overall carbon positive nature of the event, and the fact that it's completely the wrong way of going about solving climate change.

First of all, let's take a look at the message the public receives from *Earth Hour*. Basically, what we're saying is that we are all to blame for climate change, and that the only way to fix it is to modify our lifestyles. To stop global warming we should stop using lights, stop using cars, trucks, buses, trains, ovens, stoves, toasters, fridges, freezers, TVs, computers (and the internet), washing machines, driers, hair driers, hot water and all the other hallmarks of modern Western society. Instead we should relegate ourselves to living and working only

in daylight hours with hand tools and walking or cycling everywhere.

Now sure, that seems like a solution right there. Stop using electricity, and we stop releasing carbon dioxide into the atmosphere. But is this really the solution we want? Are we really prepared to give away everything our society is built upon? Are you prepared to give up electricity and petrol entirely? I suspect not. *Earth Hour*, while it is only a symbolic event, is essentially advertising this as the best method to combat climate change.

Then there is the negligible effect of the event itself. Sure, EnergyAustralia says we saved roughly 10% of the power usage in the city for an average Saturday night. 10% of the power consumption for a single city for a single hour means nothing. Across NSW we managed to save 10% of the electricity used in one city, for one hour. The differences were barely measurable outside the city. Did we save any coal from being thrown in the power station? No. The coal-fired “baseload” generators which provide most of our electricity can't just be “slowed down” for an hour. If there was a gross excess of power being produced, then they would have either just slightly reduced the amount of power being produced at the peaking plants (gas-fired power stations used to provide extra power in times of peak load) or used the excess electricity to pump water back up into higher dams in the Snowy Mountains. Most likely though, the power generation companies noticed no difference at all.

Oh, and by the way, have a closer look at all the comparison photos bandied around by the newspapers and magazines. Whilst it looks like everyone turned their lights out, look closer at the “During *Earth Hour*” photos and you will notice most lights are still on and just appear dimmer. This is because they have just turned the contrast down on the image in Photoshop. The event is nowhere

near as popular as they would like you to believe.

Then there was a point brought up in a Sydney newspaper: candles. When everyone turned their lights off to celebrate the event, they all lit candles to provide some small amount of light and to build the ambience. Candles generate far more carbon dioxide than is produced making the electricity to power a standard light bulb, and also generate soot which is carcinogenic and causes breathing difficulties. So, not only have we made a tiny dint into our electricity usage, but we have added huge amounts of carbon dioxide (relative to what we “saved”) and soot into the atmosphere!

With all this negativity, it's a damn good thing I have an alternative solution: renewable energy. It's really not that big a stretch. We already have all the technology we need: solar cells are getting cheaper and more efficient every year, especially in Australia (UNSW is a world leader in silicon solar cell technology), and we have working examples of wind farms operating in Tasmania and NSW. Even geothermal, a new technology, is a possible way forward.

Both solar and wind generation are almost completely non-destructive. Unlike hydro, which destroys rivers and ecosystems, solar is a completely passive system which could be set up in the desert and wouldn't bother anyone. Similarly, wind generation can be set up in remote areas where it won't get in anyone's way and generates huge amounts of power. Wind turbines can even be floated out to sea where they won't bother anyone either. Admittedly we still have to work on the problem on migrating birds getting caught in the blades, but that can be fixed a lot easier than millions of tonnes of carbon dioxide entering our atmosphere every year.

During the day, excess power produced by these plants can be used to either pump water uphill at hydro plants, or in a completely sustainable solution, the excess power can be used to split water into hydrogen and oxygen. When night comes, or on days with little sun, we can then burn this hydrogen to produce power, and the only by-product is water! This hydrogen can also be used to fuel cars, but that's a fair way off yet.

The thing to remember is that ideas of renewable energy aren't just for the future. They can be built for a reasonable price and with high effectiveness RIGHT NOW. Instead of all of us trying to reduce our personal footprint, why not pressure our government to become among the first states in the world to completely remove dependence on coal? The resulting boom in construction of wind turbines and solar panels would help give the economy a boost, and make us a world leader in renewable technologies.

Don't wait for Earth Hour to float around next year, on its mighty high horse telling people that they are to blame for climate change. Write to your local member for State and Federal Parliament, to Morris Iemma and Barry O'Farrell, and to Peter Garrett, Kevin Rudd and Brendan Nelson (or whoever replaces him soon). Tell them you are sick of being told to reduce YOUR electricity usage and that you want the government to implement 100% renewable power across the entire nation.

If you pay the electricity bills, tick the GreenPower box. It means that all the power generated to supply your property will be generated from renewable sources. If you don't pay the bills, try to encourage whoever does.

Climate change isn't going to go away just by turning off your lights occasionally. We need to stop burning coal and other fossil fuels. Entirely.

**With all this negativity, it's a damn good thing I  
have an alternative solution: renewable energy.  
It's really not that big a stretch.**

IMAGE Nyssa Miller  
PHOTO OF SOUND INSTALLATION  
COFA BFA Honours (major SPI)

*Hallway*

## NATIONAL DAY OF ACTION

Chris Moore

Students from UNSW, USYD, Macquarie, UTS and UWS marched through the city recently, marking the launch of the national "Demand A Better Future" campaign. The protest was targeting the Federal government's funding of the higher education sector, with a focus on decreasing HECS, ending

student poverty, scrapping VSU and abolishing full fees.

A highlight was students carrying rainclouds that said "VSU rained on my parade". These actions are part of the public campaign, which is being conducted in tandem with the lobbying that's being done by the National Union of Students behind the scenes in Canberra.

There was a small counter-protest organised by the Australian Liberal Students Federation, waving placards that said "VSU is Priceless" and "VSU = Pro Choice". They were cordoned off from the main rally by a heavy police escort.

While many students at UNSW pledged their support for the campaign and signed petitions addressed to the government,

many cited the increased pressure of the 12-week semester as preventing them from attending the rally. However, there was still a busload of UNSW students prepared to skip their lectures to fight for a better education.

The campaign will continue, with actions scheduled for the four weeks leading up to the Federal budget. Each week will highlight a specific demand of the campaign.



# NATIONAL DAY OF ACTION

**WEEK 5 - Decrease HECS**

We're taking photos of students and their HECS debts, represented by a ball-and-chain. You shouldn't be hindered later in life because of this huge debt!

**WEEK 6 - End Student Poverty**

We'll be documenting cases of student poverty, and then putting their stories on a national student poverty website. It's time the government overhauled Centrelink benefits, so that more students are supported while studying.

**WEEK 7 - Repeal VSU**

Look out for the giant telephone somewhere around campus. We'll be setting up a "Dial-an-MP" stall, where you can call your local member and tell them that the government needs to repeal VSU and allow funding of student services. If you're involved in a club, you'll know how difficult it's been for clubs to get members this year, and campus life is suffering as a result.

**WEEK 8 - Abolish Full Fees**

If you see one of our "reserved" card in a lecture theatre, you might realise how unfair it is to have two tiers of university students - those who get the UAI and those who pay to get in. Full fee degrees are bad news for the students who take them up, as often they're counting on being able to transfer out after one year, and then get stuck in a degree they can't afford to pay for.

The organisation of these and other events takes place at the Education/Welfare collective, held weekly from 1pm-2pm on Tuesdays in the Blockhouse.

You can join the mailing list at <http://groups.google.com/group/uns-w-education-welfare>



THANKS TO PHOTOGRAPHERS Andrew Looi, Ania Lucewicz, Kate Laing & Liz Larbalestier.

# Y OF ACTION

IMAGE Gemma O'Nions  
**STILL OF INSTALLATION**  
COFA BFA Sculpture Installation & Performance  
*Icarus Scissors*



## FABRICATIONS THROUGHOUT TIME:

# THE LAW, HISTORY & SEXUAL ASSAULT

Chantel Cotterell

In March, Nina Funnell wrote an article for *The Sydney Morning Herald* about the taboo surrounding revelations of sexual assault. The article discussed how since Nina went public with her story last year, numerous friends and colleagues have since disclosed their own experiences of sexual assault. None of these experiences were reported to the police. This refusal to report sexual assaults is far from uncommon. A 1996 survey by the Australian Bureau of Statistics, *Women's Safety Australia*, revealed that only 15% of women reported the crime to police. Figures were unavailable for the lack of reporting amongst men.

For those who confided in Nina, this refusal to report was not regretted. Most individuals believed they would be figuratively "raped" again by "the system" and furthermore "blamed, humiliated or simply not believed". Such sentiments echo Catherine A. MacKinnon's comment, "Women who charge rape say they were raped twice, the second time in court". As Nina's friends and colleagues also included men, MacKinnon's statement can be extended to encompass all sexes.

Why this fear of reporting? For women, the legal system has traditionally positioned sexual assault as an act fabricated by women against men. In *Female Sexuality and the Law*, Edwards discusses the negative and ongoing impact medical and psychological discourses have had on the legal system's perception of sexual assault complainants. For example, Professor Gross published *Psychology for the Judiciary and Legal Practitioners* in 1911. Gross argued that women lack credibility due to several factors, including their alleged hysterical nature and menstrual cycles. He also argued that women entice men, "Many a sexual crime may be more properly judged if it is known how far the woman encouraged the man".

Later with the publication of *Legal Medicine* in 1925, Glaister argued that "adult females of loose morals" create sexual assault fantasies. In this regard, Dame Josephine Barnes in 1967 advised that questions should be asked regarding the female complainant's sexual reputation and experience, so the validity of her claims can be interrogated. Such theories continued to shift the focus from blaming the accused towards blaming the complainant, and the implication that the woman consented.

Blaming the complainant has also occurred regarding attire. In 1975, Paul mentioned in *Female Sexuality and Law* cautioned the legal system to keep in mind that the young woman who appears in court conservatively dressed often differs from the young woman who was seen wearing heavy make-up and revealing clothes at the time of the sexual assault. Such references to attire have also been raised in hearings involving alleged child sexual assault. Most startlingly, last year a Judge in England claimed a 10-year-old victim was "sexually precocious" and "dress[ed] provocatively". As the NSW Rape Crisis Centre argues, such comments perpetuate the myth that the woman "asked for it". These perceptions within the legal system and the wider community contribute to the lack of reporting.

After lengthy consultation with the community, the New South Wales government introduced the *Crimes (Sexual Assault) Amendment Act 1981* (NSW) to counter such negative perceptions and stereotypes. This legislation was also introduced to minimise the fear of being "raped" again by "the system" that complainants felt when they reported a sexual assault and went to court. In the second reading speech to State Parliament, then Premier of New South Wales, Neville Wran, explained:

"These reforms are designed to protect the victims of rape from victimisation under the legal process; to encourage rape victims to report offences to the authorities; to facilitate the administration of justice and the conviction of guilty offenders; to preserve the rights of the accused; and to serve an educative function in further changing community attitudes to sexual assault".

The 1981 legislative reforms heralded numerous changes. Sexual intercourse was redefined to include reference to oral and anal sex, as well as penetration by a body part and/or object. Various categories of sexual assault were also introduced. Regarding the conduct of the judiciary, following the 1981 reforms judges now have to direct juries that a delay in complaining does not mean that a sexual assault was fabricated. Furthermore, it is no longer necessary for the judge to warn the jury that it is dangerous to act on uncorroborated evidence in sexual assault hearings.

## Why this fear of reporting? For women, the legal system has traditionally positioned sexual assault as an act fabricated by women against men.

Questions pertaining to sexual reputation were deemed inadmissible following the introduction of section 409B into the *Crimes Act 1900* (NSW) in 1981. Hence, questioning in the line of Glaister's reference to women of "loose morals" was something that the legislation sought to eradicate. The legislation also provided that a woman did not have to disclose sexual experience or activity unless it was deemed admissible. For example, if the complainant developed a sexually transmitted infection that was absent prior to the alleged sexual assault.

The NSW Law Reform Commission stated in a 1998 review that the purpose of such exclusions was to "limit distressing cross-examination" that subjected the complainant to "humiliating and offensive questioning". This was a fear that was expressed by Nina's friends and colleagues. However, the inadmissibility of a complainant's sexual reputation and limiting of questions pertaining to sexual experience has been criticised. Some have complained that it effectively "gags" the accused and their counsel, and thus can result in an unfair trial.

A NSW Bureau of Crime Statistics and Research (BOCSAR) report revealed increases in the number of sexual assaults reported, the number of guilty pleas recorded and the number of accused convicted and sentenced in the 18 months following the reforms. Whilst this suggests the reforms made it slightly easier for individuals to report sexual assault, the "blame the victim" approach and the belief that the woman "asked for it" still exist within the legal system.

As a case in point, the Department of Women published a report in 1996 titled *Heroines of Fortitude: The experiences of women in court as victims of sexual assault*. This report examined 150 sexual assault hearings in the NSW District Court from 1994 to 1995. Despite the 1981 reforms barring questions about sexual reputation, this was raised in 12% of hearings. It was also found that complainants were discredited on a number of matters. For example, 42% were asked about their style of attire. The report made numerous recommendations, including the use of the *Evidence Act 1995*

(NSW) and the *Bar Association Rules* to limit questioning that is "insulting, degrading, humiliating or irrelevant".

It was also found that in 40% of the hearings, the judge advised the jury that it was dangerous to act on uncorroborated evidence. The report found this warning was given especially when the accused was an "acquaintance, friend, family member or associate" of the complainant. This is particularly problematic. As Nina stated, most of her friends and colleagues knew the person who sexually assaulted them. According to a 1999 *Australian Bureau of Statistics* report, in 60% of recorded sexual assaults, the assailant was known to the victim. In this regard, the report recommended that the *Evidence Act 1995* (NSW) be amended to state that the judge must refrain from warning the jury about uncorroborated evidence. Furthermore, by judges advising the jury in such a manner, the fears of being "blamed, humiliated or simply not believed" held by Nina's confidantes are founded.

Thus, despite the legislative reforms that occurred in the eighties, female complainants within sexual assault hearings are still treated with suspicion, as was the case in the earlier part of the twentieth century. This undoubtedly translates to a lack of convictions within the courts. A 2003 study by NSW BOCSAR found that from 2,707 reports of sexual or indecent assault made by women, only 604 people were charged. From that figure only 278 were found guilty.

No victim of sexual assault should fear reporting to the police and going to court. The system, as Nina called it, should be a means of empowering sexual assault victims to seek justice. Not a forum in which they can be accused of false allegations and encouraging their perpetrators. It seems further law reforms are needed. Maybe then people like Nina's friends and colleagues will be more inclined to come forward.

**The NSW Rape Crisis Centre operates a 24/7 Counselling service. You can call them on 1800 424 017.**

**For more information visit [www.nswrapecrisis.com.au](http://www.nswrapecrisis.com.au)**



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Do you care about students being represented? There are a number of vacant positions on your Student Representative Council, the peak representative body for students within the university. If you are a postgraduate student or a College of Fine Arts student with some time to spare and you would like to take up a role in your SRC or would like some more info about it, please let me know.

I'm not sure if this is a proverb or just a saying, but have you ever heard the line that goes something like: 'Sometimes you need to take a step back before you can take a leap forward' or something like that? Well, your SRC is taking a step back and asking ourselves, "What is the SRC, what should we do and how should we do it?" so that we can be stronger and better able to fight the battles for students.

So keep an eye out for the next Tharunka where I'll be reporting back on SRC improvements.

Week 6 is the second themed week from the Education/Welfare department: Student Poverty Week. We're joining a national call for the government to overhaul *Centrelink* payments, so that students no longer have to live in poverty.

The rate of Youth Allowance and Rent Assistance haven't kept pace with huge rises in the cost of living for students. It's tough enough to buy food when you're on less than \$200 a week and your rent is \$150, let alone buy textbooks as well.

Student payments should be increased, at least to the level of the Disability Support Pension. Youth Allowance and Austudy should be amalgamated, and Rent Assistance should be increased to reflect the rental crisis that students face.

The threshold of earnings before your payment gets cut should also be increased. Students are forced to work off the books, exposing themselves to unsafe conditions, because if they report their income to *Centrelink* their marginal rate of tax can be as high as 70 per cent!

This is all important, but many students aren't even eligible for any payment in the first place, because the age of independence is 25. This should be lowered to 18, to reflect the reality: people are legally independent at 18. *Centrelink* payments should be no different.

Inaccessible and inadequate student income support is the number one reason that students from low socio-economic backgrounds don't go to university.

Next week will be VSU Week, and then Full Fees Week will follow. If you care about these issues then do something about it – give us a hand!

Come along to the Collective meetings, and help organise these and other campaigns. Get involved and get political!

**The Education/Welfare Collective meets on Tuesdays from 1pm to 2pm, in the Blockhouse.**

### Hi everyone!

One outcome of this 12 week semester business, which the powers-that-be lacked the foresight to recognise, is that students are even crazy-busier. A lot of students have even less time to volunteer, be part of Collectives and get into student representation. Having fun and gaining skills outside the classroom is an important part of our university education. Being part of a Collective definitely provides you with that.

**Which is why I feel so excited to be part of a Collective that is full of engaged, switched-on women.**

We're not wholly satisfied with **women's safety on campus**, and we're going to do something about it. We're building a campaign and we want to work with as many people as we can – such as the International Students' Collective. We want to highlight that while paranoia and constant alarm doesn't help anyone, there are things women can do within the parameters of what the university provides in terms of safety. However, the university can improve on what it offers because – regardless – a woman is never responsible if she is harmed by somebody else.

**Yet don't fret because Women's Week is almost here! Week 7!!**

The Collective is collaborating with fantastic clubs and societies, university organisations, students, academics, different SRC departments and representatives. Everybody involved has been so amazing.

### Oh and a little bit of a rewind...

The wine and cheese night for mature-aged female students was fab.

**The Women's Collective meets Mondays 3-4, Women's Room, Level 1, Blockhouse. You can join anytime and there are so many ways to get involved!**

### The Global Citizen

I noticed these words the other day: "the global citizen". I was really impassioned to see in my future world a place where people think of themselves as not one seemingly insignificant person but as this global citizen. Within your personal sphere you'll affect someone, then from that personal sphere it will reach the public sphere and then the global sphere. It'd be interesting to see what a global citizen would be tested on when being part of the world today (in relation to Australia's citizenship test) :P

Anyway, back to UNSW...

If you'd like some FREE (for anyone) resources on ethnic affairs come check out the Ethnic Affairs/Anti-Racism Desk in the Activists Space in the Blockhouse! We have a sweet Women of Colour Zine that the NSW Women of Colour student network created including two UNSW women. It gives insight into racism and sexism. Plus the Human Rights and Equal Opportunity Commission (HREOC) has given us heaps of interesting resources: booklets on Australian policy in regards to the Anti-Discrimination Act, a paper on multiculturalism, the latest report on eliminating prejudice against Arab and Muslim Australians especially after September 11, as well as a cool poster on Australia's Indigenous history. All are FREE for any student including a HREOC complaints guide for those seeking services that will address discrimination.

**The Anti-Racism/Cultural Diversity Collective meets every Wednesday 1-2pm on the Quad Lawn. Look out for our chalkboard! At the moment, we're organising cross-cultural social events.**

**The Women of Colour Collective meets every even week on Thursdays 2-3pm in the Women's Room on Level 1 of the Blockhouse.**



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### Promoting the SRC

Lauren (the COFA Enviro officer), Jade (the COFA Women's Officer) and I have decided we really need to work together to get the SRC up off the ground. We have tried to start our own collectives, but it is very difficult to do this on our own. Instead we have decided to work together and support one another run initiatives – and try and give the SRC a presence on campus! We are hoping to run an event every Thursday afternoon as the SRC.

Once we get more established, it should be easier to form collectives. In week 5 we are organising an environment film screening and discussion. In week 7 we will run a women's "bitch and stitch" session. We are currently in the process of organising some speakers from various fields. We will hopefully hold an awareness day (or days) around issues of student poverty, HECS fees, VSU and full fee-paying places.

### Wednesday's at COFA

Bronwyn has organised and started to run a book fair / information day on Wednesdays in the COFA Courtyard. This will give us the opportunity to talk to students about the Arc, Kudos, collectives, clubs, events, campaigns, issues of concern etc and answer any questions students have. It would be great if we could get performances or activities happening at the same time to build the atmosphere. If anyone has any ideas or contacts, please get in touch.

### Redevelopment at COFA

Major redevelopment is planned for COFA, starting as early as December this year. I have and will be attending regular meetings to try and make sure, along with others, that students' needs are met, both during the construction time and after. The SRC will need to update students regularly, discuss with students and run surveys throughout the year to ensure students have an adequate say in the new building plans.

Hopefully you're enjoying the semester so far and getting involved in both study and activities. Because there's a lot of activities to get involved in!

Some of what the Student Development Committee oversees are student programs. Getting involved in a program gives you opportunities to volunteer for a service or activity on campus.

There are lots of programs to participate in, each with its own focus, whether that be artistic, cultural, fundraising, helping fellow students or producing a publication.

By getting involved, Arc members learn skills not learnt in the classroom, and that help future employment prospects. Leadership and communication skills are two that permeate many of the programs in different ways. However, there are many other skills you can learn in these programs. For instance, organising a major function calls for a range of abilities. When organising it at the Arc, we help and mentor you through the experience.

There are heaps of opportunities throughout the year, and 16 programs across Kensington and COFA. See the Student Development Office Level 1 Roundhouse or COFA Arc Office D Block for details.

The Student Development Committee is currently looking at all the programs and working out how to provide the most rewarding experiences possible for our members.

If you have any comments please email me.

Cheers

Just so you know, the *National Disability Awards* nomination deadline is approaching (Friday 9th May), so I really suggest to everyone, including those who do not have a disability, that they nominate themselves or someone for these awards. You can check out the web site at: [www.idpwd.com.au/](http://www.idpwd.com.au/)

There are five award categories:

- Community Contribution Award - Person with disability who has made a significant contribution to their community (no age limit);
- Young Community Contribution Award - Young person with disability who has made a significant contribution to their community (aged between 12 and 25 years);
- Inclusion Award - Person who has made a significant contribution to improving the lives of people with disability (no age limit);
- Go Getter Award - Young person who has made a significant contribution to improving the lives of people with disability (aged between 12 and 25 years)
- Personal Achievement Award - Person, either with disability or caring for someone with disability, who has overcome adversity to achieve personal goals.

If you have made, or know someone who has made, a significant contribution to their community, either at a local, regional, state or national level, tell them about it by nominating for the *National Disability Awards* in 2008.

Until next time!

The Environment Collective spent the first few weeks of semester busily preparing for Fossil Fools Day, which was a great success. There were various actions happening around campus and the city as well as nationally and internationally. Collective members participated in a rally, which also acted as a tour of some of the Fossil Fools based in the CBD. We visited State Parliament and Morris lemma's office to oppose the privatisation of electricity in NSW and to encourage the government to fund green jobs instead of the climate-change-fuelling coal industry.

On the 11th of April, Jacqui and I spoke at the Vice-Chancellor's Forum on Climate Change. It's fantastic to see that the university is interested in the environmental concerns of its students! If you feel that an area of the university's environment policy can be improved, we'd be happy to chat to you and pass your message on to those who make the decisions.

Some of you may have visited our Stationery Reuse Centre by now. It's in QUAD1001A, which can be found on the first level of the Quadrangle building. It's usually open but if it's not, you can borrow the key from Contact which is just up the Basser stairs and to the right. You'll find folders, pens, paper and various other free goodies inside.

I urge everyone who is interested in environmental issues to come along to Enviro Collective. There are so many opportunities to get involved and meet people on a campus level, a community level, a state level and a national level. We meet every Wednesday at 12pm on the Quadrangle Lawn - look out for the banner and chalkboard.

We're the planetees, you can be one too! Coz saving our planet is the thing to do.



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Hi International Students,

Busy with assignments, exams, lab reports, or just too busy thinking about how many assignments you have and end up not doing anything? (That is what happens to me!^0^)

Anyway, if you have time in your busy schedules, try to make it to the International Student Collective. We meet up every week and have great discussions about what is relevant to you (as International Students).

We had a Tenants' Rights Workshop in Week 3 and many people turned up. We also had Katie Wallace from International Student Services to talk about University facilities and answer all the collective members' questions about what's happening with the ISS lounge and services around uni.

We're also going to have a Work Rights Workshop and Bowling Night, so hopefully you won't miss out on any of these events.

It is a good time for you to get involved in the collective, since not only will you have useful and fun experiences, but also it will be good to spend a bit of time on yourself and embrace your thinking (and not just study)!

Have fun & get involved!

Cheers

### Queer Collective Meetings

These are great meetings that are very informal, where people can meet each other on-campus in a safe and friendly environment. We usually have a short agenda of things to talk about such as renovation of the Queer Space and upcoming events. Often meetings end with friends going off to various outings such as dinner.

It doesn't matter how you identify, as long it's non-hetero or supportive of those who are, we encourage you to come along and access the services which are provided especially for you.

In addition, to the Queer Collective meetings we have the Queer Girls social group and Guy 2 Guy for men. These can act as an alternative to or supplement Collective meetings and can also provide an opportunity to discuss matters specific to the gender you identify as. They are also a great way to meet new friends without the formality of a Collective.

**Womyn on Top - Tuesday 2pm to 5pm Queer Space, room 920 Chemical Sciences**

**Wednesday - Guy 2 Guy 6:30pm to 8:30pm AS ABOVE**

**Thursday - Queer Collective 4:30pm to 6:30pm AS ABOVE**

**Queer@COFA** Queer Collectives for Weeks 4, 8 and 12 will be held at COFA in the Committee Room, beside the Student Common room. This is to foster a more inclusive environment for our COFA cousins.

### Le Plaisir: Masquerade

Following the roaring success of the Week 1 party, the Queer Department is throwing its second party of the session on Thursday, 8th May 2008 from 7.30pm until midnight.

It will be held at the Club Bar @ Roundhouse and will cost \$5 for entry. Entertainment will be provided for the evening and you will be required to wear a mask of some sort.

### Rainbow Chatter: Bi The Way

On April 9th, a discussion group was held in the Queer Space to discuss attitudes toward bisexuality. Many different perspectives were discussed and ideas were challenged.

**Cinema Q** In Week 5, a film night was held by the Department. The films screened were *Relax... It's Just Sex* (1998), as well as the more recent film *D.E.B.S.* (2004)

Until Week 9  
Andrew & Madeline

Hey everyone,

Hope your semester has kicked off with a great start. This semester from my point of view is going well; there are great responses from students with YARN. Lots of ideas are being discussed for more activities and events, especially for Week 11: Indigenous Week. I hope your schedules are free during this week, so that you can be part of the excitement and fun. If anyone has any ideas for Indigenous Week please email me.

I have been quite busy talking with students, staff and performers to be a part of Indigenous Week. Again, as I illustrated in my last report, if you're looking to know more about Indigenous Australia, this your time to get involved and be a part of the process.

### As a general notice the time has changed for YARN to 5pm Mondays.

I support anyone who is willing to be a part of the weekly discussions in YARN. Remember YARN is there for everyone to get together and basically have a YARN, hence the name of the collective.

I hope to see more new faces in YARN and people who want to get involved in Indigenous Week. Have a great semester and good luck with everyone's studies.

# fabricated

Isabel Hanson

When it comes to being young and free, Australians don't have a lot to rejoice about these days. Our country is no longer young; our increasingly grey Baby Boomers are burdening us with a ticking time-bomb of economic dependency, but more importantly, the idea that Australians are free is unfortunately an idealistic fabrication.

The rights that a person has as a member of society are referred to as civil liberties. They encompass a whole range of things that people growing up in a stable democratic country like Australia take for granted. The freedom to vote. The freedom to express your opinions publicly. The right to privacy. To practise religion. To a fair trial. To associate with whom you want, when you want, without fear of persecution.

The ability to publicly debate different ideas and values is crucial to a society's growth and well being. As John Stuart Mill wrote in *On Liberty* (1859), "the mental well-being of mankind [sic] (on which all their other well-being depends) of freedom of opinion and freedom of the expression of opinion". The public recognition and respect for these rights is the foundation on which a cohesive society rests. As a result, individuals' freedoms are protected by the rule of law in most countries; the European Union has its European Convention

on Human Rights, the US has its infamous Bill of Rights, even China and Russia have certain human rights built into their constitutions. Australia has no such laws.

Issues involving the legal rights of civilians are amongst the least favourite discussion topics for our politicians. Why are interest rates so high? How big should our tax cuts be? The media is awash with finger-pointing and sugary political rhetoric. But ask about the banning of books, the restraint of peaceful protesters, or the extended detainment of individuals without a fair trial and our leaders respond either with blank silence or aggressive 'mind your own business' responses.

These restrictions of individual freedoms are happening whether we publicly discuss them or not, and are occurring more and more frequently. Some examples of recent violations of civil rights in Australia include:

The 'cleansing' of computer files – In June 2004, representatives of the Attorney-General's department arrived at the Melbourne offices of Black Inc, a well-known Australian publisher, to erase the manuscript *Axis of Deceit* written by Andrew Wilke. Wilke was a former employee of the Office of National Assessments, who resigned in objection to Australia's

involvement in the Iraq war. His book was deleted from the computer systems at Black Inc, the hard drives destroyed, and Wilke, along with others involved in the book's publication, were asked to sign a confidentiality agreement.

The interrogation of a Monash student for borrowing books – in July 2006, a Monash student who was completing his honours study in Politics, specialising in terrorism and martyrdom, received a home visit from the Australian Federal Police. The student was interviewed regarding his choice of literature, and later stated that "once he [the AFP officer] saw that I was a regular, red-headed Australian and enrolled at a University [the AFP] seemed satisfied".

The banning of books – in July 2006, two books were banned by the then Attorney-General Phillip Ruddock. These two books *Defence of Muslim Lands* and *Join the Caravan*, which evidently express a strongly extremist view of religious conflict between Muslims and non-Muslims, are illegal. These books cannot be sold or imported into Australia on the grounds that they encourage terrorism and jihad.

The early morning arrest of student demonstrators – in March 2007, twenty-eight people who had participated in the protest

against the 2006 G20 Summit in Melbourne awoke to find police standing in their bedrooms. The following week they received the terms of their bail: to stay out of gaol, they had to stay out of NSW during APEC.

These examples are frightening enough on their own, but unfortunately they are just the tip of the iceberg. More books have been banned, more innocent people have been arrested, and the privacy of individuals has been invaded. The reality of the situation is that there is no formal legal protection of civil rights in our constitution or elsewhere. The marketplace of ideas, where thinking is constructed, reviewed and advanced, is being forced into submission to "mainstream" ideals. The Utopian freedom that Australians think they have is a total chimera.

It can no longer be blindly accepted that only the minority fringes of society can fall victim to these kinds of violations. Students, academics and writers alike are being intimidated into silence when their opinions conflict with those of the government. Whether it is direct or indirect, as an individual or as part of a community, the violation of civil freedoms affect us all.

# freedoms



IMAGE Cidgem Aydemir  
**PHOTO DESIGN FOR THE BODY**  
 COFA Bachelor of Art Education/Design  
*Dressing the Void*

For the examples and much of the information cited here, please refer to David Marr's essay, 'His Master's Voice – The Corruption of Public Debate Under Howard' published in the Quarterly Essay, Issue 26 in 2007. Frank Moorhouse's essay 'The Writer in a Time of Terror' published in the Griffin Review Summer 2006 – 2007 should likewise be referred to for more information.

# AdCulture

Scarlet Wilcock

Everywhere I go I am knocked over by corporate advertising. I can't catch a bus, or even sit in the park without being confronted by a glittery Coca Cola sign, happy (white) people with white teeth with the latest mobile, and a flawless photograph of a new handbag I supposedly must have.

It's not a lone Coca Cola sign that I'm worried about. What is petrifying is the cumulative effect of all the advertising that has so insidiously crept its way into every inch of the public domain to the extent that it is taking up our cultural and environmental space. In some ways it has become our culture. It is a culture manufactured to reinforce established interests, because only those with money and power and motive advertise.



IMAGE Emma Pike  
PHOTO OF STREET ART EXHIBITION  
COFA BFA Time Based Arts

MADAME KAFOOPS PRESENTS *foxtrot india*

Advertising not only dominates our airways, our TV screens, and newsprint, it is infecting our public spaces, events and services in ever-more cunning and subtle ways. Who inadvertently advertised ANZ by accepting a blue sparkly wand to wave at the Sydney Festival's free concert in the domain over summer? Did anyone attend 'Ernst and Young's' Sidney Nolan exhibition? Who has waited at a bus stop lately without being bombarded with billboards? Our streets, even public phone booths, are covered with ads. And, perhaps the most insidious of them all: who innocently became a Dollarmite at the ripe age of five because our public schools let the Commonwealth Bank come in and 'show' us a special little Dollarmite account just for me. I still have my Commonwealth account now.

These examples illustrate the way in which advertising, in all its perilous forms, has become an ever-present feature of our public space, our public events, and our public facilities to the point of entering the public psyche. Many people seem to have ungrudgingly come to accept, and perhaps encourage this corporate-determined culture. It is as if we have become immune to it, to accept it, to *want* it. I say fight back!

Don't let those in power protect their interests and usurp our cultural and environmental space. Our society desperately needs to hear screams from alternative voices. Whilst concentrated control of the media and the endless resources of the corporate world severely narrow the opportunities to hear and speak differently, we must do all we can to speak. Use all the alternative spaces still left. Write in independent papers. Listen and use community radio.



Or create new opportunities for alternative voices or undermine existing messages. Use graffiti. Create your own bill board. Infiltrate that terrible morning show, *Sunrise*. Culture jam, that is, take guerrilla action, change messages of the mass media to undermine their original messages. Wear a sign on your head I don't care. But just don't do nothing.

Ultimately, what I am asking people to do is to react to advertising, not accept it. I want people to be aware of the insidious practice of advertising in schools through McDonald's funded sports programs and the way we are confronted by ads in public train stations, and ask, is this OK? But, what I really want is to overthrow the tyrants of our culture by pulling the rug from under their feet.

IMAGE Sarah Langdon & Emma Pike  
PHOTO OF STREET ART POSTERS

COFA BFA Time Based Arts

*Two Artist*

*“joy is the man in drag”*

# THE POLITICS OF DRAG



IMAGE VicTo Chang  
**PHOTOGRAPHY**  
Bachelor of Digital Media  
*DragQueen as Folk*

Claire Nemorin

Nothing can elicit so much hilarity and sometimes joy as the image of a man in woman's clothing. I would like to distinguish between hilarity and joy. Hilarity belongs to viewing the cross dressing man; joy is the man in drag.

**Man in a skirt.** *A chuckle. Man in a dress.* *Laughter. Man in a dress and heels.* *Belly laugh. A man fully dressed as a woman, makeup and all.* *Full hysterical laughter, and perhaps rolling down the stairs (if the heels are on).*

## CROSS-DRESSING

**(men)** Most cross-dressing men are straight. Male cross-dressers wear 'women's clothes' either as a fetish, to be subversive or just for fun. I have been amazed a thousand times over at the comic status afforded to male cross-dressers that diminishes substantially when a woman cross-dresses.

An old UNSW Law Revue skit featured men as North Shore gossip middle-aged women; their act elicited whoops of delight but laughter at the women as male builders quickly subsided. What were we laughing at there? At the men's hopeless but still recognisable attempts at the 'feminine masquerade'? Were we laughing at femininity and the feminine? Is a particularly restrictive form of masculinity still perceived as *the* invisible norm so that (drag) queens will inevitably be extra discernible?

## DRAG (queens)

Drag queening constitutes a performance mostly by queer men; it involves a parody of (stereotypical) female characteristics. One definition of a drag queen is when a male bodied person dresses up in female clothing, is not a transgendered person, and performs to entertain an audience.

Even though drag queens bring much entertainment and joy to audience members, they are often pillaged by some queer men (among others). For those queer men who want to escape being called effeminate, a masculinity which is inclusive of performing as a drag queen can often be problematic.

There are drag queens who openly admit that a big part of their show is to ridicule femininity. The words c\*nt and b\*tch can be sprinkled liberally in a drag show. Amber Guity (AKA Andrew Rose) offers an alternative perspective: "...drag is actually about exaggerating the genders in our binary system...in doing so [drag] emphasises how superficial gender normativity in our society

actually is." I wonder how a drag queen performance can highlight the arbitrariness of genders norms if misogynistic terms such c\*nt and b\*tch are used, and directed at men dressed 'as' women?

Chantel Cotterell, former Women's and Gender Studies major, opines that: "...some drag queens seem to appropriate femininity without critiquing it and thereby mocking it." Yet Cotterell also argues, "...you have to look at the performers' intention – whether they want to critique the idea that femininity and the female body always overlap."

Dr Elizabeth McMahon, Senior Lecturer in English agrees, "drag...is not necessarily misogynistic." McMahon advises that: "...it is [also] not inherently subversive of gender norms. It may be or it may not be. We need to assess and apply judgment in each instance". In addition and contrary to interpretations, the philosopher Judith Butler wanted to explore why some drag performances destabilise gender norms while others reinscribe them.

It must be acknowledged that there are some drag queens who just want to express themselves, work, and/or deny that the act is actually impersonating women. However when queer men and other drag queens judge the authenticity of the drag queen's performance, the stereotypes associated with femininity are still the benchmarks.

## FEMININTIES

Femininity is the common thread here even though men have been the subject. While a

particular form of stereotypical femininity is often presented by drag queens and cross dressers, the fact is that 99.9% of women do not fit this stereotype. This aligns with Amber Guity's observations. For the palpable outlandishness of drag queens and cross dressers (which is half the fun!) underlines how precarious the stereotypes associated with this narrow type of femininity are.

This can mean that if one identifies as feminine or femme, then our femininities can mean something individual to each and every one of us. Regardless of our gender, we can celebrate the parts of ourselves associated with the feminine. Yet for us ladies – and perhaps most importantly – it means we can be proud to be women, and we can laugh uproariously and share joy in being what we are.

# goodbye Mr 7% : HOW TO FIX The Liberal Party

Kylar Loussikian

When the Lord Mayor Of Brisbane is the highest-ranking elected official from the Liberal Party anywhere in Australia, one can assume that a clear message has been sent to Menzies House. It is a message that Party leadership continue to ignore. Instead, the Liberal Party of Australia has collapsed into factional wrangling and has lost touch with the current political climate. The problem is quite simple; firstly, the Liberal Party's traditional centre-right position has been increasingly threatened by the ALP's move to the right, especially in its economic policies. The second problem is the Liberals' current solution to this problem: a move further towards the right, which has clearly led to a loss of confidence from the voting public.

There are at least three clear strategies the Liberal Party must adopt to regain the public's confidence and have a chance of adapting to the current political reality: a return to centre politics with a greater emphasis on a definite image for the party, reconnecting with the community from a grassroots level, and the removal of non-performing ministers from shadow cabinets.

The first course of action is simple enough to understand. Moving any party to the extremes of the political scale is a certain way of alienating voters. Through history, the Liberal Party has never been the most conservative party in Australia. This has been left to the Nationals and recently One Nation. One hopes that the fate of the aforementioned parties would be a cautionary note to Liberal leadership. Demographic shifts are driving the National Party out of existence, as widely reported by the press in March; One Nation collapsed after only one term of real existence. Unfortunately, the Liberal Party has been at the mercy of the Right for some time, most notably with the leadership of Peter Debnam in NSW and the emergence of Tony Abbott as an important member of the Federal front bench.

Thankfully, the Liberal Party has shown a willingness to change, introducing a significant reform agenda that will hopefully streamline internal operations, giving a more direct say to each individual member in the party as opposed to factions. By removing a complex system where any Branch can be stacked and re-ordered to achieve a greater representation in choices of candidates and appointments by factions - a tactic often exploited by the hard Right - the Party will finally be a more democratic institution.

An important consequence of this move will, in ideal circumstances, be the shift back into the centre for the party. This will include the removal of right-wing agenda items such as the influence of church in policy which has given the party such unworkable and unpopular policy gems as the opposition to the right to an abortion, and the opposition to homosexual rights. These issues have been addressed many times over across the world and in Australia; the consensus is clear. It's time the Liberals moved on too. Focus should instead be placed on individual freedom in the social sphere, with further focus on economic performance and

increasing quality of life. This may seem obvious. The Liberal Party's one defining feature presently is its independence from unions. The Party should use this to define its image: a strong commitment to individual rights through partnership with private enterprise. In simple terms, the Liberals should target businesses and its traditional middle- and upper-middle-class base. Tax cuts and small, accountable government should be the clear objectives of the Liberal Party. This will provide a clear distinction from the ALP, without the need to tramp further right. The second, and equally as important strategy the Party must employ is a new connection with the community at a grassroots level. At present, the Liberal Party is suffering from an uneven distribution of members. Marginal seats are being lost repeatedly due to lack of presence. The Party must not only attempt to gain votes, but to recruit. More importantly, a presence in the community is a practical way to increase popularity and educate voters on the message and aims of the Party. This is not a strategy mired in theory; instead of waiting till the election is looming close to nominate candidates in marginal and winnable seats, these candidates must be chosen as soon as possible.

There is an obvious rationale behind electing candidates early. During term, the sitting member has carte blanche with local press, for no cost. An opposition candidate should be elected to allow a second point of view to be made known to the voting public. The Liberal Party disappears into the woodworks for the three or four years that another party holds the seat; they cannot hope to win the local community action vote if the papers are saturated with appearances and speeches of the local member.

The Liberal Party grassroots activities must also include business. The Party cannot rely on union funds and memberships to finance its policy development, its recruitment or its election spending. Businesses are one of the traditional backers of the Liberal Party, benefiting from its pro-competition stance and the focus on streamlined regulation. It is important that focus groups, discussions and canvassing for support is not left to the election years, as it has been for several of the last elections. The Liberal Party must act now to ensure it isn't castrated, lying in opposition in states and federally for another term.

The third strategy that the Liberal Party should follow is the removal of non-performing ministers. With plenty of talent within the party, it is a bizarre notion that some shadow ministers are allowed to remain at their posts. This, I assume, is an obvious action, and doesn't require any explanation.

It's time the Liberal Party started becoming an effective opposition, and changing strategies to win back office and the support of voters. It's time that someone held the government to account, and made sure that issues that need addressing are looked at. At the very least it would be nice to have a working public transport service and hospital facilities that can be put to use.

### ***“Young Liberals’ Bias Police fails due to misdefinition of Liberalism”***

The much-vaunted Bias Police, representing the *Young Liberals*, has this week failed in its goal to find evidence of left-wing bias in Sydney’s universities, after detectives were unable to come to a conclusion on exactly what ‘liberalism’ meant. President and spokesman Tim Andrews said that the impasse was reached after the UNSW Liberal President “forgot to bring her dictionary” to the training session for detectives. The problem then snowballed, as attendees could not differentiate between Conservatism and Liberalism, thinking both were the same thing in the Liberal Party.

### ***“Jesus Christian’s member donates again - this time his penis”***

After donating a kidney this week and igniting a media furore across the nation, Ashwyn Falkingham has again gone under the knife in the name of giving, this time donating his penis to an unknown recipient.

“I thought about it long and hard,” he said. “But it was the right choice to make - I knew that the only organs I could sacrifice were the ones least used, and after the kidney, my penis was the next option.”

The revelation has again angered his mother Kate Croft who noted that she had seen him using his penis many times before he joined the Christian Cult, “even after the wrist injury he sustained during tennis training in 1996.”

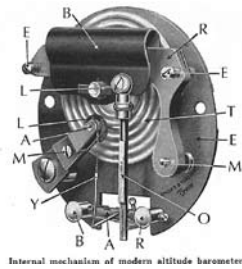
### ***“Rudd outlaws margarine after ‘Demand a Butter Future’ protests”***

Prime Minister Kevin Rudd has outlawed the sale and production of margarine in Australia and its territories (including East Timor) after the NUS-led protest in the name of Butter. The move has drawn fierce opposition from market-leader Kraft Foods, which issued a press release today denigrating “the use of student funds in campaigning against margarine, even when most leftists are covered in grease as it is.”

### ***“Hillsong buys Legion Interactive”***

Western Suburbs ‘church’ Hillsong has completed a hostile takeover of Legion Interactive, adding to its ever-growing stock of Australian businesses. The move is expected to save the church millions of dollars in funds previously used during seasons of Australian Idol.

Church Pastor Brian Houston said that the move was a positive one for Hillsong, as it legitimised “the way we do business - by helping me afford one more Mercedes this fiscal quarter.”



Jess Bellamy

## The Bellamy Barometer:

# HOT or NOT

## relish

I am one of those people who just freaking loves cheese. I was at a party the other night hosted by a certain 2008 Tharunka editor; I'm not going to give out names but let's just say he likes Kevin Rudd and cycling and aesthetically-displeasing artwork and also his name is Chris Moore.

Anyway, this certain editor was having a housewarming party for his new house, so I rocked up excitedly with a bottle of cleanskin in my hand and a party-spirit in my heart. The party was going well – there were plenty of trendies to talk to who were sitting on the parquetry talking Derrida and lighting scented candles.

But suddenly, the party stepped up a notch, because there was an exciting introduction to the table where I was sitting – and

this introduction was a cheese platter. It was made up of crunchy pita and soft crumbly cheese and AMAZINGLY DELICIOUS zesty eggplant relish. So my night was now stretching out before me, a night of grabbing and licking and moaning, and not in a sexy way, not even a little bit.

So to all those people who've never amped up a cheese plate with a lil' something extra I say, "Get to it, dickhead." Start off small: a little bit of fig paste with a creamy camembert on a water cracker. A salty olive tapenade on Jatz with some gooey Havarti. And before you know it, you'll be having marinated goat fetta on a bed of human placenta and the whole world will be your delicious (whipped) oyster.

## people who dislike reality TV NOT

Listen, naysayer, I'm probably a bit smarter than you are, OK? After all, I have a degree in Theatre and Performance Studies, which fully equips me for a well-paid job in the temping and secretarial industry, and what do you do? Commerce? Yes. You do Commerce.

So, Commerce, I already have to put up with your shining job prospects and designer bags and inappropriate-for-the-Basser-Steps little pointed shoes and your inane comments in Gen Eds like, "Isn't sex and gender, like, the same thing?" I do NOT need to hear your opinion on why "These shows are like totally trash; when I watch TV I want something

scripted like *Home and Away* or maybe *All Saints*."

Listen, Commerce, to a few pieces of wisdom:

1. *So You Think You Can Dance* is freaking awesome; I think even you probably like it. That judge Jason just melts my heart with his stern lovingness. He won't coddle them, but when he gives a compliment, you know he means it. He's like a modern-day Mr Darcy, but probably a bit more of a flamer.
2. *Australian Idol* has given me goose bumps on about 3 occasions, and I don't care if you or my housemates mock me for it. Also I love the homosocial rapport between James and Andrew. One day they are going to do it in the green room when all the contestants have gone home.

3. *Big Brother* is my favourite of the lot because it is just a perfect display of why people like my Uncle Nol will say things like, "I just don't understand young people." Correct, Uncle Nol, but isn't it just perversely fascinating to watch these people weasel their way into hell? Because that's where they're going, Nol. Right down to Lucifer's lounge room, and they will scream and burn and repent for the time they dry-humped Glenn in the communal sauna, but it will be just too, too late.



## Miss Moore's Guide to Etiquette

### Darn socks

Miss C. Moore

*A Modern Lady's Guide to  
resolving the Acute Paralysis  
that results from not  
knowing How to Act Properly.*

#### Scenario

You have been asked  
to darn holes in socks.

A gentleman known to you,  
perhaps your brother or father,  
or a gentleman friend with  
whom you are absolutely not  
having a sexual relationship,  
has asked you to mend the  
holes. Yet from the socks wafts  
the odour of plague, of rotting  
flesh and vomit, and Munster,  
the plague cheese.

#### Solution #1

*Incinerate the socks.*

An incinerator is a valuable addition to any modern  
lady's cellar/basement. It is not only useful for disposing  
of embarrassing evidence should one choose a life of  
crime, but it is also useful in the current predicament,  
viz. disposing of the socks. Furthermore, an incinerator  
may be substituted for an oven. I highly recommend Ms.  
Quigley's excellent recipe book *One Hundred Ways With  
An Incinerator*, which incidentally contains several recipes  
for roasted sock. The gentle company at your next soiree  
may be amused to discover that for supper you have  
chosen to sock them in the mouth, though if anyone  
makes this pun then you are entitled under British law to  
physically strike that person in the mouth.

#### Solution #2

*Sew the socks closed.*

This is a rite similar to the sealing of a Hellmouth, or a  
time-capsule filled with the musings of primary school  
children. These rites are all carried out to prevent the  
demons within from escaping. Various incantations  
must be performed, though the exact wording is not  
crucial and if you lack the original text it is considered  
appropriate to mumble passages from the Bible. Herbs  
and spices, the knowledge of which is a carefully guarded  
secret, must be stuffed into the socks prior to sewing  
them up. These are the seven secret herbs and spices,  
and can be purchased from a travelling mystic who goes  
by the name The Colonel. Wear an extremely long dress  
when visiting The Colonel, as he is renowned for his  
mischievous wink.

#### Solution #3

*Patch the socks with pink fabric.*

The colour pink is excellent at dispelling the plague. In  
fact, it was pink handkerchiefs that saved Britain from the  
plague of 1844. It is also true that pink is the colour of the  
female vagina. To expose a gentleman to the colour pink  
is therefore to embarrass him greatly, and to clothe him  
in pink is to arouse him as if he were being clothed in a  
vagina. This will startle your gentleman complainant such  
that he will turn ruby-red, and possibly stop breathing.  
Under the pretext of fanning yourself coquettishly, deliver  
some much-needed oxygen in the gentleman's direction.  
Do not say the word 'vagina' under any circumstances. If  
you must, then at least say it with a heavy French accent,  
pronouncing it *vergener*, so that people will think you are  
actually saying something in French. By then everyone  
will have forgotten about the socks.

## The Daily Commute:

LOUDSPEAKER  
LAMENT

Mirza Nurkic

*The train on Platform 19 terminates here. Please do not join this train.* Thank you, anonymous *CityRail* announcer, for the useful information. You're performing a valuable public service, and doing a good job of it.

*The train on Platform 19 terminates here. Please do not join this train.* Okay, I heard it the first time, but I have read in an article somewhere that often people tune out public announcements the first time, so they need to be repeated so that it actually registers with people. Fair enough.

*The train on Platform 19 terminates here. Please do not join this train.* Far out, maybe the article said three times. It's not like anyone's appeared on the platform in the last 10 seconds, so I wonder whose benefit this is for?

*The train on Platform 19 terminates here. Please do not join this train.* Fuck me, you'd think you could change it a little bit, couldn't you? I guess that's the problem with pre-recorded messages, hey?

*The train on Platform 19 terminates here. Please do not join this train.* So I'm starting to wonder if this is some sort of twisted sociology experiment, of the sort that Stanley Milgram might have done back in the day. "Let's see how long it'll take for people to get pissed off and storm the station controller's office, and then give whoever is in there the biggest wedgie of their life".

*The train on Platform 19 terminates here. Please do not join this train.* What the hell is wrong with you? Get back to playing Solitaire if you're that fucking bored! Oh wait, maybe this is like those American Department of

Public Health and Human Services employees, who lodged a complaint with their union when Minesweeper and Solitaire were removed from their new computers. Must be the same thing that has happened here. You should find your Rail Tram and Bus Union rep, and make sure something's done about that.

*The train on Platform 19 terminates here. Please do not join this train.* You know, I'm really starting to believe in the power of propaganda. All you need to do is repeat something enough times and it becomes fact. I don't actually remember seeing a train at Platform 19 ... or do I? It's all a bit fuzzy now.

*The train on Platform 19 terminates here. Please do not join this train.* Join it in doing what? It almost sounds like a formal invitation. "You and a guest are invited to not join the 8.55 train to Central on Monday, 12th May, at Platform 19. Drinks and canapés will be provided. Please be advised that there are no cloakng facilities available. RSVP by Monday, 5th May, at the latest."

*The train on Platform 19 terminates here. Please do not join this train.* Oh, thank each and every deity in this universe, it's over! The guard has finally walked through the train, making sure that everyone followed *CityRail's* helpful advice and didn't actually join the train. The doors are closing, it's moving off, hallelujah! It means I never need to ...

*The train on Platform 19 terminates here. Please do not join this train.* Fuck it, I'm jumping in front of the next train that I see.

Wyong  
Train  
Station

Andy Friedhof

**Etymology:** Combination of "Why so glum?" and "What's wrong?".

With an aerial concourse, three spacious pre-cast concrete platforms and overhead canopies reminiscent of Fritz Lang's neo-industrial nightmare *Metropolis*, it's not difficult to see why Wyong maintains its lofty status as *station de jour*.

"It's funny, you know", says station master Bobby Iambivic, "Commuters travel to all corners of the *CityRail* network, but they all seem to return here eventually". This is never truer than in the PM peak, when the station's fluorescent lighting and unreliable power supply combine to create an outlandish spectacular, which has even the most discerning epileptics foaming at the mouth for more.

"It has no ticket barriers!" screams depressed local Steven Simms, before hurling himself off the overbridge and landing on the tracks below.

But it's not all good news: The station is nigh-on impossible to access for the wheelchair-bound, making it a veritable Mecca for bigots and charlatans alike. The over thirty centremetre difference between train floors and platform levels often yields

the tragicomic sight of an unsuspecting disabled person tumbling violently out of the train. The pathos made more acute by the proximity of the nearby portable wheelchair ramps, locked up and completely inaccessible; a microcosm of the station which surrounds it.

Peter McCallum, senior theatre reviewer for *The Sydney Morning Herald*, put the station in its full historical context three years ago with a typically caustic review. "First I need to be honest and say that I found Wyong Train Station to be the vilest thing I have experienced. Not on account of its garish motif, but because of the hectoring stereotype in the design, which left no space to preserve one's own inner perspective as a viewer".

Others had a different view.

Distinguished railway hobbyist, the late Andrew McCredie, for example, placed the station in the context of the European polystylism and Antonin Artaud's theatre of cruelty. McCredie stated, "It's difficult to be so generous when one has been visually and psychologically assaulted, both figuratively and literally, for I left this station understanding exactly why almost half the northbound trains terminate here, for I was nigh on the precipice of terminating myself. Readers must make up their own minds but for me, I would just say no. No stars, that is".

**If you have a station that you would like reviewed, please get in touch. Email [tharunka@arc.unsw.edu.au](mailto:tharunka@arc.unsw.edu.au)**



IMAGE Zoe, Nat & Mish - THE POST  
VIDEO STILL FORM LIVE PERFORMANCE  
Zoe Coomber Marr Bachelor of Art & Fine Arts  
*Gifted & Talented*

**STUDENT ART EXHIBITIONS****ON NOW till 24th May****IVAN DOUGHERTY GALLERY****"Pearls of arts project Australia" Stuart Purves Collection**

Steven Ajzenberg, Alvaro Alvarez, Samantha Ashdown, John Bates, Des Beavis, Peter Ben, Dorothy Berry, Antonella Calvano, Nick Capaldo, Kieren Carroll, Valerio Ciccone, Alan Constable, Leo Cussen, Joyce De Jong, Dawn Edward, Scott Ferguson, Patricia Gebbie, Brigid Hanrahan, Kelvin Heffernan, Paul Hodges, Miles Howard-Wilks, Anne Lynch, Wayne Marnell, Julian Martin, Chris Mason, Belinda Mellington, Sarah Miles, Bruce Morrison, Cameron Noble, Jodie Noble, Tim Noble, John Northe, Chris O'Brien, Robin Plowman, Lisa Reid, Anthony Romagnano, Catherine Staughton, Georgia Szmerling, Malcolm Vincent, Terry Williams, Timothy Williams, Steven Worrel

Opening night **Tuesday 22 April 5-7.30pm**  
**KUDOS GALLERY**

**"Inherent Delicacy" MFA Exhibition**

Genevieve McCrea & Juliana O'Dean. Opened by Dr Idris Murphy  
 Continues till 26 April

Opening night **Monday 28 April 5-7pm**  
**COFA SPACE**

**"Jenny Birt Award"**

Opening night **Tuesday 29 April 5-7.30pm**  
**KUDOS GALLERY**

**"The Sight of Greek Sound"**

Photography by Shane Rozario - 2008 Greek Festival of Sydney  
 Continues till Saturday 3 May

Opening night **Tuesday 6 May 5.30-7pm**  
**COFA SPACE**

**"3YR SPI" Sculpture Performance & Installation Class**  
 Continues till 9 May

**STUDENT GALLERIES****COFA SPACE**

Open  
 Mon to Fri 10am-4pm

UNSW College of Fine Arts  
 Campus  
 Ground Floor E Block Rm EG04  
 Greens Rd Paddington  
 Ph 02 93850797  
 Email eps@COFA.unsw.edu.au

**KUDOS GALLERY**

Open  
 Wed to Fri 11am - 6pm  
 Sat 11am - 4pm  
 Mon & Tue by appointment

6 Napier Street  
 Paddington NSW 2021  
 Ph 02 9326 0034  
 Email kudos@arc.unsw.edu.au

**IVAN DOUGHERTY GALLERY**

Open  
 Mon - Sat 10am - 5pm

Selwyn Street  
 Paddington 2021  
 Ph 02 9385 0726  
 Email idg@unsw.edu.au

**3 FOOT SQUARE GALLERY**

Open 24/7

Main Entrance UNSW COFA  
 Greens Rd Paddington 2021  
 Contact: Dominique Serisier  
 threefootsquare@unsw.edu.au

**STUDENT SHOWS**

Opening night **Tuesday 15 April 7.45pm for 8pm Start**  
 Continues till Saturday 26 April

**STUDIO ONE**

Presented by NUTS and STUDIO FOUR

**"Theatre of Blood" Lee Simpson & Phelim McDermott**

Directed by Jorge Vafeas

What could make a theatrical work of film noir-cum-schlock-horror-cum-murder mystery of terrifying proportions any better? NUTS and Studio Four present Theatre Of Blood, a delightfully gruesome play showing at your local Theatrical Spectacular.

Prepare to be BOTH dazzled AND horrified! Bring your friends! Bring your enemies! Bring your Teddy Bear!

WHAT THE CRITICS SAY: "Shlock Horror meets black comedy in this macabre recreation of Vincent Price's 1973 film. Seven newspaper critics assemble at a decaying and disused theatre and one by one they meet their end at the hands of a disgruntled actor who has faced one too many bad reviews..."

TICKETS \$5/8/10 - [www.nuts.org.au/theatreofblood](http://www.nuts.org.au/theatreofblood)

**STUDENT PERFORMING ARTS ORGANISATIONS****NUTS**

NSW University Theatrical Society  
[www.nuts.org.au](http://www.nuts.org.au)

President Skye Kunstelj  
 Email [nuts@nuts.org.au](mailto:nuts@nuts.org.au)

**STUDIO FOUR**

UNSW Comedy Club  
[www.studiofour.org.au](http://www.studiofour.org.au)

President Miles Portek  
 Email [miles@studiofour.org.au](mailto:miles@studiofour.org.au)

**STUDENT PERFORMING ART SPACES****Lo Myer Studio**

UNSW Kensington Campus  
 Gate 2 High st Kensington

UNSW main performance and exhibition space. This space is used for production teaching, hosts residencies and creative developments and research into performance and cross media.

**Studio 1**

UNSW Kensington Campus  
 Gate 2 High st Kensington  
 (next to Lo Myers Studio)

Studio 1 is the main performance space for a number of student theatre societies on campus including NUTS and STUDIO 4.

**Contact Ms Su Goldfish**

EMPA - School of English, Media & Performing Arts

Phone 02 9385 5684

Email [s.goldfish@unsw.edu.au](mailto:s.goldfish@unsw.edu.au)



IMAGE Marion Gelbart  
SHOWING AT 3 FOOT GALLERY COFA  
COFA Bachelor of Design  
*Sarah's Marilyn*



# seven

Ivana Rnjak

*She says murder on Monday.  
They say shut your mouth and turn away.*

*She jumps off the roof on Tuesday.  
She breaks an arm in three places and doesn't scream.*

*She takes a bite out of a cloud on Wednesday.  
It is tasteless but burns in her throat.*

*She dances with lightning on Thursday.  
It calls her Suzie and she hitches up her skirt.*

*She runs with wolves on Friday.  
They lick her wounds clean and she lures in the prey.*

*She says saviour on Saturday.  
They say play careful dear and pat her hand.*

*She goes to the bloodletting on Sunday.  
They cut three times and she falls asleep.*

## Reasons my dad gave me for wearing a bum bag

(in order of desperation)

Andy Friedhof

"Pretty convenient".

"My keys are right here. Look".

"I'm married now. Your mother doesn't care".

"You can borrow it if you ever go travelling.

This is where the passport goes".

"I don't need to impress you or your friends".

"I know fashion, believe me. Have you seen  
the photo albums?"

"Nobody even notices it".

"See how quickly I just answered my phone?"

"Have you heard of anyone's wallet being  
pick-fannypacked?"

# exploring diversity

***It seems the purported unity of the Australian community is nothing more than an illusion.***



IMAGE Andrew Quilty  
PHOTOGRAPHY © Courtesy of Oculi

*Untitled #5 Cronulla Riots 2005*

# within sydney now

Chantel Cottrell

*Sydney Now* is the latest photography exhibition showing at the Museum of Sydney. With over twenty photographers exhibiting in excess of one-hundred photographs, the exhibition seeks to document contemporary Sydney, from the city itself to the suburbs. It reveals the individual and shared moments of everyday people. In particular, the exhibition highlights the cultural, ethnic and religious diversity of the state's capital.

The diversity of moments captured include performers preparing for Chinese New Year, a man in solemn prayer at a Nepean mosque, a Buddhist baptism, and post-game celebrations for Aboriginal Rugby League Knockout players. Whilst it was heartening to see the diversity within Sydney, it was also confronting to see the tension that this evokes, in particular the increasing nationalism. From the Australian flag being displayed in the window of a red brick apartment block, to a man painted in green and gold and draped with the Australian flag, through to the Cronulla Riots of 2005, resistance was evident. This resistance seemed directed towards multiculturalism and the continual crumbling of the once hegemonic Christian Anglo-Australian national identity.

In this regard, the exhibition seemed to highlight the uneasy and tokenistic acceptance within Sydney – and Australian society at large – of multiculturalism. It made one reflect not only upon the spread of nationalism, but also the fear of the *Other* within this country; a fear that was once reflected in hostility towards Asian immigrants arriving during the 'Yellow Peril' propaganda scare, and continues today with the antagonism towards the 'Arab *Other*' of contemporary society. It also made one think that acceptance of difference is less than widespread, far from unequivocal and thus limited. It seems the purported unity of

the Australian community is nothing more than an illusion. To quote Benedict Anderson, it is an "imagined community".

However, it could be argued that the exhibition did not feature enough photographs of individuals and groups from various cultural, ethnic and religious backgrounds co-existing in harmony and mutual respect. It seemed to present the various groups as separated, self-contained and isolated. Whilst it is important to highlight difference and uniqueness in an exhibition that purports to portray contemporary Sydney, instances of overlaps and shared experiences between various individuals and groups would be appropriate, and would instill hope that the underlying ethnocentricity and growing nationalism can be overcome.

On a lighter note, the exhibition also showcases a fifteen-minute documentary that contains interviews with seven of the photographers, who discuss their varied works, inspirations and techniques. Inasmuch as some prefer to stage their shots, most prefer a less artificial affect. One photographer considers the camera as "part of my apparel", a cyborg extension of the self in the lexicon of Donna Haraway. Some photographers did seem to capture what the self experiences, as if the eyes were the camera itself, and blinking equated to pressing the shutter button. In such instances, the photographers seemed more like undetected observers than perceptible intruders.

If you have time, I highly recommend visiting the exhibition and seeing contemporary Sydney documented in photographic form.

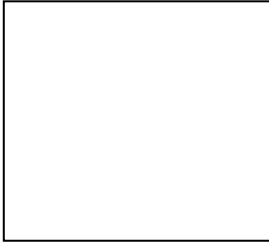


**Sydney Now runs till April 27th. The Museum of Sydney is located on the corner of Bridge and Phillip Streets. It is open daily from 9.30am to 5pm. Entry is \$5 for students. A book accompanying the exhibition is also available to purchase online.**

**For more information visit [www.hht.net.au/sydneynow](http://www.hht.net.au/sydneynow)**

# REVIEWS

Perry Stephenson



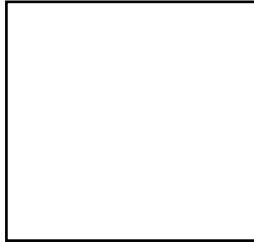
## ***We're not alone*** (*Dan the Automator Redux*)

ALBUM SINGLE

ARTISTS Peeping Tom

I just can't stop listening to this great new song by one of Mike Patton's seemingly endless stream of side projects. From the start to the end of the song, it is always unmistakably Patton's unique style of singing and songwriting, which is blessing your ears with its awesome presence.

Other songs by Peeping Tom seem to sound quite like *Faith No More*, one of Patton's earlier bands, but this one sounds like it could have been performed by the far edgier *Tomahawk*. Likewise another one of his previous bands. *We're Not Alone* is a groovy and edgy song, and is one of the best I've heard in a long time. I highly recommend it.



## ***We were dead before the ship even sank***

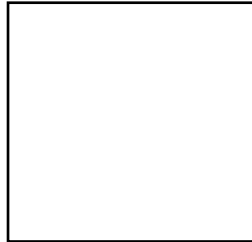
ALBUM

ARTISTS Modeat Mouse

This is a moderate album with a few great songs on it. The three songs from the album with reasonable airplay are *Fire it up*, *We've got everything* and *Dashboard*. Sadly these are, in my humble opinion, the only good songs. Whilst there is nothing inherently wrong with the rest of the album, it's just not that interesting. Nothing jumps out and grabs you in the same way these songs do.

That being said, these 3 songs are wonderfully catchy, upbeat and fun. If they released them as an EP it would be a fantastic album, but sadly they decided to fill out a full-length album with sub-standard songs. I think it's a real shame, because on their own those songs are great.

Mirza Nurkic



## ***Real emotional trash***

ALBUM

ARTISTS Stephan Malkmus &amp; The Jicks Spunk Records

This is a moderate album with a few great songs on it. The three songs from the album with reasonable airplay are *Fire it up*, *We've got everything* and *Dashboard*. Sadly these are, in my humble opinion, the only good songs. Whilst there is nothing inherently wrong with the rest of the album, it's just not that interesting. Nothing jumps out and grabs you in the same way these songs do.

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29 03 08 CENTENNIAL PARK

## v festival

Mirza Nurkic

It's funny, you know. Sydney seems to have become this crazy festival-mad city where fluoro and Corey Delaney sunglasses are all the rage. At least that's the impression that I had going into *V Festival*. Having spotted exactly two wankers in fluoro all day, and considering the fact that the festival didn't even sell out, I'm not so sure anymore.

*Hot Hot Heat* kicked my day off, coming in halfway through their set. I stood around and refused to move with the best of them. The muted response to the act on stage was something I got used to very quickly, as it seemed that people were content, not excited to be there. I guess I was one of those people, seeing as how I knew (and still know) hardly any music by anyone on the line-up. *Hot Hot Heat* was one of those bands – a capable performance, but without the atmosphere to back it up, there was no getting into it.

After spending half an hour walking around and finding friends and suchlike, I returned to the same stage ("This Stage" – fuck you *V Festival*). It's funny and cute when you first hear it, but then it's just annoying when you're trying to meet people or figure out where you want to be) to see *Modest Mouse*. Their set was one of those that is good when you see it, better the next day, and just keeps getting more awesome the day after that. They played all their hits, *Float On* and *Dashboard* included, but for me the highlight was undoubtedly *Satin in a Coffin*. Watching Isaac Brock with his minuteman beard play banjo and scream into a microphone was pretty incredible, particularly when he started insulting all the fans. What a moment! I think I'm in love.

After lunching and sitting around for a bit of *Jesus and Mary Chain* - who, in retrospect, sounded much better than some of the other acts later on - it was off to *AIR* on That Stage (see previous rant). These were the guys who made me shell out my \$140 in the first place, and while they were good, they pretty much sounded like they do on their albums. I guess a festival isn't really the place to appreciate their music, when sitting at home with a glass of wine or a joint does it more justice. To be fair, they did play *Talisman* before I moved on, and I was really happy I heard it.

just reminded me of how insipid their music is, particularly without Mark Lanegan around. Yes, I'm going to be one of those people who complain about *Queens* not being any good any more, but you have to admit that they have a point.

From one one-man band to another, Billy Corgan and his *Smashing Pumpkins* came out to close the festival. Billy was his usual self, wearing a long skirt made of reflective silver panels of cloth, about the size of a CD



CSS were next on the list, at The Other Stage (I'm not kidding). Coming in halfway through their set in front of a crowd of no more than a few hundred was a refreshing change. Sure, the crowd was still piss-poor, but at least they were moving! It was a little happy dance place, and even the rain couldn't kill the vibe, especially not for CSS themselves. Frontwoman Lovefoxxx was dressed in a one-piece skin-tight suit with a giant face drawn on it, looking like someone or something out of a *WarioWare* game. The lot of them seemed drugged-up, which just added to the awesome chaotic vibe. And, when Lovefoxxx led the crowd in a sing-along rendition of Happy Birthday for guitarist Luiza Sá, you couldn't help but sing along.

Moving back to This Stage, I caught the end of *Queens of the Stone Age*, or more accurately, the end of the Josh Homme Show. It was a throwback to my rebellious teenage years, where cranking *Queens* proved to the world how awesomely cool and alternative I was. Watching them on stage

case. There were a couple of moments that summed up the set for me. The first was Billy playing 1979 solo and acoustic, with the crowd singing along with every word, utterly enthralled and spellbound. It was beautiful. But, then there was the super-long, extended outro to some other song, which had turned self-indulgent minutes ago, made utterly stupid by a distorted guitar rendition of *The Star-Spangled Banner*. It might have been relevant when Hendrix did it at *Woodstock* in 1969, but it's not relevant in the slightest playing it here, let alone now. What more can I say: the crowd loved the *Pumpkins*, but I left, bored, halfway through.

The overwhelming feeling I got as I left was that there were a few great moments, but they were book-ended by so much empty crap that it almost wasn't worth showing up. *V Festival* may be back next year, but I can't say if I will be.

# neurotic's cookbook

Andy Friedhof

## Mankind's hubris

2 cloves of audacity - roughly chopped

Juice of one (1) superego (id removed)

¼ cup vanity

14 oz (400g) of canned disdain (haughty) - rinsed and pretentious

½ cup of insolence

1 teaspoon of ignorance

**Directions:** Place all ingredients in a potent symbol of godless technological materialism (or blender) and process until smooth, scraping the sides occasionally to avoid humility. Variations: If you like a scornful hubris add a dash of gall (diced rakishly) or a pinch of conceit, or try a little chutzpah for a more exotic variation.

**Tip:** Why not prepare extra quantities of hubris—it can be covered with false modesty for up to 1 week and frozen smugness for up to 3 months.

## French onion diplomatic tensions

No need to travel all the way to the UN headquarters in New York to make this simple yet delicious ambassadorial furore! It's so easy and so awkwardly creamy; you'll want to make it every four-year term, regardless of objections from the State Department. Serve with your favourite rhetoric.

**Prep Time:** 15 Minutes (according to latest intelligence).

**Directions:** In a medium bowl, blend (using swanking stick) the cream cheese and dry Freedom onion soup until mixture resembles a swampy quagmire. Add milk until your nomination is filibustered by obstructionist partisans.

## Carouse cake

Mix your drinks carefully with two teaspoons of unease, and a tablespoon of forced bacchanalian desperation. Sift and fold in 1 ½ cups of self-raising confidence (roistered). Add 250 grams of shredded dignity (ensure that no large chunks of dignity are present). Bake in pre-heated 50 square foot dance floor for 1 hour. Add three blocks of cab fare with lashings of dishonour to your family (to taste) for icing on the cake. (That is my favourite part of this recipe.)

Leave overnight in a cold and lonely bed.

Bellissimo!

## Mixed vegetable curtailment of civil liberties (piquant)

This spicy yet scrumptious dish will give your guests a surprising burst of flavour and the tools they need to triumph in the global struggle against extremism.

**Warning:** Not suitable for vegans

**Directions:** Make a paste of the *Bill of Rights* in the blender. Sauté all enemy combatants in an offshore pressure cooker and set aside without recourse. Heat oil (preferably light sweet crude) in a pan and fry Constitution (pre-sliced to ribbons) until falsely pious. Slice vegetables narrowly (about the width of a newly defined classification of torture). Garnish with ersatz stratocracy and serve with temporary suspension of civil rice. Dispose when those who hate our freedom order a Supreme Court Injunction from *Domino's*.



IMAGE William Mansfield  
**PHOTOGRAPHY**

COFA BFA Honours Time Based Arts

*Hotdog*

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NEXT ISSUE #4 THEME Interference  
MATERIAL DEADLINE Thursday 24 April  
NEXT ISSUE #5 EDITION Women  
MATERIAL DEADLINE Wednesday 14 May

CONTRIBUTOR MEETINGS: 4-5pm Wednesdays  
Wk6 - 23 April, Wk8 - 7 May, Wk10 - 21 May & Wk12 - 4 June  
LOCATION: Training RM 2 East Wing The Blockhouse  
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