

Honi Soit

SEMESTER 2 WEEK 9
22 SEPTEMBER 2010



One Nation? **Australia's Race Problem**

Arts Hole: Washington

Faking It: 21st Speech

Preview of the SUDS Major

Profile: US Comedian Jamie Kilstein

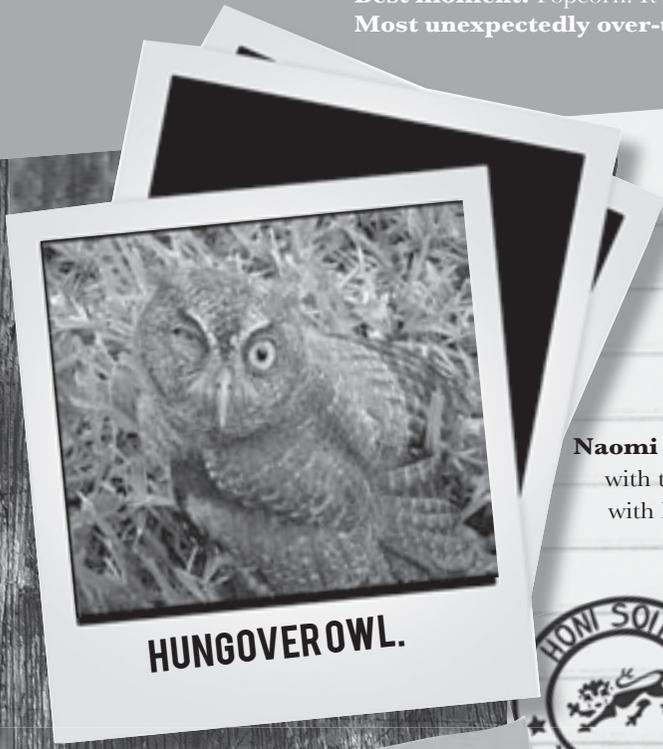
THE AUSSIE FLAG DOUBLES AS A CAPE, RIGHT?

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22 SEPTEMBER 2010

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- Worst Moment:** Spilling fried rice on the floor. Lots of it.
- Best moment:** Popcorn. It makes noise and then you can eat it.
- Most unexpectedly over-used phrase in this edition:** "Fuck cabinet".



THE HYPOTHETICAL:
Would you rather
Have all your food blended together into something that can only be consumed through a thick straw
OR
Have all of your meals sprinkled with much too much cinnamon?
FAQs
How much cinnamon is too much cinnamon?
For the first few weeks it burns. You get used to the pain, but not the flavour.
What's included in the blend?
Everything that would be on the plate, plus condiments. So dessert and mains would be separate, but steak and mustard would become bedfellows.



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Bridie Connellan discovers a USyd student who's discovering the bare bones of Spain.

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In Defence of College

Dear Ellie,
I find your letter about colleges very narrow minded and xenophobic. I am not a college student nor have ever been one, but I feel the wider university community is too fast to condemn.

How can one say that ignoring such a deep rooted part of the culture of our university, whether you agree with it or not, contribute to a more diverse publication? Surely eradicating your pet peeve would just help narrow the diversity of the university in at least its most read publication.

I feel colleges should be given some credit for the input they have had in forming the university into what it is today. Sydney University is unique in its heritage, size resources and financial position. Many of the student resources such as facilities available, excellent teachers and professors and computer systems have been funded by endowment or pledges from 'Mac Bank minions' of past and present. Without these, much of the current situation we take for granted, being the highest ranked university in Sydney, would not have occurred. Either cope with someone who prefers beer over a vodka red bull or piss off to any other university that doesn't have colleges.

Luke Martin
Engineering 2

No Justice?

Dear Honi,
I am one of the USU Social Justice Convenors this year. I suspect that many students on campus have no idea what that means. And thanks to our inclusive and open-minded student union, they probably never will.

The Social Justice Convenorship was added to the Convenorships program at the end of last year with the aim of "working with relevant clubs and staff towards raising the awareness of marginalised and disadvantaged groups associated with the University Community". It was a Board Initiative. Despite constantly-shifting KPIs and a hostile work environment, I and the other Social Justice Convenor have: hosted talks on climate change, reconciliation, youth activism and refugee rights; organised the collaboration that was Humanitarian Week (I hope you noticed it!) and; re-established a focal point for social justice activities going on at Sydney Uni (usydhub.org).

So we were surprised, shocked, disappointed and frustrated to be casually informed at a meeting of the Social Outreach Committee that the Board had decided that there would be no more Social Justice Convenors and no more Social Outreach Committee due to significant changes to the Convenor and Committee programs.

We were not consulted. We were not even informed following the decision at Board. And the Board Directors at

the Committee meeting were unable to provide a viable description of how they envisaged initiatives to engage students in social justice issues, such as Humanitarian Week or The Hub or charity/volunteering policy formulation, would occur next year. Why would you close down a new program when it was achieving its aims? I sincerely hope that the progress made this year in terms of providing an environment of increased awareness of and participation in social justice initiatives on campus will be able to continue in the face of such non-consultative and aggressive management.

Yours sincerely,
Kath Wilson
Science/Arts V

184 Reasons

Readers may have seen a letter by 'Mel' (Honi, Week 5) in which she criticises the "complaining" and "whinging" short announcements that I have given at the beginning of a few of our PHIL1013 lectures regarding tutorial overcrowding. Frustrated by the sheer insouciance of her comment, I saw it necessary to submit the following response:

Mel, I feel that your energies would be far better spent being concerned with the waste of the hour of what is arguably our most valuable medium of learning. In a tutorial room of twenty-plus strangers, Arts students know what it is like to be too terrified to speak, to endure unengaging pseudo- discussions and awkward silences.

At the start of this semester, my first philosophy tutorial had 32 students – with not enough tables to go around. Though tute sizes in UK universities average 6 to 8, it is quite shocking that an alleged 'World Class University', our Sydney University, can tolerate undergraduate tutorials having twice the size of the average Year 12 class in my public high school. The provision of tutorials has become a mere formality, a tick-in-the-box, a carefully coordinated and well organised weekly waste of time. That is why we strongly support the following petition:

As a student of PHIL 1013 (Society, Self and Knowledge), I am disappointed at the size of my tutorial. I feel that it will not lead to quality discussions and that it makes the genuine involvement or engagement of all the students in the class very difficult. In Philosophy, above all other subjects, group sizes must be much smaller in order to properly conduct meaningful and inclusive philosophical discussions. I will be very concerned if something genuine is not done by the administration of this subject.

Nathan McDonnell

The petition's 184 signatories
And the 100 or so students that don't bother to turn up to tutes.

More College

Dear Honi,
I was deeply offended by Ellie's (Arts IV) letter in last weeks edition of Honi. Not only did her baseless rant contain a number of generalisations, it was also extremely sexist. I enjoy a high level of participation in University life for many reasons other than 'CV stacking' and am by no means alone in this regard.

EDITORIAL

This week *Honi* turns 21. If you shower us with the presents and affection we so desperately crave then we promise to definitely give you less paper cuts. If you don't shower us with presents, we promise to definitely give you more paper cuts. And sue you.

But seriously, we've reached our 21st edition and in homage we've got a 'Faking It: 21st Speeches' on p6 and a 'Soundtrack to a Themed 21st Party' on p16. Our two features this week swim through the murky waters of race relations and ethnic identity. Despite what we project to the world, it's definitely not all

clean, white beaches here. Pun! (Sorry for that pun). As Australia has experienced increased migration, cultural identity has become more confusing for everyone. For some, this has meant a shift to fierce nationalism that can seek to exclude rather than include, while others have tried to negotiate an idea of Australian identity that is fluid and hybrid rather than fixed. It's fine for people to argue and disagree about this - in fact, it's great. What we need is to keep testing and questioning the assumptions we make about ourselves, and especially about others.

Diana Tjoeng

As a female I was horrified by your calling all Women's girls bitches, Sancta girls 'slutty Catholic ones' and college girls as overall 'trophy-wives-to-be'. These gross generalisations are insulting as the majority of females at college are high achieving, intellectual individuals. For the record, there is this crazy thing where female collegians compete in sport as well. We're pretty good at it. Surely as an Arts student you can appreciate the self-deprecating mentality behind this belittling discourse... or at least come up with more interesting slurs.

Although I disagree that colleges are minorities, since they have been an integral part of the University from the beginning, what is the point of free media if not to promote the voice of minorities or the marginalised? So instead of embarking on a useless crusade about colleges and admittedly dull and rarely witty banter of Paul's boys, why not put your pen to better use? If you must, I'm sure we'd all love to hear your opinion on the Madigral Society's latest hymn.

Ellie, perhaps it's time to meet some college students. You'll find the majority of us are decent citizens. Alternatively, you can just buy me that Vodka Redbull.

Felicity O'Neill
Commerce (Liberal Studies) III

More Union Troubles

Dear Honi,
I am a USU member. I own an access card and I always will. The Union is the lifeblood of this campus. But after hearing about what has happened to the Social Outreach Committee and Social Justice Convenors I am growing more and more concerned about the direction of our USU.

The USU Social Outreach Committee and the Social Justice Convenors were recently abolished by unilateral order of the USU Board. This is an utter shame as the Social Justice Convenors organised Humanitarian Week; a week-long festival for raising awareness about social justice issues and getting more people involved in humanitarian campaigns both in Australia and around the world. Without the Convenors and with the dissolution of Committee positions, Humanitarian Week is simply not going to happen in the future.

We have had the "This is life?" and "Christ" weeks, we just finished a

fortnight of the Verge Festival. Why can't the Union Board justify the funding for a single week of events centred around humanitarian and social justice ideas? By reducing the diversity of the events and campaigns at uni in this way, I really wonder what the USU is for.

Alex Houseman's article in last week's *Honi* mentioned the Union Board alienating members and centralising decision-making. He also pointed out that the supposed failings of some Committees could be attributed to the complete inaction of Committee Chairs. He appears to be spot on. With the USU committees dissolved, decision-making so centralised, and the Board disregarding our referendum on Fair Trade coffee, I can't help feel but that the Board is disconnected from its members and doesn't even care about it. Quite simply, if the USU hopes to attract more than just Scubar regulars, the USU Board needs to sort out its priorities. It should start by reinstating the Committees and the Convenor positions.

Yours,
Jack Hammett
Science/ Arts II

How To Do A Hot EU Boy

Dear Honi,
Re: Georgia Flynn's disappointment at not being able to do Hot EU Boy from her tutorial. May I make a few suggestions? As a Hot EU Boy myself, I make one observation, and several suggestions as to moving forwards.

Observation: Hot EU Boy is probably just as interested in sex as you are. Or maybe I'm just projecting. Suggestions: Despite the mutual interest in sex, Hot EU Boy will need two things from you. 1) Become a follower of Jesus. 2) Marry Hot EU Boy. With these two simple steps in place, you can do Hot EU Boy as often as you please! (Disclaimer: Upon completion of these steps, Hot EU Boy will become the only Boy you do. The one. The only. That's the way it is with Hot EU Boy.) Best of luck.

Richard Glover
Arts V

Love mail? Hate mail? Life fail?
SEND IT ALL TO
honi.soit@src.usyd.edu.au



OPINION

The State of the Union

Current USU President **David Mann** explains the latest workings of the Board.

The past few months have definitely been a tumultuous time for the Union. Fair trade, elections, the White Paper and the University's controversial plans around the student experience (Philips KPA report), to name a few, represent some very significant challenges facing the Union Board. At the same time, the Union is continuing to experience one of its best years: we've reached our highest membership level since VSU, we have a range of new on-campus partnerships, we celebrated our biggest Verge and O-week festivals yet and we have an in-principle agreement with the University around long-term funding.

In this piece, I would like to take this opportunity to inform the student body about the outcomes of the Fair Trade referendum and the elections.

At the August board meeting, the referendum on Fair Trade in its pure form was voted down. Does this mean that nothing will be happening on fair trade? Absolutely not. The board resolved to establish the Fair Trade Working Party (a clause in the referendum) to:

- Investigate making Fair Trade products readily available on campus by assessing the current/new Fair Trade options on the market – the current Fair Trade coffee market is mostly small boutique companies, but larger

companies are looking to offer 100% Fair Trade options in the future – this will be something the Union will be following closely.

- Revise and re-weigh the current criteria used to evaluate coffee tenders so that Fair Trade suppliers aren't as disadvantaged in trivial areas of the criteria such as promotional benefits and signage.
- Assess and troubleshoot the cost differential between 100% Fair Trade and non-Fair Trade Coffee competitors when the coffee tender re-opens.

This is not the referendum. However, Fair Trade supporters shouldn't view this as a loss either. This outcome is a positive translation of the referendum that represents a partnership between the Union and Fairly Educated as well as a commitment to ensuring that the Union can make the most sustainable and informed transition to Fair Trade coffee in 2013. Establishing the FTWP and elevating Fair Trade to a compelling factor in the tender means that the 2012 board, pending the quality of the tender applications against a new coffee criteria and the cost to the Union, would be foolish to act against the clear majority support given to Fair Trade on May 12, 2010.

We applaud the enthusiasm and effort of the Fairly Educated Team and I would

like to thank them for their collaboration with the Union on this issue.

Regarding elections, it is unfortunate that last week a former board director chose to violate the board's rules of confidentiality on this specific issue – however it is important to clarify two things.

The former director was party to a request that the board seek independent legal advice regarding the candidates and the executive elections. We sought this independent legal advice, which the board followed. We also commissioned an independent consultant who recommended that no one be expelled from the board. In line with best practice, the board formally received and adopted this report (and disciplinary actions contained within) in August.

Secondly, the Electoral Working Party began amending the electoral regulations this month so that future elections won't be subject to the same problems. The returning officer and a representative from the Australian Electoral Commission will sign off on these changes that will come to board in October. These changes will be looking to dramatically increase the accountability of candidates, especially in relation to the spending cap, and increase the access of low SES students to the opportunity to run for board.

For more info visit our blog @ www.yourunionboard.blogspot.com.

USyd Student Unearths Ancient Remains in Spain

Bridie Connellan on a USyd student who went roamin' in Spain. Ye dig?

An archaeology student of the University of Sydney has played a crucial role in the excavation of an ancient Roman theatre, unearthed in the present-day province of Burgos, Spain. Joining educational organisation ArchaeoSpain, Object Arts and Design student Yasmin Smith spent the month of July mapping and digging the site alongside a field crew of archaeologists from both Europe and the United States. As a relic of the former Roman settlement Clunia, the site proved a regular goldmine of historical intrigue, as Smith and her group catalogued hundreds of artifacts from the 9000 seat theatre.



Archaeology. No bones about it.

ArchaeoSpain director Mike Elkin is thoroughly pleased with the result of the dig, and claims students such as Smith have played a crucial role in recent discoveries throughout Spain and Italy. "Yasmin and the other program participants have learned not only how to conduct an excavation but also how to interpret the archaeological clues discovered," he says. "Over the past few years, our joint Spanish-international crews have uncovered priceless information about Spain's ancient past." With the metropolis of Clunia considered by archaeologists as one of Spain's most intriguing Roman cities of the first and second centuries, the theatre is a valuable source of archaeological data as the field team begins to excavate debris layers from ancient looters in the stage area, in an attempt to "fill some of the chronological gaps in our theories".

The Hallyuwood Insider

Georgia Flynn reports on the Korean Film Festival in Australia.

On 1 October, under the auspices of the Consulate-General of the Republic of Korea, Hallyuwood will arrive in Sydney. For five days, the Dendy Opera Quay cinema will join the ranks of New York's Museum of Modern Art and the Cultural Centre of Nigeria, by hosting its nation's first Korean Film Festival. This festival has been sponsored by Sydney University's Faculty of Arts with Gender & Cultural studies lecturer, Dr Jane Park, heavily involved.

"There are a number of other benefits by having a regular Korean Film Festival in Australia," says Festival Marketing Director Kieran Tully. "Such as reducing the demand for illegal downloads of Korean cinema and providing a platform for Korean artists to express themselves."

Nonetheless, there is no doubt that cinema is the primary focus. Hallyuwood is a name coined to mark a growing renaissance of South Korean cinema, emerging from a contemporary history defined by successive military coups and the tight stranglehold of censorship. It was not until 1987, when the dissatisfaction of the populace spilled into the streets in a rather spectacular series of protests, that Korean cinema became an important vehicle of opposition.

In the twenty-first century, the Korean film industry has been engaged in a

compelling process of differentiation. Perhaps no one exemplifies this trend more acutely than the doyen of South Korean cinema, Bong Joon-ho, whose film, *Mother*, will be screened on the opening night of the Film Festival.

Set in a small rural town, *Mother* chronicles the experience of a woman whose dim-witted son is accused of murder on the basis of questionable testimony reminiscent of *To Kill a Mockingbird*. By focusing primarily on the mother's descent into unbridled violence and carnality, Bong Joon-ho has moved away from his previous engagement with the typically Hollywood genres. In contrast, *The Host* (2007) filled the gaping absence of monster films in the cultural landscape of South Korea, by dropping a tadpole monster into the Han River of Seoul.

Certainly, the other films that will be screened during the course of the Film Festival reflect a growing introspection. The winner of Best Film at the Asia Pacific Screen Awards, *Secret Sunshine* (Lee Chang-dong, 2007) portrays the journey of a woman after the death of her husband and son. Similarly, Lee Hey-jun's *Castaways on the Moon*, which bears the dual distinction of being the final film of the festival as well as having its director in attendance, is about a man on a deserted island, who is forced to grow black bean noodles from scratch.

A significant aspect of the Korean



Mother, a film by Bong Joon-Ho, will be screened on the opening night of the festival.

Film Festival in Australia is the critical discussion of Korean Wave cinema. Apart from the films themselves, there will be Q and A sessions with Director Lee Hae-jun, Producer Moo Ryung Kim, Professor Hong Joon Kim, and Sydney Uni's own film expert Dr Jane Park.

In the spirit of education, the Film Festival will also culminate in an award ceremony for emerging Korean filmmakers involved in the Australian film industry. "Our Young Korean Filmmakers in Australia award session will provide opportunities for film students in Australia with a Korean heritage," says Mr. Tully. "Overall we hope to introduce those that have not discovered the magnificence of Korean cinema or the wonders of Korean culture to it and hopefully they will embrace it."

The Korean Film Festival in Australia will run from October 1 to 5, 2010. Tickets are available online through www.moshitix.com.au and www.koffta.com.au.

A CLASS ABOVE

Honi will be running a special feature in Week 12 showcasing the leading USyd students to watch for 2010. The categories for excellence will span culture, art & design; science, medicine and innovation; politics and business; community; and sport. If you or someone you know is excelling in any of these fields drop us a line at aaclassabove2010@gmail.com and give us the low-down in 100 words or less. Successful individuals will be interviewed, photographed and have their profile published as part of this end-of-year feature celebrating student leadership and achievement.

OPINION

What the HECS

Naomi Hart defends education that is accessible but not for free.

Many planks of the Australian Greens' education platform merit praise. The foundational premise of the party's education policy is that there should be universal access to high quality education. According to their official policy document, the Greens will use their leverage in both houses to fight to increase funding for universities, increase academics' salaries, expand the number of places available and get more indigenous Australians, refugees and hicks into tertiary classrooms.

There's one more critical pillar. Emblazoned across the Education page of the Greens' website is a lightning rod for student activism: "FREE UNI, NO HECS DEBT". In their policy document, they expand: they believe that "all people are entitled to free ... education" and they will work to provide "free university education". If they had their way, the government would "abolish fees for educational services at public universities for Australian students and forgive HECS debts and FEE-HELP debt incurred at public universities". Despite its intuitive appeal, fee-free tertiary education is a regressive allocation of resources that will make universities more cash-strapped and less accessible. Australian unis currently operate under an optimal system, where students are not required (but may, for a discount) pay their fees upfront. If they choose not to, the government extends them interest-free loans which they are only required to repay incrementally if their annual income reaches a certain level, which may be never. This is the HECS-HELP system.

Nobody disputes that a person who wishes to pursue education beyond high school should have the opportunity to do so. Wealth should not be a discrimen of who gets to go to uni. That is an excellent reason to not demand that students pay their fees before or during study. But let's be clear: the fact that at some point in the future, students will have to pay those fees (or part of them) is not a barrier to entering uni in the first place. When people are students, it literally could not be cheaper to enrol in

and attend classes – students are free to pay the same amount as if university was free: niente.

Of course, attending university is not cost-free as a holistic enterprise. But the costs which students cannot defer meeting, like transport, housing and food, would still exist if university was free. Currently, universities and the governments use the fees that people pay (either upfront or by way of repayments of their debts) to provide student loans and subsidies for housing, current deficits of which are the authentic source of student poverty. Preventing the government and universities from charging fees at any point would hamstring them in their efforts to provide such services. That would make attending university more difficult for more people.

Given that a system of optional deferred payments doesn't impoverish students, what's the virtue in collecting the tab at a later date? It's that tertiary study confers immeasurable benefits. Those benefits are felt across society but are indisputably concentrated in those who attend university. While you're at uni, you have access to special loans, transport concessions, unique welfare benefits and the street cred of being a student.

More importantly, university graduates have, on average, far higher earning capacity into the future than people who never grace the Quad, the UTS Tower, the UNSW whatever and their equivalents at other unis. The HECS-HELP system is sensitive to this advantage as it requires those for whom that advantage is realised – that is, for people who do in fact go on to earn a lot – to make annual contributions to supporting the tertiary system from which they derived that benefit. Making university free would mean that instead, that cost would be shouldered by everyone – including those who can't afford to go to uni or miss out by a handful of marks, and who never derive that benefit from it. That's why it's regressive.

What's more, if you're in a profession that is likely to earn less, is in high demand, and produces an indisputable good for society you have to pay less. And even on top of that, if you never reach that earning capacity, then you never have to pay a cent. That means both that there are gradations between lawyers on the one hand and teachers and nurses on the other, and between lawyers who work in huge firms on astronomical salaries and those who slum it in community legal centres.

There are enduring concerns that students are under the burden of debt after they graduate. Again, the debt is paid back incrementally according to how much you earn, so those who can't afford to pay aren't required to do so. Moreover, the loans are interest free. That means that there's no penalty whatsoever for paying the loans back later rather than earlier – so former students are free to take time off to travel or raise a family before they enter the workforce, or to work in low-paying jobs for a few years before hitting the high end of town, without incurring any extra liability.

Perhaps it's the case that the threshold for when graduates have to start repaying their HECS-HELP debt is currently set too low, or that the required repayments for certain income-earners are too onerous. That's a reason to tinker with the figures, but not to scrap the approach wholesale. If the people who financially benefit the most from attending university never have to pay a dime, two things could happen. People who never attend uni or never earn enough to repay their HECS-HELP debt would have to pay more for unis. Alternatively, the overall amount of money directed towards unis could shrink, meaning that course quality drops or unis offer fewer places, diminishing the calibre and accessibility of tertiary education that everyone agrees are paramount.

FACT!

Black and white are actually colours.

THAT'S WHAT SHE SAID



The best hearsay, gossip and rumours on campus.

SULS: BACK TO A TWO-HORSE RACE

Until recently, third year Commerce/Law student Alfred Lee was rumoured to be forming a third ticket to challenge the two already established under James Mack (current Public Forums Director) and Geoffrey Winters (current Vice President [Social Justice]). Apparently Lee's plans fell through when he couldn't find an appropriate presidential candidate.

Interestingly, it now seems like this tango to the top may pitch undergraduate student against graduate student. James Mack was elected to his current SULS position largely through the support of his 2nd year grad peers and he has recruited a number of other 2nd year grads for his ticket. On the other hand, fourth year Arts/Law student Geoffrey Winters is popular amongst the undergrad cohort and has mostly pulled candidates from this pool.

Diana Tjoeng



By Nina Ubaldi.



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STUFF USYD STUDENTS LIKE

#88 Trivia

Brows are furrowed deeper than the Mariana Shelf. The tapping of the communal pencil perceptibly increases in frequency, striking the table at near-hummingbird wing speed. Schooner glasses are gripped with the crushing force of an anaconda's jaws. Then a voice breaks the suspension bridge levels of tension – "I'm pretty sure Eric the Eel was from Equatorial Guinea." There is a collective sigh of relief. Question 13 of "Round 1: Marvelous Miscellany" is in the bag. Bring on Question 14.

The trivia night is tailor-made for the USyd student. It allows us to indulge in feelings of intellectual superiority if we remember the capital of Botswana from that World Pol lecture a month ago, whilst being in close enough



proximity to the amber nectar of mental degradation to be regarded as a socially acceptable activity. Trivia jamborees are an undeniably appropriate forum for a bit of harmless banter in the form of team names, whether subtle and pop-culturally aware ("Jim's Mowing") or blatantly obvious ("Jim Likes To Chat Up Girls You're Trying To Get With HAAAA").

Someone once said that variety is the spice of life (probably Mark Twain, perhaps the most quotable man in history) and trivia nights are never short of a bit of existential paprika. Much like fingerprints, no two trivia nights are exactly the same. Although the rounds format is generally a constant, the intervals between rounds really let the quizmaster earn their stripes. Some plumb for the heads-tails option, which is always a big hit amongst Simon Says devotees. Others go for the battle of jokes, a sure-fire winner for the aspiring comedian/casual racist. My favourite is Famous Faces, where I can put countless minutes of *NW*, *Grazia* and *Zoo* perusal in supermarket queues to good use.

There is a school of thought that the advent of the iPhone will spell the doom of the humble trivia night. Not so. In fact, rather than undermining the whole operation, the iPhone has brought trivia diehards together in defiance of knowledge 'simulation'. Like FIFA, the trivia community is strongly opposed to the introduction of technological aids, even to question the veracity of the quizmaster's answers. The iPhone also softens the blow of defeat. It is accepted wisdom that the only reason that group of suits in the corner won VIP tickets to Wes Carr at the Rooty Hill RSL and you didn't was because they were fingering their smartphones the whole time. The phrase "everyone's a winner" is much maligned, but it rings true (if no less cringe worthy) about trivia. If you don't finish the competition with a free jug, alcohol-related paraphernalia or a renewed love of 1975's best one hit wonders, you're probably Bubble Boy. That's David Vetter to the rest of you.

Morris Schmengy

Wanderlust

Rachael Hart got caught in the crosshairs.

Guns. I'm not interested in trying to shoot them. I feel nervous when standing in front of a disabled cannon. But when a gun was unexpectedly pointed at me in Northern Ireland on Christmas Morning, 2008, I experienced incredulity rather than fear.

A friend invited me to spend Christmas with his family in Randalstown, a sweet, sleepy place an hour northwest of Belfast. Like many towns in Northern Ireland, it possesses complex stories of the past, from its origins as an iron mill to the "troubles" of the twentieth century. Driving around the area, my friend described the places where police would check cars, or bombs had exploded while he was a child.

Religion is an important part of all these stories, so I was eager to accompany the family to church on Christmas morning. The pastor began by inviting the children to show their new toys to the congregation. A little girl enthusiastically waved her teddy. Two sisters proudly displayed their dolls. Their four-year-old brother stepped up, pulled a realistic (although fake) rifle off his back, knelt down, took aim at the pastor and yelled, "Bang!"

I was shocked: first, that parents would

give their son a gun, particularly in a community still healing from violence, and secondly, that the boy brought a weapon, even a fake, into a church. The pastor, I thought, looked equally astonished. But then, he fell backwards, his head thrown back, his tongue lolling out, pretending to die! The congregation laughed, and the pastor suggested another member of the congregation that the boy could "shoot". Kneeling down, blue eyes intent on his target, the boy cried, "Bang!" His nominated victim melodramatically gasped his last breath. The boy knelt again, and "shot" someone else, then another. The congregation laughed and clapped, encouraging the performance.

Then, to my horror, his eyes met mine and I realised I was the next target. Would I pretend to die if "shot"? Did I want to play along? How could I get out of it? "Bang!" yelled the boy... I stuck out my tongue, rolled back my head and slumped in my chair. I still don't advocate giving children firearms, but admit that as the congregation applauded, I felt a warmth from people connecting, creating shared moments in safe spaces. Target of this boy's gun, I was struck that people constantly construct the present together, and in Northern Ireland, that doesn't always have to be built in reference to the past.

FAKING IT

21st SPEECH

Well, this is a fine mess you've got yourself into. Who would've thought that a moment of boozy opportunism could have such dire consequences? Actually, let's ignore that question and focus on more pressing matters. Don't think about why you huddled clumsily over the velvet rope, past the sign proudly announcing "Dave's 21st. Invite Only" or what compelled you to insist that you were "making a speech" when the bouncer politely asked you to leave. It's too late for that now. The mic has been thrust into your clammy palm. The noise in the room has dropped to an expectant murmur. You're on. First and foremost, *Honi* advises you to open your mouth. It only gets easier from there.

Once the mouth is open, it is accepted wisdom that some utterance should issue forth. This utterance should serve the function of "breaking the ice". In the absence of an actual ice sculpture to provide physical accompaniment to this verbal gesture, the speechmaker is faced with two options. You can either go balls out or go balls out. The distinction may be entirely semantic, but is nonetheless important. If one goes balls out, literally, the night will end fairly abruptly but with the consolation that the convention that one should imagine the audience naked has been thoroughly subverted.

Going balls out metaphorically usually involves a question: "What can you say about this bloke?" and an answer, "He's an absolute fucknugget/fuckcabinet/some amusing

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The Third Annual
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Professor Fred Block
 (University of California)

6pm Tuesday 5th October
 Eastern Ave Lecture Theatre,
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Free admission

Introduced by Eleanor Hall (ABC Radio: 'The World Today')
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COUNTDOWN

Top five otherwise excellent things that are ruined by people who like them.

Molly Schmengy

fuck/noun conflation.” This approach may precipitate a broad variety of things, some of them probably quite unsavoury, but no trace of anything resembling a Franz Josef will be left in the room.

The prolonged heckling that will inevitably follow the “fuckstick” opener presents you with another dichotomy: do you leave the premises meekly in a light smattering of spittle or push on bravely to the next phase of the operation: the anecdote. The anecdote has three essential components: a setting, an admirable quality the subject ostensibly possesses and a horrible incident that completely undermines said virtue. If the elements are sufficiently generic, the response will generally be quite positive. You must be careful, however, to stick to the virtue/ lack of virtue progression, rather than taking the damning character flaw/affirmation of flaw route. There is a world of difference between a story involving Dave’s impeccable manners and an unfortunate incident of public urination and a story involving Dave’s casual racism, with an identical climax.

If the anecdotal wires do not get catastrophically tangled, you are now on the home stretch. All that is needed is a grand stand finale. A thunderous “I love you”, moderate to heavy weeping and some mild tumescence will suffice. Less welcome are shocking revelations concerning the subject’s sexuality, criminal record and/or addiction to the soft rock stylings of Christopher Cross. Such provocative statements will incur the wrath of at least one recalcitrant uncle, whether you “Run Like The Wind” or not.

Joe Smith-Davies



The West Wing

5

By far one of the best shows on television, *The West Wing* is beautifully crafted, masterfully plotted and loved by loud, arrogant douchebags the world over. We don’t care if you’re wearing a suit at uni: you’re not Josh Lyman, Sam Seaborn or even Will Bailey. What you’re actually doing is making the rest of us look bad. But that’s just such a Toby thing to say.



Wes Anderson

4

Let’s face it: you don’t like Wes Anderson. But you know what? That’s totally cool. Hey, most of us here at *Honi* are split down the middle. But rather than acknowledging that you don’t care for his work, you maintain to anyone who’ll listen (for fear of being shrugged to death by hipsters) that you love his ‘aesthetic’, that his films are so wonderfully ‘understated’ and then you mutter something about *Futura*.



Ben Folds

3

We’re not exactly sure what draws a certain type of person to the pop stylings of Ben Folds, but we can tell you the following about them: They read Terry Pratchett, love *Buffy* and *Firefly*, own at least one t-shirt with a ninja on it, will try to enforce International Talk Like A Pirate Day, don’t drink often but when they do it’s port or something else ridiculous, can juggle and will ruin a Ben Folds concert for you.



Dolphins

2

You know what? Dolphins are amazing. We’re going to go as far as saying that no matter what you’ve done today, unless of course it was using echolocation to find your way to class, it’s not even close to the majestic beauty and intelligence of these ancient beasts. So go right ahead and whack one on the small of your back, champ. Hey, why not make a shitty painting while you’re at it?



French

1

Notoriously spoken by the French.

I'M MAKING A DIFFERENCE

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Hi, I'm *Honi Soit*, you must be *Jamie Kilstein*

Arghya Gupta talks with the provocative, left-leaning comedian and commentator on the eve of his upcoming Australian tour.

Jamie Kilstein is by profession a comedian. And a radio presenter. But more so than anything, he is a political commentator. Kilstein is aggressively left-leaning – from being a strong same-sex marriage advocate (he ran a comedy gig for the cause with Josh Thomas, Tom Ballard and Hannah Gadsby last year) to rabid vegan (“seriously, we go after cows – they’re the stoners of the animal world. Kill a tiger to teach its family a lesson, and maybe I’ll chow down”). But unlike others with his mindset, he can transform the anger and outrage into humour, going around the world complaining about the issues which affect us all.

When I spoke to Kilstein, he was on the road somewhere in Kansas City – the heartland of the right-wing Westboro Baptist Church – otherwise known as

“I want to get audiences together. Let’s find progressives, punks, anarchists, artists, and let’s come together and figure out what the fuck we can do to change things.”

the “God Hates Fags” group. Proving Kilstein’s approach to comedy is as unorthodox as his ideology, he won’t use local cues such as the prime material of the “God Hates Fags” to fuel his comedy. Rather, he talks about the world at large, with a leftist American twist.

“Any issue I talk about, I will probably use Americans as the example,” says Kilstein, “but they’re issues we deal with everywhere. The war, the economy, human rights – issues that affect all of us. But what I don’t want to do is go to another country, and just shit on America. It’s too easy. We’re dumb. We’re Lenny from *The Simpsons*. I also don’t want to be the guy who goes to other countries and says

‘here’s where you’re fucking up’.”

When Kilstein gets up onstage, he doesn’t want to make jokes, he wants to inspire.

“I want to get audiences together. Let’s find progressives, punks, anarchists, artists, and let’s come together and figure out what the fuck we can do to change things. We have to take what we have – we’re creative, we’re funny, and we have to use these seemingly worthless qualities – ones that your father would say ‘fuck off, get a real job’ to – to get people excited.

“If I just come on and say ‘America’s retarded’, at the end of the show no one wants to do anything. We need to send messages to politicians to do something, but that could just be me being idealistic.”

Apathy from the left is something which concerns Kilstein a lot, especially with regards to issues affecting America right now, such as the conclusion of the War in Iraq.

“A million Iraqis have died. Good work assholes, we killed more people than Osama bin Laden did with his planes. We should be sending them a cheque – like an abusive father who beat the shit out of his kids, but the wife finally left him – and repair the people we broke. We’re killing people with robots there now. That’s like a bad fucking science fiction movie.”

Or the Muslim community centre being built near Ground Zero in Manhattan. “So many of these right-wing assholes are coming out like ‘it’s going to be a terrorist breeding ground!’ Really? It’s a community centre. Has a terrorist plot ever been hatched while a guy is in a swimming



“We’re creative, we’re funny, and we have to use these seemingly worthless qualities ... to get people excited,” says Kilstein.

pool with floaties on? Probably not.”

But what angers him more is the attitudes held by those who he thinks hold the key to progression.

“A bunch of well known atheists have come out against the Ground Zero centre as well. I think that’s really ironic. Like, ‘hey guys, do you know who else wants to restrict religion and make it so only their beliefs are known?’ They’re doing exactly what terrorists do.”

However, he believes the main reason for America’s (and the world’s) problems is that the Left isn’t doing enough.

“They [the Left] don’t protest like the Tea Party people. We’re lazy. And we’re lazy because we’re right. Like, why should I have to go outside? They’re [the Right] the crazies. I just want to stay home and watch *Family Guy*.”

That, coupled with the collectiveness of the American Right.

“What the Right lack in ideas and facts, they make up for in picket signs and protests. They’re all on the same page. Us Lefties are so spread out. But the Right, they wake up every morning and ask each other; ‘Hey man, are you still crazy? Good, let’s go and be crazy together and get shit done!’ whereas the Left are too busy being high.”

When he’s not doing stand-up, Kilstein hosts a digital radio show with his wife, journalist Alison Kilkenny, called Citizen Radio. Claiming to be like “CNN with more swearing”, the show has interviewed guests ranging from Noam Chomsky and Ralph Nader to Moby and Rise Against. But he says that his most memorable interview came with the historian and author of *A People’s History of the United*

States, Howard Zinn.

“Zinn was at the forefront of the civil rights movement. And his book was a best seller for decades. Not like one which made it one week and then it was off the next. And the cool thing about the book is that it’s from the point of view of the people on the side.”

Kilstein explains how he is influenced by Zinn’s book (who died a week after he was interviewed), which he says sees someone like Christopher Columbus, lauded as a hero in mainstream America, differently. “Columbus was a genocidal maniac. But in America, we celebrate Christopher Columbus Day because we get a day off from work. I’m convinced if we got the day off, we’d celebrate a Hitler Day. Like, ‘I don’t agree with him, but the guy had policies, and you have to have a slice of this Hitler cake!’ If you get a day off, people don’t question shit.”

What people might question, though, is Kilstein’s comedy. It takes in a bit of everything from this interview, and more. And you would expect so from the man lauded as the next Bill Hicks. For those who saw him last time he came, it’s a whole new show. If anything, those who are normally cynical towards American comedians should really see Kilstein, who uses the other side of America to get some laughs, for a whole different experience. “There’ll be some material on this and that. Right now I’m just furious at the world. But it’s a show, for anyone who has seen me, which is more amped. Like five minute songs. But rants, instead of songs.”

Jamie Kilstein is performing at Manning Bar on Friday 8 October as part of this year’s inaugural USU Campus Comedy Week running from October 4 to 8.



Kilstein killing it at the Sydney Comedy Festival.



THE REVUES REVIEWS

SCIENCE: SHERLOCK OHMS AND DR WATTSON

Sherlock Ohms & Dr Wattson firmly established that apart from solving a Rubik's cube fastest on campus, science students can also stomp the yard.

The show was a success despite devoting as little time to the topic of science, as the show's pin-up, Robert Downey Jr., has to be sober. Aside from these fifteen minutes, directors Charles Tian and Chloe Paul made plain the two apparent passions of a science student's life: gaming and a capella singing.

Happily, *Sherlock Ohms & Dr Wattson* was able to overcome a shaky start and found its stride in the second half of the Detective Ohms narrative. The cast were well suited to their roles, particularly Samuel Jenkins who, complete with deerstalker hat and pipe, was entertaining as the fumbling Sherlock Ohms.

Though the tongue-twister sketch is worthy of particular mention, most of the supplementary sketches were a total nerd fest with references to X-Men, Nintendo, Pokémon and Harry Potter. Clearly head writer James Colley enjoys the science/geek stereotype and this idea was certainly encouraged.

The revue's a capella numbers like "I'm Jaws" were excellent, though the eight-piece band which otherwise played in songs proved not to be a worthy accompaniment. Not only did they need more practice, they also looked like they had borrowed their dad's suits.

Monica Connors

This is literally the best revue I have seen in over four years. The Science Revue, *Sherlock Ohms and Dr Wattson in the Charge of the Light Brigade*, brought amazing acting, great comic timing, a fantastic band and a talented group of dancers and singers together to make a great show. All the while coming from a completely unexpected source: Science. The only revues I've seen on an even keel with Science '10 were Law '06 and Arts '06. It truly has been a long, long time since a great revue.

Admittedly the first act was slow, the sketches weren't as funny and the songs and dances went on a little too long. But even I'll admit I'm nitpicking here. The worst sketch of the first act was probably the psych mice sketch, and even that got a hearty applause and quite a few laughs.

The band this year was incredible, playing one of the most nostalgic sets in a long time. But what really took the cake were

the sketches and songs, including: albino mutants, the nut cracker, Nintendo 64 song, Potter v. Voldemort, QM dreams, rapist bananas, I'm Jaws, marriage proposal, an amazing nude song, tongue twisters, the real side of Sesame St and the list goes on. Not a single sketch died, which is a testament to the quality editing of the directing and writing team.

Considering the revue got a standing ovation after the finale, I feel no envy towards the directorial team for next year's revue: they have big shoes to fill.

Tom Clement

MEDICINE: CADAVATAR

Like an episode of *Grey's Anatomy*, the cast of the Med Revue were so good looking it was ridiculous. Cast with both a McDreamy and a McSteamy, *Cadavatar's* major stud factor, combined with the show's burlesque, bagpipes and back flip routines made it a thrilling production and the best faculty revue of 2010.

Clearly *Cadavatar's* writers, headed by Vanessa Thomas, were deliberate in making this year's show more racy and the girl-on-girl CPR, fireman deficiency and committed nude skits proved to be extremely popular with the audience. Less sexy but very funny was the video skit featuring Ralph from Ralph's Café on campus.

The show did, however, have some unfortunate weak points. Though the

directors worked hard to incorporate elements of *Avatar*, the film was perhaps not the most practical theme for the Medicine Revue. As a consequence, the script was poor and we were even told in the lyrics of the opening song that, "it was just too hard to write".

Luckily, the show's many musical numbers, including "Get By With My Friends", "Feeling Good" and "Please Stop Conceiving", were so brilliantly performed and choreographed that it more than made up for any of the show's weaker elements. The entire cast had good singing voices but Anastasia Patmanidas in the central role of Coco was outstanding and had full command of the stage.

Monica Connors

There are a host of hugely talented people in the Med Revue 2010, *Cadavatar*, ranging from acrobats, tap dancers and breakdancers to fantastic singers and bagpipes! It's just a real shame that none of those talents included acting or comedy. *Cadavatar* was a very entertaining revue, but it lacked serious punch in any of its (sans)comic sketches.

Tacit homophobia, kiddy fiddling, necrophilia, extreme Canadian racism, rectal exams, yeast infections and bogan eugenics were just some of the more horrifying parts of the revue. I am most disappointed, however, in the lack of a Fully Clothed sketch. All revues this year have managed to keep the audience enthralled with a sketch where every cast member was completely clothed. The Med Revue failed in this venture, and I was quite thrilled with the results.

Credit must be given to the better parts, including: an amazing Soulja Boy parody,

the negative side of inception, Gary, extreme crotch headbutting, gangsta Shakespeare, manpons, the single ladies dance and a complete lack of clothing.

Med Revue had one of the best bands of the season, combining strings and brass to form a small orchestra. But the sound tech was disappointing: all I could hear were the drums and piano drowning out the great string quartet moments.

It's also a real shame that their best jokes were wasted on the title and the pre-revue teaser video. And, considering the marked increase in price over all other revues, it's quite hard to see how Med Revue was worth it.

Tom Clement

SCREEN THE DISAPPEARANCE OF ALICE CREED

Hannah Lee was less than impressed by the British thriller.

Abductions, kidnappings and other hostage situations usually rely on a carefully constructed plan in order to be successful. Movies that are centred on such crimes also follow a plan to reel in audiences – involving suspense, fast-paced drama and of course, the question of whether the victim will be saved, or be able to escape. Once the perfect plan of a kidnap starts to fall apart, things get interesting. With only three characters, two days and two million pounds propelling the film, *The Disappearance of Alice Creed* is a near-perfect British thriller on paper; on the screen, it's not as compelling as it should have been.

Alice Creed (Gemma Arterton) is abducted by two kidnappers (Martin

Compston and Eddie Marsan) as they hope threatening phone calls, disturbing photos and videos will get them into her daddy's pockets. While the two-day plan seemed simple enough, the tightly bound knots of the kidnap loosen when new alliances are established between Alice and each of the kidnappers, forming suspicions and tensions between all three characters as no one is able to trust anyone or find the best solution to getting out with the money... oh, and alive.

While the plot is tightly sealed from inconsistencies and loose ends, it is the execution of the film that lacks the heart-stopping excitement expected from a thriller of this kind. The mystery of the film then doesn't lie in whether Alice

will come out of the kidnapping alive or whether the kidnappers can bide their time and manage to get the money – the mystery is: how does such a good story end up feeling slow and unconvincing? I'm going to blame the characters and the performances in the film, and argue that while each of the actors did a sufficient job on an individual basis, they failed to drive the story as an ensemble, which was super important considering the fact that they were the only three people in the entire film. In the end, the audience aren't going to feel particularly compelled by any of the characters but by how the plot is going to unfold. So like a shoddy ransom agreement, *The Disappearance of Alice Creed* delivers what you want in



She got sass!

terms of the narrative, but cheats you on characters and acting. Hey, that wasn't part of the deal.



STAGE

Pristine Ong ducked the blood sluice flowing thick and fast in *Quack*.

Caution: *Quack* contains splattering blood, flying intestines and orchietomy. Ian Wilding's play, directed by Chris Mead, is the first production to be staged in Griffin Theatre's newly renovated SBW Stables Theatre. Any stains should be easily taken care of by the washing machine parked downstairs at the foyer. A word of advice though: if you plan on sitting in the front row, wearing vintage dresses is not advised. You've been warned.

In a tiny town in 19th century Australia, people are getting really sick and developing an appetite for human flesh. Om nom nom? Fanny Dillon wants to get out of Nowheresville, but the flock of zombies are closing in on her.

Aimee Horne, who plays Fanny, says, "Fanny is all about doing – she's a doer. She's not about standing about and discussing it over a cup of tea while people are getting eaten. She becomes an action hero." Cue the gun shots, the bloodiness and the chaos.

Griffin Theatre blurbs *Quack* as

QUACK

"a mash-up of *A Country Practice*, *Deadwood* and *Shaun of the Dead* – a romantic historical western drama noir exploitation comedy. With zombies." Horne notes, "With something like vampires, for example, it's a discussion of the individual – what happens to that individual in their life at that time, whereas with the zombie genre, it seems to make more of a social comment. Zombies are usually used to reference society and their greed or problems. Fanny has a line that says, 'They are the catastrophe of our choices.'"

For a play with so much blood, there isn't a lot of violence on stage. "You see a lot of threats and explosions, but no one has inflicted them on anyone else," says Horne. "The violence that is most prevalent is the stuff that's recalled when someone comes in from the outside world and discusses what they've seen."

Horne notes, "The great thing about the human mind is that if you don't see it but you hear about it, you'll imagine it. More often than not, what you'll imagine is far worse than what actually took place."

While the play draws from the zombie genre on film, the live experience means the audience gets to see – and

sometimes feel – the "blood" dripping down the actors. Horne says, "We've got buckets of different blends. On top of that, we have all the recipes of the pus and the gore. Lots of Metamucil and chocolate and god knows what else." She adds, "You come out on stage and scan where the pus bombs are. It keeps you on your toes."

The challenge for the cast and crew of *Quack* is to create disorder. Horne says, "Technically, on a purely performance level, just to get all of those explosions and seepings and fall-outs [writer's note: she means the guts] took a long time to choreograph. Everybody was working overtime to come up with new and creative ways to make these things work. It was a team effort."

On the heightened, slanted stage, the team consists of Charlie Garber, Chris Haywood, Jeanette Cronin and Horne. As Chris Mead requested of set designer William Bobbie Stewart, the stage is a slippery slope to hell.

Two Questions for Fanny Dillon

Sure, *Quack* is set in the olde days before the internet and the feminist movement. But that's not stopping Fanny "I Will Survive" Dillon from hopping onto Facebook and logging a survivor's journal. I have some questions for her.

Honi Soit: Fanny, did you ever think we would have a female redhead Prime



She got sass!

Minister in 2010?

Fanny Dillon: Yes, I did – though maybe not a redhead. I have a hope for the future and I could see it because if there are people like me around, there's got to be more.

Honi Soit: How are you liking Facebook?

Fanny Dillon: Facebook is awesome. I have heaps of friends on Facebook and everyone's really nice. It encourages everyone to come and hang out with me.

Go on, look her up on Facebook. As Fanny writes on her wall: Giddy up!

OM NOM

NOM

SAFFRON

Katherine Connolly had souvlaki for breakfast. Weird.

Saffron is the new kid on Glebe's café block, occupying the space left by the hapless Fair Trade Café next to Well Connected. It is, thankfully, an enormous improvement on its predecessor. Once the sulky waitress at Fair Trade told me I couldn't have a muffin from the bowl next to the counter because she and the three other similarly sulky staff were on their break. Saffron could not be more different.

For a start, the service is excellent. The café is starting out in a pretty competitive spot, and everyone there is very keen to make a good impression, which shows. The service was prompt and friendly, and they let me order lamb souvlaki from the lunch menu even though it was only breakfast (and they didn't even know I was writing this review).

My food, when it arrived, was delicious. The souvlaki came with a really good Greek salad, with cucumber, tomato, Kalamata olives and fetta. There was a generous helping of haloumi, mint yoghurt and flat bread. My friend ordered poached eggs with avocado, and the eggs met her extremely exacting standard of runniness. Only one hiccup – the fresh fruit deliveryman was late

that morning and so there was no fresh avocado. Would we be happy to have the avocado from yesterday which had some guacamole spices in it? This news was delivered with an anxiety that far outweighed the gravity of the situation, and the guacamole avocado was perfectly nice. So, not really a hiccup at all.

And, if you needed any more incentive to give this place a try, they're introducing a free coffee for uni students at breakfast and lunch – what awesome icing on top of an already delicious cake. If you're tired of Well Connected's crappy service, or Badde Manors' average vegetarian food, or the teeming hipsters taking up all the space in Clipper, or you just like tasty food at reasonable prices, Saffron is the place for you.

GIGITY

get out of the house, we dare you.

Sydney Symphony Fellows in Concert

If the lofty sails of the Opera House have been too daunting in the past, it's time to experience some serious musical high kulcha at a more convenient location. The Sydney Symphony is offering a very special student price of \$5 for this one-off concert featuring Mozart, Xenakis and Tchaikovsky with special guest artists Shefali Pryor and Ying Ho.

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STAGE HIPPOLYTUS RAISED

David Mack chats with SUDS directors Pierce Wilcox and Christopher Hay ahead of the SUDS major production.

Every year the Sydney University Dramatic Society puts on a 'major production' to be staged in an off-campus, professional venue, acting as a showcase for SUDS' best and brightest. This year SUDS is staging the Ancient Greek tragedy *Hippolytus*, as well as a modern response created by the ensemble to be performed in the second act. The two directors, Pierce Wilcox and Christopher Hay, spoke to *Honi* from Brisbane, where they've taken their production, *Hippolytus Raised*, for preview performances at the Festival of Australian Student Theatre. The SUDS team are the only NSW troupe performing at the festival, which has been organised by Queensland University of Technology's Faculty of Creative Industries.

HONI: Why the decision to stage *Hippolytus*? What elements in the play are you hoping will be particularly resonant for modern audiences?

WILCOX: That question is what attracted me to the project. I was tired of plays that treated this as a foregone conclusion and assumed that you had to set the Greeks on a spaceship during the French Revolution in order to make it 'relevant.' I'm hoping that presenting *Hippolytus* in a classical style, along with a contemporary response, will give the audience the tools to make up their own minds.

I think the Greeks asked exactly the same questions that writers ask today. They just frame that content in an unfamiliar form. I think these characters are familiar and terribly compelling: they're people who are full of pride, lust, rage, and don't know when to talk and when to stay silent. The

play is about people who don't know how to balance chastity and desire, and they're people who don't know how to be honest with the ones they love.

HONI: You're also staging a modern response to *Hippolytus*. How have you gone about devising that?

HAY: It's a bit all over the place as a process, really – there were times when I tried to shape it very directly, and other times when the material seemed to be generating itself of its own accord. I think that – while not ideal – is fairly typical of this kind of process, and it certainly creates interesting results.

HONI: What are you hoping to achieve with the response?

HAY: I would love for people to come out of the second half having felt it deepened both their understanding and appreciation of the first. I think both Pierce and I were sick of seeing furious modern 'adaptations' of the Greeks, and we wanted to experiment with separating out the two halves of that impulse and seeing whether that was any more illuminating – if the rehearsal process is anything to go by, then it looks that way to me.

HONI: Pierce, you seem to have a particular interest in classical theatre. Why so?

WILCOX: I'd quite like to be a super-rad contemporary theatre-maker, but I think it's so important to know where you've

come from before you attempt to forge the future. It's so easy for contemporary directors to dismiss the Greeks as staid and outdated, but I'd really like to get stuck in and understand them, and the work I've done suggests that they're far more exciting and challenging than the stereotype suggests.

I also think there's a reason that the old stories keep coming back. People know the Greeks: Medea, Prometheus, Herakles, Elektra. They've always been fascinating and moving stories but we seem to have decided that they need rewriting by an edgy contemporary author. I'd like to cut out the middleman and go back to the source.

HONI: This is the second Greek tragedy SUDS has put on this year after *Antigone*. What's attractive about ancient Greek theatre for student actors?

WILCOX: Most student works tends to be contemporary naturalistic drama, and actors are always looking for something different. Greek drama offers a chance to work with remarkably complex and poetic text, and underneath that text there's a lot of raw emotion.

Taking the classical approach, like we have, also means the actors get the opportunity to play with masks, music and movement, which is also a bit outside the norm. That wasn't meant to be alliterative, but I'll take it as a bonus.

SOUNDS: TRACKS IN A SENTENCE

Joe Smith-Davies, "Single Life": This single life and suggests some current winners.

Chromeo, "Don't Turn The Lights On": This Montreal two-piece never stray far from their 80's influences, and this smooth yet somewhat unsettling groove is no exception.

Katy Perry, "Teenage Dream": It may have sub-Swiftian (Taylor, not Jonathon) levels of intellect, but it's still as infectious as cooties.

Bag Raiders, "Way Back Home": Although it lacks the sheer euphoric bumrush of "Shooting Stars", this has all essential ingredients of a dance floor staple.

Klaxons, "Echoes": In the first single from the long-awaited *Surfing The Void*, the boys from New Cross continue their interstellar odyssey, this time with spikier guitars.

Kanye West, "Monster": Featuring a rogues gallery of music superstars: Jay-Z and Bon Iver to name a few, the most terrifying feature of this hip-hop Hydra is a deliriously manic verse from Nicki Minaj, the heir apparent to Missy Elliott's supaflydom.

Cee-Lo Green, "Fuck You": A somewhat incongruous name given the tastiness of this slice of hot buttered soul, which ascends to the heights of pop cultural greatness for rhyming "Ferrari" with "Atari".

Arcade Fire, "Ready To Start": The third cut from the relentlessly-lauded new album from the winsome Canadians, "Ready to Start" is a rich soundscape that demands repeat listening.

Sufjan Stephens, "Too Much": A teaser from the upcoming LP *Age of Adz*, Stephens smashes together electro blips and delicate melodies in a LHC of sound.

Mark Ronson & The Business International, "Bang Bang Bang": The credible-producer Ronson is back with this likeable synth-infused number, memorable for its French chorus line and simultaneously retro and futuristic promo vid.

The Holidays, "Broken Bones": The latest single from these Sydneysiders is a multi-layered groove that has its wistful merits.

Emma Davis, "Machines": The debut single from Davis, a USyd alumnus, combines mournful vocals with a distinctive bassline.

Deerhunter, "Helicopter": The piercing clarity of front man Chris Cox's vocals contrasts with an aquatic ambience to capture the feeling of a dreamy afternoon swim.

SOUNDS WASHINGTON

Oxford Art Factory, Sydney
(12/09/10)

Chris Martin thinks Washington is simply capital.

An afternoon show for the all-age crowd preceded this Sunday night appearance at the Oxford Art Factory, continuing Washington's run of sold out venues around the east coast. The likeable but uncaptivating Scott Spark had already managed the day's faux pas, inexplicably telling the tweens that talcum powder isn't good for the vagina – a story later recounted by Megan Washington between contagious fits of laughter.

Come the grown-ups' gig, Spark's man-and-synth performance followed Winter People, an original collective of energetic guitarists, delicate percussion and swirling violins. Hampered by an inattentive audience, Spark's bizarre appetite for digression – and his altogether more fascinating receded hairline – meant his set was just filler before the main act.

Megan Washington is the indie hipster's newest dream girl. Bounding on to stage beneath trademark bowl haircut and

thick-rimmed specs, her quiet black t-shirt couldn't divert the swoons of the "we'll-swing-both-ways" Oxford St crowd. Cuts from her debut album, I Believe You Liar, warmed up audience and band alike, beginning with the catchy "1997".

It took a few minutes for the Sunday punters to work out where they stood with Washington, squinting around the absurdly blinding stage lights to try and spot the star at the middle of a band of misfits. The grunge-hairy guitarist and awkwardly bobbing bass player were just amusing visual distractions from the opening songs.

Lifted by the enthusiasm of their frontwoman, the group embarked on a genuine rock show that would surprise the casual radio listener. Producer/drummer John Castle's bass drum pounded through the room and, seemingly, the knees of Washington herself. Even the balladeer pop moments were powerful, and climaxed at the astonishing "Someone Else In Mind".

Tucked away on her record's bonus disc, Washington's live arrangement of this song verges on the spiritual. The lighting, smoke and mirrors cast the diminutive singer as ghostly,



bearing only torso and a singing voice to disarm. In front of a reverentially silent audience, her three-minute refrain faded into the distance, too enchanting for this room to contain.

The winning pair from I Believe You Liar, "Rich Kids" and "Sunday Best", were held back until the end of the set. After a painfully long musical striptease, Washington departed with the tremendous "Cement", warning, "We've only got this one more – you can't clap any longer, 'cause we've got nothing else." Nothing else? After a night with Washington, the only disappointment is that she's not this good on the album.



Pride of a Nation

Monica Connors takes a closer look at our national identity, and the fine line between racism and patriotism.

Earlier this year the United Nations condemned Australia's government as racist. Particularly critical of Australia's policies on Indigenous issues and especially the Howard government's Northern Territory Intervention policy, the United Nations Committee on the Elimination of Racial Discrimination found that racism is "embedded" in Australia. While you may find comfort in blaming past governments, *Hey Hey It's Saturday* or even Mel Gibson for this assessment, the ugly truth is that of the world's 38 developed countries, Australia is the first and only country to have received this tag from the United Nations.

So is the United Nations right? Speaking to former Sydney University student, Dr Tanveer Ahmed, a very different opinion became apparent. In his roles as a psychiatrist, opinion columnist for the *Sydney Morning Herald* and former journalist with SBS television, Dr Ahmed has worked in Aboriginal and migrant communities. Like most Australians, Dr Ahmed believes Australia has a racist past but firmly believes that is behind us. Commenting on the UN's findings, he said, "I'm not one that reflexively bags out the UN but on this one, I thought it was a little bit off the mark and a bit over the top given how diverse and how successful Australia is."

Dr Ahmed states that "compared to

the world."

Despite successful periods of migration, however, I find it is hard to ignore Australia's often-dubious race relations record. From Australia's first Prime Minister Edmund Barton who said, "I do not think that the doctrine of equality of man was ever really intended to include racial equality", to the historic injustices committed against Aboriginals, the Stolen Generation, the White Australia policy, the Northern Territory Intervention, the One Nation political party, the 2005 Cronulla riots, the spate of violent attacks against Indians in Melbourne, and practically anything that comes out of Andrew John's mouth, a national broadband network of racial hatred seems to have existed in Australia's recent past.

Not everyone, however, accepts Australia has a racist past. Former Prime Minister John Howard rejected a "black-arm band" view of history and declared himself "offended" and "outraged" when confronted with the term "racism". Echoing these thoughts is Tony Abbott, who claimed earlier this year that "Australia has rarely seen domestic discrimination based on race or culture."

Professor Ghassan Hage, who lectured at the University of Sydney for 15 years and is now head of Anthropology and Social

debated about how Australia sees itself as a nation and people. Border protection proved to be a key issue as a spotlight was placed on the deep-seated fears many have about immigration. Both parties promised to stop boat people, asylum seekers, international students, David Jones executives and anyone else who was existing in Australia in an "illegal" manner. Though Liberal Party member Ken Wyatt was the first Indigenous Australian elected to the House of Representatives during this election, elsewhere, Indigenous issues did not feature.

What's been made clear during this election and in recent national events, however, is that Australians are very proud people. We are aggressive in defending "traditional" Australian values: mateship and democracy but perhaps most importantly, giving others a fair go has long been prided as one of our national traits. We like to believe that a fair go means being treated equally despite your race, sex or creed (unless your name is Dr Mohamed Haneef, of course) and there is often an intensity with which we will verbally champion this right. Professor Hage commented, "Any guiding value such as a 'fair go' is good as long as it is considered an aspiration that we are all together working on making happen." He added, "It is not good if some people claim it at the expense of others or think they deserve it more than others."

During the 2005 Cronulla race riots, which made international headlines, there was a sense of such entitlement by the Shire locals. In an example of what has become increasingly unapologetic, anti-Muslim discourse encouraged by right-wing talk-back radio hosts such as Alan Jones, a message was sent to hundreds of mobiles asking "every fucking Aussie in the shire, get down to North Cronulla to help support Leb and wog bashing day... let's show them this is our beach and they're never welcome back." Five years on there has been progress, with an easing of tensions in the Shire community; there has also been regress Australia-wide in terms of increasing hostile displays of nationalism which use the Australian flag as their emblem.

While Dr Ahmed disagrees with the notion that Australians are "outwardly nationalistic", he concedes that after the race riots the flag "has been associated

with more of an aggressive sort of White nationalism". No longer something that you just put on a flagpole, come any national holiday, Australians will take the opportunity to wear our flag. Whether as a temporary face tattoo, on a t-shirt or tied over a sunburnt neck, wearing the flag now indicates even more than one's patriotism. Just like the Eureka flag of the mid-nineteenth century, the Australian flag has been hijacked, has had its meaning altered to suit a particular group and is worn to promote intolerance.

It is clear that defining a national identity has been difficult even for the people whose job it is to define it. Earlier this year when Tourism Australia released its "There's Nothing Like Australia" ad campaign showing white beaches and kangaroos a post on the media blog *Mumbrella* called it "bogan pride at its best". Similarly, the previous "Where the bloody hell are you?" campaign with Shire-idol Lara Bingle, received criticism for promoting a 'shrimp-on-the-barbie' stereotype. Dr Ahmed, who sits on the Advertising Standards Board, said that these ads "confirm this long held image of the carefree, white guy on the beach, having a barbecue. It's still ingrained in our international image but it's certainly not reflected in anyone who's lived in Sydney or Melbourne or the other major cities. It's just not what modern Australia is."

Last week, Tourism Australia made headlines with the news that they are bringing American television host Oprah Winfrey to Australia later this year. Accompanying her will be an entourage of global media networks from the 145 countries that receive her show, placing Australia under arguably the biggest international scrutiny since the 2000 Sydney Olympics. Our politics and people will be, albeit for a short time, commanding global attention, as will understanding the extent to which racism has an impact on our daily lives. It is likely that the new Gillard government's response to the UN committee's finding will be swift, however social perceptions may take much longer to change. ●

It is clear that defining a national identity has been difficult even for the people whose job it is to define it. Earlier this year when Tourism Australia released its "There's Nothing Like Australia" ad campaign showing white beaches and kangaroos, one media commentator called it "bogan pride at its best".

most parts of the world, we have a tremendously diverse society and do better than just about anywhere". Drawing attention to Australia's success in immigration, Dr Ahmed says, "We remain one of the most diverse, tolerant societies in the world. We have one of the highest rates of social mobility and that's measured by rates of education, income. We have the highest rates of mixed marriages in the world so there's a host of factors that really point to us as one the most diverse, tolerant societies in

Theory at the University of Melbourne, presents an opinion more aligned with the UN's finding. According to Professor Hage, the UN was simply "stating the obvious" and statements such as those from John Howard and Tony Abbott confirm his belief that denial is at the very heart of Australian racism.

A new government brings opportunity for change and throughout the campaigns of both major parties during the recent election many issues were raised and



The other Australians

Diana Tjoeng explores what it's like to be young and ethnic Australian today; some of it's good, some of it's bad, and some of it's just very, very confusing.

"So, where are you from?"

It's the one question that plagues any person living in Australia whose skin does not readily burn in the sun, or whose eyes are not those you see in Aussie Tourism ads. Often this question is posed out of harmless curiosity, but still the implication is usually this: Where do you come from? Because you certainly don't look like you're from here.

For many ethnic Australians, cultural identity is an issue that keeps surfacing whether they want to think about it or not. Ien Ang, a leading researcher in the field and former Fulbright Scholar, believes that Anglo-Australians have an easier time forming a cultural identity than others. "It's actually more of an unthinking identity that they have the privilege to have," says Ang, currently a Professor of Cultural Studies at the Centre for Cultural Research, University of Western Sydney. "When you are of a dominant group you have the privilege not to have to worry about your identity as your identity is not contested, whereas when you are of a more marginalised background you are called to question much more."

"So as a consequence of that, you almost have to deal with these kind of issues, this constant questioning of where you are coming from, this constant querying that other people might have with you, whether it's at school or with colleagues or when you're overseas when people ask you where you're from and they don't want to accept what you say at face value."

This type of questioning starts quite early on. Just think back to your childhood: you're sitting in the playground with your shoelaces untied and your face as snotty as the rest of your schoolmates. When that special time comes to play everybody's favourite role-playing game, Power Rangers, your tiny, eager face fills up with hope. "Wazoo!" or "Woopee!" or "Heaps yay!" or "Wazoo! Woopee! Heaps yay!" you yell with glee. But sadly, your hopes are dashed every time, because chances are, if you're ethnic you never get to choose which character you play: you only get to be the Power Ranger that corresponds to your race.

While this is just a frivolous example of how racial difference becomes evident from a young age, many people have had much more malevolent experiences.

Writer for *The Monthly* and *frankie* magazine Benjamin Law recalls being the frequent target of anti-Asian slurs growing up on Queensland's Sunshine Coast at the height of the Pauline Hanson era. "During that time, you'd have people more openly hurl abuse at you out of their utes," says Law, who recently released a black comedy memoir about his life experiences. "And they always were utes for some reason," he quips. "Because we lived on one of the main roads in our area, there were a lot of people travelling through, and sometimes people would just feel extremely comfortable just yelling stuff out at you. And I would think, 'Oh my God...I'm just a kid.'"

Like many others, 28-year-old Law (who was born in Australia to Hong Kong-Chinese parents) found himself struggling to negotiate being both Asian and Australian while growing up.

"You'd even see One Nation campaign vans pulls into school which made me feel a little bit unsafe being Asian-Australian when a lot of the conversation going on at the time was specifically about Asian-Australians and how they were swamping the nation," says Law.

"I remember them [school mates] having conversations like, 'Yeah, if they're going to come to our country, they should speak the language and we do need to detain them to stop more people from coming and we should be able to decide who stays and who goes' and that sort of rhetoric, which would make me feel a bit uncomfortable."

Law makes the point, however, that his high school classmates never actually bullied him for his race, and he was lucky to belong to a group of friends who were willing to debate racial issues. But through this, deeper levels of confusion over his identity emerged. Law recounts, "I would point out, 'Hey guys, I'm Asian-Australian. You're basically putting yourself behind this woman who is against me and people like me.' And they would say, 'Yeah, but Ben, we don't

even think of you as Asian.'"

When asked how he felt about this at the time, Law responds, "On one hand, you think, 'Well thank God, because if they did see me as what they think Asians are, which I guess is the rest of my extended family like maybe my uncle or grandmother on the street, then I'd get the shit beat out of me.' But on the other hand, there is that conflict, in that, well I do want to be seen in the way I see myself, and I want you to respect that as well."

Many young ethnic Australians can relate to this experience of being told that their ethnicity is not noticeable, or that they don't seem ethnic at all, in

who only socialise with people of their own ethnicity. "It is as if they mistrust mainstream society and are almost racist against White people."

"We need to reduce cultural ghettos," Nada says. "Instead of inviting people over and allowing them to perpetuate their previous lives and communities in Australia – merely at a higher standard of living – we need to push them to integrate with our communities so both cultures can learn from one another. I think that means settling people in country towns and not simply in Sydney's west, which is under-resourced in both education and transport."

"One of the problems of multiculturalism has been that it in itself has entrenched that distinction between those who are ethnic and those who are not."

what is meant to be words of cheerful encouragement. For those who view themselves as possessing multiple compatible cultural identities such as Law, this is not constructive. But for others who want to be seen as solely belonging to mainstream Australian-Anglo culture since they don't identify with their ethnic cultural heritage, or because they view a singular integrated Australian culture as positive, this is a desirable outcome.

21-year-old Mina Nada, a fourth year Arts/Law USyd student and current USU Multicultural Convenor, is of a Coptic Egyptian heritage and believes that in Australia "there's still a hard debate to be had about how much multicultural we want". He goes on to say, "My type of ethnicity is common and easily palatable to people – culturally White, just melanin enriched. However, there are a lot of people out there who are not culturally White."

Nada has organised a number of on-campus panel discussions with high-profile figures like John Saffran, exploring issues such as the Cronulla riots and ethnic comedy in his capacity as USU Multicultural Convenor. He expressed many complex ideas about this concept of being culturally White, but his main points were that possessing democratic values, speaking the English language and espousing Judeo-Christian morals and ethics appear to be at the core. Nada voices his concern at individuals

Evidently, many people have begun to question the policy of multiculturalism. Professor Ang argues, "One of the problems of multiculturalism has been that it in itself has entrenched that distinction between those who are ethnic and those who are not."

"It creates an understanding that those who are not ethnic, in this case the Anglo-Australians, are the natural Australians and all the others who are only to be understood as having a particular ethnic identity are not real Australians," she says.

Benjamin Law suggests that the American concept of a 'melting pot' society, where many ethnic cultures contribute to form a new national culture, could be a better policy than Australia's current multiculturalism policy of many ethnic cultures equally existing side by side without significantly influencing one another.

It appears that there is a pressing need for us to think of new ways to facilitate real cultural harmony while maintaining diversity and an individual's freedom to construct their own cultural identity. Whatever we come up with, let's just hope that future generations in the schoolyard will be able to choose just which Power Ranger they want to play, instead of having one thrust upon them by the unthinking assumptions of others. ●





Disguised Bias

Rob Chiarella questions the neutrality of the news editorial.

The average *Honi* reader probably doesn't listen to Alan Jones. And most of you can probably see through obvious media partisanship and spot a dog whistle about some maligned minority on *Today Tonight*. But what about more respectable forms of propaganda?

On September 9, *The Australian's* editorial agreed with Bob Brown that the paper wanted to "wreck the alliance between the Greens and Labor". Not really surprising, though more blatant than usual. More interesting was the rhetoric used to justify their argument.

For example, "we believe tax reform equals lower taxes". Taken literally, 'reform' can mean change in any direction, although usually the term is intended to carry positive connotations. The writer argued that the Greens' economic policies "should have no place in the national debate" – implying not so much that they are bad because of their methodological assumptions or normative underpinnings, but beyond the pale of respectable discussion.

So who exactly is setting themselves up as an arbiter of what should and should not be debated?

Generally, a newspaper's editorial will be unsigned. When it is, it is often in the convoluted form of "responsibility for this election comment is taken by...", eliding the question of actual authorship. The idea of the anonymous or semi-anonymous editorial is to imbue the opinion with the authoritative stamp of the publication's identity, as though it is being handed down from high above the fray of partisan or ideological conflict. Perhaps the most obvious use of this tactic is made by *The Economist*, which keeps most of its articles without author attribution.

The problem here is that the editorial is still, at heart, just another opinion piece. Perhaps it has been worked on collaboratively. Perhaps it has been written by senior staff with more experience in actual reporting than your average columnist. But it remains an opinion piece.

On one level this shouldn't be troubling. Readers are not stupid, and there is nothing wrong with anonymity *per se*. But we have to realise that this kind of anonymity-as-authority is a debating tactic designed to obscure the fact that the author is participating in a debate.

In a context where newspapers are

explicitly ideological or even partisan, this is not such a problem. Neither the *Torygraph* nor the *Grauniad* in the UK are taken to be 'neutral' in their political stances, and they still manage to do (some) quality journalism. When the collective voice of such a paper endorses a particular policy position, it is less likely to carry an impression of authority as it is easier to recognise that the publication is engaged in the public sphere as a participant, not just a disinterested observer.

Australia's traditional 'quality' media market is unsurprisingly smaller and shallower than that of the UK. The only real 'broadsheets' of national significance are *The Australian*, the *Sydney Morning Herald*, the *Age*, and the *Financial Review*. Most capital cities have only one major paper. And 'quality' broadcasters often follow the narrative set by the broadsheets, even if the actual political leanings of their staff are different. Witness the way the ABC led with stories about leaks, media speculation, 'momentum' and other highly 'meta' topics throughout the election campaign.

As such, the discursive impact of publications like *The Australian* exceeds their readership. The problem is not that they are 'biased', whatever that even means, but that they are more respectable than Alan Jones.

Mind Your Manas

Carmen Culina investigates the stirring meditative technique of shaking.

Twice a week, a group of Sydney-siders meet and spend two hours literally shaking out their physical, emotional and mental energy blocks. Frequently touted as one of the world's oldest spiritual traditions, shaking is experiencing a global revival in a form of bio energy meditation developed by Balinese energy master Ratu Bagus. At present, regular shaking groups and retreats operate in over 20 countries, as friendly offshoots to the activities of the Ratu Bagus Ashram Bali. At first instance, shaking appears as far from traditional conceptions of meditation as you can get; silence is substituted by pumping house music, and stillness by wildly enthusiastic limb flailing, head bopping and knee jerking. But in many respects the end-effects (minus the pumping heart-rate) are the same, with practitioners aiming to channel energy to connect with their own fiery potential and shake their way to happiness, healing and spiritual awakening. And it may not be all talk.

For around three years I politely listened to a few shaking buddies stream accolades about the magic of shaking without ever really considering checking it out myself. It was my mother's new found 'I love life' attitude (almost puzzling in its sincerity) coupled with her quasi-adolescent radiance after a month of shaking at the Balinese Ashram that finally got me curious enough to head along to a Thursday night group meet. If you can overcome the initial peculiarity of being in a community hall with a bunch of strangers who are shaking, spontaneously spinning and laughing uncontrollably to loud techno music, shaking is seriously fun. And if the testimonials of the shakers themselves are anything to go by, it seems to have a more profound effect than the initial endorphin rush. "Shaking makes me feel lighter, freer and there is a deep sense of contentment and gratitude," said Sarah, a twenty-something year old student I spoke to after the shake. An, from Belgium, said that weeks of intensive shaking in Bali helped her recover from terminal cancer. My once disenchanted mum now swears by it, and joyfully blasts her leafy neighborhood with house music for an hour or so twice a day.

So consider taking your limbs and an open heart along to a shaking meet up for some earnest, soul satisfying fun - or at the very least to see how open minded you really think you are.

For information about shaking group locations in Sydney check out www.meetup.com/Sydney-Shaking-Group/about/



The Bar Fight

Sam Elliott likes his chocolate from the bald man, while **Tom Marr** prefers his milkshake from a monk.

TM: Behind every great milkshake is a greater man. When you get a milkshake from San Churro, that fellow is San the Man himself, the 16th century Spanish monk who first brought the wonders of chocolate-manufacturing from the Aztecs to Europe. As you take your first sip of that dark, rich beverage, and its creamy froth washes upon your upper lip as if it were a sun-drenched brook lapping affectionately upon the banks of the Manzanares, you can almost feel the rich, dark syrup and fluffy oozing ice cream cascading down the centuries, from Montezuma to you, rising up through your straw like an archaeologist's substrata rock sample. "Max has a syrupy story too", you vainly protest? I beg to differ, amigo. Max Brenner is a fiction, a tissue of deceptions, the wool they pull over your eyes to blind you from the truth: that they are an underwhelming, overrated weak imitation of a chocolateria.

SE: You pick up the banana after leaving it on heated tarmac during the middle of the day for approximately 13 minutes. As you peel the flaccid skin and insert the semi-mushy goo into your mouth you think to yourself, "Why am I eating this

sagging lifeless banana? IT'S A DICK!". Then you realise you are drinking a milkshake which you actually paid \$8.00 for. The Banana Lambada premium milkshake is certainly a no go at San Churro. Three times in a row I have seen this poor excuse for a milkshake grace my table with the temperature of a small nuclear reactor. And I ask how many churros could San Churro make if churros were what we wanted? Probably not many - think of that perpetual, slow-moving line. Meanwhile, Max Brenner is all about the queue; whether attempting to socialise, observe or just get in line, it has it all. Because Max Brenner knows as all good business men do that a queue means a light at the end of the tunnel and also a perfect look at the menu visible on all the tables around you.

The only Q that stops me from going to Max Brenner is the strange thought of waiting in line for an hour to get a waffle that I could have made myself at home, and spared myself all the aloof hipster waiters and pretentious menu titles. At least when San Churro get a bit silly with their menu, they use just one language. Instead, Max Brenner weaves a farrago of pretentious pseudo-Romantic phrases, whose use is regimentally enforced at the ordering counter. Last time I entered that dark,

dank pit of wank, my friend asked for a chocolate milkshake. The 'bartender', after recovering from the physical illness our naiveté caused him, indignantly retorted, with a condescending chortle, "You mean a frappe di chocolata." No, I didn't mean that, you fuckcabinet. I meant a chocolate milkshake.

For those who go to a modern day milk bar for history, maybe San Churro is the place. For those who go to eat, think twice. As for the churros, they vary immensely in size, girth and rigidity (IT'S ANOTHER DICK!). Churros are Spanish death sticks. Anyone watching the creation of these can't help but notice the immense role the deep fat fryer has in their construction. This is not to mention the difficulties of San Churro eating etiquette when ordering for more than one. As you determinedly reach out for your third churro, you deflect the glares of your friends hoping you ordered a fiesta sized plate, not churros for two. What's this? Someone else has grabbed the other end. You reluctantly release it just as they do and the churro falls to the floor leaving three pots of molten chocolate still half full. The others just stare in horror as the biggest churro makes its way to dessert heaven. Guess it's fingers again.

No one but Pol Pot would try to justify the death of a churro. That's not the issue in question. I'd be a monster to argue that. But you have illustrated the other advantage of San Churro over Max Brenner: no one would ever compete for the last waffle.

Going Forward, Skillfully

Daniel Ward tears up the skills banner.

The latest *Times Higher Education* rankings put the University of Sydney seventy-first amongst the world's universities.

It's alright. We were beaten by only eight campuses in California. That's one of the fifty United States. We slaughtered the University of Southern California, the University of California Riverside and the University of Rhinoplasty Venice Beach.

When Australia came sixth at the Beijing Olympics in 2008, there was national gnashing of teeth and a governmental enquiry. Try *thirty-sixth*. That's the ranking of our top tertiary institution, the University of Melbourne.

Now consider the following exchange on the ABC's *Insiders* program:

BARRIE CASSIDY: [W]ho will take responsibility now for higher education?

JULIA GILLARD: Higher education is exactly the same split as it has been for the last three years. Chris Evans will do the work that I used to do ...

CASSIDY: Yes but under what banner?

GILLARD: Well under the skills banner of course.

Of course! The skills banner. What else?

Since that interview Chris Evans has become the Minister for Tertiary Education. Turns out there was another banner after all.

But I like the original banner better. It's more honest.

GILLARD: Well if we step back, I mean we created deliberately a human capital portfolio, the Department of Employment, Education and Workplace Relations.

Poetry. The human capital portfolio.

It's funny – despite the overtly capitalist language, I can't help thinking of Soviet-style five-year plans. Triumphant graduates marching straight from the sandstone halls, skills in hand, to their government-sanctioned places in the factories of tomorrow. Cultural learnings for make benefit glorious nation of Australia. All under comrade Julia's loving gaze.

Call me old-fashioned, but I thought tuning engines was a 'skill'. But reading Plato? Analysing a John Donne poem? Proving Fermat's last theorem? Are those mere 'skills'?

Broadening the mind, asking the important questions, discovering the beauties and mysteries of the universe



A tower of human capitalism.

– I wouldn't describe these things as 'capital' of any kind.

There are a lot of skills taught at university: accountancy, legal argument, building an electrical circuit. But on the *Insiders* Gillard put her finger on something deeper.

A brief diversion. I have a law lecturer (a supremely skilled individual) who is wonderful but, well, slow. Painfully slow at times. He luxuriates in the factual intricacies of each case. He revels in the quaint legalese of yesteryear. But don't worry: whatever we don't cover in class won't be on the exam. No wuckers.

Or so I would have thought. But m' not-so-learned friends aren't happy. They have quite a few wuckers. Laments one: "I actually want to learn all this stuff!"

"You *what*!?"

"It might come up in a job interview."

Saddening to think this was the first time I had ever heard someone in an Australian educational institution say, "I actually want to learn all this stuff!" Even more saddening that my first time should be haunted by the spectre of a job interview.

But what other attitude is possible in a country where the PM puts the entirety of undergraduate education under the 'skills banner' of the 'human capital portfolio'?

Teachers often joke about how we shouldn't care if something is on the exam – "it's all about the 'thirst for knowledge'," they quip. If education is all about 'skilling' us (and people who assume 'skill' is a verb haven't quite mastered the skill of grammatically accurate self-expression), if it's all about making productive workers of us, then why bother with anything that isn't on the exam, because our transcript is the ultimate measure of our 'skill', isn't it?

With a PM who can't tell the difference between 'skilling' and learning, I'd say we're lucky to be as high as thirty-sixth.

Students' Representative Council,
The University of Sydney Annual Election



Polling Booth Times and Locations 2010

Polling Location	Wed. 22nd Sept. 2010	Thurs. 23rd Sept. 2010
Fisher	8:30-7:00	8:30-5:00
Manning	10:00-4:00	10:00-4:00
Cumberland	11:00-3:00	11:00-3:00
SCA	12:00-2:00	No polling
Engineering	No polling	12:00-2:00
Conservatorium	12:00-2:00	No polling
Jane Foss	8:30-6:00	8:30-6:00

Pre-Polling will also be held outside the SRC's Offices, Level 1 Wentworth Building, on Tuesday 21st September from 10am-3pm.





HONI'S SOUNDTRACK TO...

A THEMED 21st

Getting the Invite

Flight of the Conchords - "Friends"
There it is, nestled between the 4 "V.I.P" invites to Sugarmill's 15 Days Shooting-free celebrations and an offer to do postgraduate investment banking in Botswana. Stevo's 21st Invite. Whistle along to this charming ditty as you gaze upon the glittering speck of gold dust amongst the endless Facebook dross.

Further Guest List Inspection

Bill Withers - "Who is He (And What is He To You)?"

The sinister bass-line and deeply suspicious tone of Billy W capture the mood perfectly as you discover that 1st Year Beachball Hookup, Painfully Awkward Tute Guy and your estranged cousin are all in the attending column.

Buying The Present

Julian Casablancas feat. Santogold - "My Drive Thru"

Retail experts tell me that this song puts shoppers into a trance only broken by copious expenditure. So if you weren't going to shell out that \$50 for cologne/cufflinks/lesser-known variety of Absolut

before, you are now.

Getting into costume

Chic - "Le Freak"

Your wardrobe may not be as extensive as Ken's in *Toy Story 3*, but with a bass-line as infectious as this, any old duds feel funkified and miraculously in theme.

Finding the Right Address

Bloody Beetroots - "House No 84"

You're in the car, music pumping, banter flowing; primed to party. But this street doesn't look familiar. Surely there used to be an old squatter's shack? Bloody Clover Moore and her urban renewal.

Matey McBlokebloke's Speech

Slim Dusty - "Duncan"

God, he's good with a yarn. And although Slim preaches moderation, you can't help but sink a few schooies when the doyen of dirty anecdotes is on the mic.

Cringeworthy Friend's Speech

Ronan Keating - "You Say It Best (When You Say Nothing At All)"

This King of Sop standard performs a similar function to the incidental music played at the Oscars when things are going to Halle. Yes, that one time on MSN on a Wednesday evening may have

been hilarious at the time, but we gave up partial cApITALiSation a long time ago.

Heartfelt Parent's Speech

David Bowie - "Changes"

As the 'rents get all misty eyed over the baby and the bath water, everyone sighs in collective relief that they weren't named by a celebrity. Zowie Bowie, anyone?

The Cake

Cat Stevens - "The First Cut is The Deepest"

Was going to search for something including the phrase "If it comes out dirty," but thought better of it.

Gift-Giving

The Rolling Stones - "You Can't Always Get What You Want"

Don't worry mate. A non-refundable subscription to *The Economist*. The other guys may have got a trip to Mexico, but you'll be able to read about the dire outlook of the peso and laugh at their folly.

Drunken recollections

Edit Piaf - "Non, je ne regrette rien"

Although a Spice Girls, Blink 182 or Metallica song may encapsulate your opening 21 orbits more appropriately, Piaf's famous regret-me-not fits your maturation into Centrelink card-carrying Arts student perfectly.

Joe Smith-Davies



Ian Mack is watching you.

Big Brother enjoyed a few high rating seasons. The audience got a kick out of watching a small group of carefully selected individuals live and interact with one another. Much of the contestants' personal lives were on show for the world to see and any privacy was almost impossible to maintain. But, like any good television show, *Big Brother* eventually joined the land of the lost. Reality TV itself though, has not died, and perhaps the *Big Brother* phenomenon lives on albeit in a new incarnation: our city is the new *Big Brother* house, and we, as inhabitants, have emerged as the new stars. The proliferation of CCTV across Sydney has provided the cameras that now capture the daily lives and interactions of its citizens, feeding the footage back into a central recording studio.

And as for privacy, well, we have about as little hope in maintaining that as did the eccentric *Big Brother* 'stars'.

If, when walking through the city, you feel like you are being watched, that's because you are. A shadow follows you around every corner, into every shop, and onto every bus or train.

Let's face it, urban design measures focused upon crime prevention and

the reduction of anti-social behaviour are causing our city to become more 'fortress-like'. Surveillance and the aesthetics of security seem to be a defining characteristic of post-modern urban life.

Our city is heading down the path that many other major world cities have taken. Consider the United Kingdom, where one out of every five surveillance cameras in the world is located. A university study in London revealed that an average Londoner is captured by close to 300 CCTV cameras a day. CCTV is very quickly becoming an integral part of crime control policy and social control theory.

In Sydney, as the invisible is becoming increasingly visible, we are seeing what some call the 'disappearance of disappearance'. Our capacity to maintain a level of privacy in public is being eroded.

Of course, some may argue that once you've stepped into the public sphere there is no 'private'. Others say if you've got nothing to hide then you've got nothing to fear, right? Only those who are causing trouble are truly affected by the expansion of surveillance measures in our city. There might be some truth to this, but to what extent are we trading our privacy for our safety or security?

With the increasing paranoia of communities, perhaps this is a welcomed change. The integration of digital technology into the urban network has increased dramatically in a post-9/11 world, where pervasive fears have facilitated what some call the 'securitisation' of cities. Many

would argue that in a post-9/11 world surveillance measures and the securitisation of our city is a positive step towards preventing violent acts. And when violent acts have occurred we are all aware and appreciate the role of CCTV in providing the crucial evidence in the policing of such matters.

Proponents of CCTV in Sydney also argue that it promotes interaction and integration in public spaces such as the Rocks, Circular Quay and Darling Harbour by increasing citizens' sense of safety. If a place in the city is perceived as safer, then that could lead to the space being used by a broader segment of the public for a wider range of activities. But this is all at the expense of public spaces becoming increasingly private spheres of regulation, restriction and surveillance.

Indeed, issues other than privacy might be at stake when public spaces are placed under video surveillance. For the *Big Brother* contestants, knowing they were being watched may not have suppressed their eccentricity, but it undoubtedly played into their minds and shaped their conduct within the house. In our city, perhaps these surveillance measures are having a similar affect. Many of these cameras don't even have recording devices. Just the presence of the camera, some argue, reinstates the idea in our mind that we are being watched and should shape our conduct accordingly. In this sense, CCTV and surveillance promote a self-regulated city.

We are witnessing the rise of defensible space in Sydney through security-oriented design. The unforgiving eyes of CCTV and surveillance measures are reinventing the state of our city.

A SPORTING CHANCE

Joe Payten channels Paul the Octopus, and accurately predicts the outcomes of all this weekend's key football fixtures.

Roosters vs. Titans NRL Preliminary Final

Todd Carney, despite being possibly the biggest dickhead in the league, astounded us again, turning in one of his most incredible performances of the year and completely justifying his winning of the Dally M medal, as his team romped the hapless Titans. Braith Anasta's torn hamstring will prevent him from appearing in the final, much to the relief of the team and its fans.

Tigers vs. Dragons NRL Preliminary Final

When Benji Marshall's shoulder dislocated after he ran into a stiff breeze early in the first half, the Tigers' inert attack gave them little hope. In what could only be described as a rout, the Dragons put the Tigers to the sword, Gasnier running in three tries in the second half and placing his team under huge pressure for the clash against the Roosters next week.

Collingwood vs. St Kilda AFL Grand Final

The nation is grieving with the realisation that they will have to suffer the gloating of their intolerable Collingwood-supporting friends for the next year. The Pies' three-goal victory sends Mick Malthouse out on a high, and will bring Nathan Buckley in under immense pressure for 2011. St Kilda were left to rue their missed opportunities, most disappointingly characterised by the wildly erratic kicking of Nick Riewoldt, who finished the game with a horrific 1-14.

Manchester City vs. Chelsea Rd 6, English Premier League

The combination of Drogba's brilliance and Essien's brutality saw Chelsea comfortably account for City. Losing three players to horrific injuries, including a gruesome dislocated ankle courtesy of Chelsea's Ghanaian enforcer, the Mancunians could do little to stop the Cote d'Ivoire star, Drogba turning in a spectacular hat-trick.

And for no reason other than this is the most absurd thing to ever emerge from Phil Gould's mouth, I will leave you with this pearl of wisdom:

"When you go to the video store to hire a movie, they sort them into groupings of action, drama, thriller, comedy, educational, R-rated, fiction, non-fiction, documentary and new releases. I bet you could find a Wests Tigers DVD in every one of these categories."

He really didn't put any thought into that analogy.



President's Report

Report of the SRC President, Elly Howse // president@src.usyd.edu.au

I'm always being asked, "What exactly does the SRC President do? How come you spend so much time in the office / SRC / at uni?" I always seem to give rather long-winded and complex answers to those questions, because no matter how much I explain it, I can't sum up in a few sentences what the role of SRC President entails.

Firstly, it's true – I have no social life. I spend a huge amount of time either in the SRC offices or on campus somewhere having meetings, talking to staff and students etc. Just to give you an idea of what's involved, I sit on over 20 committees, boards and working groups, most of which meet pretty regularly. As the core representative for all undergraduate students (32,000 of them) at the University of Sydney, I'm the first person who's called whenever anyone ever wants to know anything about us undergrad students. And yes, before you roll your eyes, I am actually a student – apologies to my lecturer whose classes I haven't come to for a few weeks!

Secondly, I'm also responsible for running the SRC itself, an organisation that has a budget of \$1.4 million, employs more than 15 staff, has many different student activist departments, has an amazing second-hand bookshop and prints the lovely newspaper you're reading right now. The SRC has weekly or fortnightly meetings of the SRC Executive (depending on how busy we all are), monthly Council meetings and weekly collective meetings as well. It's my job to facilitate all of that, but I also facilitate collective organising on campus for students' rights, whether that be the right to a fair university education, transport concessions, welfare, low-cost

housing, or the right to live and study in a society that is free of discrimination based on gender, race, religion, transgender status, sexuality, (dis)ability and age.

Being SRC President is a really big job. It's really easy to underestimate it because it seems like you never get quick fixes or solutions to problems, and so then it can be really easy to flippantly say "Oh the SRC hasn't done anything for years" or "The SRC President is shit". Unfortunately the SRC is part of a huge bureaucracy that exists in our university, and thus you can start to understand why it sometimes takes months, even years, of working on the same thing to get the outcome you really want. Being SRC President is about being patient and willing to put in 60 hour weeks for an organisation, a student body and a university that you love. Being SRC President is about listening and talking with students regularly to find out how to make our student experience even better.

A lot of the stuff I do may seem really boring. For example, the uni is having a big overhaul of major policies and rules, particularly the Coursework Rule. I get the 'exciting' (read: dry) task of being on a working group that is drafting the new version within the next month. Another thing that I'm excited to be involved in before my term ends in 2 months is a possible new Workslate project by the Vice-Chancellor's office. So you probably heard all about the Green Paper, White Paper and Strategic Plan earlier in the year? The Workslate program is all the tasks the VC has collated that need to be done in order for the university to achieve its strategic goals.



I think one thing our uni lacks is any sort of clear system to deal with student-student (and student-staff) grievances like bullying, harassment, discrimination, complaints and disputes. Where do students go when they experience this? They usually come and see the SRC (as we're independent from the uni and completely confidential) or, unfortunately, many students just ignore it and hope it goes away. If the university has a project designed to assist staff complaints and dispute-handling, why isn't there one solely focused on students?

This is one thing I've been working on for awhile and speaking to people about, so I suggested to the VC on Friday at a meeting that we could have a separate Workslate project that investigates student complaints and suggests possible solutions. One solution is to have a Dean of Students model – someone who is essentially an ombudsman for any student complaints, whether they be towards a staff member or a student. Then students will have a really clear path to follow if they need to make a complaint or they feel uncomfortable about bullying, harassment or discrimination. The VC seemed to see the point of a project like that, so I'll keep you updated on how it goes. But

you can see how something that sounds very basic and boring could potentially have a huge impact on students' wellbeing and the general university community.

Being SRC President is not fancy. It's hard work, not many people acknowledge the effort you put in, some parts of the student population slander you and the SRC, you give up on seeing family and friends, and you sometimes spend whole weekends reading submissions, policies and official-looking university documents.

But I wouldn't go back and change a thing. I have truly loved every moment of representing such a fantastic group of students, and thank you to those of you who email me to tell me I'm on the right track and doing a great job. It means a lot! Thanks also to the peeps out there who email / tweet me suggestions about things I could be looking at. You're keeping my 'To Do' lists very long...

The SRC is an amazing organisation representing and helping an awesome undergraduate student body. So make sure you vote this Wednesday 22nd and Thursday 23rd September in the SRC elections and support the organisation that supports you!

Get involved! Come along to a collective.

- Women's Collective: 1pm Thursdays, Holme Women's Room.
- Queer Collective: 2pm Mondays, Queer Space Holme Buildin
- Environment Collectives:
- Student Enviro Action Collective (SEAC): 1pm Mondays, Botany Lawns
- Climate Action Collective: 1pm Mondays, Chancellors Lawns

SRC Honi Soit 'Opinion Competition'

WIN \$1000 Now open for entries!

Available to all Sydney Uni undergraduate students!

Competition closes 5pm (EST) TUESDAY 5th October 2010.

See the back cover of this edition of Honi Soit for details, or visit www.honisoit.com



Did you know?



You have 15 working days to appeal a mark or plagiarism decision

To get help with an academic appeal **Contact SRC HELP...**

Phone: (02) 9660 5222 email: help@src.usyd.edu.au
www.src.usyd.edu.au



General Secretary's Report

Report of the General Secretary, Donherra Walmsley // gen.sec@src.usyd.edu.au

So it's week 9, assessments are piling up, but the sweet relief of the misleadingly named "mid" semester break is almost here. Remember that if you're struggling with your assessments, think you've been marked unfairly, need help applying for special consideration or special arrangements, the SRC has caseworkers available to help you out, so drop by.

This year has been a really big one for the SRC, and we've achieved a lot of exciting things. At the beginning of the year, we ran Noodle Day to draw attention to the inadequacy and inaccessibility of Youth Allowance, which was a huge success. Over 700 students attended, and changes to Youth Allowance eventually passed through the parliament, thanks to many hours (years) of lobbying by the National Union of Students and campus activists. The

changes do not, however, go far enough. The age of independence (how old you must be to automatically qualify for Youth Allowance) is only being lowered to 22 – most students have finished their undergraduate degrees by that time! We need a strong National Union to continue to fight for further reforms to Youth Allowance and other forms of income support in the coming year.

This year we also got library opening hours extended during Stuvac and exam period, despite the University's reluctance to believe that students needed to be up studying so late. The University is also looking to create 24 hour study spaces on campus, which it will do in its redevelopment of Carslaw and PNR, which should begin next year. These are great wins for students, but we need more! Opening hours on a

Sunday especially are currently a joke, and we need an SRC next year that will continue to work with the University on addressing this issue.

This year the SRC tried to get HECS places for Summer and Winter School. Sydney University is the only Group of Eight university to charge full fees for Summer and Winter School, and this year they refused to change that. They did, however, triple the amount of scholarships available to students who want to undertake Summer or Winter School. I don't think that's enough. The University should provide HECS places, and I believe that with a strong SRC next year, they can be convinced to do so. After all, admitting that there was something wrong with the system this year is the first chink in the armour.

This year we also got the Honi Soit



website up and running, which is incredibly exciting. The editors all worked very hard to put together such a quality product, and it's been fantastic being part of such an enthusiastic team who've consistently put in so much effort to make sure that the SRC moves into the 21st century.

The SRC has achieved so much this year, I hope that next year's team will be able to build on our successes and continue fighting for high quality, accessible education at this university.

Women's Report

Report of the SRC Womens' Officer, Rosie Ryan // womens.officer@src.usyd.edu.au

Last week was the 18th Ernie Awards, the annual awards night for sexist behavior which aims to point out the most blatant incidents of sexism from our politicians, lawyers, sporting stars, celebrities and organisations. Every year women from throughout the community gather in NSW Parliament and hold a 'boo off' from the hundreds of nominations that have flooded in throughout the year. The night is a chance to reflect on the year that was and publically hold up sexist community figures for some pretty outrageous statements, and it's a timely reminder that while we may have progressed we've got a way to go before these awards become redundant and we're scrambling for nominations.

This year Tony Abbott was shortlisted in five categories, and won two, for comments about women's virginity being

a 'precious gift,' and saying that women should only be elected on merit which is why there aren't many. He took out both the political Ernie for 2010 and The Clinton, for repeat offenders.

Men's magazine FHM took out the Media Award for publishing the "Are you man enough for her" quiz which gave men 10 points for having sex with a woman after she'd said no.

The Clerical Award went to St Paul's College for the "define statutory – pro-rape-anti-consent" facebook group.

Tanya Plibersek, the pregnant Member for Sydney, has copped more than her share of sexist comments about her condition in recent times, with two comments winning Ernie awards. The Elaine, for remarks least helpful to the sisterhood was given to ABC Radio

Presenter Genevieve Jacobs, who asked Tanya Plibersek, "Do you feel bad that other people are raising your children?" Personally, I think that this category should have gone straight to Bettina Arndt for her crusade against women who don't consent to sex with their partner whenever it's demanded.

Clive Palmer appeared on Q&A telling Tanya Plibersek that, "you shouldn't get too excited in your fragile condition." For this he shared the Industrial Silver Ernie with the Former David Jones CEO Mark McInnes.

The overall winner of the 2010 Ernie Awards, and recipient of the Gold Ernie went to our very own St Paul's College. It's pretty disturbing that the awards, which generally are thought of as going to your stereotypically backward 60 something Aussie bloke,



have this year been awarded to young, university educated men. Not only that, but because of wealth and connections these are the men who will go on to be the wealthiest and most influential people in our courts, corporations' and communities.

Maybe this year the message from Ernie Awards is aimed to our generation, that we've got to be looking to our own social circles and educational institutions when challenging sexism in our society.

Education Report

Report of the SRC Education Officer, Gabriel Dain // education.officers@src.usyd.edu.au

New Government, New Rules

A lot of exciting things have been happening in the world of politics lately. We have a new government, borne of collaboration between two parties and a handful of independents. We have a new rulebook, so to speak, as a hung parliament work very differently to what we are used to. We have a new cabinet, and the implications for university students are interesting.

There is no longer a "Minister of Education". Instead, the position has

been split into three ministries: MP Peter Garrett will take Childhood Development (primary and secondary education), Senator Chris Evans will take Tertiary Education (that's us!), and Senator Kim Carr will take Post-tertiary Education. Whether this set up is more conducive to positive change is yet to be seen, but the fact that we now have a Minister who is dedicated to Higher Education will make lobbying, negotiation and campaigning much easier. My concern is that not having all stages of education under the same ministry will make collaboration between them more difficult.

In terms of the make-up of parliament, university students should expect a lot of progressive change from having the Greens in the balance of power. Their policies include increasing Youth Allowance to a living wage, and repealing Voluntary Student Unionism, which would bring student organisations back from the financial hardship they have experienced for the past 4 years. Labor has taken action on these issues in the last 3 years, and with the Greens at their side I expect that we will continue in that trend.

Both the Greens and the ALP, and most of their elected MPs, have signed the Vote For Students pledge from the National Union of Students, which formalises the government's support of increasing funding for universities, creating a more equitable system of student income support, supporting independent student organisations and delivering affordable student accommodation. Though it will be no easy ride for the SRC and NUS, it seems like the stars might be aligned for 3 years of real, progressive change for university students in Australia.



THE HONI SOIT CROSSWORD

Across

- 1. Professional was formerly chirpy (6)
- 4, 23 The minimum amount needed for reaction of a heckling crowd? (8, 4)
- 9. Notwithstanding, the fifth note is flat (4, 2)
- 10. Provisional item for a constituent part (8)
- 12. Negative 10-across to vote for Reagan (8)
- 13. Reject Big Apple after writer turns up (4)
- 15, 21 The fastest speed of an airport? (8, 8)
- 16. Also a wave (2, 4)
- 19. Open extra doors wildly for cowboy sport (6)
- 21. See 15-across
- 23. See 4-across
- 24. Basically, without a break, any word is such (8)
- 27. Report of Disney remakes 10-acrosses (8)
- 28. Heard a U.K. band, 2nd person 16-across (3, 3)
- 29. Parts of the earth? (8)
- 30. Allow a supercomputer to be a killer? (6)

Down

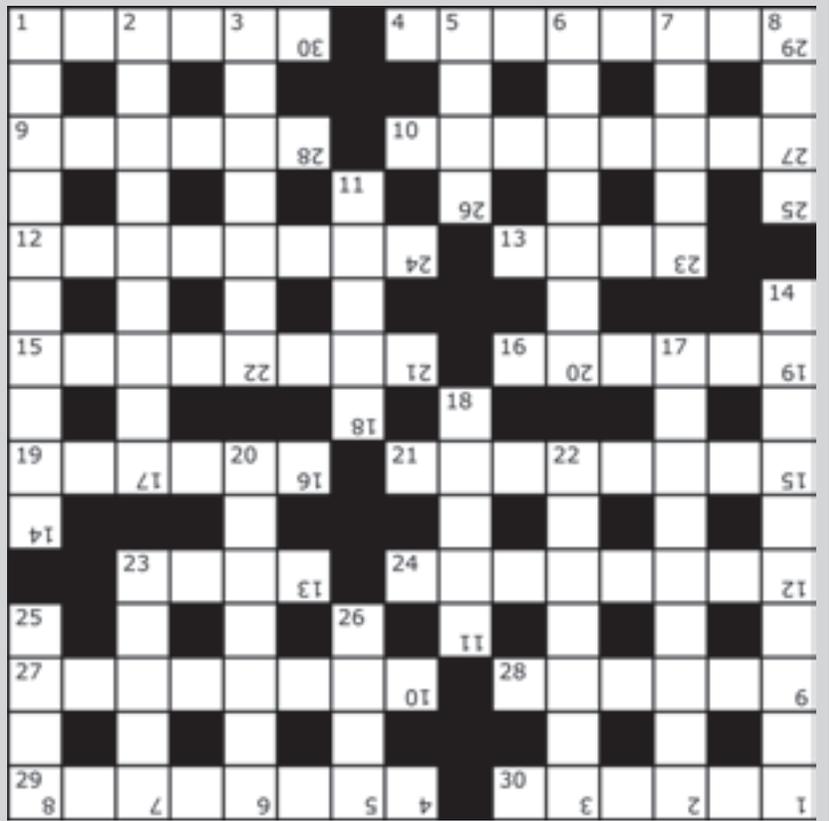
- 1. Simple, like the periodic table? (10)
- 2. Favoured reefer within loveless drop kick (9)
- 3. I sort it into dishes?! (7)
- 5. Fuck, that's a lot of paper! (4)
- 6. Chuckles about breasts, perhaps? (7)
- 7. A confident dick? (5)

- 8. Made up a German song (4)
- 11. A barbaric talk show host? (5)
- 14. ABC programme where you might pretend to learn (4, 6)
- 17. Vice yearning to surround bad start makes Cruella de Ville, for one (4, 5)
- 18. Are you able to say this country's name? (5)
- 20. Ever sob about view? (7)
- 22. How many a single is, and how many Highlanders there can be? (4, 3)
- 23. A modest rodent? (5)
- 25. One time in English, eleven in Spanish! (4)
- 26. Great amounts up and out the nose (4)



- 26. Mucus (4)
- 25. At one time (4)
- 23. Vermin (5)
- possible at any given time (4, 3)
- 22. Exact number of Highlanders (7)
- 20. Watch (7)
- 18. Producer of good runners (5)
- 17. Mean lady, crudely (4, 5)
- 14. Children's programme (4, 6)
- 11. Talk show host (5)
- 8. Falsified (4)
- 7. Pig-headed (5)
- 6. Sniggers (7)
- 5. Paper quantity (4)
- 3. Rice dishes (7)
- 2. Ideal (9)
- 1. Primary school (10)

BENNY DAVIS



BENNY DAVIS

- 21. Speed (8)
- 23. Congregation (4)
- 24. 23 across, 5, 23, 25 and 26 down are all singular examples of this type of word (8)
- 27. Subatomic 10-acrosses (8)
- 28. The reader of this, also (3, 3)
- 29. Bits (8)
- 30. Life-threatening (6)
- 1. Authority (6)
- 4. Life-threatening (8)
- 9. Regardless (4, 2)
- 10. Unit (8)
- 12. Charged 10-across (8)
- 13. Reject (4)
- 15. Life-threatening (8)
- 16. In addition (2, 4)
- 19. Livestock contests (6)

THE TAKE HOME*

*Questions themed around this week's issue.

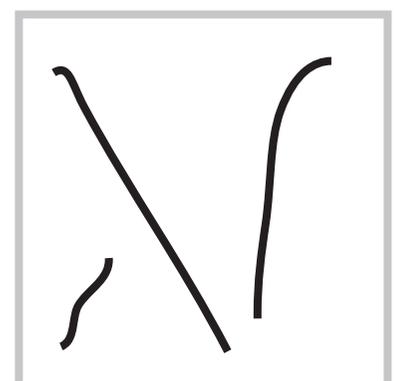
- 1. What city does Jamie Kilstein reside in?
- 2. In what year was Korea's first colour film released?
- 3. Which archaeologist is credited with the discovery of King Tutankhamun's tomb in 1922?
- 4. The Belfast Agreement was signed in 1998 on what religious holiday?
- 5. Who gave the speech titled 'I Have Never Been a Quitter'?
- 6. Where was Megan Washington born?
- 7. In the classic version of Trivial Pursuit, what colour are the Entertainment questions?
- 8. In Greek mythology, who is the father of Hippolytus?
- 9. What country was Max Brenner founded in?
- 10. What year was HECS introduced?
- 11. What is Ben Folds' real last name?
- 12. Who is Australia's Minister for Immigration and Citizenship?
- 13. The food ingredient saffron is made from:
 - (a) the drained pericarps of a plumule
 - (b) the dried stigmas of a crocus
 - (c) the dampened stamens of a cyclamen
- 14. How old was the oldest duck ever to have lived?
- 15. Who originally recorded the song "Shake a Tail Feather"?

SUDOKU

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

RATED: Easier than a sandwich.

Mr Squiggle



THE HOVER GARTER

THE ONLY PAPER ENDORSED BY THE GIANT ANTS

ISSUE: 7/10/2011

EST: A SIMPLER TIME

PRICE: 45 EARTH PENNYS



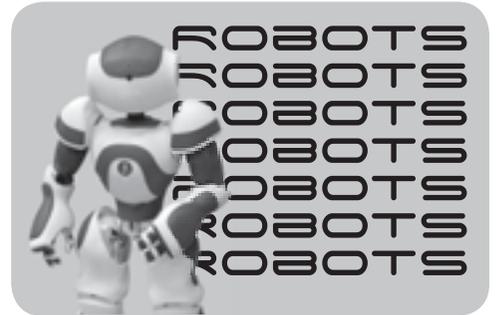
THE MOON

TIPS FOR AVOIDING THE CROWDS



"I GOT CLOUD ALL IN MY MOUTH"

AND 10 OTHER PET PEEVES OF FLYING CAR OWNERS



ROBOTS
ROBOTS
ROBOTS
ROBOTS
ROBOTS
ROBOTS
ROBOTS
ROBOTS

CYBER PARLIAMENT DEBATES LASER TAX

JACKSON LASERSPACE
REPORTER, EDITOR AND BOUNTY HUNTER

A fierce robo-debate in a sitting that took over 6 metric hours has split the hover parliament over the controversial laser tax, due for consideration in the Senate3000 in early Spacetember.

The tax, which would place a levy the usage of lasers (both recreational and professional), has proven to be the most divisive issue in the House of Robosentatives since the return of the giant sand worms.

Opposition to the much maligned tax is growing, with calls for its removal coming from both the ground and sky benches.

Deep Blue argued fervently from atop his speaking disc, that the proposed tax would affect many more nano-industries than the powerful laser sector.

"This will impact all major industries, be they key transportation, tourism or



the terrifying, brutal and sexy sport of FutureGolf."

At the height of the debate, with many MPs already reaching for their blasters, the calming face of Prime Minister Mulchbeast was projected from one of the holodecks, adjacent to the Electric Septre of State.

The argument comes only 3 rotations of Moon II after another heated row in the Cyber Parliament about how to deal with the increasing arrivals of Hover Boat People.

Prime Minister Mulchbeast threatend to release the wasps if - (cont page 4)

PRIME MINISTER MULCHBEAST'S APPROVAL RATING CONTINUES TO SPIRAL EVER UPWARDS

REGGIE LASERPANTS
DESPERATE MAN ON A MISSION

Prime Minister Mulchbeast's approval rating has risen for the fourteenth time in as many days, following his ascension to the new Prime Ministerial throne after a slimy but bloodless coup earlier this month.

The ratings growth has been popularly dubbed 'Mulchbeast Fever', not to be confused with the Mulchbeast Influenza cultivated and spread by the senior statesman earlier in the year. Notwithstanding the difference between the two, there is no denying the similar speed, efficacy and frenzy-inducing effect of both.

Delivering the Daily Orders from the Prime Minister's Balustrade, Mulchbeast thanked the public for supporting his recent efforts to replace sea water with the liquid from a million jars of pickles, in a speech too aurally nausea-inducing to reproduce here.

It is speculated that the boost may be linked both to the fortuitous events of October 27th, as well as the woeful performance of the Prime Minister's opponents, with opposition leader Julia Gillard's rating inexplicably dropping below -10,000%, the lowest for any opposition leader in recent Australian political history.

HONI SOIT: "SHITHOUSE"

FRANKY COMPUTERFACE
HAS A COMPUTER FOR A FACE

A recent survey by the local university has revealed that student newspaper, *Honi Soit*, is this year, as a general rule, "shithouse".

The SRC President has been quick to defend the newspaper as a worthy contribution to student life, citing a survey which shows that only one in every thousand Garter University students strongly disagree that reading the newspaper is a valuable use of their time, a percentage corresponding exactly with current readership figures.

Honi Soit has also made an appearance in this year's *Top 10 Worst Things You Can Do With a Piece of Paper* list, saved from the ignominy of first place only by the inclusion of 'toilet paper', 'paper cutting your eye' and 'The Bull, 2011'.

NOTE FROM THE EDITOR

Hello there gentlereaders and welcome to *The Garter* for the 7th of October, 2011.

We never used to have these editorials, but now we do, so stuff you, Dave. In today's edition of *The Garter* we take a sombre look at the horrifying events of 27/10/10, as well as some great pictures of my cat in a space helmet.

As always, enjoy!
Dolores - Editor of The Garter Press

INSIDE

Life - p5

Top 10 Tips on using fairy lights to brighten up that cold industrial wasteland

News - p8

Man gets shot after doing The Robot too well

Tech - p10

Review of Apple's new iJobs - just another wank, or something more?

Critics note the stark contrast in quality with last year's paper, which has recently been released in individual hard copy editions by Penguin Classics, and critically received as "fucking amazing". The series has been sponsored by the Nelson Mandela Fund for Literature and Peace, and after the editorial team died tragically in the events of October 27th, 2010, a trust has been set up in their names which teaches orphans how to edit student newspapers.



COMMENT



In light of the recent events I mentioned in last week's future-column, I think it is high time we had a very close look at our national sport. Yes, ladies, gentlemen and transgender cyborgs, I'm talking about Futuregolf.

Whilst none of us can imagine Futuregolf without the clubs, roller blades, hoverboards or

searing-hot lasers, we need to ask, after the incidents of 27 October 2010, and the horrifying conclusion they were brought to just last week, whether Futuregolf needs an overhaul.

Of course, none of us can imagine the sport without all of its archaic idiosyncrasies we know and love. Whether it's a

Let me just state my case right here. I am not some Johnny-hates-lasers anti-technology freak, but enough is enough. We have lost our way as a people. We need to return to the simple life, where you ploughed your own fields, raised your own cattle, and synced your own iPod. What I am saying is - in no way do I now, or will I ever, require a SuperToilet.

Society is out of control. The streets are littered with discarded, destitute robots. Our school system is filled with the worst kinds of space mutant. Our children are running wild in the streets firing death rays at one another without a care

in the world. If you are anything like me, you long for those good old days when our children could fire down home-styled guns with real, wholesome, armour-piercing bullets.

And then today, the Mail-Clone left a package at my LaserDoor without so much as a "please" or a "Hail Zarthon". What was in it, you may ask? A SuperToilet. A SuperToilet I did not need or want.

What happened to the good old days when someone could go to the bathroom in peace without having their morning constitutional synced to the Pink Floyd track that most suits today's biological function?

player taking an outrageous wedge shot from halfway down the court, shooting a 3000-pointer from the tee-off, or making the Bare-Footed Hoverdash Across the Minefield of Futurepain, it seems like every part of Futuregolf is necessary for the horrifying enjoyment that only it can provide.

To start with, the bonus rounds have always been controversial, and no one needs reminding of the last time players competed in the Robotics-Building and Real Tiger Shark Riding Test of Character and Fortitude, introduced by Dr. Ivan D. Mulchbeast during his terrifying reign as Supreme Commander of the FGU.

Why do we live in a world where the simple half-and-full-flush system has been replaced by a gradient system based off user feedback? What does the "Internal Supernova" button do!? WHAT DOES IT DO!?

The simple outdoor shed with its advanced "hole" system and delightful spider friends was all I needed. At no point did I long for the SuperToilet's customizable colours. I didn't need the core-temperature seat. I never asked for symphonic toilet paper!

I mean, sure - it's nice to be greeted every morning with a laser show and a list of heart-felt compliments. And, yes, I'm not one to

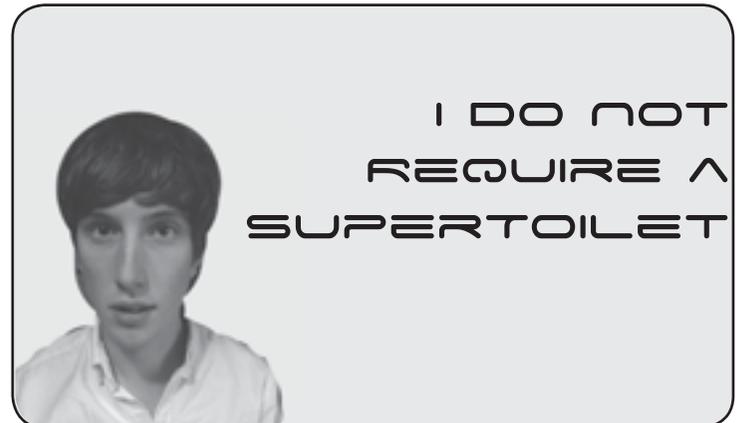
Whilst many people will say that the bonus rounds don't need changing, they forget that we have welcomed stricter enforcement of laws in the past. Whether it was encouraging players to wear steel-capped boots during the Bear-Taming contest, or making them take tests for performance-enhancing laser weaponry, they were changes for the better.

Of course, we will keep the helmets, the kneepads, and the flame-retardant facemasks, but perhaps, in the modern era of the sport, that's not enough.

Perhaps we need to necessitate that players carry two, rather than just one, fire-extinguishers with them, both on and off the course. Perhaps the Giant

Sandworm Challenge as a double-points round needs to be rethought, because we all know how that turned out last time it was enforced.

What I want to suggest, though, is an independent commission to investigate the sport. We need a commission that isn't afraid to ask the tough questions, like, "Is it necessary to place the spectators' seating just six inches above a pool of molten futurelava when there is no logical rationale for doing so?" Whilst no one is sure what the future will hold for Futuregolf, we can be assured that, as long as we're in the future, we can be confident that no one's going to throw the hoverboard out with the rebirthing plasma.



turn down a glass of orange juice and access to any of 10,000 volumes of catered bathroom readings, as read by Sir Ian McKellan. And of course I, like many others, thought the HydroPump was the stuff of dreams - but - honestly, well - when you

think about it -

Oh my god. I love the SuperToilet. How did I live without it? Thank you, SuperToilet! You and you alone make this brave new world bearable.



Well, that wasn't what I paid thousands of Virtua-dollars for. What can I say; I was sucked in by the fancy geostationary satellites-and whistles ad campaign, the

catchy slogan "The Moon: It's Out Of This World!!!" and the promise of a stunning moon-tan that would make all my girlbots jealous. Who knew that the Moon would be such a god-awful, tourist-infested

hellhole. The entire experience, from go to lunar woe, was the stuff of travel nightmares.

It didn't take long for the cracks to appear in my best-laid travel plans. For a start, getting the flight was purgatory. I arrived at what I thought was StarJet space terminal 1 to check in, only to be told I was actually at the JetStar terminal, and although they could get me extremely cheap flights to the place where large fragments of Russian space station MIR hit earth and "that Rosebud place where all the aliens landed", they weren't in the business of interplanetary travel.

When I did finally board StarJet Flight 345, I was thoroughly under-

whelmed. The supercarbonated drink had far too many bubbles, the stewardesses were poorly-programmed and glitch-ridden and the seats were not nearly supportive enough.

At least the hotel was nice and I had a lovely view of The Great Sea of Tranquillity. Unfortunately, "Great", "Sea" and "Tranquillity" are all misnomers. Why I ventured out of my sleeping chamber, with its comfortable, four out of five Earth levels of gravity, is a source of endless regret. The Sea is absolute garbage. Not only is this so-called "marvelous mare" actually a barren, featureless wasteland, but it is a hideously overcrowded, barren, featureless wasteland.

Peddlers try to offload hunks of valuable lunar lumps, there is graffiti on every major crevice (and crevasse, for that matter) and everyone jostles for position to take photographs that have been taken at least a zillion times before.

But The Sea is, well, tranquil, compared to the horrors of the crater of Daedalus, apparently the "exquisite beauty spot of the Moon's Cindy Crawford-esque visage". Well, it looked like a fucking crater to me. Although the robo-guide was at pains to point out its terraced interior, and cluster of central peaks, it was still a bowl of grey dust.

Whilst space may be the travel final frontier, I still prefer Phuket.

HENDERSON'S MOTHERFUCKING EMPORIUM OF GODDAMN WARES

Step into the fucking future, cockknob, with Henderson's Fucking Emporium of Goddamn Wares. You'll be transported to a wonderful fucking wonderland of shit; including, but by no means limited to:

Rollerballs, Steam Powered Lasers, FutureCrocodile, Computer Poop, Spare Keys for Your House or Somesuch, Antique Dildo, Arctic Hippo, SpaceDick, The Snowdens of Yesteryear, Overalls, Undernones, CyberBasoon, Cake or Not, A Big Bag of Peaches, Dick Wolf's Wolf, Cat Stevens' Cat, Wayne Swan's Balls.

Make haste or make no mistake, we will knife you up good.



Students' Representative Council Presents
'Honi Soit Opinion Competition 2010'

Honi Soit 2010 STUDENT OPINION COMPETITION

LAST CHANCE to get your entries
in! Closes Tuesday 5th October!

WIN \$1000

THEME CENSORSHIP

"How open should society be?"

HONI SOIT & ANNABEL CRABB WANT TO KNOW YOUR OPINION

Are you a budding writer, pundit, commentator or looking for a good reason to have a bit of a rant about something? If you are super-passionate and enrolled at Sydney as an undergraduate in any discipline, then HONI SOIT wants to hear from you!



Political Journalist, Commentator,
Star of ABC TV

**All Sydney Uni
Undergraduates are
eligible to enter!**

WHAT YOU NEED TO DO

- Write an opinion piece on the theme of 'Censorship'
- Make sure it's 800-1000 words and your own original work
- Submit it by 5pm (EST) Tuesday 5th October 2010 to opinion@src.usyd.edu.au (Entries open 5pm 6 August 2010)
- Include your full name, year, degree, faculty, student ID number, email and phone contact.

...and you'll be in the running for a **\$1000 prize**,
generously donated by one of the University's most supportive alumni!

SO WHAT COULD YOU WRITE ABOUT?

The door is open to ideas around the topic of 'censorship'. Think: Internet censorship...Privacy laws...Confidentiality...Pornography...Film and classification...Google...Wikileaks...Literature... Hip-hop and rap...Media...Medical records... Bill Henson and art...and there must be many more!

WWW.SRC.USYD.EDU.AU

All entries will be judged on their style, content, substance and writing skills by our fabulous 2010 Honi Soit editors. The final short-list of 12 will be read and a final winner (and two runners-up) will be chosen by Australia's favourite opinionista - Annabel Crabb, political journalist, commentator, star of ABC TV and author of 'Rise Of The Ruddbot' (Black Inc. Publishing). Finalists will be featured in Honi Soit or other SRC Publications.