

HONI SO IT

HONI GETS RACY!

MIMI CHERRY CHAPSTICK

WEEK 11 EDITION | 14 OCTOBER 2009

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AN HONI
EXCLUSIVE
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WE WANT YOU

TO WRITE FOR HONI!
SEND CONTRIBUTIONS
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In a cage of emotion

Rob Turnbull, Arts/Law II (formerly VET Science)

I would like to challenge the assertion that 'it is a fact' that free-range chooks are better off than caged chooks and as a consequence we ought to purchase the former's eggs. This is not the case for three reasons. First, free range chooks can and do maim and kill each other with their beaks, notwithstanding that they are clipped, whereas caged chooks cannot attack each other thus. Secondly, free range chooks are regularly stressed by predators, the overhead flight of other birds and their shadows, evidenced by the fact that they will not produce an egg that day, whereas caged chooks are protected from these stresses. Thirdly, free-range and caged eggs are often mixed in boxes, as it has been shown that there aren't enough free range chooks in Australia to be producing the number of 'free range' eggs which are sold.

The best system is that being currently implemented in the European Union where cages are several times larger than the traditional 'battery' size, thereby giving the chook freedom of movement but protecting her from the dangers of a free range farm.

Hats off

Daniel Graham, Arts II

The deal Ace made to endorse Activate for SRC over their own affiliated tickets shows the ridiculousness of allowing *Honi* and SRC tickets to run under the same name. In theory this happens because the candidates on the *Honi Soit* ticket support

the platform of the SRC candidates, and vice versa, and are able to put together a stronger campaign as a result.

In practice, the SRC groups on these supertickets become sham tickets whose existence serves only to allow the *Honi* ticket spend well above the (pitifully small) expenditure cap of \$600. Little or no actual campaigning occurs, beyond putting a tiny 'and SRC' under the gigantic lettering 'FOR HONI' on posters.

This hurts *Honi* tickets who choose not to run SRC tickets, and must stick closer to the spending cap. Running for SRC should not be a condition of winning the *Honi* election.

It also hurts the SRC, which should be filled with committed student representatives, but which instead struggles to make quorum. If the SRC is wondering about its fading relevance, it should think about the way many of its councillors fall into office.

And we'll see in you 2010 with HATTER for People With Moles On The Backs Of Their Necks Who Live In Rented Semi-Detached Houses With A German Man Named Eleanor.

Till then.

Tight praise

Courtney Tight, Arts IV

I was so pleased to read the article about typography in your most recent edition. As a font-lover, it was great to get some content that pays respect to the wonderful world of the fonts & typefaces.

Keep up the awesome work!

Tamiflu

Liz Mulhall, Arts I

Let's get something straight (apologies for my hetero-normative word use). The reason why people don't like the Women's Report isn't because it's "too pro-women" or "too anti-rape". People don't like the Women's Report because its full of generalisations and stereotypes about men.

Dan Nolan, Engineering IV

I am assuming that you, like I, read Tamsin's response to Justin in this week's *Honi*. I have one question for Tamsin which is, do you actually read the stuff you write? Someone who uses the phrase "WAS IT TOO ANTI-RAPE FOR YOU" in any letter to someone who is criticising their petulant histrionics is proving their detractors right.

It seems that Tamsin has become so enamoured of the degraded state of women in society that she's not only playing the victim card but she's actually ingested it and had it irrevocably destroy her neurological capabilities. I'm very happy that individuals are standing up for the rights of minorities in society, but I think that it is best if those individuals do not let their minority status define their entire personality. Surely we want emotionally mature representatives?

Tamsin, so it would seem, strikes most people who live in the real world as being about as emotionally mature as a bedwetting sociopath.

Free-deus-m

Richard Glover, Arts IV
Male EU Vice President

Alexander Terr (Letters, Week 8), Your understanding of freedom is dubious. Firstly, it should be noted that whatever views individual Christians hold, the EU has no agreed position on the issue of same-sex marriage, and do not promote one.

The EU has members with a wide range of political and social opinions, because the EU is concerned not with ideology but truth: Jesus Christ, raised bodily from the grave, is Lord. Furthermore, to make good use of our freedom is not to shut down dialogue about our disagreements. By saying that sharing and promoting an opinion about a sociopolitical issue is abusing another's freedom only serves to reveal your own ideological and ethical position on said issue.

As for belligerence, have you read Bronwyn Cowell's article (*Honi Soit*, week 8)? I can understand people being angry with 'Christianity', but I think those who know EU members & other Christians generally find them to be fairly normal people.

This is not John

Tristan Winter, Engineering PhD

Hi guys! It's me again! Everyone's favourite PhD student, John Nowakowski!

Editorial

Editorials are about capturing a mood: It's 3am and you have 1600 words of a 2000 word essay. The essay is already two days late and you have spent countless hours calculating the exact affect of 2% per day. You have been timing your bursts of caffeine, so Nestle Gold at 3:02am is next. By 4am, you write an intro and conclusion that wouldn't pass Year 5 Civics, let alone a Wikipedia page on your topic of choice. You join throngs of bleary-eyed students on campus who are strategically skiving lectures that have content on WebCT, all the while bottling your contempt for those celebrating the completion of assignments with seasons of *Mad Men*/*GossipGirl*.

At the peak of the mid semester bell curve, all at *Honi* were surprised at the amount of submissions we amassed. Unfortunately we can't print everything and it hurts when word counts mean a guillotine to your hopes and dreams. But thank you for taking the time to write. Although we think you're a little sick when your procrastination involves such a productive endeavour.

This week we decided to push the envelope and indulge in the risqué, with *Honi's* first ever Sealed Section. Too ridiculous for other publications, our offering challenges you to stay calm and breathe. In the great tradition of *Honi Soit*, I will call upon all of you: shame be he who thinks evil of it. HS

Mark Di Stefano

I just thought I'd let you know that Katherine Connolly forgot to put "11:23am" in bold in her science stunts column. Furthermore, in Alex Lee's article, the name of the antagonist changes from Bobby Chen to Billy Chen. I guess you think Asians are interchangeable? That's kinda racist.

By the way, I am gay and have a gay fiancé. That is not a typo. I winkingly add this to the end of all my letters - it's a sting in the tail that coheres everything else I've said. It also signifies my unflinchingly self-assured position on gay rights. In fact, as a gay uni student (with a gay fiancé), I do more to combat gender norms and the patriarchy than deranged womyn Tamsin Lloyd and crotch-waxing Mark Di Stefano combined! Also, you should mentally picture me having sex sometime. It's pretty amazing.

P.S. I was masturbating over Mark's waxing article until he got to the phrase "between my scrotum and groin". What the hell does that mean? Do you mean upper thigh? It ruined my mental image.

Thanks a lot, guys.

FROM THE VAULT

This week in From The Vault...

When Tom Clement, ex-SRC Presidential candidate and SUTEKH geezer, warned us about an impending cyborg invasion, he wasn't kidding. Well, he may have thought he was kidding at the time, but the forensic skills of the *Honi* eds have revealed that the cyborgs were massing earlier than he - or anyone else - expected.

1987 SRC Presidential Nomination

JENNIFER HARRISON, BSW III

(no picture submitted)

Curriculum vitae

Born: 1965; Died: 1984; Reconstructed: IBM main plant, January 1986, activated Febuary 1986; Basic field training in tactical chemical, biological and nuclear warfare; First class honours in bomb construction and short range vaporisation of humanoid targets by neutron activated laser beams.

Policy statement

RUN
BEGIN
FUCK YOU ARSEHOLE! FUCK YOU ARSEHOLE! BANG! BANG! BANG!
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FUCK YOU ARSEHOLE! FUCK YOU ARSEHOLE! BANG! BANG! BANG!
FUCK YOU ARSEHOLE! FUCK YOU ARSEHOLE! BANG! BANG! BANG!
STOP
END

Vote 1 Jennifer Harrison for President and Terminate the SRC!

Published in *Honi Soit*,
Election Edition, 1986



Honi's Guide to... Perfume

Giselle Kenny smells.

HISTORY

The earliest perfumes were developed in ancient Egypt. They took the form of incense – the word perfume actually means through (per) smoke (fumus). These perfumes were created through the burning of fragrant woods and resins. Whilst the Egyptians confined the use of perfumes to religious occasions to attract the goodwill of the gods, the much rowdier Greeks developed perfumes to attract each other. Greeks used flowers, particularly the lily and the rose, and used oils, olive and almond, to capture their scents. They also used orris root and anise, as olfactory counterpoint to the floral fragrances. These perfumes were liquid, but much thicker than perfume today, because they used powders and oils rather than alcohol. The Romans were keen on perfumes too, especially at bath time – for the wealthy, that was three times a day. But perfumed decadence became unfashionable with the spread of Christianity. Islamic societies continued to use perfumes liberally, and as trade opened up in the twelfth century, the art was rediscovered elsewhere.

THE MODERN AGE

The biggest advance in perfumery was in 18th century France, with the creation of eau de Cologne, which blended rosemary, neroli, bergamot and lemon. Shortly after, the town of Grasse became the largest supplier of rose absolute, a crucial ingredient in modern perfumes. Farmers in Grasse harvested *Rose Centifolia*, which, when distilled, forms the finest extract and the base for the most refined perfumes. Guerlain's

Shalimar, Patou's Joy and Chanel No. 5 are ma all with rose absolute.



The 20th Scent-ury

Throughout the 20th century, the perfume industry exploded and became increasingly responsive to the fashions of the day. In the 1970s, white florals and orientals were the height of sophistication, beginning with Yves Saint Laurent's Rive Gauche, and Revlon's Charlie. As women became increasingly present in the workforce, there was a new demand for daytime scents. In the 1980s, as the global economy boomed, fragrances became bolder and

more creative. Christian Dior launched Poison, which was marketed as invoking love-hate response. Perfumes in the 1990s were more subdued, fresh and understated after the overwhelmingly sandalwoods of the 1980s. A number of perfumes intended to invoke a purer, idyllic image, like Escape by CK, and Dune by Christian Dior.

PERFUME TESTING

The purpose of a perfume test is the reveal the 'notes' of the fragrance. Top notes constitute the initial impact of the perfume immediately after applying it. They are present as the alcohol evaporates, and last only 15 minutes. There are intended to be light but intriguing, and introduce the perfume. Middle or heart notes are the main signature of the perfume. These are usually florals and may be accompanied by an oriental spice (a 'floriental'). These last for one or two hours, depending on the concentration of the perfume. Base notes do not reveal themselves until 15-30 minutes after application, and last the longest. These are usually musky and woody. Mmmm.

The best way to select a perfume is to first test 3 or 4 on paper, then choose one to test on your skin. Professional perfumers use paper strips called mouillettes at every stage of production, to test the perfumes progress. The perfume is allowed to dry first, then gently wafted towards the nose. When applying to skin, the perfume shouldn't be rubbed in, because it interferes with the long process whereby the notes unfold.

Australian University Games

Joe Smith-Davies is a toolie



Pre/Post game spew

Give me a C. Give me an I. Give me an R-R-H-O-S-I-S. What does it spell? CIRRHOSIS. If this liver damage-related chant wasn't in the Macquarie University cheerleading squad's repertoire at the start of the 16th Australian University Games, it was a regular fixture by the end of it. The AUGs, held this year on that spectacular strip of sand and steel known as the Gold Coast, are the pinnacle of athletic competition for the exceptionally talented student (or average guy who's really good mates with the manager of the European Handball Team). Contested over 29 sports, which varied from Football to Fencing, Touch to Tenpin Bowling and Ultimate Frisbee to Underwater Netball, the AUGs enthusiastically embraced the motto of its Olympic counterpart.

All the fun was to be had at Mantra Sun, the faux-Aztec tower that put up (with) the

University of Sydney contingent for the week. Although the wine jars and statues of deities were disappointingly ersatz, the human sacrifices that occurred on a nightly basis were very real. The majority of this carnage was caused by the arcane institution of Roo Court. To divulge the exact details of each Roo Court is akin to high treason, suffice to say it is a judicial system Hunter S Thompson would be proud of.

It was easy to forget (amongst others things) that the week was about sporting achievement and although this reporter, as third choice right wing/starting water boy for the Mixed European Handball team, was unable to revel in the feats of my non-handball team-mates, it is fair to say that Sydney University excelled across the board. Third place in the overall points standing is an accurate reflection of Sydney's position as one of Australia's premier sporting institutions. This solid all-round performance was punctuated by some outstanding team efforts from the likes of Baseball and Men's Judo and displays of remarkable individual brilliance such as Emma Rilen's record-breaking run in the Women's 1500m.

Shute happens

Will Atkinson watched as Uni took the Shield 24 – Randwick 19.



Bun?

For the fifth time in a row, the Students have taken out NSW's premier district rugby union competition, beating Randwick 24-19 at the SFS. In a closely fought contest, Sydney Uni's five-point win came about despite repeated attempts at the line by Randwick's backline in the closing minutes of the game.

With both teams at full strength, lining Wallabies and Waratahs team-mates against each other, the game offered a superlative quality of rugby. Stand out performances came from the midfield combination of Tom Carter and Mitch Inman, whose try sealed Sydney Uni's lead early in the second half, and the Uni forward pack, against a Randwick pack forced into uncontested scrums after a blood bin injury to Atonio Halangahu.

News in Brief

At 10:30pm Eastern Standard Time last Friday, NASA bombed the surface of the moon. While officials reported the bombing as an attempt to discover a long-frozen water source, governments the world over are sceptical. Having been duped by justifications given for the invasion of Iraq, once firm allies of the US, including Australia, are rumoured to have contacted President Obama to make it clear that they cannot afford to get bogged down in a prolonged lunar war.

The Queensland Government has urged 16-year-old Jessica Watson to abandon her attempt to become the youngest person to sail solo around the world. Their urging came after a report into the incident prepared by Maritime Safety Queensland (MSQ) raised questions as to her maturity and motivation for the trip. "I don't understand what their deal is," Watson responded. "I mean, like, Keira sailed around the world and she totally bagged Orlando. He's a total hottie and like, I'm gonna do the same."



The girls at world's edge.

A group of 33 entertainment companies are suing the Internet service provider iiNet, claiming the company effectively authorised copyright infringement by failing to disconnect users sharing files illegally. While the ruling may effect the way all Internet service providers operate in Australia, few are surprised. "We always suspected them of engaging in piracy," a representative of Optus said. "The fact that they respond all calls by saying 'aye aye' was a deadset giveaway."

Atlanta rapper DeAndre Cortez Way, better known as Soulja Boy, was charged with obstruction after running from police despite an order to stop. "He just ran from the police, and then he decided to come back," said Police Capt. Jason Bolton. When asked why he returned, Soulja Boy replied, "Crank dat I done now superman tha ho."

Australian scientists have announced a breakthrough in preserving donated hearts outside the body. Scientists at the Victor Chang Cardiac Research Institute say they can now keep a heart viable for up to 14 hours. The scientists, who were disheartened by early failure, artery excited by ventricular of hope that aortanary patients are now afforded.

It's on the list!

Will Atkinson is 21 going on 36.

The VC, Michael Spence, welcomed the results of the latest Times Higher Education rankings, releasing a statement that said "I am pleased that our continual improvement and our reputation for world class research and research led teaching is being recognised internationally."

The Times rankings, which saw Sydney Uni move to 36th place in the list of best universities worldwide, are the best known and amongst the most comprehensive ranking systems for higher education. Melbourne University improved their position to tie with Sydney, whilst ANU, Australia's top-ranked university, slipped to 17th place.

In an addendum to the statement released to the media, Spence added, "I have instructed the university bureaucracy to entirely focus their efforts on beating ANU next year. We'll murder those Canberra cunts."

THE TOP 10

1. Harvard University
2. University of Cambridge
3. Yale University
4. University College London
- 5=. Imperial College London
- 5=. University of Oxford
7. University of Chicago
8. Princeton University
9. Massachusetts Institute of Technology
10. California Institute of Technology

Theatresports Grand Final

Steen Raskopoulos gave *Honi* a tug, so now it's time for a shameless plug.

After a year of sharpening their skills into a dangerous shankstick of comedy and improvisation, the time has finally come to crown the best Theatresports team at Sydney Uni for 2009.



2 girls, 1 stage

The longest running impro show in Australia, this comedy institution celebrates its sixth year in 2009.

Whilst the fast-fingered celebrity pianists

Benny Davis (Axis of Awesome, Scared Scriptless) and Reuben Ray (Law Revue, Most Dapper Man on Campus) have been the musical improvisers for the heats and semis, the grand final will have a twist, with special guest DJ improviser Tom Lowndes (Puppy Fight Social Club, Full Body Contact No Love Tennis) providing stimulus and accompaniment from the decks, and doing a set after the show.

The winners of the USYD comp compete for the coveted novelty-size cheque and automatic entry into the prestigious Cranston Cup.

The six teams battling it out for the glory on Thursday night are, The Rich White Kids (Jeremy Yao, Matt McLaren, Ollie Burton, Chris Stalley), Watch Out Cyborgs, Here We Come! (Tom and Stephen Clement, Jordan McClellan, Phil Roser), Sex Dungeons and Sex Dragons (Tom Walker, Michael Hing, Patrick Magee), Grease is the Word (Hari Bhugubanda, Bridie and Liam Connell, Bookie Gupta), Mem Fox All Stars (Ben Jenkins, Carlo Ritchie, Alex Lee) and Sorry Ms Jackson (Alistair Magee, Janek Gonsalkorale).

The Theatresports Grand Final is on this Thursday, 15th October at Manning Bar. Doors open at 7pm for an 8pm start.

Imperfect Union

Will Atkinson can only get published in *Honi* these days...

A ruckus has arisen between the History Student's Society and the Union over a funding freeze for the society's journal, *Past Imperfect*. The society, reconstituted in 2007, resurrected the long dormant journal last year. It published undergraduate essays in the style of a scholarly journal, with the aim of showcasing quality history writing under the encouragement and mentorship of senior history students.

In an email sent to club executives on 24th September, the Union made the announcement that "no further applications be received for the following categories of funding: t-shirts, camps, conferences, merchandise, capital expenditure, postage, publications for 2009." The publication, which had only released one edition earlier in the year, was ready to print when news of the funding freeze came in.

A strongly worded open letter to the Union from the Society's President Jonathan Wallace and the Education Officer Matthew Varley suggested that, "the university is primarily a place for academic and intellectual pursuits, the History Students Society feels that not supporting our publication of an undergraduate journal seems quite illogical. For a university union to discourage such pursuits is beyond comprehension."

From school to uni. You did it. Now help some school kids get there too.

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Visit www.fhs.usyd.edu.au/gem

*2008 Careers Centre Graduate Destinations Report for Health Sciences.
CRICOS Provider No. 00026A. H26071

Behind the ballot box

STAFF INTERVIEW Sriram Srikumar chats with the SRC's electoral officer.



What's your job?

At the University of Sydney, I'm the assistant to the Electoral Officer. Together with the eElectoral Officer, I have to prepare the list of those eligible to run in student elections, go through and approve the nominations, the information they provide and put together ballot papers. We also have to answer any questions the candidates might have because they're always squabbling with one another.

What do you do on election day?

Every ballot we print is numbered and we have to keep a careful note of which numbered ballot goes to which booth and which is allocated so that you have an absolute check on the number of ballot papers that are printed, issued and processed.

We do the counting at the end of the vote and declare a winner. We also have to prepare our Electoral officer's report that talks about what happens in the election and suggest changes and review how the rules worked etc.

What's the best and worst part of your job?

It's both probably the same part. I'm a semi-retired person and one of the reasons I do this job every year is to mix with people your age. At the same time, it makes me feel old! That's half the reason I do it, the other half of the reason is that I believe student associations are important and something that need to exist.

What do you do when you're not doing this?

I'm semi-retired but I manage an architectural design firm. I've had one of those careers that's spanned a zillion things, I'm one of those people who likes to do a change and that's why I enjoy doing this-it's something that's quite different and interesting.

You were pretty involved in student politics and have been working at universities for over 20 years, have you noticed a change in student politics over the years?

I'm actually encourage by the trends we see. 15 years ago, everyone just wanted to get the piece of paper that allowed them to get a job, a house and a car. Students are taking a broad interest and I think they're starting to realise again that Australia can't just sit in its own corner of the world. You have to look at what's happening in the rest of the world because that's going to affect what happens in Australia.

Monkeys on campus!

Alex Lee just monkeying around

You may have heard of students at USYD who work as research assistants with rats as part of their degree. An *Honi* insider and science student has revealed that right now on your campus are monkeys.

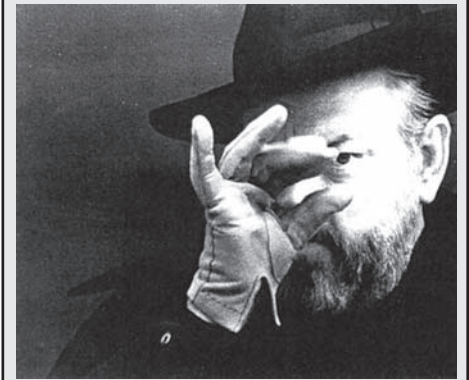
Our insider relayed a conversation in class that he had with a friend who worked in research at the uni. She seemed particularly down that day, so after asking her what was wrong she replied "I have to kill my monkey today." After spending months with the creature monitoring its development and conducting research, the student explained how she had to kill it by chopping off its head in order to best preserve and study the brain.

The monkey in question is most likely the Rhesus Macaque. Macaques are used in research on the human brain due to their anatomical and physiological resemblance to humans. Research at USYD is currently being conducted on cognition and vision using macaques, and these red faced monkeys have been used to develop vaccines of rabies, smallpox and polio and drugs that manage HIV/AIDS. In 1984, members of the Animal Liberation Front broke into the University of California and rescued a stump-tail macaque monkey who had her eyelids stitched shut in order to simulate blindness in newborn humans. The question is, how transparent are our own university's ethical procedures when it comes to the use of animals in research?

RANDOM TUTORIAL

FDA2622

FILM THEORY



It was Rosebud.

In film theory we have been studying documentaries and recently had the pleasure of watching and discussing Orson Welles' *F for Fake*. A complex film in theme and narrative, *F for Fake* will blast you into a strange cobweb of mistruth. A cobweb it is, for the film does not contain just one narrative.

Perhaps the most enjoyable 'documentary' ever made (if it can be called a documentary), *F for Fake* follows the 'true' story of Emyr de Hory-the famous art forger and his autobiographer Clifford Irving, who wrote a fake biography of the billionaire Howard Hughes using forged letters in Hughes's handwriting. In the course of the narrative, Orson Welles mentions his own hoax-the radio broadcast *The War of the Worlds* that caused such chaos throughout America.

What's more, Orson Welles, who declared at the beginning of the film that for the next hour he would tell the truth, concludes his film with a fabricated account of an encounter between his then girlfriend Oja Kodar and Pablo Picasso. But as Welles reveals, "I did promise that for one hour, I'd tell you only the truth. That hour, ladies and gentlemen is over. For the past seventeen minutes, I've been lying my head off."

F for Fake, is one hell of a story, but it's also an interesting discourse on the nature of truth asking the question who or what is a fake since the complicit art dealers benefit far more than de Hory, from the sale of his forgeries. Moreover, the art 'experts' are not only duped by the forgeries but dupers themselves. Far from being able to authenticate a masterpiece they merely pretend they can. (This also goes for the handwriting experts that authenticated the forged letters not actually written by, though written in the hand of Howard Hughes.) Indeed 'a central theme' of this 'doco' is that without experts there could not be forgeries citing Picasso who claimed that paintings he really had painted were forgeries. Why? Because Picasso could forge Picasso's as well as anybody.

Picasso is a vital motif for the film since, as Welles, quoting Picasso, says "Art is a lie that tells the truth."

GAFFEMAN

Gaffe + Giselle - Gender

Silvio Berlusconi, silver-tongued, perennial Prince of pith and chronic star of this column, has admitted to paying 'millions of euros...to judges.' As part of an impassioned plea that he was the most persecuted man in history, Silvio complained that he had spent a fortune on those pesky judges, who still won't let up. He quickly tried to cover his tracks by saying in a later press conference that he paid the money to 'lawyers and consultants' only, but to no avail. It's a hard lesson to learn, but the more you pay judges, the more they will persecute you. Silvio remained unfazed, declaring 'In my opinion, and not only mine, I am the best prime minister we can find today.' Italians worldwide have expressed regret at not looking very hard.

UK Culture Secretary Ben Bradshaw unleashed parliamentary health-care tussles into the twittersphere last week, with a personal attack on Tory David Cameron. Bradshaw tweeted acerbically last week that, 'The Camerons got good NHS care thanks to Labour investment and reform. Is this the 'big government' he derides?' Spicy. Hard-hitting. Politics 2.0. Sure, so why was Bradshaw criticised for being callous and cheap? Probably because the tweet was a thinly veiled reference to David Cameron's son, Ivan, who

died in February after a life of constant medical care for cerebral palsy and epilepsy. Too soon, Ben Bradshaw. Too soon.

Kourtney Kardashian's mother, Kris, accidentally konfirmed the sex of her daughter's unborn baby. After months of Kardashian effort to keep the big news on the down low, a reporter asked if the baby was kicking, Kris fooled no one when she answered, 'A lot... he was today! ... She was today. It was today!' What could that mean...

In a gaffe of unprecedented proportion this week, the Nobel Peace Prize Committee accidentally named Barack Obama as the winner of the 2009 Nobel Peace Prize. The announcement produced worldwide head-scratching, and lovers and critics alike tried to think of peace related things Obama had achieved, rather than just spoken about in that sexy authoritative way of his. No one can think of anything. It is unclear which of the five Committee members was responsible for the gaffe, but all have now united behind a global campaign to convince everyone that he is a legitimate winner. Gaffeman was told by an unnamed Committee member, let's just call

him Thorbjørn Jagland, that the whole thing would 'probably blow over soon'. This seems unlikely, as the Dalai Lama is uncharacteristically miffed, and has told a number of major news outlets, 'About such things I care not, but hell, I was a shoo in, damn you, you smug Norwegians.' Yikes.



Parents magazine clearly ballsed it up with this cocky cover.

Hey Hey It's Saturday's blackface was racist

The case for...

Alex Lee

This year the controversy about The Chaser and Kyle Sandilands has led to a call in the media against the latte-sipping, politically-correct fun police who don't understand the Austrayan tradition of taking the piss. But surely the one thing the jury is in on is black face! In fact, perhaps the only thing more shocking than the macabre boot-polished, afro-wigged spectacle is the fact that the question of its racism is even up for debate.

It shouldn't have gotten to the point where it took an American singer to speak up and say that this was severely uncool. The plug should have been pulled long, long ago. Not just before the Jackson Jive came onstage, nor even when a group of producers at Channel Nine decided that five doctors in black face was the best way to deliver the one-two punch to Celebrity Masterchef in the ratings war. We can trace the cord all the way back to twenty years ago at the Footbridge Theatre when the Jackson Jive performed in blackface as part of the USYD Med Revue.

The half-arsed and frankly weird apology from a grimacing Somers who said that the performers didn't mean to offend and that he could see how it could be insulting

to Americans but was acceptable here is just untrue. Firstly, to say that black face is not racist in Australia is absolute bullshit. We have a shameful history of racism in our own country; of indentured labour, of genocide and race riots. We have an embarrassing history in our entertainment industry, with our very own Roy "Mo" Rene (for whom the Mo awards are named) blacking up for his famous vaudeville show in 1900s, and Rolf Harris singing "let me abo go loose" in Tie Me Kangaroo Down Sport.

Does the fact that it was a kind of daggy, affable racism that you just don't see anymore make it ok? A grown-up media girl Tracey Spicer defended the sketch by saying that comedy is how we deal with tragedy, but this wasn't satirical comedy that spoke out against tragedy, it was insulting, thoughtless and hurtful 'comedy' that perpetrated a tragic history and a tragic state of affairs today.

The case against...

Michael Krasovitsky

In the 1960s and 1970s, Australian comedians and comediennes largely supported and satirised the women's liberation movement, parodying its zealotry. On the one hand, these artists poked fun at

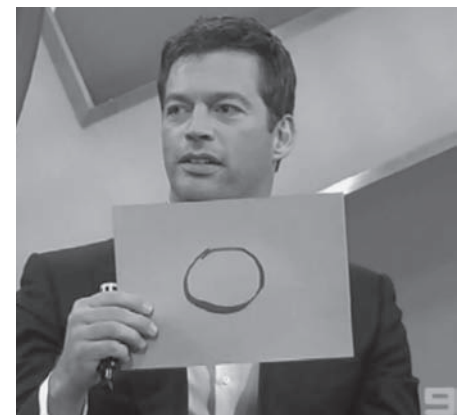
the large-scale, bra burning activism used during the movement. On the other hand, they used such satires to openly, though subtly, express their support for the Liberation movement, mocking its extremes in order to underline its essential benefit.

Though thoroughly less tactful, the Hey, Hey Michael Jackson parody followed in this tradition. As a provocative and shocking parody of racial expression, it aimed to mock racial stereotypes. In doing so, it has provoked questions about the function of race and of comedy in our society. Yes, it was shocking, and it was crude, but it was also a deliberate attempt to highlight the paradoxes of our society's perspective on race. Through viewing this extreme depiction of racial insensitivity, we are asked to reconsider our approach to race.

But this is not the only way that the Hey, Hey debate has been misinterpreted. It is also valuable in highlighting how American perceptions of, and reactions to, race have transcended national boundaries and influenced our own beliefs on the issue. Australian's have had a long tradition of parodying issues such a race, gender and sexuality, as is shown in the way humour was used during the Liberation movements of the twentieth century. In contrast, Americans have always shied away from such parodies, with a much stronger culture of political correctness invading

their humour. The reactions to the Hey, Hey controversy have highlighted the extent to which the American "race as the big no-no" perspective has been inappropriately applied to our Australian context. Why should race be the one remaining comic taboo? By comically exploring race relations, we are able to affect real change in the practice and perspective of viewers.

Lastly, while the skit may have been insensitive, Harry Connick Jr's remark that "we've spent so much time trying to not make Black people look like buffoons" is profoundly more racially insensitive. It presumes that Black people's real character needs to be remedied or mediated by White Americans and re-enforces just how much work Americans still need to do when it comes to race relations.



It had to be nil.

Truth, justice and the American way down

Sertan Seral explores the death of American exceptionalism.



I know what you're thinking. Spinach.

What if I told you that Superman had powers beyond flight, strength, invulnerability, speed, heat vision, cold breath and enhanced hearing? I'm not referring to dubious additions to that roster, such as the super kiss introduced in the 1960s that allowed Superman to violate- I mean, 'selectively wipe' a person's memory. What I'm referring to is Superman's ability to channel America's cultural and political Zeitgeist throughout much of history, even in those times when he stood opposed to or outside of it. I'm talking about what Superman is telling us about America today. I'm talking about the death of American exceptionalism.

Take the extraordinary circumstances of his birth. Three incredible things were happening at the time Jewish teenagers Jerry Seigel and Joe Shuster created Superman: the Great Depression, the Nazi policy persecuting Jews and the enormous influx of immigrants through Ellis Island. On June 10, 1938, Superman was born an

immigrant from a dying world, arriving in America's rural heartland, using his abilities to fight Depression-era problems like lynch mobs, crooked public servants and juvenile delinquents, or "truth, justice and the American Way."

Since then, Superman has been a national fantasy, an expression of American moral and physical superiority. Even when the Great Depression ended, his purpose was perfectly tuned to the climate of World War II, at one point capturing Hitler and Stalin to place them before a League of Nations court.

His Manichean principles carried over to the Cold War just as easily, at least in the beginning, playing the propagandist role of spokesperson for the establishment. He struggled to maintain his popularity during the civil rights movements of the 1960s and 1970s when he fell out of cultural and social significance. The writers experimented with some pretty bold and stupid ideas to address this (like the aforementioned super mind rape- I mean, 'kiss') but it wasn't until Americans sought guidance through spirituality that Superman was for a time rejuvenated--thanks to 1978's *Superman* by Richard Donner--before going through another crucial phase of experimentation that lasted up until the early 2000s.

And then September 11 happened. Before that fateful day, Superman was irrelevant. The TV show *Smallville*, which portrays Clark Kent's teenage years before he becomes Superman, was a month away from premiering and the general consen-

sus was that it wouldn't live past its first season (it's currently in its ninth... and nine years past its use-by date). Comics sales were declining (again). A feature film languished in conceptual stages for a decade and a half. Nothing seemed to be happening for Superman. And then September 11 happened.

A lot has been written about that day, especially about the men and women at ground zero who redefined the cultural image of an American hero. Up until this point, remember, Superman had been an establishment figure for over six decades. So if the response to 9/11 by ordinary people was courageous and the response by the government was less than that (torture, extraordinary rendition, Iraq, etc.), where does that leave Superman? How can he still speak in favour of the establishment? The answer is he can't.

It began with the American Way and what those two words meant. Once referring to the quality of life enjoyed by Americans versus their Soviet enemies, the phrase ballooned to a size that defied definition, and since 9/11 has largely been omitted from Superman's infamous declaration. In *Superman Returns*, editor in chief of The Daily Planet Perry White asks, "does he still stand for truth, justice, all that stuff?" From that omission, it grew. Characters like Batman expressed frustration at Superman's lack of leadership.

So what's next? The answer is still being worked out as I write this but the signs seem to point to the end of American ex-

ceptionalism. Last year it was revealed that Krypton didn't explode from a natural disaster but was actually destroyed by Superman's longtime nemesis Brainiac, who had conserved a whole city of Kryptonians in a bottle for his own collection. Superman defeated Brainiac and freed the Kryptonian city of Kandor in the Arctic. He's now trying to sort out Kandor's internal politics as well as its political relationship with the rest of humanity.

The implications of this story are profound. It enriches Superman's immigrant story in that he actually did escape genocide. The Kryptonians, unable to live peacefully with humanity, built their own planet (New Krypton) on the other side of the solar system, turning this Kryptonians v Humans story into a commentary on the American perspective of conflicts like Israel-Palestine. Most incredibly though, it rejects American exceptionalism. There are 100,000 other Kryptonians with the same powers as Superman. He is no longer uniquely powerful. Hell, the name Superman barely fits. He used to be able to punch and kick and heat vision his way through any crisis but now all he has is words and ideas. He'll have to demonstrate the kind of leadership Americans and the rest of the world were promised in November 2008.

Stripped of Manichean principles, the American Way, establishmentarianism, and most recently, American exceptionalism, all he has left is truth, justice and a whole lot of introspection.



Progressive Peeves

Justin Simon is the Vice President of the Sydney Uni Liberal Club and got drunk.

Even since joining the Liberal Party I have had a large number of people ask me why a tolerant and open-minded fellow such as myself would choose to associate himself with the right wing of Australian politics, and I've always responded that economic issues were of more importance in our society right now. In the last couple of years, however, I've discarded this in line with the old maxim "you don't know what you have until the government comes and tries to fuck with it" and realised that as much as they would like the project such an image, the Labor party couldn't give two shits about civil liberties or any related issues.

To pay credit where it's due, Kevin Rudd has made all the easy, symbolic decisions which have been hot button issues of the left for years. He's apologised to the stolen generation, he's ratified Kyoto and he's opened talks on a statutory (i.e. impotent) Bill of Rights and the Republic. To be honest I'm neither here nor there on any of these issues because at the end of the day they don't actually affect the lives of anybody in this country. But we'll consider these as points in his favour because of the warmth they generate in the cockles of your heart (you, the reader. And the guy behind you.)

It hasn't all been sunshine and rainbows, however (though there will be a lot more of these if the ETS gets blocked). If we look at the harder issues of the stripe mentioned above, Kevin has point blank refused to offer anything even resembling gay marriage to the community, and a state run by the ALP is currently prosecuting a woman for terminating her pregnancy (with the leader there explicitly ruling out changes to that law because she's afraid she might not have the numbers to do it).

As these things tend to do, Labor's war on fun began in the beer halls. It's taken them nearly two years and countless veiled threats of a double dissolution to putsch the premix legislation through the Senate (and about a week for teenage girls to discover Rudd Dodging), but at least now parents can rest easy now knowing that their kids are only axing themselves on goon (just as nature intended). In tandem with the Federal government's pro-cask wine alcohol management strategy, the NSW State Government has taken it upon themselves to make sure that we don't undertake dangerous activities like stepping outside for a smoke after 2am, drinking Guinness from a vessel which doesn't make it tasted like fermented horseshit and helping to balance the federal budget by ordering a Smirnoff Ice at certain bars

marked as trouble spots (because research shows that's what all the tough guys who get into fisticuffs drink). Were you aware that there's a piece of legislation in NSW which allows you to be removed from an inebriation facility for being 'quarrelsome'?

Another, more serious, example is the steady creep of police powers in the state of NSW. Every time there's a special event, every time there's a special emergency, every time a bikie so much as sneezes, the state government needs to rush through "tough new laws" to deal with the <insert threat here> problem, and funnily enough never relinquishes them. The Director of Public Prosecutions, Nicholas Cowdery, has attacked the new bikie powers as "another giant leap backwards for human rights and the separation of powers – in short, the rule of law". The state government and police association are so ignorant of the actual role of law in our society that they have extended their powers to such a degree that it would be entirely farcical if not so stunningly bleak. To take another, more absurd example, you can now be fined \$100 for crossing the road while listening to an iPod.

Looking further at internet censorship zealot Stephen Conroy, the South Austral-

ian Attorney-General who believes it's morally justifiable to enforce a ban against games depicting thugs with guns by threatening the distributors of such games with being stormed by a bunch of thugs with guns with badges, WA Opposition Leader Eric Ripper who uses the words "unique character" to describe closing things at 6pm, Federal Consumer Affairs Minister Craig Emerson and ACT Chief Minister John Stanhope who have decided to ban "sky lanterns" and fireworks respectively, you've got a pretty clear picture of what the Labor party actually stands for.

If you want to tell me you're voting Labor because you believe in more workplace protections, because you support an ETS or because you believe that large economic stimulus packages were the right response to the GFC, go right on ahead. But if you are voting (or even preferencing) the ALP because you want to protect civil liberties, tolerance or open-mindedness, it's probably time to reconsider the Kool Aid.

GOT A BEEF?
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YE OLDE RUMOUR MILL



S T A T E O F C R I S I S

Firstly, congratulations readers, we got through this. We braved the storm of posters, blogspots and lecture bashes. ACE and VOX nearly brawled, HATTER ignored them and looked to next year, Elly was endorsed by Maxine McKew and ACE, while Coleman flipped a coin.

But this ain't over till the fat hack sings.

Honi soit qui mal y pense



Two weeks ago, VOX submitted a 20+ page appeal to the independent (for real) Electoral Legal Arbiter against the election of ACE to the editorship of *Honi Soit*. After preferential voting ACE won by 66 votes, and VOX felt that ACE's decision to preference deal, after declaring in their policy statement that they wouldn't, affected the outcome of the election.

Going back to where it all began, ACE's policy statement in *Election Honi* was pretty concrete: "We've purposefully refrained from aligning ourselves with parties or endorsing any other candidates. We'll be able to publish more stories that affect students without checking over our shoulders for party approval." Ouch.

Two moves from ACE directly contradict this policy statement: firstly, HATTER and ACE preferred each other. Secondly, on the Monday of election week, ACE signed a 'contract' with ACTIVATE to trade preferences. Also, in the details of this contract were the stipulations that if elected ACE would give SRC executive votes to NLS, and two of their DSP's (four Director of Student Publications oversee the publication of *Honi*). To put this into context, the current *Honi* has two DSPs from our own faction, and two external.

VOX - who had either been unsuccessful in securing the endorsements of the above, or didn't try in the belief they would be elected without endorsements - hurriedly preferred SPARK (Unity) on their SRC tickets. Importantly, this SRC preference deal saw SPARK take no.2 on VOX's How To Votes, while ACE traded their no.1 SRC preference to ACTIVATE, shutting out their own ACE for SRC tickets. By Election Day the WHIGS and Tom Clement jumped on the ACE preferencing bandwagon, which left the bastion policy statement of 'independence' thoroughly muddled by both factions.

The appeal, which will be ruled on in the coming days, is likely to do very little. The chance of VOX successfully overturning the result is near nil. But VOX's intentions are to highlight the dirty dealings done by ACE and perhaps force the hand of next year's SRC to reassess electoral regulations. It is hard not to also think that it is a cathartic exercise on the behalf of some keen debater/law types to de-legitimise ACE's victory.

Tom Lee joins WHIGS

In a shock move, rickshaw-riding nutbag Tom Lee has joined fellow deluded idealist, Andrew Coleman at the WHIGS. After his controversial and highly publicised tilt at Union Board, Tom Lee has shaken the tag of independence for the Mandelbaum fortress of World of Warcraft. After being seen t-shirt rotating throughout the campaign, he settled on the all-white conservatism of WHIGS by election day. However *Honi* onlookers think the mellifluous Lee is just hedging his bets before the next election cycle. He was seen at ACE's election party crying with joy at the announcement of ACE's victory. What a mystery.

The winner's circle? - with George Downing



The past three winning *Honi* tickets were branded in a remarkably similar way. That's no coincidence - Hype's logo was loosely based on the Ink one, as Ace's was based on Hype's. The formula is as simple as the end product - take a punchy, monosyllabic word, reverse its colour and place it in a derivative of a circle (respectively, an ink splatter, clothes tag and 30-point star). There is an evident temptation for designers of electoral collateral to be overly expressive and 'arty', but *Honi* would argue this is mistaken.

What's the point of an election logo? Above all, it is to effectively brand a campaign. To do this, it needs to be simple, both in practical terms (so it can be screen printed on cheap campaign t-shirts, chalked all over campus and photocopied a million times without loss of detail) and in graphic terms (the more straightforward and recognizable the logo, the more high-impact it will be).

The best design is the simplest design. So it's no coincidence that the simplest graphic concepts, in recent *Honi* elections at least, have prevailed. Granted, it may be pedantic to attribute a logo to victory. But in elections as close as this one, it's subtleties such as this that could make a big difference.

Seriously Underwhelming Law Students

Another week, another election. SULS is one of the biggest student groups on campus and we're in the midst of the campaign to elect those 15 or so people who'll be running it in 2010. Two tickets are running this year. JUMP!, those lime green clad people bouncing on a trampoline outside the law building. FORTE are getting about in purple shirts and their prospective President is fifth year student Hannah Quadrio, who was the society's Vice President (social justice) this year.

There has been Facebook chatter about a third ticket of only 3 people calling itself WHOOSH, but an official SULS email arrived in law students' inboxes last week from electoral officer Edwina Burn, and it made no mention of a renegade third ticket. So safe to say it's a gee-up, cooked up by Dhruv Nagrath, Carmen Culina and Sam Thampapillai. The group may be part of the fall out from Alison Cranney's decision not to ask Carmen, a SULS stalwart and fellow law-revuer, to join JUMP!

JUMP! Are the presumptive winners at this point, boasting a collective wealth of experience with SULS, both on the Exec and in committees. The ticket is populated by familiar faces and enthusiastic newbies drawn from pretty much the same crowd as Exec members always hail from - even if that's only half true, its certainly how students perceive them. For a while, FORTE was the little ticket that could - admirable effort but not given much of a chance by most punters. Yet they've managed to attract more members to their Facebook group than JUMP! (albeit by a small margin) and they markedly increased their visibility on campus over the course of last week. Maybe they'll be able to bring out those law students who are tired of the Executive being made up of functionally the same people year after year.

In later-breaking news, the bogus WHOOSH ticket has set up an event. Here are the details, direct from Facebook:

Are you a shy law male law student? Do you struggle to approach the hot Eastern Suburbs fee-paying chick in your Contracts class? Well fear no more. Whoosh's own Women's Officer, Sam the "Pap" brings you the Cougars and their Cubs Afterparty as part of the Women's Mentoring Program...

Obviously this is intended to be a joke of some kind. Aside from being incredibly offensive, it isn't a very funny or insightful critique of how SULS currently runs. To be clear, SULS is a society of earnest and self-important law students - it's hardly a tough gig making fun of the whole affair. WHOOSH - failing to shoot fish in a barrel.

Voting will be held on Tuesday/Wednesday this week, 11 am - 2 pm and Thursday 1pm - 2pm in Law Building Room 103.

THE COLUMN

Onomatopoeia (n.);

1. the naming of a thing or action by a vocal imitation of the sound associated with it.
2. the use of words whose sound suggests the sense

We've all been taught the conventional examples of onomatopoeia: Zoom, zing, bang, boom, buzz, crack, zip, clang, hiss, and so on. The implication is that only 'made-up' words, designed purely to invoke the sound of their meaning are onomatopoeic. But this vision of language is a simplistic, reductionist half-truth perpetrated by the unimaginative majority. The reality is, all words are onomatopoeic.

The etymology of the word 'onomatopoeia' suggests that this is case. 'Onomatopoeia' derives from Latin, onoma (name) and poiein (to make) - to make a name. At the very beginning of language, all names were made. Indeed, all names were made such that their sound suggests their sense. This notion is borne out empirically.

Consider the following words: Lullaby. Percussion. Vast. Pure.

The sounds of these words are in some way evocative of their meanings. We learn to associate words, written and spoken, with their meaning, and part of that association is learning that the sound of the word reinforces meaning as well. The smooth lilt of lullaby, the rhythm of percussion, the expanse of vast, and simplicity of pure, when spoken aloud create a cadence that communicates meaning to a listener.

The sounds of these, and indeed all, words resonate with their own meanings.

Joseph Bottum, journalist for *The Weekly Standard*, described this phenomena: 'The sounds [of words] loop back on themselves [and] close the circle of meaning.' This notion is not new. In 1340, Michael of Northgate coined the term agenbite (early English for again-bite, to bite again). He used this word to describe 'words that sounded true.' Michael argued that some words sounded more true than others, but that nevertheless, it was a phenomena of all spoken language.

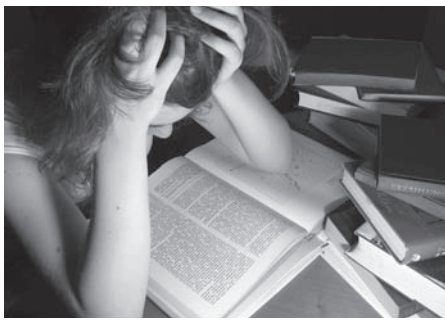
But what about different languages? What about when some languages have totally different words to describe the same thing? What of umbrella/parapluie? Pineapple/ananas? Butterfly / schmetterling? While these terms may not appear to be evocative of the object - the german schmetterling seems clumsy next to the french, papillon - they are merely focusing on a different aspect of the object, such as its size, colour, environment, and so on. They are as aurally evocative of that aspect.

This theory has many nay-sayers. Anti establishment types have also been persecuted. Haters, assuage your doubts: use a stapler. Then say stapler out loud

Giselle Kenny

It's a historic mess

Flora Tristán gets inside the politics of curriculum reform in the Arts Faculty.



A day before JSTOR

The language of democracy in higher education has been around since the 1960s, when students fought for a stake in their education. At that time, 'democratisation' meant giving students a greater say in the content of their curriculum. Since the 60s, however, this language of 'democratisation' has morphed into the language of commercialism, whereby academics are encouraged to gauge the success of their subject on the basis of how many students it appeals to, and how much funding it ultimately attracts to the department, school and faculty. More and more, subjects in the Arts faculty are being taught because of their popular appeal, rather than their ability to advance knowledge and particularly to the detriment of the teaching of academic skills.

Particularly in recent years, Arts students have watched as the quality of their curriculum has slowly been eroded. The History Department provides the clearest example, having pioneered the shift towards a stream-lined curriculum by abolishing all third-year level courses and reducing the over-all number of senior units available by a third. The emphasis of this rationalised curriculum is on teaching the largest number of students using the smallest

amount of resources possible. Consequently, a typical history major runs along the lines of: first year, second year, second year all over again, and then honours if you can still be bothered. Other departments in the Arts Faculty have witnessed similar trends.

When these reforms were instituted in 2007, the History Department justified them on the basis of a language of 'democratisation'. The idea was that higher education should be for the masses and not for the 'elite few'. Indeed, the students who spoke up in favour of the third-year seminar curriculum the department used to offer were ridiculed with the epithet 'elitist'. The logic was that if the department lowered the bar by removing all pre-requisites to honours and making the curriculum generally easier, then more students would go on to complete an honours degree. Degree stratification was the major casualty in this reform agenda. Essential academic skills, like archival research and the ability to produce a journal-length essay, are no longer being taught because there simply isn't any room in the undergrad curriculum. As these skills are essential in preparing students for an honours year we can only expect to see the honours program similarly eroded, as students will simply be unable to keep up with the rigorous expectations of the honours year.

So what has led to this situation? It is too simplistic to point the finger of blame squarely at the History Department, or even at the managerialism that underlies the administration of SOPHI. We need to rather look further afield, towards university-wide policies and a federal government funding agenda which have generated a sense of crisis in the undergraduate Arts

curriculum.

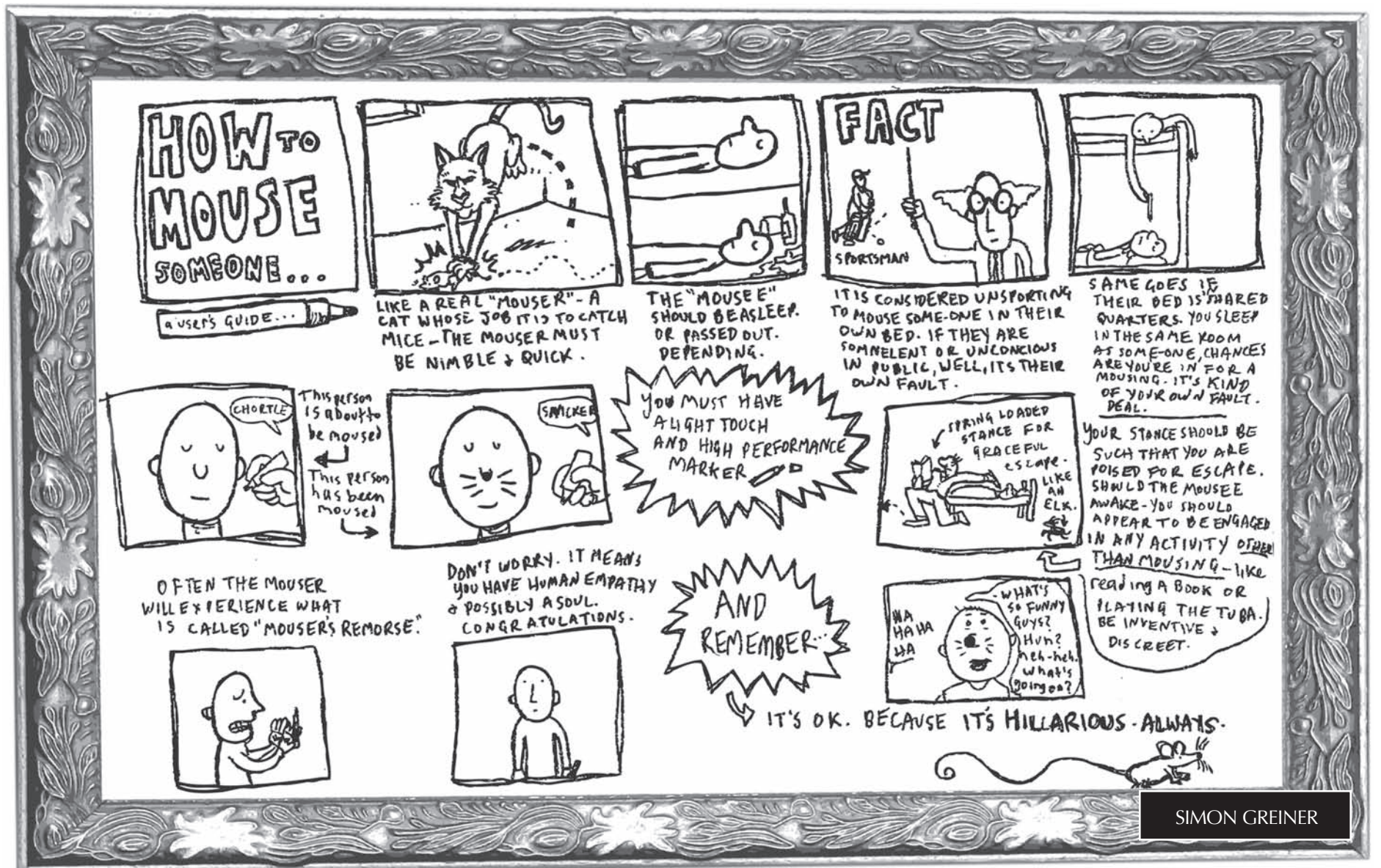
Despite being the largest faculty in the university, the Arts Faculty exists on the permanent brink of financial chaos. Unlike other faculties which receive substantial private investment, Arts is almost wholly reliant on the public funding that the federal government provides for higher education. While this year's federal budget saw a substantial boost to higher education funding, the bulk of this went into innovation and infrastructure, which translates into research and fancy new buildings. The budget for teaching and learning – which theoretically translates into smaller tutorials and a more extensive curriculum – was not increased at all. As a result, many Arts departments are struggling to find the money to pay for teaching staff.

The university's solution to this problem is to push academics towards a higher research output, which generates far more investment from both private and public funds. Thus, many academics are hard-pressed to find time to fit in their required teaching allotment while trying to churn out more and more articles and write more and more grant applications. From this perspective, the abolition of courses like history's immensely popular third year seminars takes on an industrial quality, where staff members have been forced to adopt a rationalised, lecture-based curriculum simply in order to get their work done.

Within this shift from 'democracy' to 'populism' begins to make more sense. Departments like History are encouraged to churn through as many students as possible in the hopes that more and more of them will do Honours and post-graduate studies, which

is where the real funding lies. Lowering the bar and making the curriculum more accessible is one way of achieving this. Additionally, key performance indicators – such as the number of students attracted to study within a department – have become notorious methods for choosing how to allocate resources within a situation of chronic underfunding. It is thus imperative to the survival of a department to maintain as much student interest by providing the most appealing or populist courses. However, the result is beneficial to neither students nor staff. Students lack the option to progress towards higher academic standards and skills, and staff rarely get the opportunity to pass on the research that they are spending so much of their time pursuing. As such, Arts seems to be only barely performing its function as a faculty in an institution of higher education.

Since its inception in 2007, the History Students' Society has fought to reignite the fight for genuine democracy in the higher education system by promoting student input into the state of the history curriculum. We are currently organising a forum for all Arts students in conjunction with the SRC and SUPRA, where we will discuss the future of the University's largest faculty, Arts. What is the value of an Arts education? How can we ensure, as students, that teaching and learning standards maintain this value? Why is the Arts Faculty so under-funded, and what can we do about it? What is the right balance between teaching and research? The results of the discussion will be forwarded to the Strategic Planning department for inclusion in the 2010-2014 Strategic Plan Green Paper, to be presented to the Academic Board in November. It's an unrivalled chance to have your voice heard.



SIMON GREINER

Men In Pajamas

Alex Lee gets talking to the funniest people you don't know, yet. The Pajama Men - **Shenoah Allen** and **Mark Chavez** - on the eve of their Australian tour.

With a pillowcase full of awards from every international comedy festival and such aggressive endorsements as "If you haven't seen the Pajama Men, then you fucked up", the comedic duo from Albuquerque are returning to Sydney for a one night only encore performance.

In their show, 'Versus vs. Versus' a collection of sketches, monologues and physical comedy, they seamlessly hurtle through storylines and characters that include a talking horse, a sassy schoolteacher and a bat that plays chess with amazing physicality and voices straight from the cartoons of your childhood.

HS: So you guys just finished performing your new show at the Edinburgh Comedy Festival, how did it go?

Shenoah: It was you know, alright. No, it killed, and we killed. Mostly it just starred Mark's lips.

Mark: My lips are actually the curtains.

HS: Last time the Pajama Men were in Australia, you scooped up the prestigious Barry Award at the Melbourne Comedy Festival and had a sell out run in Sydney. What brings you back?

S: We're actually shooting a DVD of our show 'Versus Vs. Versus' in Australia, so we're doing a couple of shows in Melbourne but mostly just coming to Sydney to film that.

HS: Why did you choose Sydney?

M: We like it there. I mean, what's not to like? I mean, the weather, what's the weather like at the moment?

HS: Really nice at the moment, but you missed the big dust storm.

S: Oh yeah we heard about that. That's actually what we wanted to do for the DVD, just have the two of us looking really rugged just coming out of a dust storm.

HS: 'Versus vs. Versus' starts with different narrative arcs and characters whose stories all interweave and come together in the end, a similar structure to longform improvised shows. Is this something that you planned all along, or did it just happen?

M: Well, we did a few years of longform improv when we first started together, but it's really only a coincidence that it resembles what we're doing now.

HS: You obviously spend a long time writing your show and perfecting your script. Do you consider it an insult or a compliment when people come up to you after the show and ask you if it's improvised?

S: Yeah, people come up to us afterwards and they're like "Woah! That's the best improv show I've ever seen!" And then we have to tell them no, we actually write the script.

M: But we do impro within it, to keep it



All in a flutter

fresh.

HS: What's the creative process like for you guys?

M: We just wrote a new show in June, and we did that in a very short space of time, about six weeks. So whenever something funny happens we try to write it down, like funny characters or situations.

S: So we just looked at all the notes and then went through the process of us going to a rehearsal space to make decisions. Improv with no goal is easy, but when it comes down to choosing, that's where the work comes in.

HS: What do you think makes a memorable comic character?

S: You really don't know that a character is going to work until you get in front of the audience, like we might think 'they're going to love this' and it doesn't get much of a response, or we'll think, this one's a bit weird and it ends up being great. Like in our new show, Mark does this character and it's so strange, it's this cute little creature that is completely nebulous and people absolutely love it.

HS: You're the first independent act to be represented by Second City (The theatre company where come-

dians such as Mike Myers and Tina Fey got their start). What does this mean for you and how did this come about?

M: They saw our show a few years back, and they sort of carved out a wing and produced us when we did shows in Chicago, and they've also been really supportive of us with film and television projects that we've done as well.

HS: You've mentioned these televi-

could do something like that it would be a miracle.

M: Eddie Murphy is another one.

S: Chevy Chase, I had Vacation the movie. It was one of the only videos we had in our family.

M: Basically we'd just swap the one copy of Vacation and take turns watching it.

HS: Ok, best case scenario - what will the Pajama Men be doing in five years?

M: Making love. To each other.

S: We could just do that now.

M: No, I'll be sleeping on a bed of my own money, but I'll only be sleepy from how much fun I've been having, and from eating all the best foods. I am going to be so fat. What will you be doing Shenoah?

S: I'll be encouraging you. Like, 'I can see you're on the right track, but you could get fatter'. I'll be facing my failed dream of owning a horse ranch. So in five years, I'll not have a horse ranch.

M: You'll still be fat.

S: Yep, I'll be fat and I won't have a horse ranch. We want to continue what we're doing, as well as make films, but we're never going to stop doing live shows.

HS: Do you find that audiences appreciate different things in your show?

M: We encounter a learning curve whenever we have a new audience, so what works in one place, may not work in another.

S: It's more of a timing thing, its very subtle, people communicate on a different rhythm and every time we do it, the cadence of the show changes just a tiny bit.

HS: There's a lot of young talent coming out of the Australian comedy scene at the moment, do you have any advice for young comedians?

S: This is going to be corny, but just be true to yourself and keep doing it, a lot of people want to be part of a bigger thing, I don't necessarily think that's the way to go. Make your own thing that's unique.

M: We see a lot of people trying to do what's already working in comedy at that point in time, but if you are just modelling yourself on someone else you're never going to be fulfilled. Don't sell yourself short and just do what you think is hilarious.

The Pajama Men will be performing their show for one night only at the Factory Theatre on Friday 30th October at 9.30pm. Tickets \$35/\$29 available at www.factorytheatre.com.au. HS

sion projects, can you tell me anything more about them?

S: Well we've got a great idea where the camera is just on Mark's lips and balls. It's a great cut actually, where I zoom out and at first you just think it's Mark's lips but if you take the time to look at, it's testicular.

HS: I'll be looking forward to seeing that on TV screens across Australia.

They laugh.

S: Basically we just said all that to make you say "I can't wait to see Mark's lips and balls".

HS: Well, you clearly know how to appeal to a student audience. What have been the Pajama Men's biggest influences?

M: Trees. The sound of my voice. The glance of a woman. My family.

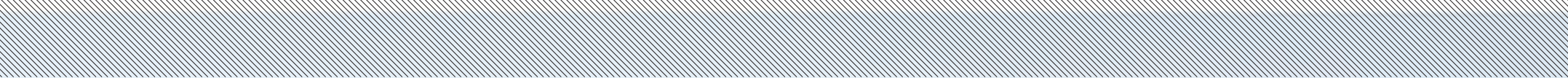
HS: Which comedians do you really respect?

S: We do a lot of different characters, so people who play a lot of characters. Like Christopher Guest, I find him really inspiring because he creates everything. He's managed to build a whole industry around himself and that's his creative vision, if we

THE FEATURE

THE
Sealed
SECTION





DIARY OF...

AN ALASKAN SALMON HURLING UNSTOPPABLY TOWARD THE MOUTH OF A BEAR



Well, I suppose I can't help but be slightly miffed as I think about my current situation. Months of swimming upstream (upstream is the hard one) from the mouth of the Yukon river, past Lake Laberge, through the Five Finger Rapids and Volcano Mountain, a total of 2,300 miles (roughly the radius of Mars) - now culminating in my gliding effortlessly out of the water, directly into the open mouth of a bear.

What makes this especially irksome, is that had I jumped a mere 10cm to the left or right - I would now be spawning my eggs at the mouth of the river in which I was born, instead of soaring majestically into stationary jaws of a North American Grizzly.

Let me make something abundantly clear, flying headfirst down a bear's oesophagus, was not part of the plan, the plan that included leaving the warm pacific ocean, passing through the freezing Bering Straits and enduring the aforementioned rapids and volcanoes so that I may lay my eggs and in some small way, live on. Again - the fatal trajectory upon which I am now currently fixed was not part of my design.

Indeed, had I known that there were the jaws of a bear, looming over my position like the Sword of Damocles, then this is a jump that I may have rethought. However, as it stands it I did not, which is why I find myself presently sailing intractably into the waiting teeth of the lucky but dare I say unsportsmanlike Ursine figure before me.

To conclude, this is the worst possible outcome of this series of events.

Ben Jenkins and Mark Sutton

Duckwatch, II

Just when you thought it was safe to go back in the water, first of all, it never was, the lake in Victoria Park is disgusting. The gang of ducks led by Ryan Gosling have attacked again, this time targeting high profile lawyer Denny Crane, who had flown in to mediate the escalating situation between the two political groups on the lake.



As the gang descended upon Crane as he left his hotel room at The Fountain, Samuel Eel Jackson is heard to have said "Get these motherfucking drakes off this motherfucking crane."

My Brilliant Arts Career

Parents across Australia are struggling to recalibrate their understanding of the tertiary education system. After bullying and cajoling children away from Arts and towards Commerce, Law and Medicine for decades, parents are now struggling to cope with the news that there aren't any jobs in these fields any more.

Smug 30 something year old Arts students have started a Australia-wide campaign to inform the nation. The thinly veiled as public service announcement, featuring the slogan, 'we told you so', has been helping kids defy their parents since September 2007.

People Everywhere Express Approval Or Happiness With Clenched Fist, Thumb Upturned, In Facebook Homage

Global social networking phenomenon, Facebook, launched their 'Like' function some months ago. Facebook users are now able to register their approval of another user's Facebooking antics by clicking the 'Like' function, which places a small clenched fist with an upturned thumb and blue cuff next to the Facebook action of choice. User's name appears with the phrase 'likes this'. Users may also 'Like'

their own Facebook activity.

All over the world, users are bringing Facebook to reality, by presenting their friends with an identical clenched fist and upturned thumb to indicate approval and/or happiness.

In other news, the similar Facebook action, the 'poke', is used both online and in real life to denote affection, playful fondness or latent sexual tension, causing confusion, awkwardness and one night stands worldwide.

First Year Student, Sally Luton, Gets Unikey: slut6969

"I'm so excited about starting uni!" bubbled an enthusiastic Sally. "I think lots of other people are too...I keep getting heaps of strange requests."

Indie Alliteration Conspiracy

Honi has uncovered an Indie plot of launching bands with alliterating names and similar sounds, flooding the market, edging out competitors.

Crystal Castles, Friendly Fires, Cut Copy, Passion Pit, Temper Trap, Red Riders, Hilltop Hoods led the charge. Big guns, The Yeah Yeah Yeahs were at the vanguard in 2001, with new act Django Django, bookending their efforts almost ten years later.

Taken over from the 'The' era, which competed with the 'X and The Y Ys' movement (led by Frankie Valley and the Four Seasons) conglomerate in the notorious closed door negotiations of 1965.

'Time of Your Life' Not Actually About Finishing School

High School students across Australia have been struck with the shocking revelation that Greenday's *Time of Your Life* was not written about the rollercoaster ride of emotions experienced upon leaving year 12.

"It's not about anything really" said Billy Joe, lead singer of Greenday. "We were just on tour once and had this crazy night where we trashed this hotel room and threw all the cutlery outside the window onto the road. And so of course the next day when we left in the tour bus we turned the corner and there was this fork just stuck there in the road, and I thought, yeah, there's a song in that."

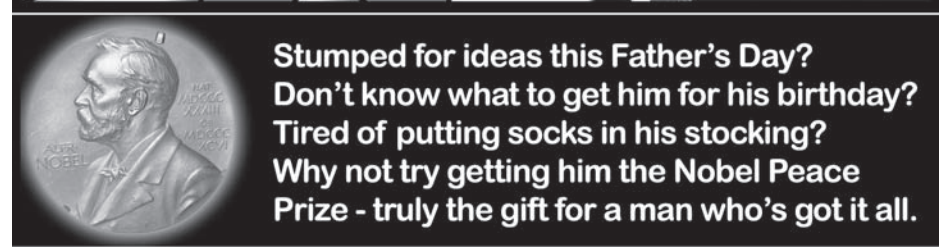
Ella Hooper, lead singer of Killing Heidi's *Weir*, also insists that the band's song has always been dedicated to her two great passions in life, director of Master and Commander Peter Weir and dams.

The Wiggles In Controversial Black Face Show

The Wiggles, who misread the 'Hey Hey' black face situation, mistakenly launched an episode in which they perform entirely in black face.

It what they obviously thought was a killer PR manoeuvre, they have released an early song list, which features adaptations of their classic hits:

- Monkey Dance
- Big Red Leaky Slave Boat
- Dorothy The Whip Wielding Plantation Owner
- Let's Lynch Christine Anu



SCIENCE STUNTS

HOW TO URINATE IN THE MEN'S BATHROOM

HYPOTHESIS

Somewhere along the way people fuck this up. Whether it is a trough, ceramic teardrop or a pseudo flat surface with cascading urinal juice, the art of pissing in public is something that challenges even the best of us.

METHOD

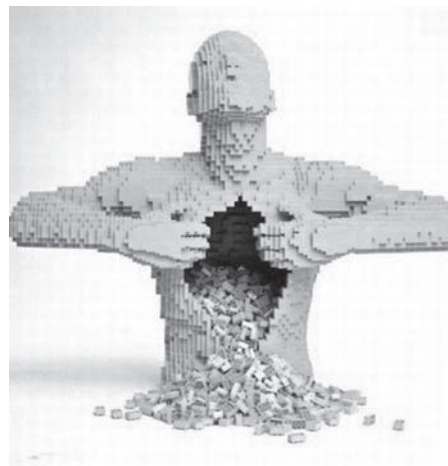
1. Move away from the group without declaring, "I need to piss".
2. Leave your drink at the table. There isn't someone who is trying to slip a roffie into your schooner, so prevent the look of weeing with beer in hand. Unhygienic, Unflattering.
3. Open the door of the toilet with one hand. Pushing with two hands and you look too keen. Leading with your back and you're a little weird. In no instance should you kick the door open.
4. Weigh up your options.
5. Ignore the cubicles. Pissing in a private cubicle #couragefail
6. Choose the urinal/trough-space as far away as any other guys currently pissing. You may feel conscious but the other guy with his wang out will thank you for it.
7. Step to your position and unzip your pants, removing your penis. Don't be that guy who has unzipped during steps 1-6.
8. Initiate stream.
9. Aim to hit the area of the urinal which will minimise splash, noise and height. Ceramic = 2 cm above the drain. Trough = aim for a 45 degree angle straight down. If the angle becomes more acute you will be getting severe splash.
10. Use one hand at all times. The guy who pisses with no hands looks like he is back at preschool ready to challenge you at swords.
11. Keep eyes looking straight ahead at the wall opposite. Urinal advertising is there for the sole purpose of holding your gaze.
12. Caught a glimpse of a massive flaccid competitor? Remember: Some grow, some show
13. Shake three times when the stream finishes. No more. No Less. Three shall be the number shalt count. And the number shall be three.
14. Reholster your weapon before turning around to go to the vanity.
15. Wash your hands. It is never ok to not.
16. Crucial juncture: dry your hands! If you exit the toilets and then comment to someone: "URGH I didn't wash my hands," while rubbing them on someone you are the worse kind of human.

Mark Di Stefano

Wackivities!

Playing with LEGO

Michael Krasovitsky writes articles according to the instructions



He just fell to pieces.

Denmark has been good for two things. Firstly, though they didn't invent it, the Danish is a delicious addition to any meal. Secondly, in 1932, it was a Dane, Ole Kirk Christensen, who invented Lego. These wooden, turned plastic construction toys, with which you build structures as small as boxes and as large as Lego civilisations, have since then been a part of every child's growing up. Their appeal? Fun, educational, easy to swallow.

While many of us eventually grow out of Lego, for others, there's just no society like a Lego society. That's why in 2006, Sydney Lego Train Club was founded. This is a club of around 50 Lego-fanatics, who are

quick to announce that it's not just Lego Train enthusiasts that are welcome. No, no, no. Members of the SLTC are actually interested in "all things LEGO, including (but not limited to): Technic, Town, SPACE!, Brikwars!, Pirates, Castle, and of course Trains". For those of us not fluent in Leguistics, these are each Lego 'scenarios', which come complete with characters, transport, backdrops, conflicts, romances and the such. This Club has extensive online forums, where they discuss topics such as Lego lovers aka.

Which Lego character is in love / scorned by which other Lego characters, and Lego engineering. They've also run a number of highly successful Lego exhibitions, where they've showcased their skill and finesse in what many see as a Lego art form. These exhibitions are most regularly held in October at the Hurstville AMRA Exhibition hall.

For those of you who need to express you Lego-love further, there are a number of international forum dedicated to Lego. Indeed, Lego enthusiasts have used the internet to create highly-sophisticated spaces for the discussion of their passion. LUGNET for example is the International Lego Users group network, where Lego is discussed and through which Lego ambassador elections are held. These elections are

held for two reasons. Firstly, they find the International Lego Community's executive, who organise conferences, showcases and orchestrate communication between the different Lego sections. Secondly, they elect the Lego community's ambassadorial body, which represents the needs and wishes of the Lego community at Gaming conferences and interestingly, at meetings with Lego Corporation executives. At these meetings, Lego enthusiasts "bring forward their interests, concerns and questions directly to LEGO Employees."

So how do you get involved? Start by joining the Sydney Train Lego Club's yahoo group, or by contacting the Sydney University Lego society, who have weekly meetings. Alternatively, LUGNET has all the information of local and international Lego societies.

So get Lego-ing!

HONI TOP FIVE Low-budget, high-grossing films

01

> The Blair Witch Project

If you're like many uni-aged people these days, you snuck into this movie in late primary/early high school and it freaked the shit out of you (and probably still does). Originally made for \$US22,000 in 1999 by Haxan Films, it went on to gross \$US140 million internationally – that, my friends, is a serious profit. For those of you who liked it and can cope with another serious fright, google Paranormal Activity, a new film in the Blair Witch vein. Hec.tic

02

> In The Company of Men

Neil LaBute, adapting his own play, directed this low budget festival-circuit darling in 1997. Its pricetag sat around the \$US25,000 but the film raked in \$2.8 million at the box office, and much more in DVD sales as a cult hit. It won the Independent Spirit Award for Best Screenplay and on top of that gave Aaron Eckhart his big break, for which the ladies of the world are very, very grateful.

03

> El Mariachi

The first in the Mariachi trilogy written and directed by Robert Rodriguez, this 1992 film was made on the stringiest of shoe strings – about \$US8000. When you take into account its \$US3million at the box office, millions in DVD sales, and the fact that it set the scene for a long successful career for Rodriguez, that \$8000 starts to look like a very, very wise investment. The last film in the trilogy starred Johnny Depp, so Rodriguez was clearly able to attract some outside backers after this hit.

04

> Brick

Director Rian Johnson's passion for hard-boiled, noir detective films saw him update the genre and put it in a modern high school setting, with Brendan (Joseph Gordon Levitt) investigating the death of his ex girlfriend. Johnson scraped together an impressive amount of money for this, his first feature. The budget was around \$US475,000 but it grossed \$3.9 million worldwide and Empire magazine reckons it's the 498th best film of all time. One wonders how they arrive at those rankings...

05

> The Castle

Australian films, released into a smaller market, rarely post huge box office takings, so there's not so much of a gap between their budget and their end profit. The Castle is an exception. Made for around \$AUS400,000 (rumoured to be as little as \$40,000), it made \$11million at the domestic box office and the DVD sales have no doubt added significantly to that total. The film also spawned a million and one awful constitutional law jokes. No, it's not the vibe. It never is.

PRESIDENT'S REPORT

Report of the SRC President, Noah White//president@src.usyd.edu.au



First of all a huge congratulations to everyone involved in this year's elections. The SRC had the biggest turnout ever (or since anyone can remember). We increased participation by 20% compared to last year. Congratulations to Elly, who will be the SRC President for 2010 and to all the other winners. Well done.

The Australian Qualifications Framework

Last week, I went to a consultation session hosted by the Department for Education, Employment and Workplace Relations (DEEWR) about the new Australian Qualifications Framework (AQF).

What is a qualifications framework? The framework outlines the structure of the nationally regulated and recognised qualifications that are available from Australian education providers. There is no sense in letting Australia's thousands of individual education providers each offer their own unique set of qualifications that may or may not align with qualifications offered by any other institution.

For an education system to be effective

there needs to be some sense of harmony amongst the different qualifications offered, there need to be clear pathways set. An example of this is the standard Higher School Certificate that you graduate at the end of high school with; this is recognised as the standard qualification that is needed to progress from secondary school to university. Hence amongst the various different equivalents to the HSC offered across Australia there needs to be a standard that is maintained so that these clear pathways exist. This is what the AQF is for.

There are quite a few problems with the current AQF. As international mobility increases we need to start thinking about clear pathways and standards not only in our own education system here in Australia but also across different education systems right across the world (examples of this international – or regional – standardisation include the Bologna Process). Other problems include the very unclear pathways for progressing from Vocational education (VET) to higher education and for lifelong learning (going back to uni and re-skilling once already in the workforce, etc).

I'm not going to pretend I have the perfect answer to any of these problems but there are areas that I think need to be looked at closely. One particular set of qualifications, which are only set to increase in use and popularity are postgraduate coursework programs. In particular there is a trend in Australian universities toward the proliferation of coursework Masters and coursework Doctorate programs.

There is no inherent problem with this trend but the way in which it has been carried out does bring several problems with it. Often these programs are seen by faculties as a quick way to make money as they attract large amounts of student fees and these programs can therefore be seen as not much more than re-badged bachelors degrees, and indeed coursework masters students often find themselves sitting in classes with first year undergraduates.

The Law school at Sydney Uni is considering (or more likely outright pushing for) the introduction of a Juris Doctor degree (JD) to replace its graduate law program. This is being done to keep up with the international trend, and hey, I guess Doctor just sounds better than Bachelor.

My concern is that these degrees, when being moved from the realm of undergraduate studies to postgraduate studies, aren't actually changed that much. If faculties want to offer these degrees they should be forced to offer them at a real Doctorate or Masters standard. It is only fair to the students that are paying for them.

At the consultation we discussed this as well as other topics such as should lengths of degrees be mandated? Some of the proposed changes to the framework are quite radical and hopefully will provide a bit of a wake up to universities (even our own). This was only an initial consultation and there will be much more opportunity for comment further down the track and I hope the

SRC takes this up next year as it will be vital in maintaining the quality of our University.

University Rankings

While I'm on the topic of quality, The Times Higher Education (THE) World University rankings came out last week. Sydney University increased its position to #36 which is equal with Melbourne University.

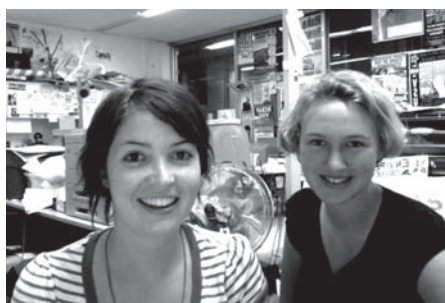
How do you rank a university against others. Different ranking systems use different methods, all or which are usually quite controversial. The two major rankings that people pay attention to are the aforementioned THE World Uni rankings and the Shanghai Jiao Tong University rankings.

The latter is purely based on research prestige. It takes into account alumni and staff that win Nobel Prizes, the number of citations its researchers receive and papers published in certain journals. How you can tell a "good" university by these indicators is beyond me but there are plenty of people who do pay attention to it.

The THE rankings are slightly more realistic but still are extremely biased towards research performance. It takes into account research citations but also peer review (review of universities by other academics), funding available, student:staff ratios.

EDUCATION REPORT

Report of the Education Officers, Elly Howse and Rosie Ryan//education.officers@src.usyd.edu.au



I'm sitting at my desk, looking at an old NUS 'Demand a Better Future' poster from a few years ago. On its rather funky design, it has three pillars which are: 'Quality and Accessible Education', 'Student Rights at Work', and 'Climate Change: Clean Energy is the Future'. It struck me that this is a pretty different poster to what we see nowadays from NUS (National Union of Students). This year's posters are quite focused on solely education issues, but I'm wondering – is that all that students care about?

My answer is no. Climate change is THE issue for our generation, and events such as Power Shift show that young people and students care a lot about what hap-

pens to the planet, even if they're not quite sure how to express it. Then again, youth unemployment and workers' rights are also important to us, because we're the ones directly affected by it. Access to Youth Allowance, Austudy and Abstudy is still difficult, but it seems to many people that it's either a) a battle we can't win or b) doesn't involve them, so why should they care?

The whole point of having a national body like the National Union of Students is to represent us and fight for us on our behalf. Other countries such as the USA and organisations like the EU have similar student bodies, and most of them are actually quite powerful and have a lot of government sway. I'd have to say that the Federal Government is listening to NUS much more than it did in the Howard years, but NUS is still treated with a rather large amount of disdain from other students, politicians and universities.

So what can we do to make NUS more inclusive and engaging? How does NUS know what issues YOU care about as a

student and would like to see put on the table? Do you think NUS should be solely focused on education when running its big campaign for the National Day of Action? This semester was great in that NUS focused on international student issues for the Day of Action (which was in Week 6). But maybe in future we could have a broader range of issues focused on by NUS.

Rosie and I want to hear about what you care about. What are the most important issues to you as a student at Sydney Uni in the 21st century?

If you feel like writing us a nice little email, drop us a line at education.officers@src.usyd.edu.au. If not, come to the Education Action Group, 1pm Chancellor's Lawns every Tuesday.

Students' Representative Council, The University of Sydney

Electoral Officer's Report on recount of Honi Soit Ballot, conducted Wednesday 7th October 2009.

I declare the recount confirmed the previous position of ACE as editors of Honi Soit for 2010.

Christine Kibble
Electoral Officer 2009
SRC USYD
7th October 2009



GENERAL SECRETARY'S REPORT

Report of the General Secretary, Russel Schmidt//gen.sec@src.usyd.edu.au



Academic Freedom

Since its election the Rudd Government has been seemingly implementing its education revolution one step at a time. I was, and remain somewhat sceptical, although it seems like each week I end up writing about another new reform that whilst not revolutionary, is at least significant. The Government maintained that one of the areas it wants reformed is academic freedom to protect vigor-

ous democratic debate; this largely fell off the radar after the establishment of several Confucius Institutes at Australian universities at the behest of the Chinese Government. However, its back on the agenda.

This week the Government is introducing new legislation that is designed to protect academic freedom. The legislation involves a number of different elements which people would likely be quite surprised to know even exist. The bill will be removing the Minister's current power to intervene in the awarding of ARC grants, which are theoretically untied research grants. Removing this potential interference is essentially to protecting academic scrutiny and ensuring that academics are entirely comfortable criticising the government. However, in the aftermath

there has been much examination of the way the ARC actually works and there are some that are calling for a radical rethink in the way it operates to ensure that the government's fingers are kept out of the academy's pie.

International Students

Over the course of this semester the SRC has been running a campaign designed to achieve more equitable outcomes for international students, who currently are victimised and exploited. This is now such a pressing issue that Australian Government Ministers and diplomatic missions have been dispatched to convince the world that Australia is really an appealing place to study.

For many of these students their families will make enormous sacrifices to seek

a better education; as long as they can receive a better education in Australia they will continue to come, regardless of vexatious visa conditions or price gouging on public transport. Nearly every second day the newspapers now feature stories about the 'international student market' and the 'tertiary education industry'. I've had a bee in my bonnet about the commercialisation of education for a long time, but this is just getting insane. It doesn't take a lofty ideological argument to point out why if you treat people as ATMs they probably aren't going to get a good run.

If the government wants to get serious about attracting more and better international students, perhaps it should focus on changing its perspective to one of mutual respect and openness as opposed to a thinly veiled grab for cash?

WOMEN'S REPORT

Report of the Women's Officer, Tamsin Dingley//womens.officers@src.usyd.edu.au

This week written by Monique Ewen

A friend rang me recently who I haven't seen in years. As we engaged in a brief catch up over the phone, I told him I was getting involved in feminism and loving every moment of it. His reply was confusing at first, then upsetting, until I later realised it was inappropriate and absurd. He responded:

"Oh you're not becoming one of those lesbians are you? That would be such a waste!"

And I wondered to myself how that had anything to do with feminism. He went on:

"You know I love you. If things hadn't been different, if I hadn't met my girlfriend before you, we'd be married with 8 kids by now. You know I love you. Don't be a lesbian. That would be such

a waste."

Fair enough to hear this kind of thing from your outrageously conservative and racist grandmother, but how can a charitable and intelligent young guy with a tertiary education possibly maintain this kind of attitude?

We had moved seamlessly from feminism to justifying my sexual preferences. It didn't make sense for feminism to change my chances of qualifying as a "real" girl. Are real girls fundamentally heterosexual and anti-feminist?

For him to say that being a lesbian is "a waste" implies that women are something to be possessed – if not by him, then by some other man. That women are the objects of male (not female) desire; bodies reserved for "marriage

and 8 kids." By linking feminism with lesbianism, and lesbianism with "waste" and undesirability, the assumption was made, however unwittingly, that women's independence, my feminism, wasn't appreciated.

Aren't we supposed to be living in a post-feminist era? We assume that we live in a society of equal opportunity: where feminism has been realised, where we no longer discriminate based on race, class, gender, ethnicity or sexuality.

But if intelligent young people can be so casually dismissive of difference, then we aren't properly educated about the inequalities that lie behind these kinds of remarks – about the history.

Still on the phone I made hesitant excuses about being too crazy-busy and

disorganised to make a time to meet up for coffee. I said I'd text him a time. I'll text you. You'll text me. Ok? Ok.

Days passed. I kept thinking about the abrupt strangeness of hearing from him again, the possibility of having him back in my life. The oddness of what he had said. Weeks passed. I felt resentful. I didn't want to make a time.

Eventually, I sent a text saying, "I don't want to see you. It would be weird and inappropriate." I thought maybe this was a bit harsh, as though I wasn't being faithful to an old friendship. But really, in the end, I don't think I want to live in that space.

Monique Ewen

ASK ABE

SRC HELP: Level 1 (Basement) Wentworth Building, City Road Entry
9660 5222 or help@src.usyd.edu.au

Abe,
I need more money. I have a huge phone bill and a credit card debt. Help me fix it up please.
Irwin

Irwin,
There are a few details that I need to be able to give you good advice. For example, do you have a regular income, like Youth Allowance, that does not interfere with your study load. If so, then maybe an injection of funds might just help you get back on track. However, my feeling is that if you have both a huge phone bill and a credit card debt you probably need more than just money. Put your credit card in a container of water and put it in the freezer. You will still have it for emergencies, but you won't have it readily on hand for impulse buys. Now change your phone bill to pre-paid. This may mean waiting out a contract. Try to pay your bills automatically, a little at a time. Do this on the same day you get paid, to stop you spending your bill

money on something else. Most importantly, GO AND SEE THE FINANCIAL ASSISTANCE OFFICE. They will be able to assess your situation to see if you can get a bursary or loan. They can also give you great advice on how to deal with your bills.

Abe



This column offers students the opportunity to ask questions on anything that may affect their "welfare". This can be as personal as a question on a Centrelink payment or as general as a question on the state of the world. If you would like to ask Abe a question send an email to help@src.usyd.edu.au.

The SUPRA

SAAO Corner

Dear SAAOs,

I have been experiencing mental illness. It has made it difficult for me to do certain kinds of assessment. I want some adjustments to be made so that I am not disadvantaged. I feel embarrassed and scared to raise the problem but I really need some help. What can I do?

Best regards,
Needing Help

Dear Needing Help,

One out of every five people will experience mental illness during any given year. Yet even with so many experiencing issues, there is still a long way to go before understanding of mental illness is where it should be. As such, we understand your feeling embarrassed and scared about raising the problem. We would encourage you to talk with your treating counsellor and medical practitioners about the issues you are having.

Ask them to give some general ideas on academic support that could help. Ask them to give you a written report on the impacts of your condition on your studies. You can take the report to the University's Disability Services (phone 8627 8433). If you register with Disability Services, they can determine appropriate academic support, such as extra time for assessable work and exam adjustments (see Disability Services website for more information - www.usyd.edu.au/disability). Disability Services can then liaise with the relevant academic staff as needed to ensure you are supported through your studies.

If you are not sure if this is the right step to take for you, or you want some advice before you register with Disability Services, you can speak with a Disability Services Officer directly (phone 8627 8422). Please also feel free to contact the SAAOs.

Best regards,
The SAAO

Research students: are you having problems with your supervisor?

In most cases, relationships between supervisors and research students are breezy and relatively free from trouble.

However, we frequently see students whose supervisory relationships are not always what they expected. Students come to see us about their concerns at all different stages of their candidature (sometimes right at the beginning of the candidature, sometimes in the last semester of candidature).

Some of the problems we frequently hear are:

- "My supervisor is an expert in her field and so has to travel a lot. I feel very lucky to have such a qualified supervisor but it means I only get to see her once every three or four months";
- "I gave my supervisor a chapter of my thesis about two months ago and I haven't got any feedback or heard anything since";
- "I feel as though I am not being properly credited in a paper I have written with my supervisor but I am worried that if I bring it up with her, she will get upset with me";
- "My supervisor and I have always had a great relationship. But recently we haven't been

getting along at all - I feel as though he has been treating me differently and I don't know why".

In some cases, problems in the supervisory relationship come up without any warning or are out of your control (for example, if your supervisor has to leave Sydney Uni for a different university). But it is also common that research students have been noticing small problems for a long time, but decided not to raise them with their supervisor at the time.

As small things can build up over time (sometimes to the point where the relationship has become very difficult to manage), we always encourage research students to raise any problems, niggling doubts or concerns with their supervisors earlier rather than later.

We know that students often feel very reluctant to voice concerns about supervision because of the respect (intellectually and professionally) they have for their supervisors, or because of how experienced their supervisors are. However, no matter how highly your supervisor may be regarded in the relevant field or profession, he or she still has clear responsibilities to you to ensure you are getting all the assistance that you need in your candidature.

If you feel as though your relationship with your supervisor is preventing you from progressing academically, you should make sure you act pretty quickly to resolve the problems.

The SAAOs are here to listen to concerns that you have and help you identify the main issues in the supervisory relationship. We can advise you about, for example, strategies for resolving the dispute or about what you should expect from your supervisor.

It may be that the problem has simply been caused by a minor miscommunication and so can easily be resolved. In more complex or serious matters, you may feel more comfortable having a SAAO accompany you to a meeting with your supervisor or assist you to make representations to Faculty staff to resolve the problems.

For further information about your rights and responsibilities in the supervisory relationship, we recommend that you look at pages 9 - 11 of SUPRA's Thesis Guide. SUPRA has hard copies at our offices but the Thesis Guide is also available online at http://www.supra.usyd.edu.au/Pub/Thesis_Guide.html.

END-OF-SEMESTER POSTGRAD MASQUERADE PARTY

Celebrate the end-of-semester with SUPRA and USU at the Postgrad Masquerade Party. Come sporting your finest mask.....or take a lucky dip mask at the door! Two free complimentary drinks for all postgrads!

When: Wednesday 28th October
Where: Hermann's Bar,
Wentworth building - from 5pm



Postgrad Pages

Sharpening Your Stake – getting in on the Strategic Planning process

A few weeks ago the Vice Chancellor was caught off-guard by the Sydney Morning Herald. They reported on the 7th of September that Sydney Uni was going to start “slashing” its intake. While the VC was definitely mis-reported, there is no doubt that there is the promise of great change in the 2011-2015 Strategic Plan that he and a dedicated team of planners are drafting. SUPRA has been given a number of chances to see this planning process in action. Last week myself and my Co-President, Rashmi, attended an Academic Board briefing on the Strategic Plan. We'd seen it previously in various committees and sub-committees, including Graduate Studies and Research and Research Training. This two-hour briefing took the form of a talk by the VC about his thoughts on the process, followed by a free-wheeling discussion by academics on what the new strategic direction means to them.

A few things emerged very quickly from this meeting. Firstly, despite the best efforts of the VC and his coterie of marketers, communicating said strategic direction is very difficult. Is the university going to get smaller? Are we going to accept fewer undergrads? Do we want to be a Harvard or a Cambridge? Nobody seems to know. I think that's deliberate – not because of any malice on the part of those at the top, but because, in their own words, this is a “big conversation”.

And what is the basis of this conversation? The VC's statement of purpose is: “We aim to create and sustain a university that will, for the benefit of both Australia and the wider world, maximise the potential of the brightest researchers and the most promising students, whatever their social or cultural background.” Big concepts, wide scope. Aspirational and inspiring. And lacking in specific, fine detail. Now we're waiting for the Green Paper to see exactly what they mean by each of the four clauses.

When staff were surveyed in a mammoth qualitative study two months ago, they highlighted four key areas where drastic improvement was needed. They bemoaned disconnected academic units, duplicated or poorly-coordinated services, inadequate focus on teaching, and untapped potential in research. Another set of broad statements, just more negatively phrased than the VC's statement of purpose.

There is one final group of stakeholders that have not yet been consulted – students.

But one more thing emerged from this briefing. There is one final group of stakeholders that have not yet been consulted – students. We may not be here in 2014 (well, let's hope not, anyway), but we should care about what this institution will become. It's appalling that Students were left out of the qualitative stages of the planning process, and worse that asking them their thoughts was left until a fortnight before the Green Paper's release.


What can we do to be heard? Well, there is a survey in the works. SUPRA will be given a draft copy of this survey to look at any day now, before it is sent out to all Postgrads. I strongly advise you to fill it in and make yourself heard. But SUPRA is also collaborating with the History Students' Society to put on a focus group in the university's largest faculty, Arts. This will be held at **4pm, Thursday 15th October**, at Hermann's Bar in the Wentworth building. Comments from that meeting will be passed directly into the Strategic Planning

process. It's your first, last and best chance to be heard by the powers that be before the Green Paper is released in November.

If you have any more questions about how the Strategic Plan works, don't hesitate to get in touch with me at president@supra.usyd.edu.au

**-Nick Irving,
SUPRA Co-President**

Forum on Women's Reproductive Rights
Thursday 15th of October,
5.00pm at SUPRA offices



Come and hear women's rights activists and researchers discuss the implications of the law on women's legal rights, and your access to reproductive services. What are the possibilities for decriminalising abortion in NSW?

This forum will also be a venue for the election of a Women's Officer for SUPRA. If you are interested in nominating yourself, please contact president@supra.usyd.edu.au.

GUEST SPEAKERS:

KATE GLEESON
Macquarie Uni Law Faculty

MARGARET KIRKBY
Women's Abortion Action Campaign

**Thursday 15th October,
5:00pm - SUPRA Offices**

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- Vote or run in the SUPRA Council elections
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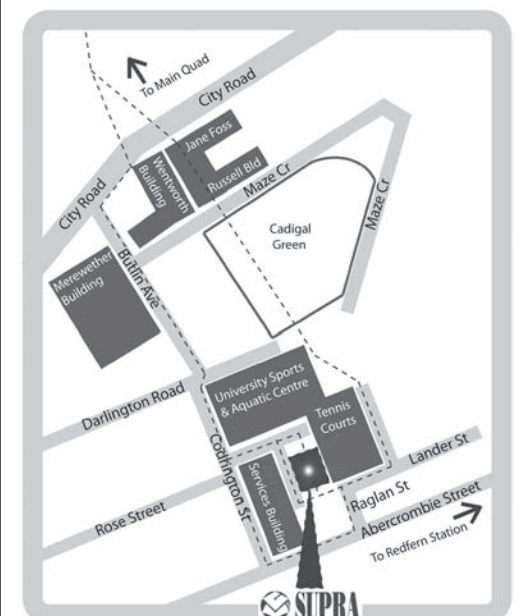
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Web: www.supra.usyd.edu.au



LITERARY FICTION

The Second Plane

9/11 are two separate dates.

One 9/11, November 9, was said to mark the end of history, it was the day the Berlin Wall was dismantled and with it political ideology. The date is known for the horror of the second plane, which eclipses even the death of Stalinism on the former 9/11 - the American date pulverizes our calendrical 11/9.

For it is the second plane 'that was the defining moment'. Before that, the world thought it was 'witnessing nothing more serious than the worst aviation disaster in history'. This is why Martin Amis's book, a collection of essays and short stories on Islamism, is titled *The Second Plane*.

For Amis, the 21st century will be defined by September 11. Indeed, he refers to the attacks as September 11 believing the term 9/11 reduces the catastrophe to mere numerals and ironically to Arabic numerals. No wonder Amis has found himself in trouble from the 'politically correct' who perceive him as critiquing Islam. But Amis denies he is an Islamophobe. One could label him, as he points out, an Islamismophobe, but even then he prefers to be known as an anti-Islamist. There is after all, a distinction between an unfounded fear and a rational fear just as there is a distinction between Islam made political and Islam as a personal faith.

What's more, Amis lucidly acknowledges fears that terrorism or as he calls it 'horrorism' is more dangerous in what it provokes than invokes. So, *The Second Plane* is worth the read for the stimulating opinions and nuances Amis skillfully articulates.

However, Amis's problem is that he is too skillful, too writerly. A dictionary is required to read Amis. His writing, without Orwell's plain language, is no where near as readable as his friend Christopher Hitchens'. Also one cannot help cringing at some of his antiquated terms like 'the Far East' without quotation marks.

All the same, Amis is an interesting writer and his book has many important observations to offer as well as recounting many interesting anecdotes, especially the one with Tony Blair.

Remember, though, pack your dictionary!

4/5

Aleksandr Wansbrough

THEATRE

A Streetcar Named Desire

It is questionable whether much of the audience saw Sydney Theatre Company's *A Streetcar Named Desire* because they are Tennessee Williams fans. There was laughter at lines one would hardly consider comical when considering the themes of the play. Rather, I would confidently say that most of them came because they are Cate Blanchett fans. The remaining audience members were probably Stars Wars fans.

It is hardly surprising that Cate Blanchett stars as Blanche, although she was the obvious choice for the role and she did play the character very well. The accent was a cinch and she looked the part, especially while wearing Blanche's extravagant clothes, but most important of all, she was really, really annoying, which is how Blanche should be played. However, I would hardly call the performance exceptional, contrary to other members of the audience who thought a standing ovation was in order. Perhaps they were just caught up by her fame.

Joel Edgerton was convincing as Stanley with an accent reminiscent of Marlon Brando's portrayal; mannerisms, tattoos and muscles to match. He successfully managed to steal a decent part of the lime light from Cate, but not so much as to disrupt the chemistry of the two on stage.

Robin McLeavy acted skilfully as Stella for those who noticed. Her performance was somewhat lost in the shadow of the Hollywood duo with whom she shared the stage.

The music used between and during scenes gave the play an extra injection of verve, really helping to create a New Orleans atmosphere. Coupled with this, some interesting lighting effects wielded considerable visual power on stage.

The impromptu fourth bow taken by the cast as the applause and lights dimmed wasn't exactly presumptuous, but it brought to mind a restaurant including a tip charge on the bill. Next time, let the people decide how good you were. As expected from the STC it was a very high quality play, however, it failed to stand out as anything special. Perhaps I'm being slightly too harsh, but when you're putting on a classic a little something more is expected.

3.5/5

Lawrence Del Gigante

REVUE SEASON 2009

WOMEN'S REVUE
SAVED BY THE BELLE

Boobies! One of the few highlights of the women's revue this year. This show was just downright awful; bringing a lack of funny, low energy musical numbers and strange tech together to form what can only be described as a first dress rehearsal.

Some of the sketches I saw just didn't make sense, and the punchlines only added more pain to an already awful show. Switzerland's neutrality, Oprah vs. Jesus, the Vegimite Yeast Infection and Kanye's cameo was just the tip of the humourless iceberg. Throughout, I was faced with more sexist jokes than present in even the worst of engineering revues. Some were funny, but some I just felt awkward for the women in the audience.

But maybe I'm being just a little too harsh. Shakes on a Plane and custard pies to the face were some ... relative ... highlights. However, I do give credit to their musical numbers. The lyrics of the Viagra song, Smash the Glass Ceiling and Keep Bleeding Blood were witty and brought some much needed laughs to the show.

At the end of the day though, I've never been left so unsatisfied by a group of women, and I can see why the show didn't have an intermission - everyone would have left.

Tom Clement

The Women's Revue 2009 was in a theatre, featuring some young women who attend university. The programs made for the show were shiny and colourful, as were the posters.

The band was pretty good, especially when they got their kit off. They had instruments. They made music with those instruments, which was really quite good. There were candles on the tables, which created nice mood lighting. We could then choose our own mood.

The lighting was bright, the stage was lit. There were performers. These performers all had breasts. They performed. Scripts were written by people, and then acted out. Topical references were made, sometimes. References to fruit, racism and cancer were also made. There was also dancing. Girls sang, they sang songs. Songs were sung. To music, no less. Words were said, in sketch format. There were pauses for laughter. Hairy engineering students heckled. It was inappropriate.

The end came swift, which was the very best part.

Kate Leaver

Modular
strike again

George Downing leaves it all behind.



No longer just a fledging Sydney label, Modular has ridden the wave of the electro-dance craze to its present perch as heavyweight player on the world stage. Along with nurturing bag-raiding Aussie exports like Cut Copy and The Presents, the label are renowned for their widely successful indie-dance series, *Leave Them All Behind*.

Their last compilation, 2007's *Leave Them All Behind II* was an absolute cracker, featuring a plethora of rave-ready anthems from Hot Chip, Jenny Wilson, The Gossip and New Young Pony Club. Two years after its release, the two-disc set is still on high rotation in the *Honi* office. So when we finally got our hands on the new album, expectations were high.

And the news is good. *Leave Them All Behind III* is a less recklessly anthemic than *II*, a little more self-confident in its unique brand of floor-filling indie-electro. It's also more mainstream, mirroring Modular's recent direction toward pop-laden crowd-pleasers. The result is an album that's laced with commercial hits, but which maintains a niche appeal.

As with both previous records, *Leave Them All Behind III* features a mashed up first disc and a second disc of unmixed, melodic gems (though the first disc takes the cake this time round). It's unusual for dance complications to leave a disc unmixed, but this is Modular, so it's cool. The intention is partly to showcase some of the label's own talent (Van She and Ladyhawke), but mostly to survey 08/09's greatest indie dance hits.

Classix's Remix of Phoenix's 'Lisztomania' sounds as good as it does in the final episode of *Entourage* season six. Elsewhere on the disc, MGMT's new track, 'Of Moons, Birds and Monsters' shines, as does the Siriusmo mix of arguably the No. 1 funboy track of the year, Bagraiders's 'Shooting Stars' (cutting the build-up, the remix launches straight into that spine-tingling riff). On disc two, newcomers Das Pop and Invisible deliver outstanding tunes, with Franz Ferdinand's 'Live Alone' and Passion Pit's 'Sleephead' bonus show-stoppers. With album art straight from a Ksubi tee, this collection will linger in your iTunes Top 25 for a while.



The Grand Angus

Michael Krasovitsky explores the nether region of his sophisticated palate.



Le Grand Angus sous toute sa gloire

As I walk into the Sydney Central Business District McDonalds, the maitre'd, impeccably dressed in a Mossimo 1000-thread black suit, takes my coat and shows me to my table. The mix of playfully kitsch 40s-inspired interiors and the wafting odours of wagyu beef immediately relax your senses and tickle your curiosity. The McDonalds spring-summer 2010 menu suggests not only the ideal wine but also the ideal cigar to complement the subtle flavours of world-renowned chef Ronald McDonalds' new trademark dish, the Grand Angus.

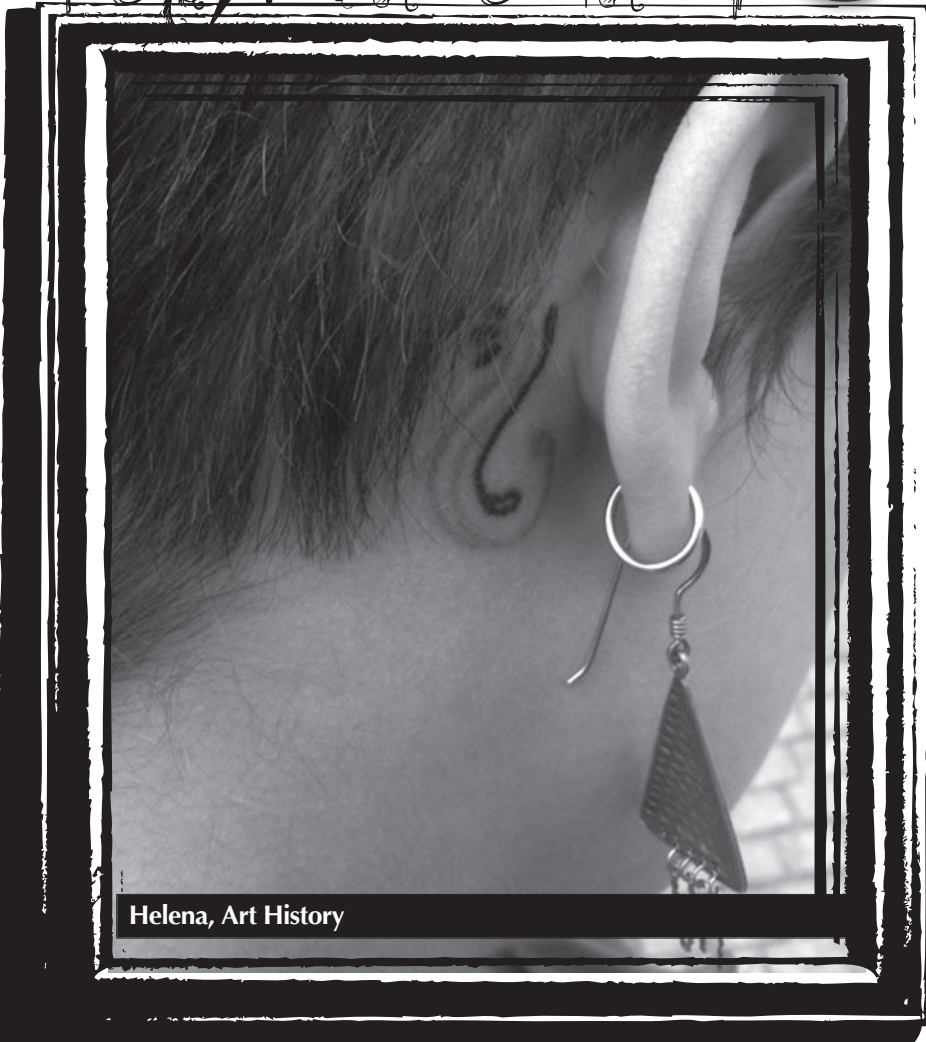
As I wait for my main, I'm treated to a delightful *amuse bouche* of Guinness-beer battered chicken pieces. In keeping with McDonalds' iconic aesthetic, these are wittily referred to as Nuggets, a mischievous reference to the chef's gold-mining heritage. When my meal arrives, accompanied by a side of *pommes frites*, cooked to perfection as usual, I'm taken aback by the innovative and almost sensual presentation of the meal. The meal's design combines all-American archetype with fin-de-siecle British grandeur, properly

conveying the unique beauty of the Angus.

This is only compounded when you bite into the layered homage to divinity. The subtle flavours oscillate between the earthiness of the beef and the crisp freshness of the salad. Bursts of fine cheddar intersperse the otherwise formidable flavours, allowing your palette to recover from the strong combination of tastes. It's at this point that you thank yourself for listening to the obviously well researched advice of your waiter, who suggested that Coca-Cola may offset some of the "strength" of your meal. As you come to the end of your meal, the flavours of the meat having fully imbued themselves into the sourdough bun, you're overwhelmed with a sense of finality and regret.

This is truly a meal to cherish. McDonalds' Angus Burger surpasses even the most delectable of their previous chef-d'oeuvres, reminding once again that this is the power-house of haute cuisine.

STUDENT LINK STUNNER



Helena, Art History

Fashion

An Interview with KAREN WALKER

Jacinta Mulders & Aarna Handley



Tanya Stefanovic, owner of boutique store Pretty Dog in Newtown, knew that she had come across something special when she first started stocking Karen Walker 9 years ago. Since then, Karen Walker's label has expanded into a global empire which encompasses hugely successful eyewear and jewellery lines on top of her seasonal runway and ready-to-wear collections. Since 2006, she has showcased her designs at New York fashion week, while her clothes are stocked everywhere from Myer, Elizabeth St to Barneys, Madison Avenue.

Last week she took time out of her busy schedule to host an event for her customers at Pretty Dog.

Have you always had an interest in fashion?

I had an interest probably from the age of about 6. So yes, pretty much always. You've obviously had a passion from an early age.

How did you start out within the industry?

I was in my second year at fashion school, so I was 18. I put \$100 in a bank account, bought some fabric and made a shirt. I took it to this little store down the road and said 'will you sell this shirt on consignment?' They said they would and a couple of days later they rang and said 'It sold, can we have another?' It just kinda grew from there, and by the time I was in my third year at school I didn't actually have time to go so I dropped out. By then I had my own work room and four or five stores that I sold to.

I was never in that mindset of: 'I'm studying to be a fashion designer' it was like: 'I'm a fashion designer and I'm at college'. This freed me up to actually start doing things straight away.

Do you have any recommendations for someone who wants a career in the creative industry?

Well, what worked for me was just get-

ting on with it. My advice when students come intern with us is always: 'get out there and just start, just do it!' Intern as much as you can, meet as many people as you can, work harder than anybody else around you. Especially in the creative industries: it's not like there's a shortage of people with that dream. You're competing against a lot of other good people. So you've gotta be smarter, harder working, more punctual, more thoughtful; whatever it takes, you've gotta be the best.

What sort of things in life do you draw inspiration from, when you're creating your collections?

Well I guess the signature through all our work is the throwing together of extremes. The high/low, masculine/feminine, luxury/street; you know, that kind of concept of throwing contrasts together. In terms of the inspiration season on season, we work almost filmically. We take inspiration from a character and let it grow from there. She's not the trendiest girl or prettiest girl at the party but she's the most interesting one. The season we've just done it was inspired by the 60s show *The Prisoner*, a 60s take on an Edwardian seaside holiday resort which was a prison for retired spies.

I notice you say 'we' a lot. Do you work in a creative unit?

I'm head designer, my husband Mikhail is creative director, and he has input into everything from the clothes to the advertising, even shop interiors. And then there are two other people on the creative team in head office, and our stylist as well.

Has it been hard to expand your business and yet keep your signature on everything?

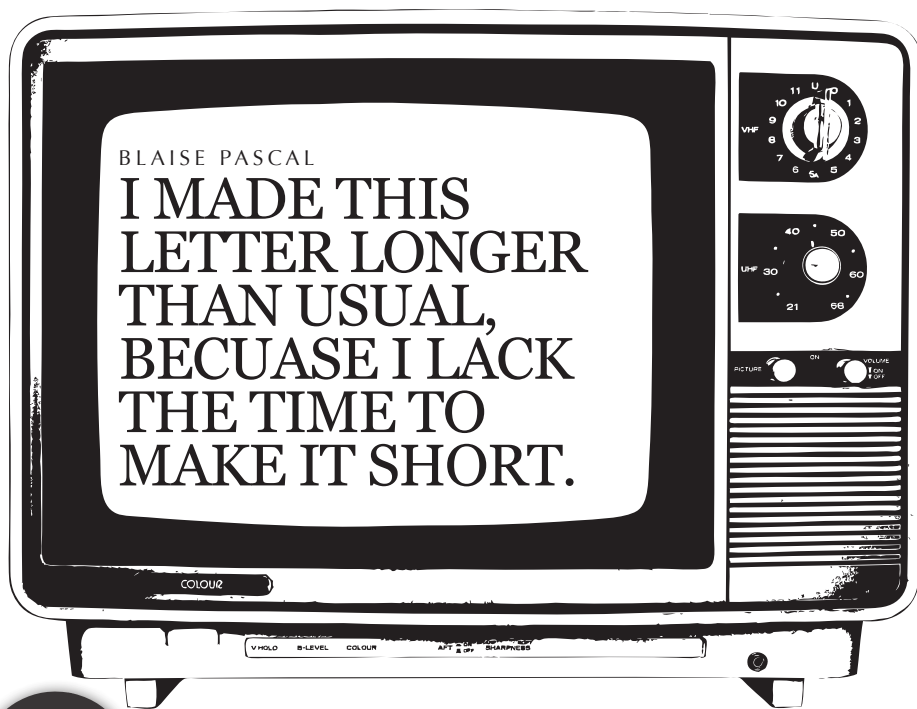
Actually it hasn't. It's not been hard because it's just been about extending the conversation.

And you're ready for each expansion?

Yes. We have this little code called 'P.L.U.', which is 'People Like Us.' So, we just make things for P.L.U., and we only work with P.L.U. Tanya here at Pretty Dog, she's a P.L.U. and everyone who shops in this store is a P.L.U. And then we'll pop up in Nagoya next month and we'll have an event exactly like this. And then we'll do an event in New York in February exactly the same. Our girl in Sydney is the same as our girl in Tokyo, who is the same as our girl in New York.

You can find Karen Walker's jewellery, eyewear and clothing at Pretty Dog boutique, at 1A Brown St, Newtown. See www.prettydog.com.au or check out Karen's collections at www.karenwalker.com

THE TIMESLAYER



THE WEEK AHEAD

//THREE THINGS WE'RE DOING THIS WEEK

1. Wondering if Marge Simpson in Playboy will be Hot or Not.
2. Changing my Facebook password to a random alphanumeric sequence.
3. Writing more homophobic/zionist/racist/sexist prose for *Honi Soit*

Citius, Altius, Fortius!

Mark Di Stefano works it out with USYD's best sportstars.

1. Sport/Team/Position
2. If you could compete against any sportsperson who would it be?
3. How many trainings per week?
4. Would you rather: win a gold medal/The Ashes/World Cup and never graduate, or graduate and never win a gold medal/The Ashes/World Cup?



Jono Owen, Agricultural Economics III

1. Rugby Union, Sydney Uni 2nd grade, tight head prop
2. Usain Bolt, I think I'd have him covered
3. Gym at least 4 times a week with a swim once a week, then 2 feild sessions on top
4. I would definately rather win the World Cup because it would be the culmination of a life of training hard and making sacrifices



Sarah Bornstein, Nursing & Midwifery III

1. Netball, Sydney Uni State League Division 2, GS
2. Liz Ellis - well do you know any other netballers?
3. Two trainings a week- one fitness/weights, one court work
4. Graduate over gold medal: never going to make a living on netball wages...



Nigel Cowell, Arts I

1. Cricket, 1st/2nd Grade, Fast bowler
2. Shane Warne
3. 5, and 1 or 2 games on the weekend
4. Win the ashes and never graduate.



Lizzie Jenkins, E&B IV

1. USYD Athletics team, Sprinter
2. Probably a swimmer, but in a running race- cause swimmers can't run!
3. 6 sessions per week
4. Gold medal for sure

THE HONI SOIT TEE

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HoniSoit
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Front

Back

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Email honi.soit.tee@gmail.com by **Friday October 16**, quoting your full name, quantity desired and preferred size: S, M, L or XL (guys) and 8, 10, 12, 14 or 16 (girls). Shirts will be available for collection from the Honi Office (in the SRC, underneath Wentworth) on **Thursday 29 October**. Payment (cash only) is due on collection.

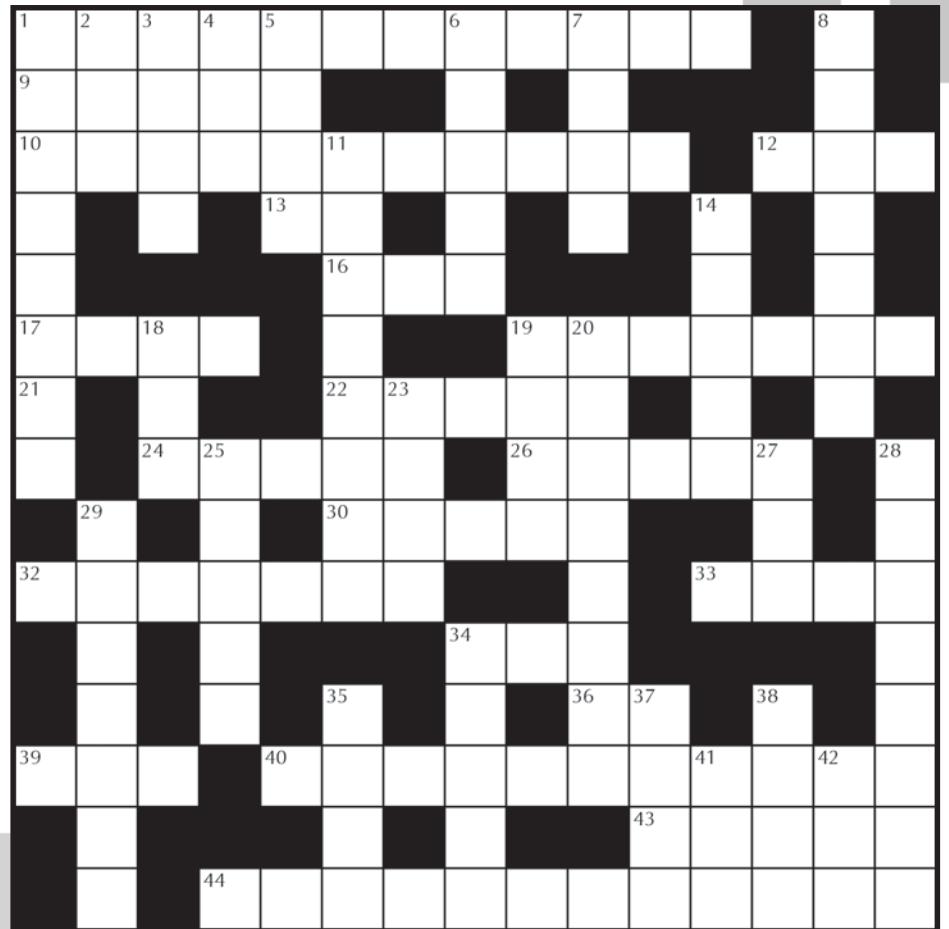
HONI CRYPTIC

//ACROSS

- 1, 8-down ADO ADO ADO ADO? (4, 3, 5, 7)
- 9. Global company from Mars back to earth? (5)
- 10, 33-across PACK? (6, 2, 3, 4)
- 12. Curt fashion for pig's dwelling (3)
- 13. Firstly, not on, not on, I say (2)
- 16. Your student, apparently, at this address (1, 1, 1)
- 17, 44-across YRUTNEC? (4, 2, 3, 7)
- 19. Fishing for the right actors? (7)
- 22. A river without right is vapour (5)
- 24. Match flag reeled in (5)
- 26. Gang own no ship (5)
- 30. Io, for example, is what the Death Star isn't (1, 4)
- 32. See 29-down
- 33. See 10-across
- 34. Musical institution with a keen eye? (3)
- 36. Half the height of the same letter (2)
- 39. That headless sex slave is quite a rascal! (3)
- 40. Waror was a shit Christian Slater movie (6, 5)
- 43. Scream one is asked to say by a doctor? (5)
- 44. See 17-across

//DOWN

- 1. Med stole hurt and abused (8)
- 2. Peruse half of its function (3)
- 3. Prepare to condense at the last minute? (4)
- 4. Height these days used to own... (3)
- 5. ...the last word, I'm 36-across (4)
- 6. Didn't start obedient, became horrid (5)
- 7. Bumblebee Man's Channel 8? (4)
- 8. See 1-across
- 11. A sour use turned this artist (8)
- 14. This hotelier is heard to attract their victims (5)
- 18. Translator cable holding TV cables (1, 1, 1)
- 19. Back to da beginning, and play higher with it! (4)
- 20. See 25-down
- 23. Bottomless empty rubbish to fill-in at the office (4)
- 25, 20-down JACK BILL GOLIATH STEVE BRUCE? (5, 5, 3)
- 27. Fucked Hitler in a back alley? (3)
- 28. Remove food eaten elsewhere (4, 4)
- 29, 32-across TCMONSOONUP? (5, 2, 1, 6)
- 34. Joint in drank lemonade (5)
- 35. Benjamin is a little more than a scallywag (4)
- 37. Indian food comes back up (4)
- 38. Herr's partner at odds in the Farra Cup (4)
- 41. Treacherous vermin (3)
- 42. Headless animal for rowing a boat (3)



BMFD

SUDOKU

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

PUZZLER

CLUE: MADE FOR MOUNTAINS...



LAST WEEK'S ANSWER: KEYNOTE SPEAKER





Students' Representative Council, The University of Sydney

Support & Advocacy

- Centrelink Advice
- Academic Appeals
- Discontinuing/Withdrawing
- Students at Risk
- Show Cause
- Exclusion
- Tenancy Advice
- Fee Refunds
- Harassment & Discrimination
- International Students
- Plagiarism & misconduct

Free Legal Advice

- Referrals
- Discrimination & Equal Opportunity
- Employment law
- Minor criminal matters/traffic offences/ fines
- Victims of violence
- Debts

Student Publications

- Honi Soit weekly newspaper see: www.src.usyd.edu.au/honisoit
- Student Handbooks

Student Rights

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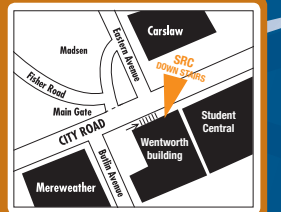
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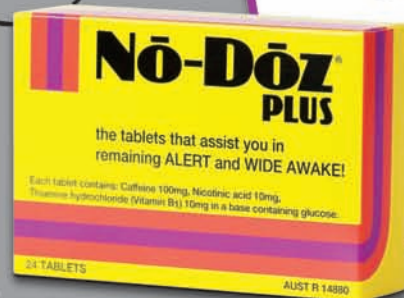
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