

Honi Soit

SEMESTER TWO, 2016 • WEEK 8

FIRST PRINTED 1929



SCA students
launch \$4m
consumer claim

NEWS, PAGE 4

Mr. Taste Baguette

From Vietnam War refugee to baking
magnate: his incredible life story

PROFILE, PAGE 10

We quiz your prez candidates



ISABELLA
BROOK
STAND UP

48%



GEORGIA
MANTLE
POWER

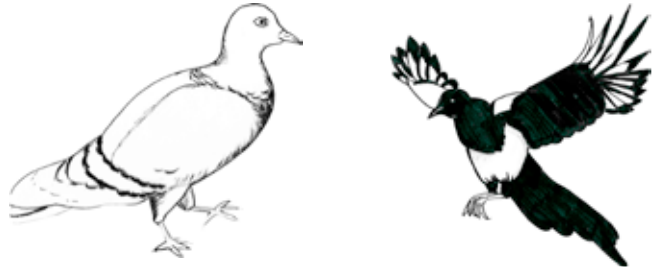
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EDITOR-IN-CHIEF

Alexandros Tsathas

EDITORS

Andrew Bell, Natalie Buckett, Max Hall, Tom Joyner, Sam Langford, Subeta Vimalarajah, Mary Ward, Victoria Zerbst, Naaman Zhou

CONTRIBUTORS

Elijah Abraham, Peter Burrell-Sander, Jayce Carrano, Garnet Chan, Ashley Chegwyn, Hannah Craft, Nina Dillon Britton, Ann Ding, Jacinta Gregory, Joel Hillman, Pranay Jha, Joshua Wooller, Koko Kong, Amanda Liem, Ollie Moore, Katherine O'Chee, Greta Komano, Dan Reede, William Ryan, James Stratton, Thomas Sydney St John, Courtney Thompson, Peter Walsh

ARTISTS

Steph Barahona, Ann Ding, Matthew Fisher, Gillian Kayrooz, Michael Lotsaris

PROOFREDR

Caelin Kramer

COVER

Sam Langford, Alexandros Tsathas

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the traditional custodians of this land, the Gadigal people of the Eora Nation. The University of Sydney – where we write, publish and distribute *Honi Soit* – is on the sovereign land of these people.

As students and journalists, we recognise our complicity in the ongoing colonisation of Indigenous land. In recognition of our privilege, we vow to not only include, but to prioritise



EDITORIAL Alexandros Tsathas

My verve vitalised by a brunch whose standout was its balsamic-glazed figs (who'd have thought?), I muse on humans.

Somehow water and protein, incidentally two of my dining companions, come together to give the most complicated and interesting thing in the world: people, and all their feelings and foibles. No two will ever be the same, with life's erratic hand writing a bespoke story for each of us.

Each of the seven billion stories on the planet presents an opportunity to learn. The hour I spent with one-time refugee and Taste Baguette founder Hieu Luong is testament to this fact. We're smarter, more tolerant, and life's just better for

listening to others.

But conversation, life's most efficient teacher, is happening less and less. People don't talk anymore. They Facebook stalk. More on display, less they can say. People are closed, and out of practice – when you've spent your entire life whispering inside a social safety cone, your tessitura gets attenuated.

It's a privilege to amplify stories like Hieu's through *Honi*, stories which, in a world increasingly scared of casual conversation, are less and less likely to be uncovered and appreciated.

Read it, agree you're better for having done so, and talk to more strangers.

LETTERS

Letters

¡Nos gusta la fiesta!

Dear *Honi*,

The beloved Sirius building, which bears a rather unpleasant resemblance to the UTS Tower, and indeed our own Molecular Bioscience and Biochemistry Building, has an interesting piece of trivia to it on which last week's feature failed to hit the ball.

Dear old Myra, an 89 year-old pensioner who occupies the two-bedroom penthouse on the top floor, is one of just three remaining tenants. She is also clinically blind.

I repeat, the sole occupant of the flat which offers one of the most commanding and spectacular views in Sydney, is clinically blind.

I'll give you a moment to let that sink in.

I'd further like to commend my local State MP for making the correct, common-sense decision, on the condition that our dear friend Myra is treated fairly and compassionately. Hasta la próxima,

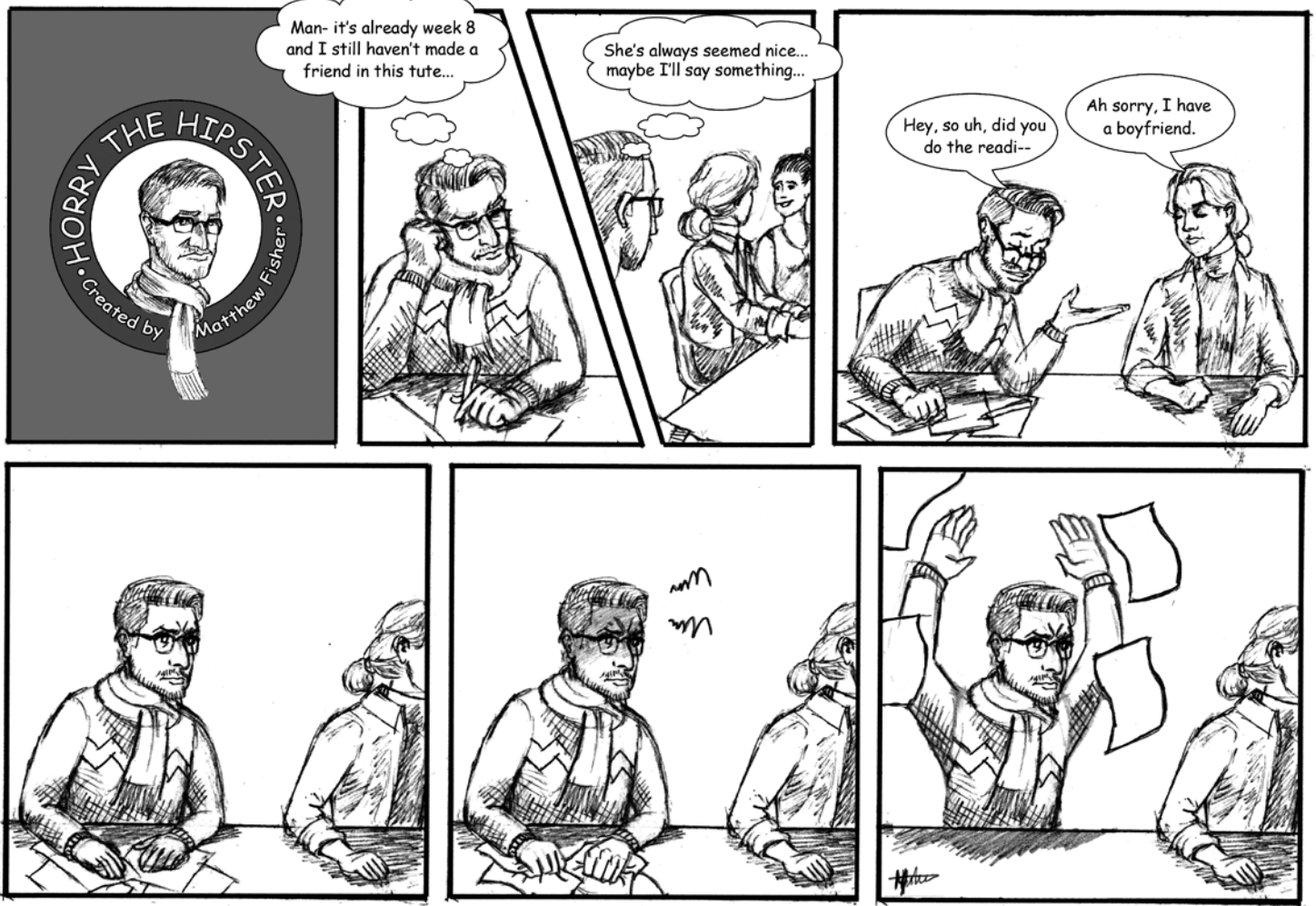
Thomas McCorquodale
BMus (MusEd) I

Election farce

Dear *Honi*,

As a student of virtue signaling, I love student elections: The smell of sweaty bodies in flimsy t-shirts, the hoarse yells of one self-righteous future-MP (God save us) over another. But this year even I feel like the performance art has been taken too far.

This year I've noticed an absolute swarm of guys committing to make [insert institution here] friendlier to women... Of white people promising to help diversify [institution] to make it more accessible to PoC, of private school boys swearing they'll give disadvantaged individuals a platform to speak from. It's really fucking obvious to me (and surely even to them) that by running in opposition to those very individuals they're stripping them of the opportunity to actually BE elected, and not have to ask permission to be heard. Hot Tip: if you want to diversify the scene, hand women the damn microphone, or donate your *mad campaigning skillz* to someone who didn't go to a GPS school.



Comic by Matthew Fisher

So student campaigners, no one buys what you are shoveling. If you 'really want to make a difference' and 'give a voice to the voiceless' because 'student elections really matter' and 'we all know you're the least likely person to actually make a status about this kind of thing'... You should really have a closer look at who's voices you're necessarily competing against by your self nomination. Revolutionary fever is in the air, it's just a shame only some of you get to be revolutionaries.

Anon

Amen

Dear *Honi*,

There's a sentiment that prevails around discussion of clubs and societies and campus culture in general that if you take a primary interest in student arts you're 'unserious'. It especially rears its head during the *Honi Soit* election where, year after year, prospective editors are compelled to kowtow to the demands of prospective councillors, with deals negotiated almost exclusively around What Can Be Done For Us. (This is understandable—necessary even!—especially when you understand that the campus left and the

cultural sphere tend to overlap, so there's always a sharing of human resources there which can make any electoral presence stretch thin. We can work together—indeed must—but the conversation can't always include the suppressed premise that the people on the *Honi* team are less important than those on the SRC side).

We know from our history that the University of Sydney was once able to sustain an almost perpetually vibrant cultural life, and now it doesn't as much. As a corollary to this, I reckon a constant stream of truly good cultural things on campus results in a greater uptake of the activism and engagement that the SRC is constantly agitating for. It's my opinion that if you have things happening that are good (as we did for years: Get Up Stand Up, Project 52, Theatresports, A Bigger Verge, Actually good concerts at Manning [Japan-droids '13!!!], Tuesday Talks, etc etc) people will not only attend them, but will come to develop some sentiment for our university, which will extend to feeling something when you hear staff are being laid off or satellite campuses are being gutted.

What am I saying here? Well, two things.

One, it's not unserious to care about the arts. In fact, the

positions administering the arts on campus are some of the very few that actually demand any output from students. You can be elected to board and be dragged along the line by your fellow directors, and still cash in and use your meal card. If you don't show up to edit *Honi* the newspaper doesn't exist (for which you make almost nothing). You can be the President of the SRC and show up for thirty minutes a day and earn a salary. If you don't rehearse and write for hours each week, there's not going to be an Arts Revue (for which you make 0 dollars). These people martyr themselves for no pay and are the only thing standing between our university becoming a beige wasteland of chic cafes (the same way our activists martyr themselves for no pay and are the only things standing between our university becoming a degree mill).

And two, we're in need of money—bad. Venue hire is prohibitive, even at our own Seymour Centre (maybe something should be done about their devouring student budgets?), rights are expensive, lighting rigs and the people to operate them are expensive, and while we have a glut of next level talented creatives ready to get to work, they lack both the institutional and personal support they need.

So attend a rally and then stick around for Small Trumpet comedy at Hermanns. SUDS runs shows every two weeks during semester, which you can watch after attending an EAG meeting. The Sydney Fringe is on right now, and it's overfull with our most talented people: seek their shows out, enjoy them, and then realise they're performing all the time, almost always for free, in our underlit theatrespaces and pubs with bad acoustics. There's so much good shit here, please for the love of God seek it out.

Peter Walsh
Arts, '16.

But it just don't add up!

Dear *Honi* team,

Thanks for fixing the sudoku puzzle, the letters and symbols were awful. However I'm incredibly sad that the SRC edition of *Honi* robbed me of a puzzle this week. Where's Sudoku for SRC? I'll vote for whoever gives me my puzzle (not really though).

Yours numerically,
Sudoku fan

Honiscopes

Let soul siren Sade guide you

Art: Zita Walker

 Aquarius In the middle of the madness, hold on	 Pisces It's no place to be ending, but somewhere to start	 Aries There's a quiet storm, and it's you	 Taurus We'll never really learn the meaning of it all
 Gemini And then you lose it, and then it flows right to you	 Cancer It's never as good as the first time	 Leo The rose we remember, the thorns we forget	 Virgo And in no time, you'll be fine
 Libra Nothing's quite how it seems	 Scorpio Is something this broken ever gonna fix?	 Sagittarius They'll waste your body and soul if you allow them to	 Capricorn Put the blame on no one else

NEWS

SYDNEY UNIVERSITY LAW SOCIETY

SULS election: the breakdown

Two complete tickets have formed to contest the election for the Sydney University Law Society (SULS) executive.

Despite the fact that SULS is one of the largest operating societies on campus, contested elections are relatively rare (the last one was in 2013). Part of the reason for this, is because it is traditionally very difficult to beat the 'establishment'

(read: more popular ticket). This year, it's quite refreshing to see both tickets this year reach well beyond the current executive to fill their ranks. That said, it's probably fair to say that Ticket Two (numbered by our coin toss, if you were wondering) will have greater purchase in the upper end of Law Revue.

Ticket Two will be managed by Natalie Buckett and Jethro Cohen.

POSITION	TICKET ONE	TICKET TWO
President	Rohan Barmanray <i>Current Social Director</i>	Kieran Hoyle <i>Law Revue Director</i>
Vice President (Education)	Liz Sheahan <i>Current Social Director</i>	Maxine Malancy <i>Competitions Director</i>
Vice President (Careers)	Tiffany Wu <i>Current Marketing Director</i>	Beverly Parungao <i>Yemaya Editor</i>
Vice President (Social Justice)	Sally Kirk <i>Law Revue</i>	Margery Ai <i>Wom*n's Collective Member</i>
Treasurer	Longen Lan <i>SULS Careers Guide Editor</i>	Jeremy Chan <i>Mooter</i>
Secretary	Issey Ledden <i>Careers Subcommittee</i>	Nicholas Yuen <i>FASS Representative</i>
Sponsorship	James Madden <i>Careers Committee</i>	Liz Jones <i>Law Revue Assistant Director</i>
Social Director	Nicole Burger <i>Sport Subcommittee</i>	Hayden Tonazzi <i>Law Revue</i>
Social Director	Eric Gonzales <i>Law Revue</i>	Diana Reid <i>Law Revue</i>
Competitions Director	Gaston Gratian <i>Competitions Subcommittee</i>	Jade Hannaford <i>Mooter</i>
Competitions Director	Alice Yang <i>Competitions Subcommittee</i>	Ryan Hunter <i>Mooter</i>
Publications Director	Emily Shen <i>Education Guide EIC</i>	Pranay Jha <i>Debater</i>
Sport Director	Nick Lehm <i>Mooter</i>	Anisha Gunawardhana <i>SULS Intervarsity Netball</i>
International Officer	Sam Frouhar <i>Careers Committee</i>	Hong Wang <i>Intl. student ambassador</i>
Campus Director	Calida Tang <i>Campus Subcommittee</i>	Liv Grivas <i>Geoscience Soc. President</i>
Women's Officer	Gab Royle <i>Women's Col. Senior Student</i>	Sophie Fletcher <i>Liverpool Domestic Violence Refuge's Women's Wellness Course Convenor</i>

Natalie Buckett did not write or edit this piece.

SYDNEY COLLEGE OF THE ARTS

SCA consumer claim puts legal exposure at \$20 million

See page 28 ;)

A consumer claim for misleading and deceptive conduct brought by Sydney College of the Arts (SCA) students has estimated the legal exposure of the University to be \$4.1 million.

The compensation sought by 138 SCA students through the NSW Civil and Administrative Tribunal (NCAT) is based on the proposal to shut down the SCA's Rozelle campus and change certain degrees, such as the Bachelor of Visual Arts.

The claim alleges students were led to believe that SCA would remain open at Rozelle until at least 2020 and that the cancellation of the merger between SCA and UNSW announced on 28 July amounts "effective acceptance" of unlawfulness.

The SRC legal service solicitor overseeing the action, Thomas McLoughlin, noted that up to 650 students could join the claim against the University, which would inflate possible compensation to just under \$20 million.

He believes the action has "good prospects" or a "75 per cent chance" of receiving a favourable ruling in court.

It is unclear exactly how the compensation figure (\$29,900 per student) was calculated, especially since the Heads of Agreement with UNSW was terminated, but the figure represents the maximum amount students can claim without being at risk of an order they pay the University's legal costs should they lose. Since the claim may be limited to the disruption caused by the proposal itself, it is unclear whether this figure will eventuate.

The NCAT statement of claim alleges that the University of Sydney administration made attempts of "deliberate sabotage" in order to ensure the closure of SCA. It refers to the August 9 Draft Change Plan which cites the "falling enrolment numbers", in spite of the fact that there was a "record number" of first year enrolments for the BVA as of November 2015, as alleged by the statement of claim.

Mr McLoughlin further noted that "the way the university has presented itself, indicates that it has an institutional commitment to winding down and closing the SCA". In order for the claimants to "reconsider their direction", Mr McLoughlin emphasised that the University administration would "have to set aside professional ego and baggage".

A University spokesperson said to *Honi*, "The claim was received on Wednesday and is still being considered. Beyond that, it is not appropriate for the University to comment on a matter which may be the subject of court proceedings."

FREE TO BE A BIGOT

Screenshots leaked to *Honi Soit* indicate evidence of sexism, racism, ableism and stacking within the University of Sydney Libertarian Society. The images show Ignite for NUS Candidate and club former President Kerrod Gream calling another member of the club "retarded", and saying "I am the autist king". Other screenshots provided show the use of racial slurs like "gook" and sexist comments by various club members.

When questioned by *Honi*, Gream sidestepped the expected "free speech" response, instead saying, "many of the members of the executive are diagnosed on the autism spectrum and use it as a way to cope with their condition". "While this may seem odd to outsiders (ed's note: it does) it's just one of the ways of dealing with the situation, and I find it concerning that someone would try and use that against us, and would consider it an attack on people struggling with their own disability."

The screenshots also revealed members asking students for their access card numbers in an attempt to stack elections. When asked by another club member how to obtain access numbers, Gream suggested they imply it was to gain funding for other clubs and societies. Gream told *Honi* that he was unaware of any stacking taking place.

PREFERENCES DEALS & RESIGNATIONS

All (stupol) hell broke loose last Friday when WET and TIME were seen absent from their stalls. Soon enough, SRC Ed Officer, Liam Carrigan was spreading the scoop of the day: the two tickets were negotiating a preference deal. The passerby might be thinking, but surely it's normal to negotiate with all opponents to secure the best deal? Oh, how wrong you are.

Despite factions frequently dealing left, right and centre in a matter of two election cycles, there's a rule: if your opponent is more politically expedient than you, you get the moral high ground!

So, to catch up, there are three tickets contesting the editorship of *Honi*. SIN are running as an "activist" ticket (whatever that means), WET are pitching themselves as a broad appeal, "I'll probably end up working at Junkee" kind of group, while TIME are just in it for the mainstream (college kids and libs).

WET have gone for political expediency and are negotiating with TIME and SIN but assure us they "haven't reached concrete agreements with either group". Friday's rumoured deal was second preferences for WET on TIME's how-to-votes in exchange for WET choosing not to preference anyone.

Whether or not WET will eventually sign is unknown, but their decision to consider a deal has had quite the fall out. Several ~campus identities~ have resigned from their support crew, including a current *Honi* editor Tom Joyner and one of their campaign managers, USU Board Director Courtney Thompson.

Thompson resigned on Friday. "It was completely non-dramatic, I had been very clear about my unease at the possibility of working with TIME (and Stand Up)... when I heard that a deal was being seriously considered, I felt it only natural for me to resign as manager," she said. WET assures us "the split was totally amicable" and Thompson confirmed "there's certainly no bad blood".

Ever the self-appointed moral centre of the SRC race, Grassroots found themselves in a bind as 'members' Siobhan Ryan and Michael Sun of WET are now dealing with the dynamic duo for any GPS graduate: the colleges (TIME) and the Liberals (by virtue of Stand Up's deal with Ignite).

Ostensibly a non-hierarchical organisation, Grassroots has long been a case study for the tyranny of structurelessness.

Sources say influential figures in the faction instigated the break-up on September



BIRTHS, DEATHS & MARRIAGES

hell is other people

11. "After learning of the deal and it's associations with the Liberals, Michael and Siobhan were asked to leave Grassroots, which they peacefully agreed to," Grassroots said in a collective statement. It sounds like it was a bit of a, "it's not me, it's you and your moral impurity" situation.

SIN's not feeling as forgiving. They have also been approached by TIME: on August 24 and again on September 11. They ignored the request to negotiate "on principle" as it "stands in such contrast to our ideals for *Honi Soit*". According to SIN, WET agreed "in-principle to a preference swap" with them on August 24. SIN says they will be preferring WET, with or without a deal.

The TIME-WET deal will see TIME elected if WET comes in third and enough of the undirected preferences flow to TIME to put the colleges over 50 per cent.

Despite the existence of regulations prohibiting official deals, *Honi* tickets have been known to make informal support deals with SRC campaigns. It appears WET and SIN are negotiating with both POWER and Stand Up. "We haven't reached any sort of agreement with either of them," WET said. "We have not signed any preference deals at this point. We do not intend to have any exclusive deals with any SRC tickets," SIN said.

Oh, and TIME refused to comment on anything.

As is custom.

STOOD UP ON SNAPCHAT

Campus hacks were abuzz with (read: Cameron Caccamo sent one tweet about) the news that Unity/NLS alliance Stand Up had managed to secure a Snapchat geofilter as part of their campaign. This would be a particularly juicy piece of information, as brand geofilters certainly fall outside of the electoral

university was energetic and empathetic, and allowed the student to re-enrol," he said. "The pressure of a referral to the ombudsman and is likely to have made a difference."

A spokesperson for the University told *Honi*, "There has been no instance where the ombudsman or any other external authority have questioned the use of email for the purposes of student communication or directed an alternative approach."

"As a lawyer with experience in business and commercial transactions, there is a convention that parties do not rely on email correspondence alone to verify receipt. There is invariably a backup confirmation process, and quite often there is a hard copy duplicate of the email correspondence," McLoughlin told *Honi*.

spending cap.

Alas, it appears that – much like a petting zoo appearing on campus during Zoo for *Honi*'s 2011 run, or the bizarre Ben & Jerry's PR delivery which may have helped secure current *Honi* eds SCOOP their 2015 victory – the filter is nothing but a fortunate coincidence. As Unity's Dylan Williams told *Honi*, Stand Up had "absolutely no involvement" in the creation of the filter, which appears to belong to international cancer charity, Stand Up for Cancer.

CAMPA(G)NING IS SOLE DESTROYING

POWER presidential candidate Georgia Mantle is sporting a dashing moon boot this week. Mantle told *Honi* she's damaged her Achilles tendon, but said, "I won't let that stop me from getting out there and talking to students."

While undeniably committed, this move is potentially ill-advised – *Honi*'s qualified physiotherapist Alexandros Tsathas said of the injury, "There's no magic cure – relative rest, and a graded return to activity, with some eccentric loading exercises thrown in for good measure is the best approach. Georgia's stoicism is admirable, but she needs to consider that if she doesn't ease up, she risks exacerbating her injury, or it becoming chronic." POWER supporters are no doubt hoping this won't be their campaign's (literal) Achilles heel.

In the interest of journalistic balance, we feel compelled to inform our readership that Stand Up presidential candidate Isabella Brook appears to have two functioning feet. More on this story as it develops.

MEN2BOYS

2016 is THE year for male comedians who infantilise their identity. But don't take our word for it, if you want to see a university comedy show at the Sydney Fringe Festival search for the word "boy" on the Fringe Comedy website.

You could check out the three shows by USyd comedy collective Baby Boy Bolognaise. Or see past *Honi* editors in either Boymachine by Patrick Morrow or Just a Small Town Boy by Jack Gow. The Pool Boys and Garden St Boys have shows on too. Then there is Moonboy presents: Musical of Thrones.

You can even see the "good boy" comedian himself, Aaron Chen. "Boy": the new fabric softener of masculinity in the comedy community.

LABOR-LIBERAL ALLIANCE DODGES A BULLET

Avid readers will know that Isabella Brook (National Labor Students) and Ed McCann (Liberal) have joined forces this SRC election. Isabella is going for president, and nominated Ed as her Vice-President pick (a position that will actually be chosen by elected candidates post-election). There is a remarkable amount of transparency in the deal, as the two stand together in the most awkward election cover photo that this reporter has seen (see: Ignite for SRC to make your own mind up).

The Liberal Club intended to host the CEO of NSW Mining, Stephen Galilee. Galilee is a textbook pro-fossil fuel advocate, and therefore - you would think - champions a cause Isabella and Ed disagree on.

The Liberal Club tends to keep these invitations under wraps, but someone leaked it to the campus activists. They were gearing up for a gate-crashing (and political scandal), only to realise at the last moment Galilee had been quietly subbed out for some generic MP. C'est la vie.

All campaign coverage in this BDM was written by Sam Langford, Subeta Vimalarajah and Mary Ward. They have signed a declaration of neutrality and are not associated with any campaigns or campus factions.

NEWS

POLITICAL FIGHTS

First year students allegedly excluded by new Liberal Club executive

Elijah Abraham

Dysfunction continues to plague the Sydney University Liberal Club (SULC), with a recent complaint made to the USU claiming club members were excluded from an event on factional affiliation grounds.

This is the latest in a string of internal issues for SULC. A recent controversial AGM, which was specially administered by the USU, saw Josh Crawford seize control of the SULC executive with a faction that had splintered from the club's centre right. In June, a chaotic O-day produced allegations of stacking, non-student sign-ups and misleading advertising. Earlier in the year, in May, the club was dissolved by the USU following sustained factional in-fighting.

The most recent complaint was lodged by Manning Jeffrey, a member of Dom Bondar's ticket that competed against Crawford for SULC control. In an email to Clubs & Societies, provided to *Honi*, Jeffrey alleged that he and other first year students were excluded from the "New Members Dinner" which took place on September 8.

The first year officers, Niamh Cronin and Nam Nguyen,

wrote to Manning "We have prioritised attendance based on how early people RSVP'd, and their level of engagement with the Liberal Club and the Liberal Party more broadly."

"As part of the new executive's plan to re-energise the Club we feel it is important that we provide new members with the opportunity to meet and network in a safe and casual environment."

Jeffrey claims he and other first years have been "repeatedly and systematically excluded from participating in the club in the short time since the AGM". While Jeffrey conceded that he had been involved with the party for some time, he expressed concern for other first years, who he claimed had little club involvement and had supported Bondar at the AGM, saying "they are all clearly being excluded for exercising their simple right to support who they wish in a Club they're passionate about."

Crawford told *Honi*, "No one was excluded from the event on any factional grounds or any other issues other than that, we were prioritising genuinely new members in order to create a safe space for them."

It was alleged that Jeffrey and the other students were not "genuinely new members" and that a SULC executive member had put Jeffrey on notice for allegedly continuously messaging multiple executives regarding this event. He denied having ever engaged in harassment.

USU President Michael Rees advised *Honi* that in response to the complaints, the C&S office had asked the SULC executive to communicate more clearly with C&S and with its members when events were targeted at a particular cross-section of its roster.

"I do not believe that the complaints related to this event are indicative of a systemic problem," Rees said.

the University eventually agreed to hear the appeal, the case highlights the fallibility of email correspondence, and the potential need for duplicate hard-copy correspondence.

Thomas McLoughlin, the SRC lawyer who worked on the case, has no complaint about the University's actions after the appeal process was instigated. "That appeals process went smoothly, and the

STUDENT SERVICES

Andrew Bell

A Chinese student who was unable to receive email notification of termination of their degree while living with restricted internet on mainland China, has referred the case to the Ombudsman after they were restricted from filing an appeal.

While proceedings were ultimately discontinued when

NEWS & ANALYSIS

STUPOP

Senate Fellow candidates violate rules

Ashley Chegwyn & Andrew Bell

Colin Whitchurch, a candidate contesting the position of Undergraduate Fellow at the ongoing Senate election, has been caught standing over students after instructing them to vote for him in the electronic ballot in Fisher Library over the weekend.

Whitchurch was joined by ex-postgraduate senate fellow James Flynn, former Liberal member and former adviser to Industry Minister Anthony Roberts.

The pair were moving through the library with a laptop, pressuring students to vote.

Honi spoke to a Chinese international student immediately after he was approached by the men, and asked him if he knew what he had voted for. “I have no idea, they forced me to do it,” he said.

Honi, in-person and immediately after the incident, requested comment of Whitchurch and Flynn. They declined.

Honi has heard campaigners for another candidate, Francis Tamer, is employing similar tactics. Several students have claimed Tamer’s campaigners have been approaching students in the library, handing them a laptop with the voting site loaded and watching them vote.

“A boy and a girl were going around with a MacBook Air in Fisher, on Level 7,” one student said. “They asked me to vote for Francis and I noticed that they were pushing his policies for international students.

“I asked them for the voting website and they said they had it all set up on the laptop and I just had to sign in. So I signed in and voted, and they were about half a metre away. I voted, but I noticed they approached students of Asian ethnicity in particular.”

Another source reported a similar interaction. “I voted, but they were definitely less than 50 centimetres away from me. They asked other people, people with Asian ethnicity in particular,” the source said.

The candidates’ conduct seems to violate rules that a Senate election must be conducted as a secret ballot. At least two students have submitted complaints to the Returning Officer, David Pacey. Pacey told Honi, “I have instructed the Electoral Officer to issue a reminder to all candidates of the Guidelines for these elections and I will be speaking directly with the candidates so identified.”

Tamer has not replied to Honi’s request for comment.

STRATEGIC PLAN

Undergrad degree options cut from 122 to 42 in 2018

Fewer degree offerings, new “research and entrepreneurship experience”, summer and winter school on HECS and likely vertical integration of Law, Education and Music are all set to be approved. Max Hall has a confirmed list of all of the things still to be confirmed

Students commencing at Sydney University in 2018 will have a choice of just 42 combinations of 24 degrees instead of the current 122, according to a proposed degree structure endorsed by the senior management in July.

Under the plan, which will be presented to the Academic Board by Deputy Vice-Chancellor (Education) Professor Pip Pattison on Wednesday, students will have to combine most existing degrees with a Bachelor of Advanced Studies (BAS) in order to access fourth year honours or a new non-honours fourth year.

Students undertaking the non-honours BAS fourth year will complete “research or entrepreneurship experience”, internships, and so called “Open Learning Environment” units which purport to teach general skills relevant to all students. The precise nature of the work placements and projects to be undertaken by students remains unclear. A University spokesperson pointed to student placements in existing projects with the Gundjeihmi Aboriginal Corporation in the Kakadu region of the Northern Territory and the Tiwi Islands Regional Council as examples.

Units being developed for the Open Learning Environment include courses in global ethics, creating social media campaigns, programming and computer mapping literacy, and cultural competence. A freely available online course on “Aboriginal Sydney” is also being created.

The University proposal claims that focus groups of high school students conducted in May found the new structure was likely to attract more students overall, but students pursuing law, engineering and veterinary science were less likely to choose USyd if current options were abandoned.

Current offerings for music, law and education will remain in 2018, but these faculties are considering moving to a “vertically integrated” approach in 2019 that would require students to complete an undergraduate BA or combined BA/BAS before completing a Masters of Teaching or Juris Doctor.

The adoption of vertically integrated degrees is yet to gain necessary approval from the federal government.

Advanced streams in existing degrees will be replaced with the Dalyell program. Accepting students with an ATAR above 98 or a W.A.M. over 80 at the end of first year, Dalyell students will have a “larger set of elective enrichment opportunities” including “access to mentoring and leadership development programs... [and] research and entrepreneurship opportunities,” a University Spokesperson told Honi.

In welcome news, students will be able to place Summer and Winter school units on HECS from 2018.

Faculties will finalise the structure and content of the new courses by the end of the year.

For the full list of degrees and proposed changes see [honisoit.com](#)

SYDNEY COLLEGE OF THE ARTS

Provost releases SCA draft change proposal

Subeta Vimalarajah has the details on SCA’s move to the Camperdown campus

On August 9, all staff at the Sydney College of the Arts (SCA) received an email outlining a “Draft Change Proposal” written by the Office of the Provost and the Deputy Vice-Chancellor for SCA’s future. Post-merger, the University has confirmed its plans to incorporate SCA into FASS.

Management’s rationale

There are two rationales provided for the change:

1. The SCA is financially unsustainable at Callan Park.

The University points to the cost of maintaining the lease at Callan Park, the added costs of maintaining the site (especially in lieu of needed upgrades), a consistent trend of lowering enrolments in the Bachelor of Visual Arts at SCA, mirrored by lower demand for visual arts education across the state. The number of international students (read: University cash cows) is also too low. They forgot to mention the \$9 million or so that was paid back to the University under the accounting aberration that is the University Economic Model, but hey, let’s not get distracted.

2. Students at SCA and the Camperdown-Darlington campus alike would benefit from increased inter-disciplinary engagement.

SCA has the lowest level of “outbound movement” (SCA students also taking courses at Camperdown-Darlington) and “inbound movement” (Camperdown-Darlington students taking SCA courses) at the University. Despite hav-

ing SCA located at Callan Park for nearly ten years, this presents an imperative for moving the whole campus instead of, you know, having a better shuttle bus.

Bachelor of Visual Arts (BVA)

No new offers will be made for the BVA in 2017, the “transitional period” for SCA’s merger with FASS. Over the course of 2017 teaching will be delivered from both campuses. In 2018 the BVA will return “re-imagined” (read: worse). The “re-imagined” BVA will exclude the jewellery and object major, as well as the ceramics and glass-making components of the sculpture major as they’re too resource intensive, despite being some of the most unique offerings of the current BVA.

As for providing studio facilities for students, the University is still figuring it out. They’re “seeking to find necessary making/teaching space”, but we won’t know how short that is of the facilities at Callan Park until a later date.

Future for staff (is dire)

As of August 1 2016, there were 31 academic staff members and 19 professional staff employed at the SCA. This is set to nearly halve. Ten to fifteen academic staff and between seven and ten professional staff will be lost over the course of 2017. Luckily they’ve got until October 24 to present their “expression of interest” in voluntary redundancy.

Timeline of changes

August 5 Draft Change Proposal (DCP) emailed to staff	August 26 Revised change proposal emailed to staff, incorporating feedback on the DCP	November 7 The final Change Plan will be released	2017 A “Transition Period” for SCA	2018 The “re-imagined” Bachelor of Visual Arts begins
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SRC ELECTIONS

Meet the candidates vying for the SRC presidency



POWER FOR SRC
QUIZ RESULT: 18.5/28 (66%)

For the first time in many years, Georgia Mantle and Grassroots find themselves as the insiders in a presidential race. The elevator pitch for Mantle, one of the two current SRC General Secretaries (think Treasurer with a dash of second-in-command) and Indigenous Officer, is one of experience. She peppered her responses with the institutional, corridors-of-power language of SRC bureaucracy – showboating competence without sparking inspiration.

Even in purely hypothetical questions about budget cuts, she namedropped obscure facts about staff contracts (“Enterprise Bargaining Agreement” ahoy!). Even in damage control – explaining a team member’s now-aborted policy to make untrained students provide mental health support – she highlighted her own historical experience. “I explained to her why, in the past, we’ve had issues with that,” she told us.

Every difficult question we gave Mantle was dealt with without a fumble, even if it wasn’t really answered. She promised to have a “more active presence” than current President and factional rival Chloe Smith, committing to full-time office hours of 9 to 5 if elected. In a pointed reference to both Smith and rival candidate Isabella Brook, she promised to not work another job her whole term – “it’s paid a full-time wage and that’s the job. I’ll be here. Even earlier if need be.”

Where the cracks show are when Mantle is forced to defend views she doesn’t really hold, where political expediency and the grubbiness of alliance show up. She couldn’t seem to bring herself to say, “Look, I just had to cut a deal”, and in the empty spaces, cognitive dissonance flourished.

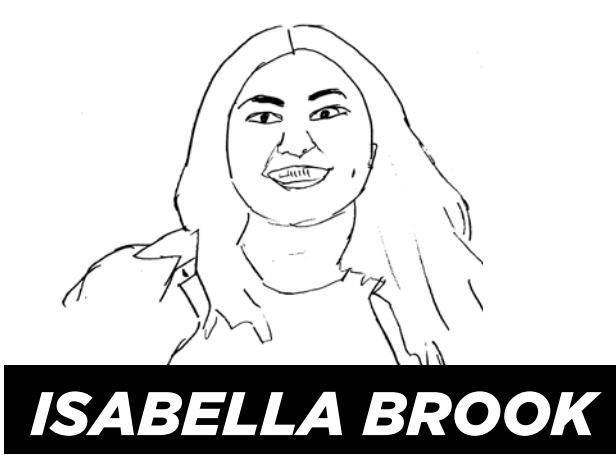
Her policy around the National Union of Students was hypocritical. She accused it of “financial mismanagement”, but refused to cut a cent of its funding, which seems to imply our money is going to be actively wasted. She waved away concerns that her alliance with Socialist Alternative (who have been routinely sanctioned for aggression and intimidation) would encourage their problematic tactics. “At the end of the day, they’re their own people,” she said, which is just a polite way of saying that the ends justify the means.

On these issues she is a compromiser who risks leaving some purists from the Grassroots base unfulfilled. On NUS she simply committed to “making my voice very clear about the changes that need to be made”, which is a noticeably centrist, change-from-within approach.

And in the end, her policies are as vague as anyone’s. Mantle couldn’t provide numbers in her pitch for a refugee scholarship program. Her environmental policy, despite it being one of her three campaign buzzwords, was noticeably lacking.

The vast majority of Mantle’s policies aim to lobby other institutions, like the University, on how they should use their resources and power, rather than changing how the SRC uses its own. By her own admission, the agenda is pretty much external (“This organisation works quite well”).

Compared to the last successful Grassroots presidential campaign, Kyol Blakeney in 2014, Mantle’s is less of an energetic, revitalising message. The SRC is doing well, NUS will stay the same. It’s an appeal to experience and lobbying rather than reform, which leaves both sides sort of saying the same thing. We’re yet to see how she differentiates.



STAND UP FOR SRC
QUIZ RESULT: 13.5/28 (48%)

National Labor Students’ Isabella Brook is hoping to be the latest in a long line of Labor women (including incumbent prez Chloe Smith) who have held the SRC presidency. As a current Welfare Officer and member of the General Executive, she has experience with the SRC, though readily acknowledged her opponent’s institutional knowledge is probably superior, as reflected in our quiz results.

Brook rightly noted the president’s role is substantially different to roles either candidate has held thus far, but cited her past record working with similar institutions as evidence that she can capably adapt to the job.

As a Welfare Officer, she said she helped organise events raising the profile of the SRC. However, she readily admitted that some of her planned events didn’t eventuate because she and her co-Welfare Officer “both got jobs and then weren’t able to be on campus to do things”. For voters worried about commitment levels, Brook was unable to confirm that she would be in the office 9-5 every day, but promised she wouldn’t “work to the point where it impedes my ability to do the job”.

Her faction’s past record is also somewhat contentious. When asked exactly how instrumental the SRC was in achieving 24-hour libraries (a policy change her Stand Up team takes credit for), Brook said “to be honest I’m not entirely sure”. She nonetheless felt Stand Up was justified in taking credit because “you claim wins off whether things happen” – a somewhat flawed sense of causality which makes it hard to assess whether anything meaningful is ever actually done.

Also concerning was her stance on her role as Director of Student Publications. She admitted that she would give close friends a “heads up” if they were about to be criticised in a forthcoming Honi article, though she conceded that it might hamper editors’ ability to freely report without being harassed, and openly wondered if it was against the rules.

Brook dealt surprisingly well with questions about her close cooperation with Liberals, including chosen Vice-President Ed McCann. Despite the obvious hypocrisy of a Lib-Lab coalition, the answers she gave were as logically consistent as you can expect spin to be, suggesting that as “the best people to be running the SRC”, it was natural for Stand Up to draw a broad base of support.

A Liberal voice on SRC Executive wouldn’t open the floodgates, Brook argued, unlike in the early 2010s when they tried to remove the Acknowledgement of Country. “The SRC doesn’t fall and rise on the back of one person, and I have a strong commitment to not let stuff like that happen”.

Brook was vague on the specifics of policy, though this was true of both candidates. When asked what “saying no to \$100k degrees” would entail, she suggested “working more broadly with the NUS”. She was unable to name specific areas of the SRC where she would make budget cuts if required, saying she would “take a little bit from here and there”. While she acknowledged this was a “non-answer”, her uncertainty raises questions about whether she can bring a strong vision to the organisation.

Brook is inoffensive, a bit bland; by her own admission a lot like current prez Chloe Smith, except “more specific” about issues. Given her lack of specificity throughout our whole interview, good luck.

Prez candidates quiz

The SRC president is responsible for managing 16 staff members, sitting on a minimum of six University committees, securing their organisation’s funding, acting as the sole shareholder of the SRC’s Legal Service and leading at least 62 elected representatives. We quizzed this year’s candidates on the things you would hope they knew before going for the job:

1. How many council members are elected to the General Executive?
2. How many Representatives is quorum for an SRC Council meeting?
3. How much money was allocated to the SRC Education Department in 2016?
4. Name the caseworkers. (1 mark for each.)
5. Which of these does not need to be signed by/approved by the President?
 - a. Photocopying request
 - b. Room booking request
 - c. Reimbursement.
6. From lowest to highest, rank the SSAF received by student organisations in 2016.
7. Name the committees that report to the Academic Board. (1 mark for each.)
8. Who is the chair of the Academic Standards and Policy Committee?
9. Who is Stephen Garton? Why did he become a notorious management name in 2016?
10. When was the SRC last renovated?
11. Which member of staff has been working at the SRC for over 20 years?
12. Under which SRC President was the SRC Legal Service established introduced?
13. How is an SRC constitutional change passed?
14. How is a dispute between two members of a collective regulated under the SRC’s grievance policy?
15. Why are there 33 councillors?
16. How can the President be dismissed?
17. How many years has Paulene been Electoral Officer for?
18. Which of these is not a constitutional obligation of the SRC Executive?
 - a. Approve and monitor the Council’s policy and other aspects of its strategic direction;
 - b. Engage with staff and the broader university community;
 - c. Establish and monitor the Council’s systems of control and accountability;
 - d. Co-ordinate and manage attendance at Council meetings
19. In what year were regulations prohibiting Honi Soit/SRC preference deals introduced?

Tip: Answers more legible when paper inverted

attendance at council meetings 19. 2014
ing, since 2010 18. Co-ordinate and manage
with at least 200 students present 17.
by a 2/3rds majority vote a general meet-
odd number 16. A President can be removed
1000 undergrads removed up to the nearest
ident or their delegate 15. One for every
majority at a general meeting 14. The Pres-
submitted and then passed by a 2/3rds
nature petition with the changes must be
Changes 10. 2015 11. James 12. Elly Howse
(2010) 13. With 21 days notice, a 200 sig-
sions 8. Jane Harcourt 9. Provost, SCA
Studies, Postgraduate Studies and Admis-
demie Standards and Policy, Undergraduate
SSS, CSG, SUPRA, SRC, USU, SUSF 7. Aca-
Lorna, Heather, Breda 5. Reimbursement 6.
1. 5 2. 17 3. 15, 500 4. Mel, James, Sharon,

Direct all complaints about art to visionary illustrator Victoria Zerbst

SENATE ELECTIONS

Undergraduate Senate Fellow candidates: Profiled

The University of Sydney Senate is the peak governing body of the University. The majority of the positions are *ex-officio* members of University administration and elected alumni. Two positions are reserved for students – one each for undergraduates and postgraduates.

The following undergraduate candidates participated in an interview with two *Honi Soit* editors. The interview canvassed their policy positions, experience, skills, likely relationship with University experience and commitment to the position.

Two candidate, Francis Tamer and Colin Whitchurch, did not respond to the interview invitation. Please turn to page 6 to read a report that they are allegedly in breach of electoral regulations.

Overall, the interviewed candi-

dates performed very well. Without exception, the interviewed candidates are intelligent and can capably speak to their aptitude to be an undergraduate senate fellow.

Therefore, you should read these profiles and decide whether each specific vision for the University aligns with their own. Do you want a stripped back, pragmatic and vocational university? Do you want to support the arts, and maximise opportunities for learning outside the syllabus? Do you believe that the University is going down a path of corporatisation, which should be halted by student voices? Do we need new voices on senate?

The election is currently being conducted by electronic ballot. Voting will close at 4PM on Thursday September 22.



George Bishop
Arts/Law IV

"My position is to represent the views of the people."

George's platform is sensible governance. He recently ended a tenure as president of the Sydney University Evangelical Union, where he won a battle with the USU over the right to require member declarations of faith.

It is clear that George is a highly intelligent and articulate candidate, but does elude some questions about statements of policy, deferring to a promise of future consultation.

He speaks highly of Michael Spence, saying "I know the Vice-Chancellor well. He is a person I respect ... I want to thank him for his service because I do think it is a very tough gig that he has." By way of example, he praises sensible research facility developments in recent years.

When asked about any negative aspects of Spence's tenure, George indicated that there is more to be done in relation to on-campus sexual assault.

He is against fee deregulation, but would work to create mechanisms to promote accessibility to university (such as scholarships) if the Senate were intent to promote it.

As part of strategic development that George is keen to champion is the implementation of a University code of conduct. In the arena of activism and

protest, George argues that this would enable students to be heard by the university, but would require them to act in a respectful and appropriate manner. He doesn't believe that the University should take a political stance on the upcoming questions, and dodged questions about his support for marriage equality more generally.

George indicates he would broadly support University action which looks out for the mental health of transgender students, but declined to support measures such as gender-neutral bathrooms (subject to knowing more information about the cost: benefit analysis).

George declined to nominate a candidate that he would like to see elected in his place, if he were to be unsuccessful. He did say that essential criteria for a candidate should be business or legal experience, with knowledge of university structures, and would be "be sensible, stable and pragmatic in their role in Senate".

George's promise to undertake a cost-benefit analysis for every decision on Senate certainly aligns with a platform of sensible governance. That said, reticence to declare his personal belief on important social policy issues raises concerns.



Caitlin Gauci
MECO III

"I genuinely want to help people who don't have a voice and don't have agency in the decisions that affect their education."

Caitlin is the breath of fresh air that senate politics needs.

A woman of Maltese background, she attended a low SES public school and worked as a primary carer for a disabled family member throughout her childhood. She has worked with the United Nations development program in Indigenous communities in the Maldives, and represented the University at an international politics forum at Cambridge.

She is the only woman (from a pool of nine candidates) contesting the position. The last time a woman was elected to be the undergraduate fellow was in 2008.

She speaks on the need to give a voice to people who sit outside traditional student politics dogma, saying "The senate really needs fresh eyes, and more independence".

Caitlin gives the impression that she would persuasively and diplomatically communicate this platform to the rest of the Senate. She has previously raised issues of representation to Vice-Chancellor Michael Spence, while working as a consultant for an Indigenous body in the Kakadu National Park.

She wants to campaign for gender

SENATE ELECTIONS



Dimitry Palmer
ARTS/LAW III

"I'm not there to shake it up or burn down the joint. I am there to work together with management."

Dimitry Palmer is a confident slick talker, proud member of the Young Libs and self-described "regular student".

He believes his experience as a student representative, in the SRC and the C&S program as SULC treasurer 2015-16, make him the most competent candidate for Senate fellow.

If elected, Dimitry hopes to provide a strong link between the Senate and SRC by boosting transparency, communicating with students and even writing for *Honi Soit*. He noted Dalton Fogarty's failure to attend SRC meetings and hopes to be a more active and collaborative representative.

Dimitry often answered our questions with populist assertions like "I believe in universal access to education" and "education is a great way to break down barriers of disadvantage". He would then smoothly disguise his more conservative takes with open-ended rhetoric like "we should have a really frank discussion about fee deregulation" and "it's not up to the taxpayer to have to front up for your flight of fancy".

His comments, however, did demonstrate extensive knowledge regarding the Senate's position on the university's future. He praised Spence's pivot towards Asia as a focus in the 2020

vision, outlined the benefits and possible failures of adopting the Melbourne Model (and suggested a preference for an adapted "Sydney Model") and stood in support of the SCA's presence on main campus.

He also made it clear that he will not be on Senate to "fight management". He positions himself in stark contrast to Alexi Polden, the candidate he would least like to see on the Senate, and believes him and Alexi are very different characters. "Alexi is someone who has taken the university to court...I believe the best way to move forward is to work together with management."

If unsuccessful, Dimitry would prefer to see Catholic Society member Francis Tamer elected to Senate, followed by Finn Keogh and George Bishop. He believes they are all "good blokes with similar values." We suggest Dimitry read Keogh's profile before aligning the two of them too closely.

Dimitry will soon be launching a social media campaign to raise awareness for his candidacy. His delayed strategy was instituted to distinguish himself from the clutter of SRC election pages, but he will have to work hard to promote his "liberal hack in regular student clothes" brand with only two weeks left.



Georg Tamm
COMMERCE IV

"It's great to have strategic goals but you need to have action on the ground"

Georg Tamm has been one of the most present candidates in the race so far, rebranding his 2015 Union Board Facebook page to Curious Georg for Senate (cleverly retaining the likes), and even going Facebook Live for 11 minutes when online voting kicked off.

He advocates for students with disabilities, preventing sexual harassment and assault on and off campus, and the rights of international students. He appeals to his experience as both a "former international student" and "student with a disability" and told *Honi* he wants to fight for fair access to University.

Georg boasts strong ties to Senate fellow Professor Marian Pam Baird AO, and a "pretty great working relationship with Vice-Chancellor Michael Spence". He even mentioned that time Spence praised him in an email in 2014.

Georg was complimentary of the Senate's decision to increase funding to the Counselling and Psychological Services (CAPS), however he remains unimpressed with the current state of academic plans for students with disabilities. He believes the centralisation of the disability services has led to less individualised support for students.

We asked Georg about University statistics that suggest academic plans

have an 85% student approval rating. He said the statistic should not be trusted, as it came from the Uni.

Georg strongly opposes fee deregulation and the Melbourne Model degree structure in the 2016-2020 USyd strategic plan. He believes "students like (himself) from Western Sydney don't have the luxury of doing a generic American-style degree first. Postgraduate degrees are often five times more expensive so the restructure is quite elitist."

Georg is running as an independent without political backing. If unsuccessful, the candidate he would most like to see win the election is Alexi Polden, although he questions how well Alexi would fair with the more conservative voices in the Senate. On the other hand, he would least like to see candidates Francis Tamer or George Bishop elected, as he believes their religious involvement on campus "has been quite detrimental to a lot of queer students."

This is Georg's third election after two failed attempts at USU Board. He is clearly passionate about standing up for less advantaged students, but success in this race will require more than two positive working relationships with current Senate members and 11 minute Facebook videos.



Alexi Polden
ARTS/LAW IV

"It is a big problem, when the University starts putting the balance sheet before what someone gets out of their education."

Alexi comes across as an extremely capable candidate with comprehensive knowledge of the University's operations and a clear vision for his tenure.

Alexi is a fourth year Arts/Law student, hailing from Wollongong. He edited *Honi Soit* last year, and was responsible for a large proportion of the year's investigative reporting into University management, privatisation of interests and institutional conflicts of interest.

The most prominent part of his platform is to increase transparency in University governance. He recently took the University to the NSW Civil and Administrative Tribunal (and partially won) in an attempt to recover governance documents under freedom of information legislation. The decision treads new legal territory over the role of the University as a statutory body – if you don't believe us, the citation is *Polden v University of Sydney* [2016] NSWCATAD 201.

We raised concerns that he would be perceived as litigious, and that the current members of senate would prefer to work with more conservative candidates. He said, "I have a really good relationship with the legal team working for the University. It was clear to both parties that we were trying to find

an answer to a principle about how the university is governed." (He also said, "I'm a lot of fun at parties, if that's what you mean.")

Alexi presents as a candidate who would strike an oppositional stance to many of the policies supported by current members, but would likely communicate that opposition diplomatically while respecting his obligations to the University and senate.

To support this, he can readily identify positive aspects of the Vice-Chancellor's administration – noting the Queer Ally Network and the establishment of a prominent permanent Indigenous Flag. However, he is highly critical of many of Spence's decisions, and would not have voted in favour of the recent decision to extend Spence's contract.

He is fervently against fee-deregulation. He regrets abandonment of degree structures which "don't fit with the managerialist view of the way a degree should look like", and strongly supports a broad (not necessarily vocational) university experience.

Alexi quite clearly has the best knowledge of the mechanics of the university out of all the candidates. He is candid about his beliefs, a refreshing contrast to some other candidates.



Finn Keogh
ARTS II

"I am immovably and resolutely opposed to any fee deregulation whatsoever."

Finn Keogh is a charmingly eccentric candidate. He arrived at our interview like a muted Victorian cosplayer and told us he "reads English" in soft British tone. With an enthusiastic background with SUDS, and a USYD LitsoC presidency under his belt, Finn has been hanging around uni for years.

Finn expressed frustration with past undergraduate fellows who were unable to fulfil their responsibilities representing students. He heralded Patrick Massarani as the last fellow who did an exemplary job and mentioned that Dalton Fogarty's reporting to SRC was either non-existent or pathetic.

If elected, Finn told *Honi* he would write to the editors every week. He would also report to SRC and Union Board.

He is a meticulously well-informed candidate, and a huge fan of organisational transparency, asserting that "discussions about policies more broadly should be in the public sphere. What is there to hide?"

Finn answered our questions with a thoughtful pace and much specificity. He could provide precise examples of Spence's failures - like instigating the "sickening, arbitrary publication metric" to sack nearly 360 staff members in 2012 - as well as his successful involvement

with the Wingara Mura Leadership Program. He also strongly argued against fee dereg, explaining that the broader population will their access to education throttled by increased uni fees.

You could probably say Finn is an old fashioned Romantic about tertiary education. "The university is part of the contiguous history." He is deeply critical of USyd's new "glass and steel" glossy brand under which students are mere products and research relates to profit.

With intellectual leanings towards more esoteric and artsy subjects, Finn described the treatment of the Sydney College of the Arts as "a joke of managerial incompetence" and opposes any changes to school whatsoever.

Finn's campaigning, however, has been minimal, and he doesn't seem to be starting soon. "I don't think I have the support for that kind of thing." He did tell us that his friend, Alisha Aitken-Radburn, tried to convince him to create a Facebook page.

Finn said it was very reassuring to see someone like Alexi Polden also running; someone who is also committed to halting the corporatisation, or mitigating the damages which, as Finn believes, should be stopped at every step.



Andrew Sekhar
SCIENCE/ENGO III

"The university should be as lean and mean as possible, without compromising quality."

Andrew Sekhar is a self-described workaholic who asked to meet us at 8am on Friday for his interview, and turned up five minutes early. Apart from his studies, he is working on a rocketry start up, which is aimed at sending satellites into space, alongside two paid jobs.

Andrew is running for senate because he believes arts students control the campus and he wants science students to have a voice. His main policy is quite broad: "We have to take the focus away from what we are doing now and just promote science education and the scientific method."

On matters of fee deregulation, Andrew is in two minds. He believes the University should decrease fees for vocational degrees like accounting, engineering, and finance, and increase fees for arts degrees because they offer no hard skills and "simply preach ideology". He also believes majors like gender studies are interesting fields of inquiry but shouldn't be part of a university education.

He said that he does agree with leftist ideology and aligns himself with a liberal/centrist political view (NB: not the Liberal party). Andrew even had a three month stint with Student Unity (Labor Right) in 2014, before deciding student

politics was just a "drinking camp" with which he wanted nothing to do.

We understand that he is running as an independent and has started putting together a team of arts, science and engineering students who will help him advertise his campaign and hopefully win votes. They have been busy with assignments but will become more active in the weeks to come.

Andrew has not met any of the other candidates and or seen their campaign materials. However, when asked about his views of candidates running with the strong backing from religious groups, he asserted religions don't need protection and they should be questioned and put to rest." In his words, "It's time that religions die."

As mentioned above, Andrew's commitments to work and study are intense. He indicated that he would cease his work with one of the companies if elected to Senate. If nothing else, his diligence seems undeniable.

Andrew is far from the traditional electioneer. His ideal pragmatic, vocational university sits in stark contrast to other candidates (in particular, Caitlin Gauci and Alexi Polden). His views on religion would also set him apart from Francis Tamer and George Bishop.

PROFILE

An acquired Taste

Alexandros Tsathas spoke to the businessman, baker and former refugee behind Taste Baguette

Picture James Gandolfini’s Tony Soprano. Now cast aside his standover tactics, underworld connections and his penchant for the lewd. But keep his relentless migrant work ethic; his prioritisation of family, and food; and his knack for not letting other people’s problems become his own. Knock a few feet off his stature, add a few to his short fuse. Finally, replace his perpetual scowl with beady eyes that light up when you catch on, and you get a very close approximation of Hieu Luong, once a Vietnamese refugee, now the king of the Taste Baguette empire.

Hieu is pacing outside Taste USyd, and on his mobile, when I suppose that’s the man I’ve come to meet. Tony Soprano’s likeness isn’t lost on his telephone manner – neck craned, handset deep in his ear, eyes staring into the distance. When we sit down, he prefaces our conversation with notice of likely interruption – he’s been dealing with ‘suppliers’ all morning. As it turns out, he doesn’t once stop our conversation to attend to his phone; he’s as eager to tell his story as your correspondent is to hear it.

There’s an irony to Taste Baguette’s location inside the Law Building. Hieu’s dad was a well-respected judge in French Vietnam, and “very much into education”. His mum was “a superwoman, a business lady”, and his family, very wealthy.

“I remember, I used to hate it, because every day, the whole family, we used to sit around for at least about three or four hours, just counting money. We’d sit in a room, it was like a mountain. Mum would bring home so much money, but at that time, as a kid, you just want to play. Money – it didn’t mean anything”, he recalls.

Hieu spent the first 13 years of his life in Vietnam, those years coinciding with the fall of French colonialism and the rise of communism. He explains that at the time, a caste system was deeply entrenched in Vietnamese society, and as a child, he was forbidden from entering the working-class bakery across the road from his family’s mansion in Saigon.

But political tensions were simmering, and Hieu was growing older - his pubescent rebellious streak was to affiliate with the bakery across the road.

“I was always really interested in how people making bread, so I went over there to watch it. I wasn’t really learning, I was watching. And I’d have a chat with them, watching, not realising I was learning by watching. When you’re 13 years old, you don’t think much.”

The roots of Taste Baguette can be traced back

to a refugee camp in Galang, Indonesia.

With the political situation in Vietnam becoming increasingly unstable, Hieu’s parents made the decision to flee the country. They left everything behind, making for Australia on a rickety 26-metre long fishing boat with 225 other people on board.

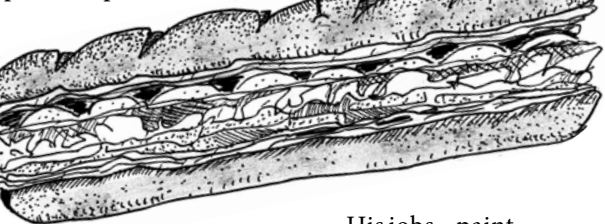
Galang, a Lilliputian island marking the southern inlet of the Malacca Strait, was the site of Hieu’s first bakery. He was only 14 at the time, his expertise wholly consisting of what

he had observed at the old bakery across the road. It was a resounding success and paints a brilliant vignette of the resolve and business nous that would later go on to earn him great success.

“In the refugee camp, we had nothing to do. I’d go to the jungle to get the wood and the water for the whole family. And then I got bored, and I said ‘OK, I want to make bread’. So there was a construction site for new housing in the refugee camp. And then, what I did, I took some of the tin roofing, bent it into box, I got the clay, built it up, and it became a woodfire oven. I’d never seen a woodfire oven – I just imagined that’s how they’d work. So I created this woodfire oven, then had to walk about five or six kilometres to buy flour. Every time, I could only purchase about 25kg of flour.”

“When I first started, I couldn’t sell any, but after about a few days, people had to order the night before!”, he says, slapping the table.

At 15, Hieu’s family was granted asylum in Australia. The typical migrant story played out – his parents working 18 hour days, sewing garments for 80c a piece. Hieu went to school on weekdays, and worked multiple jobs on weekends. He didn’t spend a cent of what he’d earned – it was all fed back to his parents, but he maintains this arrangement was motivated more by moral obligation than parental pressure.



His jobs – painter’s assistant, builder’s labourer, baker – would go on to equip him perfectly with the skills to make his later fortune in food and property development. “I didn’t realise it at the time, but I got access to making Italian bread, different types of bread and all sorts of skills.” In a sort of started-from-the-bottom, universe-righting, karma-affirming display,



Hieu Luong, second from right, with the staff of Taste Baguette USyd

he’s able to rattle off the names of all those he worked for, who imparted skills and wisdom to him. He’s still friends with most of them.

After school, Hieu studied computer science at UTS, still working in a bakery on weekends. It was at university that he met his wife, and the other half of Taste Baguette, Madeline. He speaks about her with the utmost veneration – “I think I was very lucky, she’s not just beautiful, but she’s super-smart.”

Hieu walked straight out of UTS into Westpac’s IT department. On his first day as a graduate, he had a lightbulb moment. “I remember my first lunch. I bought a sandwich roll, I bit into it, and said ‘mmm, this is like stale bread’. And I’m thinking ‘ok, most people in the city, for them to have a sandwich for lunch, the bread has to be baked the night before, which they

The roots of Taste Baguette can be traced back to a refugee camp in Galang, Indonesia.

make probably before midnight, to beat the traffic. Everything’s delivered before 5 o’clock in the morning. So by that time the bread, it’s like 12 hours old, at least. I’m thinking in France, people have a hot baguette for lunch, that sort of thing, so why can’t we have it in Australia?”

Hieu didn’t last long in the office environment, where “people sort of pretend to like each other”. His straight-talking approach went down, well, like a lead balloon. After a spat with his boss, he declared his IT career finished, and that’s when he knew “I had to go and do my bakery, which is what I love”.

Hieu scouted a suitable location in a shopping centre in Belrose, in Sydney’s northern suburbs. He was confident of his ability to shape sourdough, had mastered the perfectly chewy ciabatta, and could bake batards blindfolded. But he quickly found himself asking a very biblical question – could bread alone sustain him?

He knew of a pastry chef, Tony, who did a mean croissant down Chatswood way, and

begged him for a crash apprenticeship before his solo foray. Tony was hesitant, but obliged - only after Hieu showed up on his doorstep every day for three weeks. Tony’s boss soon put a stop to Hieu’s 4am tutorials (which took place in the morning hours before his final few Westpac shifts), reluctant to forgo trade secrets. But Tony and Hieu remain good friends.

Pastry grasped, if not mastered, Hieu set up shop with his wife. He was 25 at the time, she was 22. His brows lift and a huge smile overcomes his face as he details the hours, and love, he put into his first commercial bakery: it was doomed to succeed.

“We were the first shop open on a Sunday. The only days we had off were Good Friday and New Year’s Day. I think weekdays, we did about 16 hours, weekends I did about 20, but because I loved the product so much, and I baked bread in such a way that the customer always got it fresh, we built up the business. We established a good reputation, so people came from nearby suburbs to our shop, so we had long queues. We were the youngest shop owners at the time.”

Like a yeasty loaf leavened by burgeoning repute, demand grew. Hieu expanded, establishing stores in nearby suburbs like Frenchs For-

Hieu didn’t last long in the office environment, where “people sort of pretend to like each other”.

est under the ‘Vina Bakehouse’ brand. It’s at this point in Hieu’s story that it becomes apparent he’s as much a shrewd businessman as he is a master baker. He leans in when talking business, and you get the impression his pragmatism and eye for a deal surpass anything a business school academic could offer up.

“When you grow, you can’t grow too fast”, he tells me. “So that’s a lesson. Whatever you do, get very good at it, and then, slowly, take your steps to grow.”

As if referring to a management textbook of his mind’s own making, he also espouses the virtues of upskilling.

Once Vina got to the stage where he could leave it alone (or at least in the hands of his capable wife), he took a series of educational trips to America. He cold-called famous American bakers Nancy Silverton (who’s been a Masterchef judge) and Daniel Leader (who supplies all the top Manhattan restaurants) among others, securing stints in their bakeries. He absorbed their methods, tips and tricks. He sings the praises of those who gave their time to teach him for nil financial reimbursement.

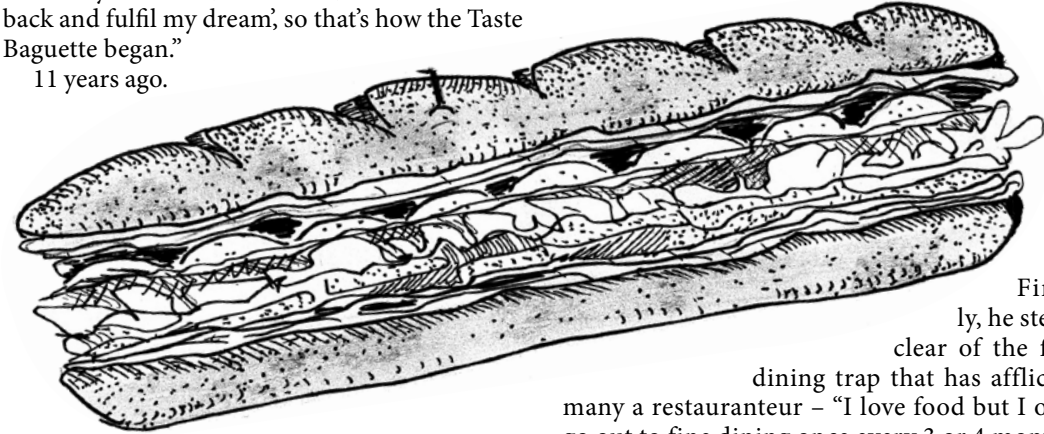
Returning to Australia, Hieu got straight to the business of implementing what he’d picked up overseas. It was the early 2000s, and, with each new

Vina outlet a golden goose, Hieu took to property investment, always buying “the worst property on the best street”. He hired others to conduct the day-to-day running of his bakeries, his wife overseeing operations, and was semi-retired at 40.

But this didn’t sit well with him. As if a crazed

workaholic, addicted to dough and salt, water and yeast, he found himself bored and decided he still hadn’t realised his Westpac dream of a green-space bakery catering to office workers. He’d just purchased a commercial space in Surry Hills, with the intention of renting it out, but his newfound boredom changed his mind – “After about a year I said, ‘Madeline, I want to come back and fulfil my dream’, so that’s how the Taste Baguette began.”

11 years ago.



Going was tough at first, (Hieu says he was “nearly semi-broke”, your correspondent gets the feeling this is an exaggeration), but Hieu applied his work ethic. The day after Taste Baguette was named in a ‘Sydney’s best cheap eats’ listicle in the Good Living leaflet of the SMH, queues streamed out the door.

Hieu’s next project became expanding the Taste empire. He took the concept next to Kent St. Feeling this outlet’s CBD location necessitated a point of difference, he introduced to its décor a French Indochina flavour, which all subsequent Taste outlets carry, albeit discreetly.

Kent Street is fitted out with personal items



Hieu has collected on his travels – several tabletops are sourced from countryside Vietnam, and are over 100 years old. The tiles in Kent St, which also feature on the splashback of the eat-in kitchen at USyd, are also from Vietnam, and over 70 years old. Hieu saw them, liked them, and paid to have them ripped up and shipped to Australia.

Those tiles behind the counter are, in Hieu’s mind, a reminder of his heritage. “It’s more than a tile”, he tells me.

After Surry Hills and Kent St, the Taste behemoth snowballed, and keeps growing. There are now 14 Taste outlets, in Sydney, Melbourne, and Adelaide. Hieu cites a number of principles as guiding his success.

First-ly, he steers clear of the fine dining trap that has afflicted many a restaurateur – “I love food but I only go out to fine dining once every 3 or 4 months. But with the casual meal, I can go every week. It’s more affordable, but still tastes great, and that’s the whole point.”

This isn’t to say he doesn’t value the skills of fine dining-trained staff – his employment strategy is to target chefs and staff who have honed their craft in upmarket restaurants, but are fed up with their pomp and long, anti-social hours.

His preference is for a relaxed and supportive working environment – “The key staff must love and respect their juniors, so they work as a team. Worst of all is if the staff are bullied. They come to work, and they don’t perform, because they’re working for money, but they don’t really want to work.”

As Taste has grown, its logistical model has had to adapt. The current setup in Sydney has two master kitchens at Surry Hills, one for bread, the other for cakes. Every morning, the growing dough is transported to each outlet, where it’s placed in a machine that allows a controlled rise (which can be slowed down or sped up). Once ready, it’s baked in in-store ovens, ensuring fresh bread all day long.

Recently, Hieu also established Taste Growers’ Market in Zetland, a greengrocer that not only supplies the public, but vertically integrates his business and supplies every Taste outlet. Hieu headhunted managers from gourmet grocers like Harris Farm and Norton St. Grocer to run his latest enterprise – “every one of them, they’re the best in their field.”

So what’s next for Hieu and Taste? Gelato – “So I’m already geared up, that will be our next phase. I just want to do something different, yea.”

When I ask Hieu what keeps him going, and wanting to grow, he tells me “it’s something I’m enjoying.”

“I can stop now, but everyday I go to bed, the earliest about midnight or 1 o’clock. You know, normally by 4, my mind, I’m already thinking about what to do next. But I don’t feel my day’s work is work. You know, even going to see my staff, is to me, quite fun. If you enjoy life so much, you enjoy what you do, is not work. It’s just part of your daily routine.”

Hieu’s got two boys, one 20, the other 18. What does he expect of them?

“I know some Asian parents say ‘oh, you have to be a doctor, you have to be this’”, he laughs. “I don’t. I just want them to have freedom, you know, they do whatever they want.”

“In whatever you do, if you love something, you put your heart and soul into it and you believe in yourself, you’ll be successful. Don’t think about money first, just think about what you love to do.”

PROFILE

Quo vadis?

Peter Burrell-Sander wishes all signs pointed to Rome

Any public institution needs to be easily navigable by members of the public, and perhaps no institution more so than a hospital. The Royal Prince Alfred hospital needs to improve their navigability.

Let's get this out of the way, every day the RPA care for and treat those in need, to say nothing of their research contributions. But would it kill them to invest in some more extensive signage?

There seems to be a deficiency in signage and general navigability throughout the hospital grounds and surrounds. I'm less concerned with interior spaces and more with ease of travel and orientation through the streets and outside areas of the institution.

As a visitor to the hospital, I found myself confused and bewildered, unsure of which building to enter to locate the main wards, unsure of which buildings were actually part of the hospital and unsure of where I could go to find more information. While I imagine most visitors eventual-

ly reach their destination as I did, with relatively few wandering the halls eternally, it shouldn't be a struggle to reach your loved ones.

Every part of the hospital where the public may find themselves – for example, the large sections in between various parking areas and the hospital proper, should make it clear to visitors which way they should be going and what they will find in that direction. Something perhaps akin to the convenience of restroom signage in shopping centres, where at any point I can cast my eye around capitalist heaven and locate a sign telling me where it's socially acceptable to drop my pants.

Furthermore, while the hospital made it known to me that their primary information desk is officially staffed until 9pm on weekdays, I did not find this to be the case and I was informed unofficially by a different member of staff that despite visiting hours continuing until 8pm, the desks are

regularly unstaffed from 5.30pm onwards.

It's not all doom and gloom, however. Upon contacting the hospital, I was informed that the RPA is installing electronic way-finding machines throughout certain high-traffic areas to increase navigability. Hopefully these will go some way to mitigating the hospital's current path-finding difficulties, and it's wonderful to see that the RPA is clearly aware that they need to improve their navigability and is taking steps to do so.

As a visitor to the hospital, I found myself confused and bewildered

A disheartening story

The **name** of the *Honi* candidate who wrote this piece appears in a find-a-word on page 28

We are the generation of Australian students who grew up watching The Apology in sweaty school halls. Most of us, one would hope, were taught about Australia's history of colonial genocide and oppression. Undoubtedly, racism – structural and casual – still profoundly affects the opportunities of Indigenous people today.

I did not think, however, that given the way many non-Indigenous people jump at opportunities to condemn the past, that we would be so uninterested in the stories of Indigenous people. Perhaps that was naïve.

Because when I sit in the sweaty classroom of my first Indigenous Studies tutorial I have to face the fact that whilst everyone in the classroom seems to quite genuinely care about the subject, only 4 of the 20 or more students are Australian. It seems that exchange students are far more interested in Indigenous history than we are.

The University does not release numbers of exchange students enrolled in subjects, but their over-representation in Indigenous Studies units, or rather domestic under-representation, seems to be a fairly consistent trend. One friend said that, last year, about 20 per cent of the students enrolled in another junior Indigenous Studies unit were exchange students. This is a grossly disproportionate representation when compared with other Arts subjects.

I'd heard that some exchange students took the subject because it was presumed to be an easy pass. In my own experience, that view seems needlessly cynical. If their presumption is true, it's an unfortunate one. Indigenous Studies courses are complex and deeply challenging. The more important question though, is why, of the relatively small number who choose to take the course in the first place, so few are domestic students.

The primary reason would likely be that many students believe it does not carry the prestige of traditionally 'employable' Arts majors (read: Economics and Government). As university graduates face an increasingly dire graduate job market, this seems reasonable.

However, a bad subjective valuation of majors is embedded in that decision. Given the expanding number of experts in Indigenous issues and

culture needed particularly in the public sector, it seems odd few people are drawn to the subject.

Further, this reason would not explain why similarly less 'employable' subjects thrive. Established faculties like Philosophy and English are some of the most popular within the Arts faculty. Part of that can be explained by their historic prestige as faculties and established reputations as well taught courses. Indigenous Studies – established in only 1990 – is structurally disadvantaged in that regard. Repeated attempts at amalgamation of the department are of no help in this regard.

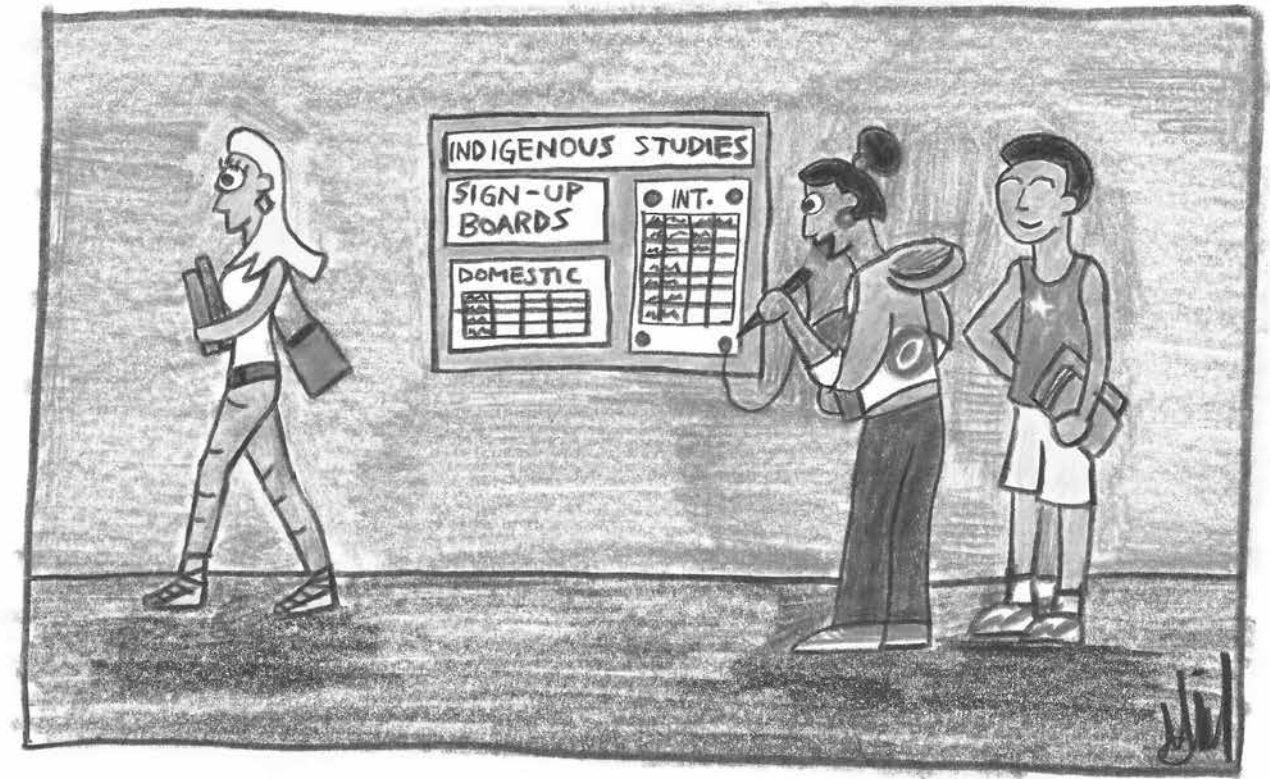
Again, this doesn't explain the fact that even in comparison to similarly niche and new departments undertaken by socially minded students – like Gender Studies or Political Economy – Indigenous Studies does so poorly.

One friend suggested that, for him at least, he just didn't know anyone doing it. Though tempting to dismiss this as trivial, it's apparent that course choices are social choices, even performances, for many students. Shaped, even if only subconsciously by the fact that their peers also trust the subject.

What seems to be the only substantial reason left is that we just do not care. Universities are, in many ways, a microcosm of what we value and what we want to give our time to. Non-Indigenous Australians seem to have no problem in erasing Indigenous issues from every level of our lives. One would hope that higher education would be the exception to this. Instead, it seems to be just another manifestation of it.

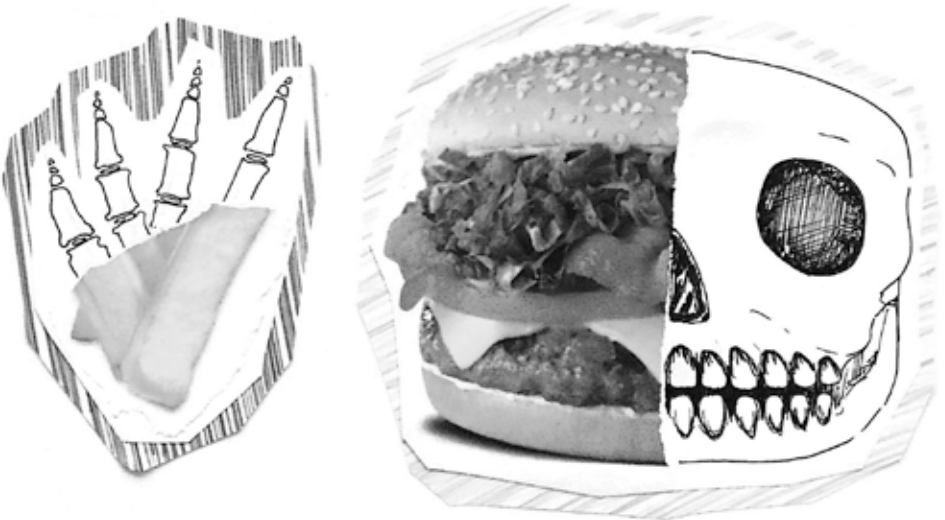
Our apathy is not a breaking story, but it is a disheartening one.

Art by Michael Lotsaris



THE SLOW DEATH OF MANNING BAR

Once a legendary hub of student activity on campus, Manning Bar has lost the sheen and cult status it once enjoyed, writes **Tom Joyner**. Art by **Honi Candidate**



It was late one night in 2008 and Yasmin Parry had just knocked off after working at the Snowball at Manning Bar, a party event involving three floors heaving with alcohol-fuelled students gyrating to club hits. It was just like any other shift, except Parry was about to meet her fiancé for the first time. “He had this big curly halo of hair and was wearing skinny jeans – which was very cool back then – and he had Converse sneakers with fluoro pink laces. I remember his outfit very clearly,” she recalls. “I just sat with him and talked to him for a while and he just seemed really cool. We were about to leave, he was going to some other party and we were going home after work.”

After a sheepish exchange by proxy of a mutual friend, the pair met up again the next night. A little more than eight years later, he proposed while on a trip to the US in a little town just outside San Francisco. “I think we’ll always remember Manning as where we met. We’re talking about planning our wedding now. I didn’t grow up in the city, so to me Sydney Uni and Manning Bar and the people that I met there are really special to me,” says Parry. “Raph’s a really big part of that. So Manning Bar is a really special part of that memory.”

FEATURE

But the Manning of today is almost unrecognisable from the one where Yasmin Parry met her fiancé. Far from the hub it once was, these days Manning hardly approaches capacity for even its most popular events. Lunchtimes aren't nearly as packed as they used to be, and party organisers scramble to attract students. The crown jewel of the University of Sydney Union's campus offerings, Courtyard, is a pale reminder of Manning's glory in the 90s and 2000s, when students would filter in from classes before lunch and stay until long after dark. Back then, the place resembled something between a dormitory common room and a nightclub.

Essays were hurriedly finished in between swallows of cheap draught and greasy fare from the famous Manning Grill. Student politicians would meet to plot factional deals. People would swing by unplanned between classes with no reason other than to soak in the scene. And it wasn't just students. While in Sydney in 2011 for filming of Baz Luhrmann's *The Great Gatsby*, Leonardo DiCaprio calmly took up a seat on the Manning balcony dressed in a hoodie, baseball cap and dark sunglasses, poring over his lines. As the story goes, nearby students gawked, but no one approached.

Something was just always happening at Manning Bar. "Our English 101 lectures invariably featured a mass exodus at 11.25am, as half the class walked out to queue for first drinks at 11.30," wrote radio broadcaster Dom Knight in a *Sydney Morning Herald* op-ed in 2003. "And while the bar was a firetrap that stank of stale beer, and every step on the faded carpet squelched, the place undeniably had atmosphere." Knight and comedian Charles Firth were part of a generation of Sydney University students to experience Manning at the peak of its zeitgeist. "I'm very surprised," says Firth when I tell him of today's poorly attended parties and half-empty lunchtime sessions. "It was the absolute centre of gravity of the entire university when I was around."

Firth's characterisation isn't uncommon. Manning was in many ways the largest community within the University. "There were kids just lining up every day asking 'Can I have a job here?'" They didn't need a job for money, they just needed a job for some sort of social inclusion," recalls Nathan Tyler, who was manager of the USU's bars from 2004 to 2006. "[Comedian] Ben Jenkins pretty much sat at Manning every day for a semester not going to class and asked for a job every day. Finally he turned 18 and I gave it to him. He loved it." Tyler, like Parry, fell for a "Manning romance" in the mid-2000s.

"I actually met my wife there and we now have two kids." Now a school teacher, Tyler recalls with passion his years spent at Manning, both behind and in front of the bar. Like any community, there were highs and lows. During his time working there, a student suffered a fatal heart attack on the balcony one night. Less than 12 months before that at a curry party, a popular event hosted by the Indian Society, a young man plunged to his death from the third floor balcony railing. "You watch the footage and you can see he has a fight with his girlfriend and you can see he walks to the fence and jumps over. There's 800 people there. He just went headfirst into the courtyard," says Tyler. "That messed me up for a while."

For many of that era, Manning was the place to be on campus. "It was just where everyone hung out. From my perspective it was the whole point of university," says Firth. "My degree was a bachelor of Manning Bar." Firth was the unlikely subject of filmmaker Simon Target's four-part documentary series *Uni*, which chronicled nine months in the lives of students at Sydney University in the mid-90s, including forays into student politics, overdue essays and struggles with relationships and depression. The 20-year-old Firth is depicted as a popular if not overconfident undergraduate whose long hours spent in Manning would today seem entirely foreign. "I used to structure my entire schedule around only having stuff on

before 12pm so I could rush to Manning at 12 and participate in whatever thing was on there."

As the meeting point of students from different faculties, interest groups and student societies, Manning was host to regular and well-attended events, even during the middle of the day, when students were between lectures or had given up on class entirely. Stand-up comedy, live music and trivia were regular fixtures of a weekly routine.

Few knew the routine better than ABC broadcaster Adam Spencer, who rattles off half a dozen names who first began doing stand-up to a



Photo: Theatresports at Sydney University

packed Manning Bar in the mid-90s, all of whom have since made a career in comedy – Tom Gleeson, Julia Zemiro, Andrew O'Keefe, Rob Carlton, Rebecca De Unamuno, Sarah Kendall, Charles Firth (Firth laughs at mention of Spencer: "He spent the last 20 years of his university degree at Manning Bar picking up underage chicks"). The list goes on. "There was just these really talented students coming through almost at the same time," he says. "On the top level of Manning we'd get literally 600 to 700 people a week. The bar was packed but famously wouldn't make a cent because students couldn't walk up to buy drinks because there were too many people in the room." Students skipped midday lectures just to secure a seat for Thursday lunchtime theatresports – a sort of improvised, interactive, team-based comedic routine that consistently had the audience in stitches. "I have people coming up to me today saying they remember theatresports in the 90s and never laughed so hard in their life."

Theatresports and comedy became so central to university for Spencer's generation that the afternoons spent whiled away on the top floor of Manning House now seem an anachronism by today's experience. "University has been a big part

“There were kids just lining up every day asking ‘Can I have a job here?’”

of who I am today. When I did breakfast radio on Triple J, they were the skills I honed in Manning Bar theatresports more than any items of material I learned in a lecture," he says.

"I absolutely loved performing at Manning and watching shows and gigs there," says another late-2000s theatresports stalwart, Bridie Connell. Connell describes the need to work for a crowd, that you couldn't always take one for granted on a Thursday. "Some days we would pack out the bar, other days we would have to put out signs advertising the show, active-

“Michael Hing would just play shit he found on YouTube to people and you’d have 80 people there. No one’s coming to Manning to see that show”

ly go down to the courtyard before shows and try to drum up interest." Theatresports, which still runs on Thursday lunchtimes, enjoyed the advantage of decades as a Manning institution. It wasn't uncommon for a static crowd to form. "You need people already in the venue so you can have someone to perform to and a base from which you can build a crowd. We built crowds from the ground up but it's much harder," says James Colley, a comic who started performing at Manning around a similar time to Connell.

Crowds would pile in for a performance over lunch, only to hang around into the afternoon to see whatever acts would turn up on stage. Colley recalls one of his favourite examples of the effect: "[Comedian] Michael Hing would just play shit he found on YouTube to people and you'd have 80 people there. No one's coming to Manning to see that show. No one's making a spot in their calendar." One of Firth's favourite memories involves a time he convinced Chaser colleague Andrew Hanson ("incredibly funny but a little bit shy") to play a rendition of Billy Joel's Piano Man on stage. "It opened to crickets to a packed audience and then just went downhill from here. And then he did just some scatological routine about poo and was booed off. I just remember laughing through the whole thing."

But Manning's draw in the 90s was more than simply the allure of cheap beer, it was also a place for students to meet and hatch plans. Most were harebrained, but some survived the half-serious ideas swapped over schooners on the Manning balcony. Firth says The Chaser – the comedy troupe he and some Sydney Uni comrades would go on to form – was born in this way. "You'd do your creative thing over lunchtime and then you'd sit on your balcony and chat about your grand plans. That was the heart of the university. The liver of the university," he adds.

It was also at Manning that Sydney University best lived up to its reputation as home of the most hardened student politicians in the country. "All those people met on the balcony on Manning Bar. There's a whole generation of student politicians – all the sort of Albo [Labor frontbencher Anthony Albanese] acolytes. All the key NSW politicians,

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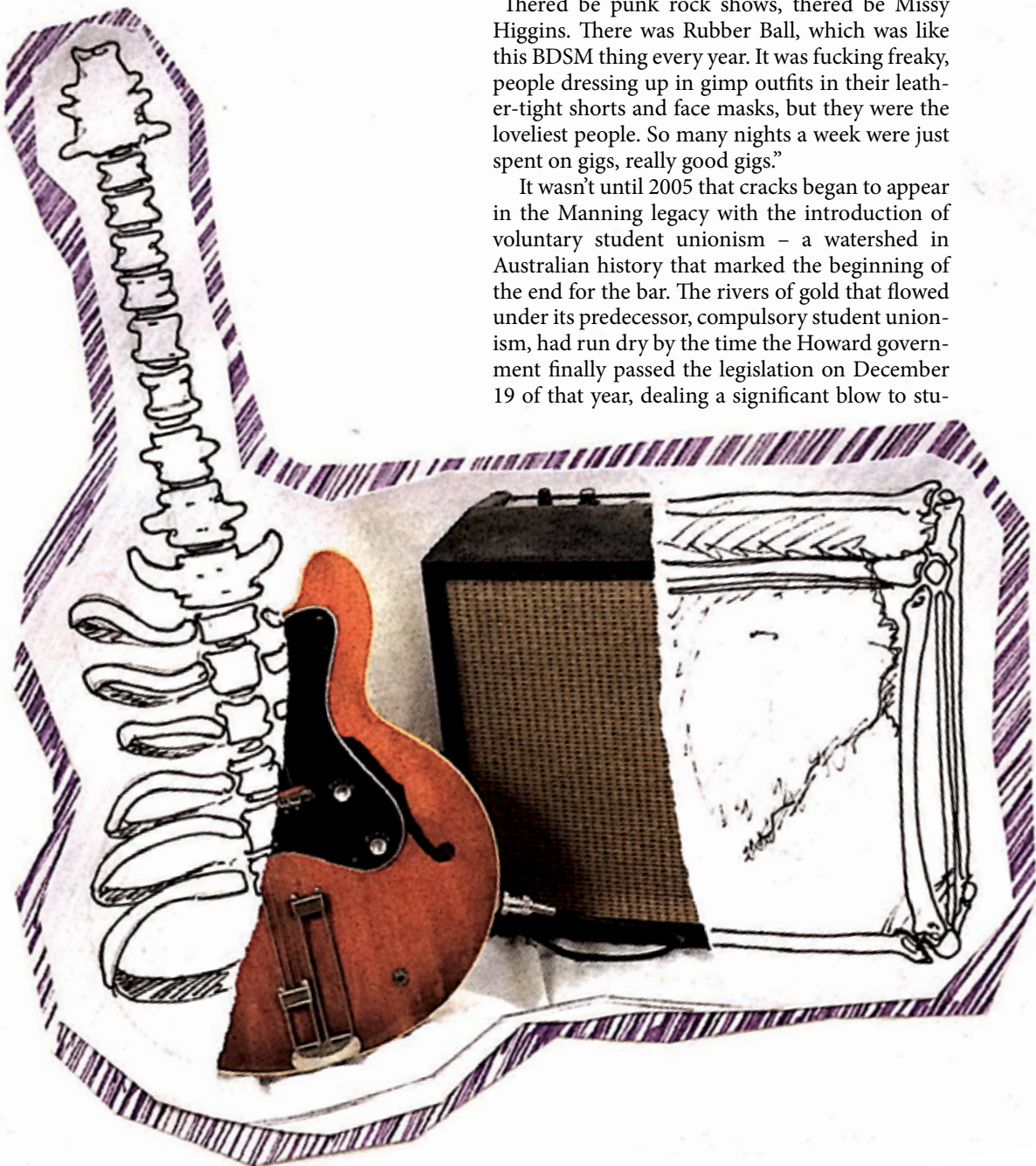
they all strategised there from day one." One such acolyte was NSW MP John Graham, who took over Linda Burney's seat on her election to federal Parliament in July. "I remember my sister [former Labor NSW education minister Verity Firth] saying that's where John Graham convinced her to join the ALP – on the balcony at Manning Bar."

Then there was the live music. The annual band competition, hosted each year on Manning's own stage, was the launchpad for Australian names like Regurgitator, Frenzel Rhomb, The Jezabels, and Cloud Control to name a few. Hosting the largest campus band competition in the world, Manning saw hundreds of young bands test their mettle in front of an adoring crowd. "They put on huge bands there because it had this tower-

ing reputation," says Firth. "Steve Lawless understood that a student space should be where good bands should be able to experiment and develop." Lawless, who managed bookings for the venue for a time, developed a legendary reputation as a kingmaker on the Sydney band scene. Spencer remembers the band comp as an annual institution that grew nearly too big for its digs. "They had to cap the number at 120 bands because there just wasn't enough time to get through the all." In the years that followed, the live music program at Manning developed into a behemoth under the tenure of people like Will Balfour, who is now an events coordinator at UNSW. "Will Balfour took it to the next level. He made it a really professional outfit," says Tyler.

Endless acts, big international names among them, played at Manning on one glorious roster. "There'd be punk rock shows, there'd be Missy Higgins. There was Rubber Ball, which was like this BDSM thing every year. It was fucking freaky, people dressing up in gimp outfits in their leather-tight shorts and face masks, but they were the loveliest people. So many nights a week were just spent on gigs, really good gigs."

It wasn't until 2005 that cracks began to appear in the Manning legacy with the introduction of voluntary student unionism – a watershed in Australian history that marked the beginning of the end for the bar. The rivers of gold that flowed under its predecessor, compulsory student unionism, had run dry by the time the Howard government finally passed the legislation on December 19 of that year, dealing a significant blow to stu-



dent organisations around the country. "I remember when it was introduced and we were so devastated," says Tyler. "We got the news back, it was a Friday afternoon and the motion had just passed. It was literally the last thing that passed in the year. It was like the moment when Kennedy was shot. We were so deflated." According to Tyler, VSU had an immediate impact on the life of the bar. The USU responded to the legislation with the introduction of ACCESS cards years later, a voluntary membership that today costs \$75 annually, allowing members to join clubs and societies on campus, earn discounts and more. But the initial uptake among students wasn't strong. "If you're going to have to buy a discount card, it's going to become like WSU or ACU where you just go to class and then you go home. No one's going to engage with student life to the same extent," says Tyler.

Year-on-year finances for Manning Bar aren't available publicly, but former and present directors of the University of Sydney Union Board speak of years of head-scratching and underwhelming attempts to reinvigorate the bar as it haemorrhaged money. The development of Courtyard at the Holme building, which opened in 2015, proved popular. The combination of an open seating plan,

“There’s a whole generation of student politicians – all the sort of Albo acolytes. All the key NSW politicians, they all strategised there from day one”

modern design and reasonable food and drink options meant it could easily double as a sophisticated event space. In other words, it was galaxies away from the grungy appeal of Manning.

How much of an impact it has had on Manning's viability as a campus hub is unclear. According to current USU President, Michael Rees, Manning isn't necessarily underperforming. "Not all of the performance of a building can be assessed in purely financial terms. Manning also offers a lot to the student experience. It has long been the home of our Clubs & Societies office and programs department but now also includes our autonomous Women's and Ethnocultural spaces too, which is a big development." Rees says while no plans are set in stone, there is discussion about the future of the bar. "Although any significant change would be years away, the Board is always eager to discuss how we might improve what we, as an organisation, offer our members and the university community." But rumours have trickled down of a refurbishment, while some talk about the need to raze the entire building. Either way, the consensus among students I spoke to was that something had to be done to save Manning Bar.

How does an institution like Manning Bar die? For a start, it takes time. It doesn't disappear overnight. But Manning, which had become so important to the experience of generations of Sydney Uni students, seemed to do just that. One by one, events were cancelled, students stopped attending parties, and bands were booked elsewhere. "There are literally a handful of universities in the world that offer the student activities on par with Sydney Uni," says Adam Spencer. James Colley concurs: "If you want to create a culture that has shared campus experiences, you need a place where people are. Campus life is what Sydney Uni builds itself on and it's always what it had over other universities. It was a tiny festival there everyday." Many students will never know what it was like to be part of Manning Bar in its heyday. But for those who do, they're not likely to forget it.

Rest in peace Harambe

Dan Reede thinks Harambe meme culture needs to be put to rest

Two months ago Harambe the gorilla was shot by zookeepers to protect a child who had fallen into his enclosure. The reactionary narratives played out predictably. Animal rights activists condemned the Cincinatti Zoo’s actions as murder while others praised the staff’s quick and logical thinking. Sympathetic parents defended the mother’s actions; others called for her to be prosecuted. Once the moral debates subsided, the death of this western low land gorilla was quickly forgotten as another run-of-the-mill tragedy.

Since then Harambe has re-emerged as a particularly ubiquitous meme. He has featured along side Muhammad Ali and Donald Trump, been co-opted by internet slogans such as “dicks out for Harambe”, been used to express solidarity with gorilla deaths and, particularly disconcertingly, for racist Adam Goodes memes. Harambe, it seems, is unbound by the contexts to which other memes might be confined. Harambe has become more famous in death than he ever was in life – as the memers say, “Harambe died for our sins.”

Somewhere in this whirlpool of mixed intentions and deep rooted ironies, the fact that gorilla

numbers are dwindling and that their habitats are being destroyed seems to have gotten lost or at least, deemed irrelevant. That zoos are literally prisons for animals, which, in some parts of the world, actively partake in animal cruelty has gone unspoken. That we might be one of the last generations to share the world with gorillas has been forgotten. The irony surrounding Harambe the meme has made it increasingly difficult for people to engage authentically with the issues that made him noteworthy in the first place.

What’s happened to Harambe is hardly novel. It is all too common for serious issues to be hijacked by meme culture, losing their gravitas entirely. Any mention of 9/11 is sure to be accompanied by satirical reference to the “Jet fuel can’t melt steel beams” meme. Autism-related memes are prominent and the disorder is increasingly used as an adjective for social awkwardness. “Crazy feminist” memes populate the timelines of many a friend who is intolerant to gender equality, and racist memes continue to normalise problematic stereotypes. The problems facing one of our closest relatives

has exemplified this fate: issues that are serious become hard to take seriously.

The prevailing attitude is that the irony, sarcasm and randomness of meme culture makes it exempt from most moral standards. As is becoming increasingly apparent, however, the trivialisation of important issues via memes can have dire consequences. The more memes penetrate pop-culture, the more they start to influence people’s worldview. There’s nothing that differentiates memes from jokes generally, yet for some reason they are not held to the same standard. What’s worse is that memes legitimise problematic ideas from a grassroots level. Harambe memes give rise to Harambe joke thinkpieces, Harambe references by comedians, and a general culture that disregards the animal rights issues that underpinned this whole saga in the first place.

Perhaps the moral battle against memes is pointless to wage in the abstract. When memes problematically manifest questionable attitudes, however, the discussion becomes imperative.

You were shot after a life imprisoned. “Rest In Peace Harambe.”

Pigeon-holed

The name of the SRC candidate who wrote this piece appears in a find-a-word on page 28

I walk down Eastern Avenue with a group of friends. I have already spotted it from a few metres away.

My mind has stopped working.

A single bead of sweat drips down my face, my hands are shaking: we’re getting closer and closer. Around the corner is the winged devil of the sky. I pray that we keep moving straight and choose not to acknowledge each other. And yet, my prayers are in vain. It swoops past me, I squeal. I’m forced to confront my fear of birds.

For as long as I can remember, my ornithophobia has impacted my life in varying ways. Ornithophobia, or, as it is colloquially referred to by those not afflicted, “bird phobia”, is the “abnormal” or “irrational” fear of birds.

Although it may be a joke to you, I have spent many an hour contemplating and rationalising this fear. Put simply, birds are fucked. They can attack you from literally any angle, they form wartime formations (see: Indian minors), and they have a weapon for a mouth.

My earliest memory of a traumatic experience with birds was at a National Park, at the innocent age of four. I stood, a confronted witness, as a kookaburra swept down and stole a piece of chicken from my darling sister’s fragile hands. After that event, she changed. And so did I. Soon after, I started taking the long way to school to avoid interactions with birds, something I was forced to do for the rest of my schooling. Thus began my fear of, and hatred for, birds.

As I sit to write this, I must confess, it isn’t easy. Sometimes I feel like a walking paradox: a vegetarian who ought to love all animals but despises these rats of the sky with all his heart.

For a good part of a decade, birds have been a source of deep embarrassment for me. The first time I went on a date with my girlfriend, I could

not stop fidgeting, uneasy at the bobbing heads of the diseased pigeons roaming freely around me. But by far the worst aspect of this phobia has been my tribulations with the black-beaked Ariel hooligan – the ibis or in a vicious pack, the ibides (plural of ibis).

I’m not sure if it’s their ridiculously long beaks or the disgusting pink bits under their wings that makes me despise ibides more than other birds. The ibides have made my time at university a living nightmare. Their sheer arrogance, holding their ground when my more courageous friends attempt to scare them away, has brought them victory in our ongoing turf wars: I no longer sit on the law lawns or roam Eastern Avenue alone.

One day you will be attacked by these satanic monsters and realise the trauma I have known for 18 years

To many, this fear may seem silly or even “unfounded”. To these critics, all I can say is: open your eyes. One day you will be attacked by these satanic monsters and realise the trauma I have known for 18 years. One day your very own sister will be left chicken-less and starving as these cannibalistic creatures devour her only source of sustenance. Don’t become another statistic, stay clear of the birds.

Art: See page 28 :)



I wanna dance with somebody

Courtney Thompson wants to feel the heat with somebody

The great Whitney Houston put it best when she said, “the sun begins to fade / still enough time to figure out / how to chase these blues away... I want to dance”. But, does anyone else want to? Attend any house party in the Inner West and you will hear, for the most part, a resounding “NO”.

People don’t really like to dance. At least, not in public. No doubt there are many who dance alone at home, and power to them. What distresses me though, is the lack of people who join me enthusiastically on the dance floor at parties.

It seems these days the only time people are willing to dance in public, or admit their love of dancing, is once they’ve got some manner of drug in their system. Which is fine, drugs are good and fun – but why are people so reluctant to freely admit and embrace the urge to dance?

Instead of dancing, most people prefer congregating in small groups; chatting amongst themselves rather than losing all inhibition on the dance floor – AKA the Location of Infinite Possibilities.

My own love of dancing is multi-faceted. Not only does dancing illuminate the ability of the body to do things we didn’t think possible, but it also just feels fucking GREAT.

My fascination with dance and movement not only feeds a love of the act of dancing, but an obsession with watching dance; dance battle videos, dance movies, dance concerts, dance choreography, *Dance Moms* and everyone’s absolute favourite – Beyoncé concerts. I started dancing when I was three years old with Britney Spears as my inspiration and haven’t stopped since. When I asked my mother if I was as enthusiastic a dancer as I remember, she said, “Oh, yes! You loved moving your little toosh. You were as sassy then as you are now. The main reason you stopped was because I didn’t like the outfits they were putting you in,” which says a lot not only about my enduring love of dance but also about my mother’s victim-blaming tendencies.

My love of dancing is also rooted in my love of the music that makes me want to dance. I’m sure my compulsive consumption of music videos as a child further compounded this link between music and dance. I owe my life to black women and women of colour in music for the way they have made music that not only uplifts, but bangs. They are the most marginalised in society and yet make the most consistent music in terms of quality and danceability, I’m talking: Rihanna, Beyonce, Nicki Minaj, Ciara, Cassie, Destiny’s Child, Brandy, Aaliyah, The Pussy Cat Dolls, Fifth Harmony, the list goes on. My only criticism of their videos comes when directors see it necessary to cut to shots that disrupt the dance sequence.

And yet, I seem to be largely alone in this love. I am yet to attend a party where I am dancing away and not have someone insinuate my enthusiasm is a result of high levels of intoxication. The scarcity of opportunities to dance doesn’t help the matter. My love of dancing is the main reason I attend parties these days. It’s a sad fact that as one ascends into adulthood, opportunities to dance – particularly in spaces where you don’t face near-constant threat of being sexually harassed – begin to considerably dwindle. You’ve got clubs (which aren’t for everyone) or parties (which are viewed more as



Art: Matthew Fisher

Disrupt the construction of the dancer, emancipate the floor and just dance

opportunities to catch-up with friends rather than as explicit opportunities to dance).

For the most part, I believe it is the stigma attached to being “bad” at dancing – or even the belief that a “bad” way to dance exists – that largely feeds people’s anxiety about dancing in public. My take: if you aren’t invading anyone’s personal space or breaching their boundaries, chances are you’re doing just fine.

The fact that dancing can also constitute a mechanism for attracting people can further inhibit people from dancing: if you’re not confident in your ability, or the person you like isn’t into dancing, you probably won’t be joining the dance floor anytime soon. Dancing as a “sexy” endeavour also prevents the carefree dancers

from enjoying ourselves. Women who dance are assumed to be dancing to look good and to attract someone, you’re assumed to be an object for the consumption of the non-dancing partygoers and even more so when dancing isn’t the norm at the party in question.

Unfortunately, this idea of dancing as a way to attract was also largely born out of music videos. It’s hard to deny the attraction of the dancers in any hip-hop or pop video. However, because of the way dancers (mostly women) are usually positioned as objects rather than autonomous agents, we get left with the notion that dance must accommodate the male gaze. The result: only those who can meet this artificial standard take to the dance floor and this is nothing but harmful to dancing’s ability to bring everyone happiness. Ironically, more often than not the effort to look good dancing just results in you looking more like a fuckwit than Beyoncé.

Don’t get me wrong; dancing to attract or be attractive isn’t a bad thing, nor is dancing in a sexual way. But what happened to dancing for the sake of dancing? These days the act of dancing is too often tied to the perceptions others hold and it’s gotten to the point where I’m the only one on the dance-floor, begging you to join me. Disrupt the construction of the dancer, emancipate the floor and just dance.



WHAT TO LISTEN TO
WHEN...

you’re at a party and Courtney is dancing but no one else is and she really wants you to dance!!!!

I Wanna Dance With Somebody

Whitney Houston

Kill V. Maim

Grimes

Trap Queen (Crankdat Future Remix)

Fetty Wap

Rewind

Kelela

Work (feat. Drake)

Rihanna

Schoolin’ Life

Beyoncé

Courtyard couture

Thomas Sydney St. John reviews the latest collection from the Sydney Store.

Sometimes, despite being a world-acclaimed fashion blogger/commentator/trendsetter, you draw the short straw. When *Honi* approached me with this latest brief, naturally I assumed they'd be wanting to fly me to Paris or Tokyo, perhaps Milan for fashion week. No. I was sequestered to analyse the USU's capricious line of sartorial vomit, presumably born from the hellbroth of the River Hades. But I'm a born fashionista, and I'll be damned if I quit now.

- fashionista*
/fə'ʃə'nɪ:stə/
1. a designer/lover of haute couture
 2. someone who has more photos of strangers on their Instagram feed than friends
 3. someone who uses the word 'epaulettes' unironically
 4. me, right now - let's nail these degenerates to the wall

Double Stripe Crewneck Jumper - \$74.95

If you have a spare week's food money lying about, and you're feeling cold but want to look like an audience member at a Nirvana concert, USyd (or is it 'S.U.?!') caters for you. I think the designer released this specific Uni-branded sartorial atrocity in response to the question – what if someone turned a gum wrapper into an item of clothing?

4pk Shotglasses - \$30.00 (“WAS \$39.95!”)

So for this one, I really needed to think. Which was hard, because I generally try and push myself to my least lucid state of mind when constructing these articles. According to the description, “These sleek and modern shotglasses come boxed and feature our two famous bars, Hermann's & Manning, as well as

our signature lion and crest engraved.” Firstly, sleek and modern? The couturier has a real hide asking for 30 bucks for such overtly lazy design. The only reason I can think to buy these is if you think your household clean-up pile is looking a little uninteresting. That these are marked down is unsurprising.

Varsity Jackets - \$120.00 (No, seriously. No, I'm not kidding. Yes, actually)

Great job on this one bozos! I mean YIKES, Coco Chanel is probably twisting in her well-perfumed, minimalist grave. No seriously I guess these look fine (cue: raised eyebrows emoji), but they seem to be designed by someone who went to university for three weeks in the 70s and spent the rest of their days watching *Degrassi High* re-runs. I've never actually heard someone refer to Sydney University as “S.U.” Is this ‘a thing’ I've missed? Does the designer of this jacket assume we want to look like we were home-grown in the gut of half-wit Americana – is this an appealing prospect to people?

Why are they trying to make us look like the unused extras from *The Breakfast Club*? If someone mentioned “S.U.” in conversation, I'd ask them what they meant. If they said they went to Some University, or they routinely Sacrificed Underwear, or that they considered themselves Sumptuous Uncles...literally any acronym bar one, I'd be fine with it. If they said they went to Sydney University, and then looked at me with that “how do you not know that?” face, I'd likely orchestrate a plot to drown them in whatever brand of artisanal coffee they most frequently gulp.



Tie, Silk - \$47.00

Do you go to college? Do you feel like you're not roasted enough? Has your Old Boys tie faded? Fret no more, friend! I'm starting to think the designer is getting inspiration from the Tumblr page of someone trapped in Target overnight.

Scarf, Definitely Not Silk - \$29.00

If you want to look like the love-child of a Hawthorn Hawks fan and a bumblebee, you can find it at Uni Mart, in the “Flammable” section.

RADICAL SEX AND CONSENT WEEK

The USU's third annual Radical Sex and Consent Week took place from 30 August to 1 September. The festival originated from an election promise (that was followed through) by 2013-2014 Union Board member Bebe D'Souza. Taking place on Eastern Avenue, the week involved over 15 events tackling sex and consent from a range of perspectives.

Instead of publishing traditional reviews of these events, we asked our reporters to pitch articles informed by their experience at RSCW. We hope the following articles capture some of the purpose of RSCW – to challenge, inspire and provoke radical thought.

Two worlds collide

Koko Kong discusses the difficulties of embracing sex positivity as a Chinese international student

As an international student, the culture shock related to sex manifested itself clearly and intensely in everything that happened during Radical Sex and Consent Week. I simply didn't want to take off the festival's signature shirt, even when the scheduled events had finished. A week or so on, I fondly remember my friend from China decorating vulva cookies for Funch. We literally googled the meaning of the word “vulva” as we were doing it. I remember attending the “Gender and Sex Discrimination on campus” panel laden with dozens of questions about all the terminology, but not enough courage to ask them, fearing I'd appear either ignorant or discriminatory. Suffice to say, the event caused me to genuinely admit my illiteracy concerning intersex people.

It would be unimaginable for a Chinese University to offer colourful vulva cookies. It's also inconceivable that any public institution would highlight the importance of mutual consent when talking about casual sex in China. There's no need to consent to anything. Casual sex just shouldn't happen in the first place.

The more you attempt to be integrated into a different society, the more culture shock you are doomed to encounter. Consequently, when moving to Australia from China, I was confronted by an identity crisis of sorts.

Just jab some science into my boyfriend already

Victoria Zerbst is still waiting for better male contraceptives

Over the last two years I have trialled (and been destroyed by) at least four contraceptive pills. I get all the side effects. From the weight gain, to the acne and severe depression, it is clear my body just does not want any part in the anti-baby hormone rollercoaster. My endocrinologist agrees. She told me I don't respond well to hormonal contraceptives, so it's either condoms, abstinence, or Real Baby for Me 2016–Forever”.

I'm a bit fed up with these limited options (real baby!?) and even more furious that I just spent two years as a bloated yo-yo puppeteered by Big Pharma, just 'cause I want my uterus uninhabited and my vagina well-stimulated.

Recently, however, I found hope in the safe haven of the Rad Sex Condo. This hope was delivered to me in an engaging workshop presented by Dr Charlene Levitan from UNSW's faculty of medicine. The hope is, one day, men might be able to use hormonal contraceptive methods and relieve us women of the bloating and mood swings.

Today, women can implant metal rods into their arms; have doctors insert small plastic devices in their uteruses, inject themselves with hormones every 12-14 weeks, place rings around their vaginas for three weeks at a time, take a small pill every day (don't forget), or an even smaller pill every day at the exact same time (seriously don't fucking forget).

Having agency and control over your body is 10/10. But when you're in a long-term relationship and your partner complains that using condoms gets a bit annoying, I wonder why the dude who invented the pill didn't think about a pill for men too.

The thing is, he did. The dude who co-invented the female pill – his last name is Pincus and I love that – also tested the same hormonal approach on men in 1957. Products are yet to hit shelves.

Fourteen years ago a study was published in the Medical Journal of Australia that concluded, “MHC (Male Hormone Contraception) appears to be acceptable to a majority

of Australian men when surveyed in a postpartum context.” Yeah. Eighty-nine out of 118 men surveyed indicated they would consider trying MHC if it were available. This was in 2002.

In 2014, male contraceptive alternative, Vasalgel, was said to hit shelves in 2017. Vasagel is a non-hormonal polymer they inject into your junk to stop you from cumming sperm. It was inspired by a male contraceptive called RISUG, which has been trialed and used in India for over 15 years.

But according to the Victorian Government – who have a way better health website than us NSW mates – there are no current plans for a hormonal method of male contraception to be made available to the public in Australia. Christ.

These male hormone options would provide valuable alternatives for people like me who cannot use certain methods of female contraception. I don't know how much longer we have to wait for MHC to hit shelves. All I have is hope.

problem. Some people are stuck in awkward situations themselves when communicating about sex with someone from a conservative culture. Moreover, as the world becomes more and more globalised, there's a higher possibility that people from different cultural background are having sex. Audience members primarily raised questions about how to build trust for the purpose of ensuring people from conservative backgrounds are able to feel safe and comfortable to discuss matters concerning sex. The panelists responded by raising the issues of imposing bias on people from other cultures. For instance, it is not appropriate to assume someone wearing a scarf is not interested in casual sex. In short, the way to deal with cultural difference is to be empathetic and not to assert anything in advance.

There are also many domestic students that are also hesitant and confused about sex. Sex positivity can often transform into coercive hypersexuality, where rape and sexual harassment become main concerns. Australian liberal culture assumes that casual sex is normal, but it is definitely not for everyone raised under that culture. After all, there are surely white girls naturally appalled by the idea of making love only out of physical desire and Asian girls who don't equate sex with a relationship.

That's the reason why I found “Sex and Gender” panel beneficial and inspiring. It offers two basic principles useful when stuck in conflicting situations. They are “enlighten yourself” and “stick to your heart”. “Enlighten yourself” means to objectively recognise different sex attitudes from different cultural backgrounds without being influenced by bias. “Stick to your heart” encourages you to remember that if one culture tells you to turn left and another one tells you to turn right, you are free and no culture can bind you.

Ed Revue crammed and flunked

Hannah Craft drew many red crosses on Ed Revue’s exam

The Education and Social Work revue, *A Schoolbus Named Desire*, had the most diverse cast of any university production I’ve seen. Only about half the performers were white, not everyone was cisgender, and nearly all the romantic skits featured same-sex pairings. Props should certainly be given to directors Ally Canas, Cameron Brown and Mollie Galvin for their diligence in this quarter.

This is the highest praise I can give the revue, which was on the whole poorly written and poorly executed. Most of the skits fell flat: shouting teachers are not amusing without a good script. Too often the cast seemed to be paying lip service to their mates in the crowd. One actor brought an audience member to the stage to give him an ‘award’ before promptly sending him back. This was seemingly for no reason other than that he was her boyfriend, as I was later informed.

Too many jokes had been done before. A gay man rattling off a list of

ordinary tasks on his ‘Gay Agenda’ for the day is already a familiar gag from YouTube. A police officer blaming a woman for being burgled in a parody of victim-blaming is already a well-worn Tumblr joke.

The musical numbers were likewise pedestrian. Genuinely talented vocalists in the cast struggled with songs performed in a key unsuited to their range. The directors also made the distracting mistake of projecting the lyrics on the back wall: it’s not an ‘Achille’s heel’.

These flaws in content and execution might have been less glaring were it not for the dead air which filled the stage at the end of every skit. There was no music as the tediously long transitions took place. The best moments were the simplest ones: a monologue in which Descartes cooks up his most famous quote, a man who asks a human Siri about his love life and receives mechanically brutal replies, a penguin who tries to act like a human on a blind date, and fails miserably. There were standout performances from Christina Nguyen and Anna Rowe.

The show had potential. It fell down on lack of rehearsal and oversight of the small details. More work and less play would have made for a far more engaging performance. Study hard, kids.

Band 6: A Schoolbus Named Desire

James Stratton graduated happy

The cozy interior of the Seymour Centre’s Reginald Theatre, combined with a classroom set complete with whiteboard and marker, could easily bring back memories of the dreary high school plays which now exist only to add embarrassment to a friend’s Facebook feed.

But this year’s Education and Social Work Revue, *A Schoolbus Named Desire*, more than avoids this fate: directors Ally Canas, Cameron Cain and Mollie Galvin have brought together a small but talented and diverse cast to provide a night of frivolity, fun and plenty of laughs.

A Schoolbus Named Desire would certainly score a high ‘Band 6’ for conventions of the revue genre: loveably-lame puns are aplenty, with even Descartes pinged by Dad jokes (it’s much funnier than it sounds); clever wordplays sneak their way into sketches, as a schoolteacher bellows ‘STELLA’ to his inattentive pupil; and there are the occasionally confusing moments of any university production, with some slow transitions leaving the audience a little clueless as to whether the ringing of a school bell signals an Act’s end or a new sketch’s beginning.

But the performance goes above and beyond your standard revue, with several moments of genuinely hilarious and original humour; particular highlights included Anna Rowe taking advantage of (and immediately betraying) some eager crowd involvement to play ‘Simon Says’ and Marcus Wong as a soap opera-ready teacher stoking staffroom drama.

The show really comes together in some spectacular musical numbers. Throughout the show, Flick Addison’s choreography and a capable band, led by Marcy Gomez, make these pieces a particular joy, and Emma Webb shines in a study-drug themed edition of ‘Thrift Shop’. It’s these one-off sketches, rather than the running storyline of Ms Dubois’ travails at a new school, that are best received by the audience, and less time being spent pursuing the tenuous extended plot might have opened up room for more like them.

The show’s full-cast musical finale, a loving stab at the boredom of the high school classroom, brings the show to a fitting conclusion. The cast of *A Schoolbus Named Desire* are hilariously wacky, and I’m not sure I’d let my children anywhere near them, but they can certainly be trusted to put on a delightful and memorable revue.

OH BOY DO WE HAVE MORE REVUE REVIEWS FOR YOU !!

A standing ovulation

Jacinta Gregory went to the doctors

Puns, silliness, references to TV shows that you know and love (as well as memes – lots of references to memes) await you at this year’s 2016 MEDREVUE: *Medflix and Chill*. The show began with a parody of the Book of Mormon’s ‘Hello’, a number about pushing pills to patients – but always with a smile. Kudos to Music directors Gretel Kelly and Natalia Berlinski for an excellent arrangement that made great use of the vocal talent in the cast, including standouts, Rachael O’Reilly and Tegan Millington.

This quality of song parody continued, and as a resident (eh?) cynic, I was highly impressed by the consistently excellent vocal performances and choreography. Shout out to Samantha Fredman for her ‘Defying Gravity’ parody; the final note overshadowed a lot of the show’s content. The show also featured some of the best revue choreography I have ever seen. Congratulations to choreographers Jhonna Collins and Amelia Saunders for achieving that feat. The sheer organisational skill that ‘You Can’t Stop the Beat’ would’ve taken was enough for the ticket cost alone. Kudos.

But in saying that, I don’t study Med, and while the energy that emanated from the first four rows of the audience was palpable, the sketch content could have been stronger. The things I learnt from this revue were: Tinder references are the pinnacle of comedy, puns = punch line, politician + politician = gay = comedy, and did you know doctors’ fingers go up butts? Because they do.

The best moments of the show came from the characters, rather than the sketches themselves. The appearances from Waleed Aly and Ron Weasley were examples of adequate writing taken to a fun level by the sheer energy and commitment put into sketches by the cast, who were obviously having a great time.

With a drink in hand – you will have fun at this year’s *Medflix and Chill*. It was a pleasure to see people in another faculty enjoying themselves on stage and trying their best. But next time, they should maybe try their best not to write a Harlem Shake joke.

To avoid another jaded Arts comedy c**t writing a review like this next year, I urge the next Med Revue team to seek outside help and advice on sketch writing. But for now, the audience will enjoy the amazing music and sketches of *Medflix and Chill*. I look forward to Stat Boi 2017.

Bingeing on medflix

Amanda Liem actually saw med students outside of a library

Med Revue’s 2016 production, *Medflix and Chill*, is the most aptly named revue of this year: the whirlwind of skits mimics the experience of mindlessly flicking through Netflix one lazy afternoon.

From odes to a med student’s non-existent sex life to multiple The Bachelor-style segments, *Medflix and Chill* coursed through as many pop culture parodies and med student stereotypes as possible, making for a varied show.

There were outstanding displays of talent such as in Samantha Fredman’s performance in a *Wicked* ‘Defying Gravity’ parody, ‘I’ll fail Anatomy’. The orchestra, conducted by Derek Feng, was excellent, as was the crowd-pleasing dance number, ‘Zombie’.

However, there were a few things that didn’t quite hit the mark. The Pauline Hanson skit, where the notorious xenophobe had been dissuaded from her views by the power of the Halal Snack Pack, didn’t progress much beyond that

initial revelation. Similar too was the expected reference to Harambe. Like many a Netflix show, some tried to marry too many trendy ideas but came across as pandering and forced.

The show was aimed at an audience of fellow med students, but the jokes remained accessible (such is the universal humour of anus jokes). That being said, there was still clever material thrown around. Special mention must go to ‘Waleed Aly’ appearing on stage, literally on a high horse.

The strongest parts of the revue were those when the medical students were just being medical students. Whether it was mocking the med student ‘stethoscope shot’ profile picture or increasing birth rates with ‘Pokemon Come’, it was in these moments that the cast wasn’t trying to be anyone else or keep up with the other revues – they were laughing at themselves and the world as med students faced with the horror of another decade or so of study.

Like its namesake, *Medflix and Chill* was a mix of all different acts and characters, but you loved the collection as a whole. It was fun, colourful and honest: a real pleasure to watch. So to directors Tegan Millington, Meredith Grey and Patrick Cook and the rest of the cast, well done and bravo!

Why didn’t people see the faculty revues?

Mary Ward is old and is going to tell the young people what to like

In 2011, just over 1700 students attended the Science Revue’s production of *NASAblanca*. It was a turnout that saw the Seymour Centre’s York theatre (with a capacity of 781) comfortably full across the show’s three-night run.

Five years later, the Science Revue’s production of *It Came from Planet Space* played in the same venue for the same number of nights, but only 1099 tickets were purchased.

The Science Revue has seen this trend for a few years now. The first big drop in sales occurred in 2014, when 1338 tickets were sold after the revue managed to move 1699 tickets in 2013. In 2015 that number dropped again, to 1209 sales. This year, another hundred or so ticket sales dropped off.

But the Science Revue is by no means alone in its struggles to get bums on seats at the York.

Anyone who remembers the days of selling your legacy Torts and Contracts II notes for one of the last remaining tickets to the 2014 Law Revue would have been surprised to see the theatre’s side sections virtually empty on *Royal Commission: Impossible’s* Wednesday, Thursday and Saturday performances (although its production team was unable to provide exact ticket sales, the Friday performance was, anecdotally, better attended).

Your correspondent witnessed the emptiness firsthand on the Saturday night, and can report that the only occupant of the two side areas was former High Court Justice, Professor William Gummow. He left before intermission.

In the same week, *The Arts Revue Games* opened to a half-empty Everest Theatre. Although the record-keeping at Arts appears to be less meticulous than at the Science Revue, producer Clare Cavanagh told *Honi* she believes the show sold ‘maybe 175 [fewer tickets] than last year’.

Also playing at the Everest Theatre (which seats 513) was the Commerce Revue, *The Rise and Fall of Bliss Industries*. Producers Robyn Lu and Emma Wiltshire did not have exact figures, but said ticket sales ‘probably [had] decreased’.

Smaller revues were not immune: the Education and Social Work Revue, *A Schoolbus Named Desire*, opened with 88 empty seats in the 153-seat Reginald Theatre. It peaked on the Friday with 107 tickets sold, before playing closing night to an audience of 92.

Some revue production teams flouted Seymour Centre policy by having \$10 flash sales for the (usually \$15) tickets, just to get rid of the paper tickets they had allocated for on-campus sales.

Of course, ticket sales fluctuate for various reasons. When *Honi* contacted the producers of each of the faculty revues that played at the Seymour Centre, a couple mentioned having slightly smaller cast sizes than usual.

Education Revue producer Meredith Apps, whose show only had a cast of 15, said it was ‘hard to compete’ with a lot of the larger revues like Science and Med, adding that the revue season being scheduled so close to the Sydney Fringe Festival could have had an effect.

The SUDS Shakespeare, *The Merchant of Venice*, playing across two weeks of the season was cited by other producers as a possible factor, however, with the Cellar Theatre seating roughly 50

people, it probably wasn’t.

For Law Revue co-director Kieran Hoyle, while the shift in numbers could be attributed to the cost of living in Sydney or the rise of alternate forms of entertainment, the true explanation is probably more micro.

In his three years of physically spruiking tickets to the Law Revue on Eastern Avenue, Hoyle said he has noticed an ‘increased aversion’ to buying tickets with cash, while online sales are up. However, this shift leaves revues in the position of battling the Facebook algorithm to have their event and promo content (usually videos) appear in potential audience members’ feeds.

‘Facebook is becoming increasingly congested, and it’s not as reliable as it used to be as a publicity tool,’ he said.

Despite the tough season faced by the faculty revues, it seems amiss to say that revue culture is on the decline at Sydney University.

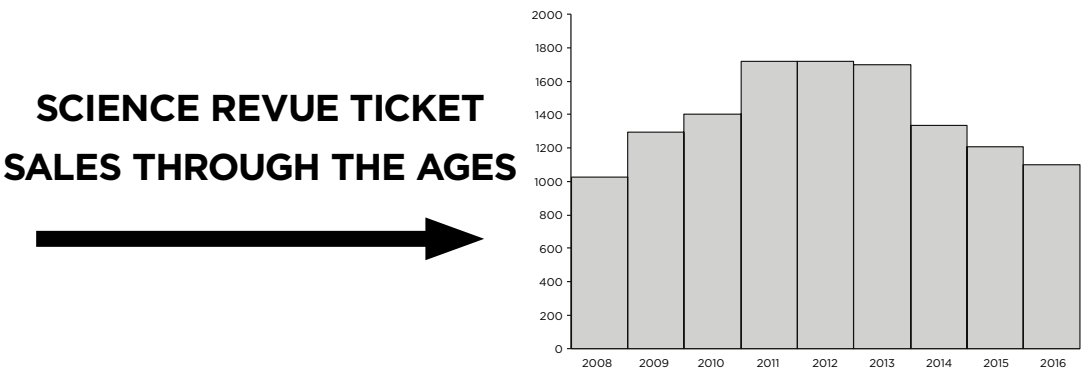
The USU’s new Identity Revue season (bringing together the newly resurrected Wom*n’s Revue and newly formed ACAR Revue with the established Jew and Queer Revues) in semester one

could not be described as anything but a success.

The Wom*n’s Revue sold out in advance. Queer Revue sold out one of its three nights, and nearly did so on the others, and numbers were similar for Jew and ACAR. However, the venues used by the identity revue season were smaller (Seymour Centre shows were in the Reginald, while the ACAR Revue remained off-campus, opting for the 100-seat King Street Theatre), and they had the advantage of running in their own week over the four-week season, meaning they did not need to compete with other revues for audience members.

With such short seasons, it only took a retail shift on the Thursday and a 21st on the Saturday to leave a revue fan choosing between seeing the Commerce Revue or the Science Revue this year. Which is a shame because both – and, in fact, the entire 2016 Faculty Revue Season – seemed to be of the usual (high) standard: some jokes went one line too long, some dance numbers based on *Avatar: the Last Airbender* left you scratching your head, but, overwhelmingly, revues are still a good night out.

It’s just a matter of finding them a worthy audience.



REVIEW

Graduating with a useless degree? Move to Avenue Q

Hannah Craft watched two puppets 69 onstage. It was awesome

From start to finish, the USyd Intercol Musical’s production of Avenue Q is riotously funny. The story of a group of young adults trying to find employment with useless degrees, reconcile themselves to the tedium of ordinary life, and get laid is somehow even more relevant at the height of the internet age than when it was conceived in 2002. For a generation whose expectations have left us all feeling woefully inadequate, *Avenue Q* hits home by doing what we do best: glorying in our despair, lighting our dreams on fire and laughing while we all burn.

The performances are exceptional. Robert Meek and Hannah Barnett star as Princeton and Kate Monster, both trying to live up to their high-minded ambitions while wading through the murky waters of courtship in a pre-Tinder age when simply swiping right was not an option. Meanwhile, the loveable scamps of *Avenue Q* deliver stitch-inducing comedic performances. The washed-up former child star Gary Coleman, played by Sophie Matthews, lectures us on the virtues of copulating really, really loudly. Jules Rankin absolutely steals the show, whilst also confirming what we all knew: that the internet is really mostly for porn.

It would be remiss not to mention that the very white Matthews plays a black man. The college community is an overwhelmingly white pool to draw from, and no doubt this caused director Annie Tonkin a great deal of consternation. In truth, casting anyone who wasn’t white in the role would have made that slightly less uncomfortable. Still, Matthews is wry in her performance. She knows.

The cast are truly great singers. Hannah Barnett is particularly talented, and her solos hint at the scope of her voice. Hendricks and Pang are not trained singers, but nor do they try to be. It perfectly complements the comedy. Major props to musical directors Anthony Chen and Laura Heuston for the band’s seamless performance.

In short, *Avenue Q* hilariously encapsulates your depression at graduating with your useless degree. And there was a St Paul’s diss. Also, most of the characters are puppets. Did I not mention that? It wasn’t weird. Even when they were fucking onstage. It was awesome.

Debugging the love bug

If all romance is replication, then why does Katherine O’Chee still like it?

There is something intensely disturbing about angsty teenage poetry written by a robot, as a recent Google experiment reveals. In a strange revitalisation of the Turing Test in May this year, Google fed almost 3,000 romance novels into its artificial intelligence Google Brain as a way of teaching it the art of writing fiction.

The result was a haunting echo of Frankenstein’s monster: romantic clichés extracted from context and patched together, like a horror-movie surgeon rearranging your internal organs during operation.

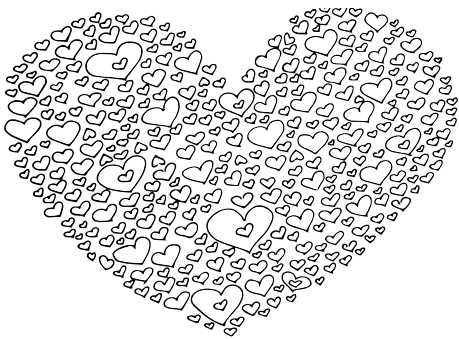
In one of its creepiest attempts, the robot offered this:

“i want to talk to you.”
“i want to be with you.”
“i don’t want to be with you.”
i don’t want to be with you.
she didn’t want to be with him.

“Don’t write romance,” my English teacher remarked once. The whole genre is essentially replication: cookie-cutter plots, tropes and characters. Yet Google Brain basks in these tired archetypes. In its poetry, we see romance at its peak, compact with melodrama: the misunderstandings of refusing to speak your mind, the broken heart always lurking in the background.

But it also feels detached. Instead of emotion, we get the sensation of listening to a student repeating lines given to them by their teacher.

The robotic standardisation of love is intriguing. Online love poem generators such as romeosmagic.com are no more than algorithm-based tricks, most requiring you to

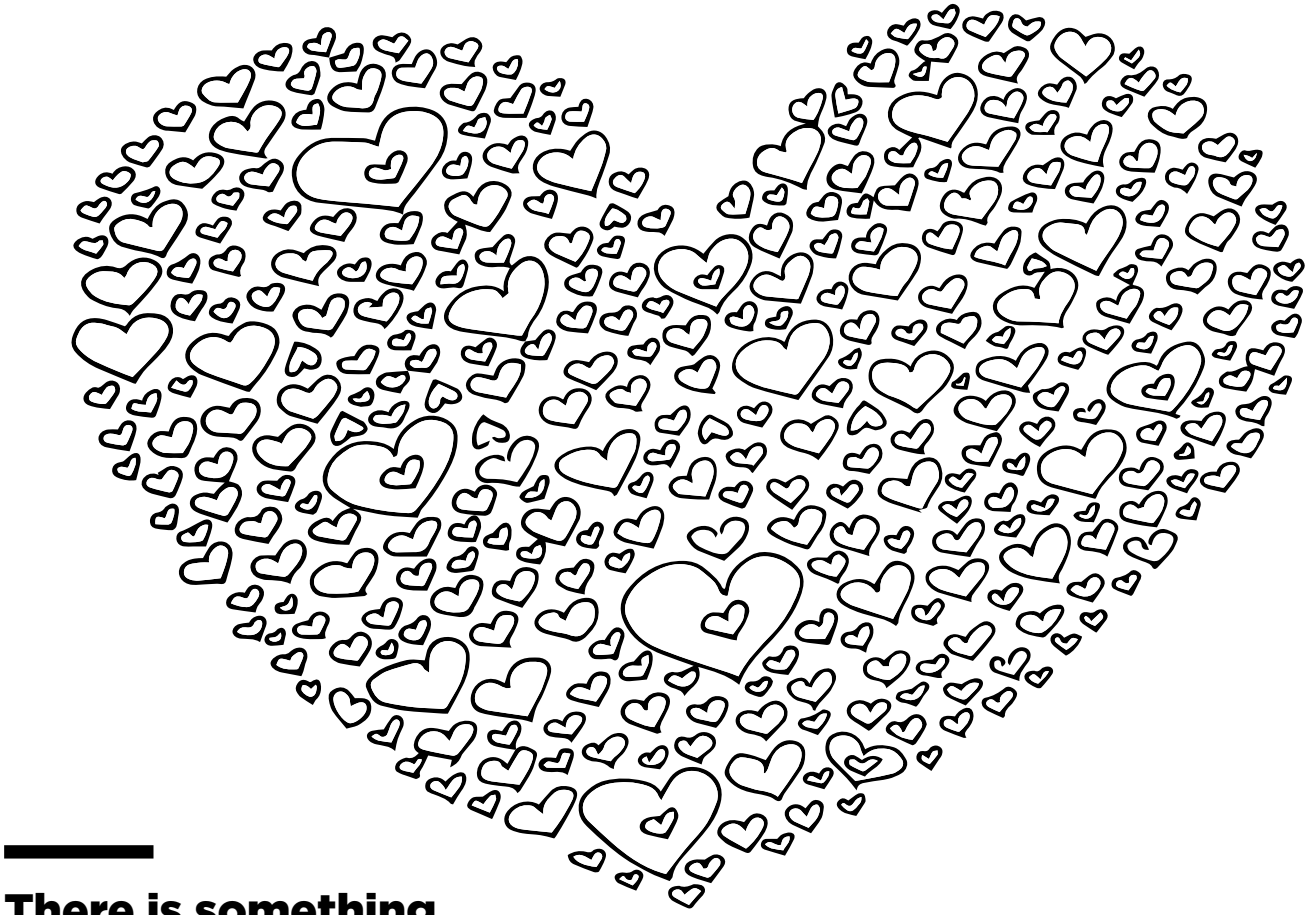


answer absurd questions that they use to fill in the blanks of a pre-generated poem. In this impersonal attempt to personalise content, the user is left less in awe and more in spluttering laughter, because this is ‘magic’ you can take the absolute piss out of.

I head over to romeosmagic.com. The website URL itself is a groan-inducing spin on Shakespeare, clearly trying to participate in a much broader cultural narrative that homogenises and commercialises romantic love.

“Here is your free Romeo’s Magic™ love poem!” the automated pop-up cheerfully informs me, after I’ve sacrificed a portion of my soul answering its sixteen questions. I name the poem, “For my love, food”:

“I feel so full and hungry sometimes,
When I think of you each night and day,
And when I see you, I see icecream,
I love you more than words can say...
You’re so amazeballs! This love is infinite!



Art: see page 28 ;)

There is something intensely disturbing about angsty teenage poetry written by a robot

I can’t resist your tasty fillings, it’s true!
The Netflix and memes fade into shadows
I am absolutely crazy for you!
This awe-inspiring excitement is amazeballs my love,
And for you, food, I thank heaven above.
All my love, Katherine x”

Why would programs like romeosmagic exist, according to my English teacher? What is the literary value in replication and unoriginal thought? Year after year, the creative industry continues churning out novels, music and films completely based on romance, and year after year, we as consumers are hungry for more. If all romance is replication, then why I do I still enjoy it?

The answer perhaps starts with the initial observation that the word ‘romance’ is not exclusive to the 21st century digital age. Its well-recognised characteristics can be traced back far into the past.

For instance, sixth-century Arthurian ‘romance’ referred to vernacular literature written to entertain a mass audience, and today’s romantic culture treads in the same vulgar terrain of ‘low’ entertainment. The thrill of witnessing a love spectacle unfold – whether that be celebrity gossip or another of Hollywood’s predictable romance films – remains.

A parallel can also be drawn between modern romance and Romanticism, the 19th century literary, artistic and intellectual movement. Both revel in melodrama and see emotion as

inseparable from our rational minds. Romance is that devilish voice who offers you a chance for happiness. It lets you dream, but only if you can bear with its onslaught of inner turmoil and wild bursts of emotion. Funnily enough, the “hysterical” fans of One Direction are a striking projection of Romantic poet Lord Byron’s female fans who frequently declared their love

Funnily enough, the “hysterical” fans of One Direction are a striking projection of Romanic poet Lord Byron’s female fans.

for him in fan mail.

Perhaps then, the replication of romance is less a profitable standardisation and more an unintended legacy left by centuries of paper crumbs. And perhaps, we are the hopeful pessimists trying to exit a culture of romance that we actually have no desire of exiting.

To enjoy romantic culture is to be trapped in a cycle that has spun guilty pleasures for 15 centuries. Robot love, it would seem, is only the most recent addition to this cycle.

We are not sinners for listening to the occasional One Direction tune or filling out the occasional online love poem. It’s programmed into our broader cultural memory to do so: to love and to want to love.

Prescriptive friends

There’s no textbook guide to supporting survivors of abuse, writes Greta Komano

I was relatively intoxicated, trying to discern the made up faces of my high school friends at a party. We stood mimicking a prayer circle, holding a vigil for my tumultuous relationship with an ex-boyfriend who denied, to my face, the incidences of emotional and sexual abuse that occurred during our eight months together.

I had bumped into him that night. He feigned friendliness in front of my friends and I was seething inside. I tried to ignore him, but I couldn’t ignore the resurfacing inner turmoil. I sought comfort in the familiarity of my high school friends, and transposed the feelings of guilt and rage into a confessional monologue, which fell on their ears.

There’s no manual outlining how to react to a first-hand accounts of abusive relationships. Instead, many of us take on the role as the prescription friend, someone who offers a temporary relief and treats symptomatic pain, but rarely, if ever, goes beyond that. I’ve been guilty of this myself, and have never fully understood what it meant to actually listen.

The night I ran into my ex my friends all gasped at the right time, cursed him when I tried to recollect my thoughts and provided supportive-sounding words whenever they thought appropriate. Despite their collective cries denouncing him as a fuckboy, their assurance that I was better off without him and their assertions that they “understood completely” what I was going through, I didn’t feel any better.

In fact, I felt worse.

I could make out their looks of pity and felt even more alone when I heard their hollow reassurance.

Like prescription drugs prescribed by professionals as temporary relief, talking to people about your problems is supposed to offer some kind of release or catharsis. I didn’t initially want to tell my friends, seeing as we haven’t spoken properly all year, yet I needed the emotional escape, and they were willing to listen.

So I relapsed into my old habits of telling them everything that was wrong with life as

though it was something old friends did with each other. But as my story unravelled, it didn’t feel therapeutic. It felt ritualistic, and it was only later I realised my friends felt implicitly entitled to hearing my experiences due to our almost eight-year status as “friends”. I say implicitly because there was no mention that I should only tell them if I felt comfortable; my recollection of events seemed like a responsibility I had to uphold as part of a contractual agreement between friends.

Those that had never been in romantic relationships had become love experts overnight, where they parroted generic consolations from

on this medication for a while now, why am I now only starting to see signs of fake empathy? Why don’t I feel any better? How do I get rid of these feelings of disillusionment that are slowly eating me alive?

My friends’ misguided attempts to alleviate my symptomatic pain became reductive when they tried to liken my experiences to theirs. Comparison, the patriarchal mechanism to dismantle supportive networks between women, reared its ugly head to silence my suffering. My treatment finished with affirmations of “you’ll be fine” and “you’re strong enough to get through this” before they headed back to the mingling crowds of the party.

That night, I wish we had sat down some place quieter, undisturbed by woeful attempts at dance music. I didn’t want to feel smaller than I already did when they crowded around me with their pointed heels, nor did I want to feel as emotionally isolated from them than I already did. Instead of attempted empathy, honesty would be much more appreciated – a simple “I have no idea what you’re going through” would have been way less patronising than their “totally understanding”. I now realise my discomfort hid behind the guise of familiarity and, at the time, yearned for advice less prescriptive than theirs.

It felt like they only heard what I said, rather than listening and responding accordingly. I wish they asked me what I wanted to do, and how I was truly feeling, instead of belittling it as a black and white fight and disregarding the grey in between. At the time, I felt as though I couldn’t address the complexities of still feeling connected to my ex. I was still feeling lonely without him, and missed talking to him. But it felt invalid to feel this because of the vulnerabilities he imposed on me. I still loathed his smirking face though, and just needed a safe space to express this emotional entanglement.

No one’s experience with abuse is ever simplistic, but is highly individual and personal. There is no blanket prescriptive advice to “cure all”, only time and unconditional support can ease the pain felt.

Many of us take on the role as prescription friend, someone who offers a temporary relief and treats systomatic pain, but rarely, if ever, goes beyond that

over-exaggerated teen dramas. Such exclamations only offered a fleeting respite from the circus around me and were – ironically – disempowering, despite their intentions.

If I was better than him, why did I stay with him and not realise his manipulative ways? Don’t we usually find affinity with our equals? Am I just as bad because I let the relationship continue for as long as it did?

When you’re on prescribed medicine and notice its inefficacy, you naturally bombard your doctor, Google, with questions: I’ve been



HONI SOAPBOX

SENATE ELECTIONS.
THURSDAY 15 SEPTEMBER, 1PM.
SEE FACEBOOK FOR DETAILS.

Medicost

Joel Hillman asks how much the public purse should pay for a longer life

How much would you pay for an extra year of life? Ten years? One month? My department occasionally gets deliveries of a drug called stiripentol, which the supply company keeps sending to us instead of an adjacent hospital. Stiripentol is used to treat some kinds of epilepsy in children. The reason I'm always so quick to correct these errant deliveries is that each costs about \$50,000, and we would otherwise be expected to foot the bill.

Nivolumab and ipilimumab are incredible immune-modulating drugs used to treat some kinds of cancer. Dr Leonard Saltz, a prominent oncologist from the US, estimated in 2015 that the cost of treating Americans with metastatic disease (cancer in more than one place) with this drug combination was USD\$174 billion per year. The combination averages a 'progression-free survival' of just 11.4 months – less than one year.

The same research found pembrolizumab, a more common member of the same family of drugs, costs somewhere around USD\$1 million per melanoma treatment per patient.

The drug sofosbuvir was recently put on the Australian market to treat hepatitis C. Overseas, it's been hailed as a revolutionary treatment for this formidable virus. It is estimated that, although our Pharmaceutical Benefits Scheme is often able to reduce the price of drugs through deals, it will cost around USD\$1,000 per tablet.

These numbers are not at all meant to argue against socialised healthcare, but rather to ask – how much is time worth? And whose time is worth it?

How much would you pay to live an extra year

at 21? How much for an extra year at 95? The figures probably differ, which begs the question: what about the quality of the life? If a drug gives you a year, but a year of low quality life, of life in a hospital, should the public purse still pay for it?

There's a concept called QALY (quality adjusted life years), and the cost-per-QALY per patient is generally considered the metric for how useful a treatment is. USD\$50,000 per-QALY-per-patient is generally considered the

If a drug gives you a year, but a year of low quality life, of life in a hospital, should the public purse still pay for it?

acceptable threshold, but as much as double that figure has been quoted more recently. In reality, cost-effectiveness data is mostly theoretical and rarely actually married to policy, evidenced by the aforementioned medications. Organisations such as the World Health Organisation recommend 200-300 per cent the per-capita income as the threshold. In Australia, that's between \$160,000 and \$240,000.

What about starting a life? In-vitro fertilisa-

tion (IVF) in Australia is covered under Medicare, and a motion to restrict subsidies for older women, in whom treatments are exponentially less successful (and more expensive), under then-Health Minister Tony Abbott, was unsuccessful. Recent statistics show that in 2014, less than one-percent of patients over the age of 45 successfully gave birth. This comes out at an average cost of around \$200,000 per baby, with these babies more likely to suffer from ill health. Is this effective use of public money?

Recently, the president of the Fertility Society of Australia, Professor Michael Chapman, said it's time to "think seriously about whether Medicare should cover them". What are your thoughts when you hear this sum is being gambled on odds the Professor likens to "needing a miracle"?

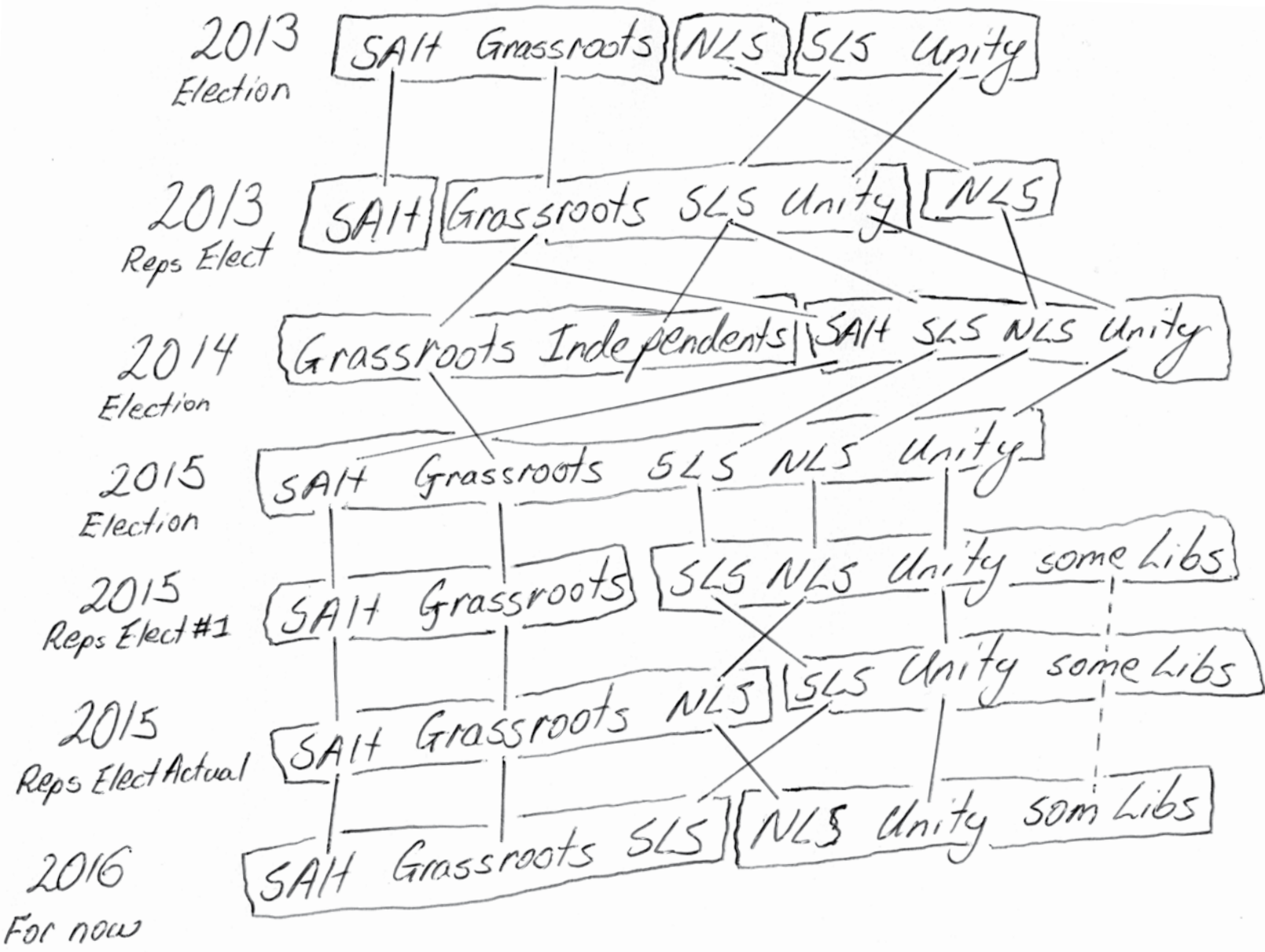
What about when it starts to look even worse than that? Aflibercept is used to treat some kinds of end stage cancer, and most patients require about 3-4 months of treatment, at about USD\$13,000 per month. The benefit? Just 42 days of life.

Is this effective use of public funds? What about the treatments other patients are missing out on as a result? What about bed block and surgery waiting lists?

Forty-two days after multiple rounds of chemotherapy, 42 days of illness, exhaustion, and drug-induced side-effects leading inevitably towards an end. Is this something we should be spending public money on? It's certainly well outside the range of \$50,000 per year.

How much would you pay for an extra month of life? For yourself? For a stranger?

SRC 'Binding Deals' Through The Ages



legend: SAIt = Socialist Alternative, SLS = Sydney Labor Students (Labor Left), NLS = National Labor Students (Labor left), Grassroots = Grassroots, Unity = Student Unity (Labor Right), some Libs = bad. things to note: libs, minor candidates, details and ethics were elided as needed for brevity and sanity; you'll see that SLS split in 2014 after it formed by splitting from NLS in 2013; all errors are to be attributed to a washed up hack with poor memory (not at all sorry); winners are not indicated because no one ever really won

REVELRY IN REVIEW

Lambtastic

The **name** of the SRC candidate who wrote this piece appears in a find-a-word on page 28

Sydneysiders could be forgiven for thinking the light haze that descended upon the city on Wednesday morning was the result of natural meteorological phenomena. A more discerning weatherman could trace the haze to the University of Sydney's Manning complex, where from 6am onwards, James Macalpine was roasting an entire lamb.

This 22kg hunk of meat would form the centerpiece of his promotional event, 'DAMB LAMB at Manning'. DAMB LAMB, a startup founded by Macalpine earlier this year, seeks to re-introduce lamb roasts to parties and functions across Sydney, if not beyond.

In contrast to the app-heavy, e-commerce

startups of his contemporaries, Macalpine's startup adopts a slower pace, harking back to a simpler time. He cites being raised on a farm in western New South Wales, as well as his exposure to grand roasts whilst on exchange in Boston, as inspiration for his portable meat-roasting enterprise.

Although vegetarians may disagree with DAMB LAMB on ideological grounds, there's no way they could criticise the value on offer: at just \$5 a roll, it was a great deal.

And the lamb wasn't bad either! It was well cooked, smoky and tender – all customers seemed satisfied. Members of USyd's Agricultural Society turned out in force, no doubt embracing the opportunity for practical insight.

The 90 meals on offer sold out in just 30 minutes, an impressive speed, causing disappointment for some late-comers. Equally impressive was the BBQ itself, which had been sourced from materials on Macalpine's family farm. DAMB LAMB soon hopes to be able to source all its meat from this property, No doubt to the dismay of its sheep.

Macalpine, admittedly not an English major, tendered some poetic words as he reflected upon his the day's success. "P's get degrees, but DAMB LAMB makes uni a breeze"

Whilst punters may have difficulty deciphering this rural aphorism, they can be assured DAMB LAMB at Manning offered a traditional and high quality lunch.

Signal

THE 7TH ANNUAL HONI SOIT
OPINION COMPETITION

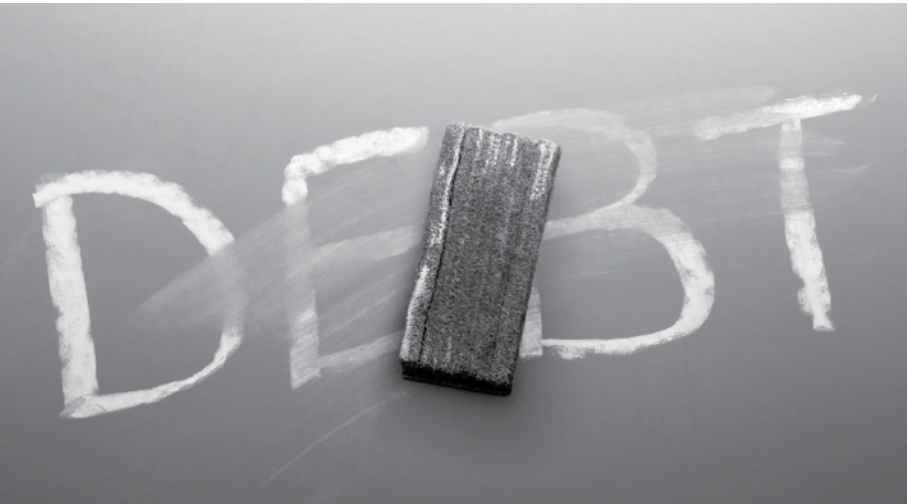
Join us for the award ceremony and an evening of partying to cap off the year.

Food and drink will be provided.

Submit an original opinion article no longer than 800 words with the theme *Signal* to opinioncomp2016@gmail.com by September 30.

DATE: OCTOBER 20, 7 p.m. 1st PRIZE, \$1000
LOCATION: TBA 2nd PRIZE, \$600
3rd PRIZE, \$300

Getting Out Of Debt



Rather than paying someone to fix your problems, you should consider seeing a Financial Counselor.

You’ve probably heard of lots of companies advertising on tv, radio, print media and in those insidious sponsored ads online offering to lend you ‘fast’ money, fix your debts or credit history. They make it sound really easy. Young people are one of their target markets. They say they’re happy to do this for a ‘small fee’. What they don’t always make clear is that they charge really high interest rates, and there are services that exist that can do this (and more) for you for free.

Many of the services and resources that exist to actually help and support you with debt are services you may not have heard of because they don’t operate for profit. This means their budget for promoting their services isn’t the same as ‘for-profit’ companies who have a vested interest

in capturing your attention and getting your business. Many companies that charge you to ‘fix your debt’ are usually not acting in your interest.

Rather than paying someone to fix your problems, you should consider seeing a Financial Counselor. Financial Counsellors are trained professionals working in the community sector who provide free and confidential information about your options, based on your individual situation. They can assist with budgeting, debts, credit repair, negotiating with creditors and more. They can also refer you to other services that might be able assist you with other problems that may be causing or exacerbating your financial problems. Financial Counsellors are not allowed to charge you any fees and are there to act in your best interest. They will look at your whole

Financial Counsellors are trained professionals working in the community sector who provide free and confidential information about your options.

situation and will assist you with options to manage or get rid of your debt. You can find a financial counselor in your area by visiting <http://www.fcan.com.au>

SRC caseworkers can assist you further with a range of financial, Centrelink and academic issues.
Contact: 9660 5222 or email help@src.usyd.edu.au

Ask Abe

SRC caseworker HELP Q&A



Hi Abe,

My friend works in a dodgy café and is having trouble with her boss. She doesn’t know who to talk to, so I thought I would ask you who she can go to for help.

Café Friend

Dear Café Friend,

I’m not sure if your friend’s job is legally declared or not. Often people who work “off the books” are subjected to substandard working conditions. I guess it’s about forcing you to choose between a bad work situation and having no job at all. Whether the job is legal or not every worker should belong to their trade union. Not only do they fight for good conditions for your workplace, but they lobby for workers’ rights within government forums. Your trade union can give you advice on any issues you are having. For casual workers there is usually a lower membership fee. To join go to www.australianunions.org.au/join.

Abe

Abe is the SRC’s welfare dog. This column offers students the opportunity to ask questions on anything. This can be as personal as a question on a Centrelink payment or as general as the state of the world. Send your questions to help@src.usyd.edu.au

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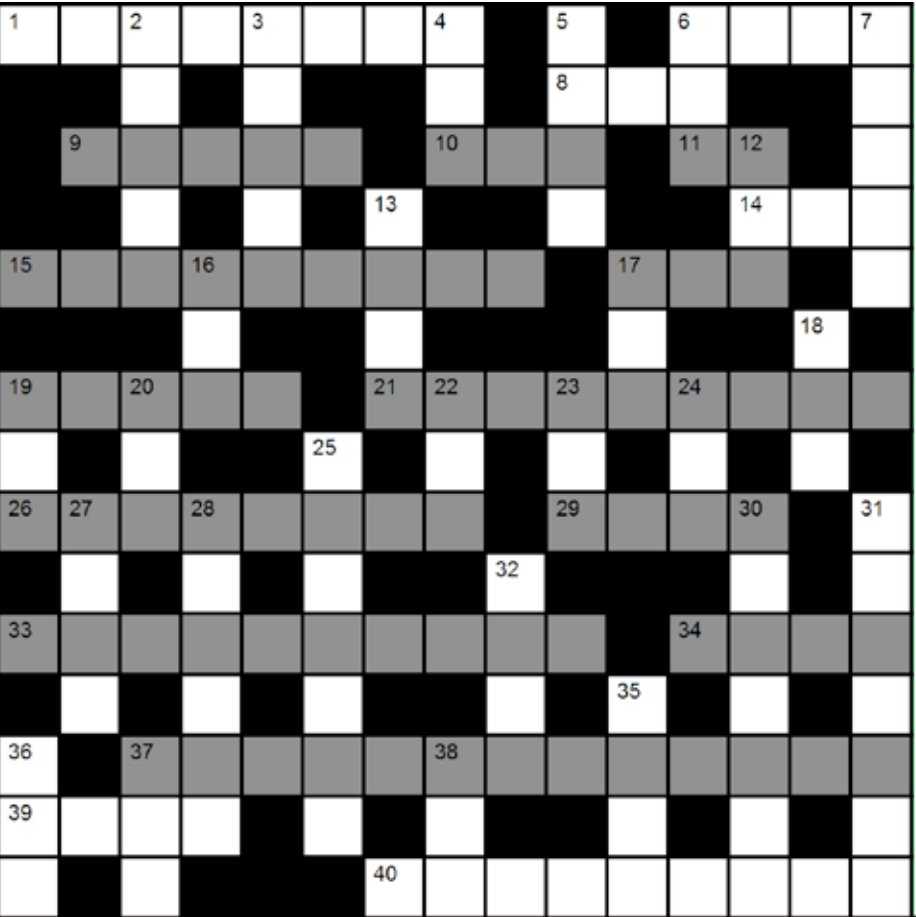
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Cryptic

Crosswords by **Atrus** and **EN**



ACROSS

- 1. David Astle's p-plea to rotter? (3,5)
- 6. Complainers might have these to grind cans (4)
- 8. Inclined carpets not odd (3)
- 9. Essentially, Cass incorporates half-truths to game explorer... (5)
- 10. ... with a disheartened nerd (3)
- 11. – Sean, even? (2)
- 14. Sure about a game researcher? (3)
- 15. Express remorse for a record during stability... (9)
- 17. ... because of backing Right (3)
- 19. Cool without unusual rim like a blue moon? (5)
- 21. Negative integrating's complex (9)
- 26. All Tooheys reportedly consumed, so happening? (8)
- 29. Brains and the guts, besides? (4)
- 33. Hunt mission's description when SOB implies confusion (10)
- 34. Firm discovered missing ecstasy (4)
- 37. Agitating to disparage listening to musical performances (13)
- 39. Spectacular online photo (4)
- 40. Delights in organising purse sale (9)

DOWN

- 2. Credit to characters' game animal? (5)
- 3. Leaders of picket line unused to sub-37 of 2006 demotion (5)
- 4. Time for ARC rating (3)



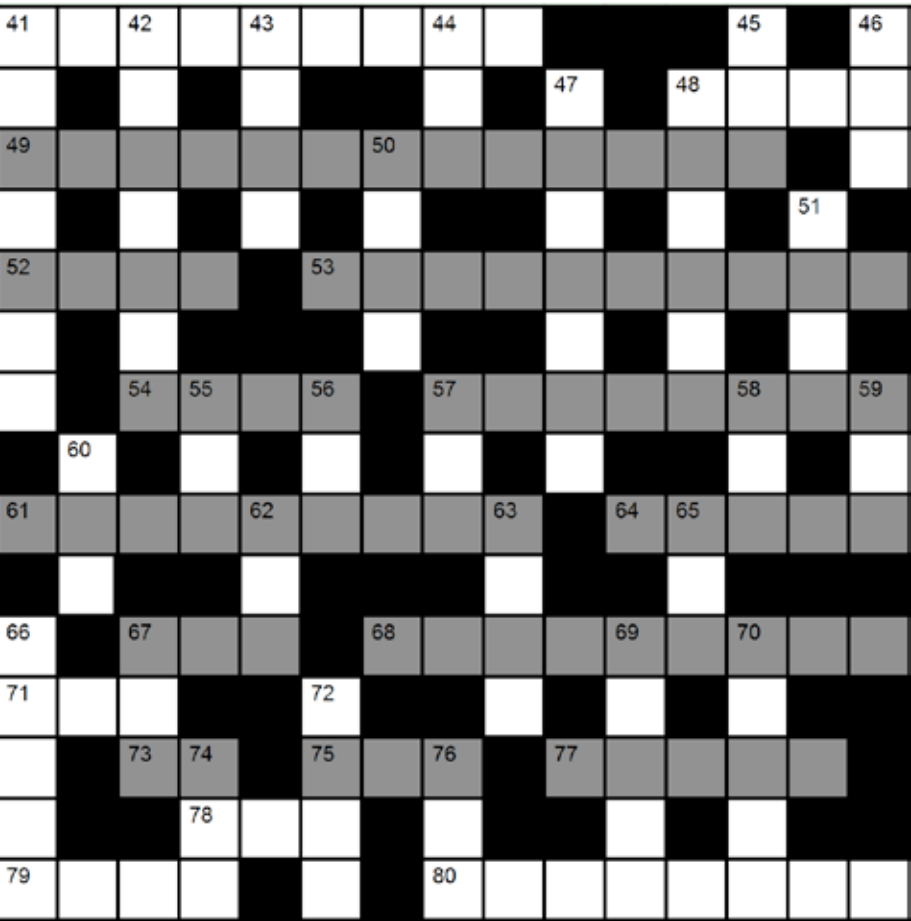
DOWN

- 41. Unruly (7)
- 42. Prevent by acting first (7)
- 43. Not imaginary (4)
- 44. Greek letter (3)
- 45. Mode of public transport (3)
- 46. View (3)
- 47. Cheats (4,3)
- 48. Bribe to commit a crime (6)
- 50. Unpleasant remark (4)
- 51. Not active (4)
- 55. Not him (3)
- 56. Small flap (3)
- 57. Aged (3)
- 58. Noise (3)
- 59. Fitting (3)
- 60. Climbing vine (3)
- 62. Exclamation used to express joy (3)
- 63. Pull (4)
- 65. Body organ (3)
- 66. Balanced (5)
- 67. Caught sight of (3)
- 69. Eat into (5)
- 70. Mistake (5)
- 72. Japanese alcohol (4)
- 74. Devour (3)
- 76. Make a mistake (3)

ACROSS

- 41. Novel type (9)
- 48. Certain (4)
- 49. Excessively desirous of achievement (13)
- 52. Unable to walk (4)
- 53. Quicks and cryptics (10)
- 54. Not this (4)
- 57. Committed a crime (8)
- 61. All people (9)
- 64. From here (5)
- 67. Speak (3)
- 68. Honestly (9)
- 71. In the capacity of (3)
- 73. Plural of I (2)
- 75. 1/100 hectare (3)
- 77. Unfortunate (5)
- 78. Request (3)
- 79. Final (4)
- 80. What PhD students do... (occasionally) (8)

Quick



Target

Words no longer than **6** letters



Cool dicer: 10
Taste: 19
We rat: 26

Join **Zplig**, **Skrabblex** and **EN** in asking **Atrus** how to solve this week's crossword in person at the **CrossSoc** solving session on Friday, 4pm at Hermanns.

Drones should use targets’ preferred pronouns: Clinton

Peter Walsh was an Honi candidate once.

At a campaign stop today outside Raleigh, NC, Hillary Clinton promised her presidency would commit all entities within the military, including state of the art strike drones, to using a target’s preferred pronouns.

“Like your whereabouts, your known aliases, and your ties to ISIL, the bathroom you use is the CIA’s business,” Ms. Clinton declared to cheering onlookers. “Our drones will use your pronouns!”


At present, military drones are unable to distinguish between the gender, age, and allegiance of targets, but Ms. Clinton’s program promises to avoid any awkward faux pas in the intervening seconds between launch and arrival. Insiders suggest future drone designs could incorporate familiar patterns to blend in at Yemeni weddings or funerals.

When asked for comment, Donald Trump misunderstood the sense of ‘drone’ being used and responded by emitting a low-pitched hum, before promising to appoint a robot to the interior cabinet. Mike Pence was out of order for comment. This comes only two weeks after Clinton wowed supporters with a plan to provide families on welfare with universal access to Beyoncé’s back catalogue.

[SPONSORED CONTENT]

The author of *Asians and Invasions* and *Northanger Enclave* brings you her newest: *Pride and Extreme Prejudice*

Pride and Extreme Prejudice



Henrietta Morton-White

A selection of quotes to WHET YOUR APPETITE:

“It is a truth universally acknowledged that a white man in possession of a good fortune, must be in want of a white wife.”

“There is a stubbornness about me that never can bear to be tolerant of the colour of others. My courage always rises at every attempt to educate me.”

“I declare after all there is no enjoyment like being the superior race! How much sooner one tires of any thing than of hegemony! -- When I have a house of my own, I shall be miserable if it is not in a white suburb.”

“I could easily forgive his race, if he had not been a person of colour.”

‘80s surfer dude disappointed by Radical Sex and Consent Week

You couldn’t pay Mary Ward to run in another student election.

A group of time-travelling surfer dudes from the 1980s have expressed disappointment after attending the University of Sydney Union’s Radical Sex and Consent Week.

The group, who were on a roadtrip from Southern California circa 1987, were confised by the annual event, which they described as “totally not radical at all”.

“I kind of wanted a progressive sex festival that was totally gnarly to attend,” Jason Thomas, 27, said.

“But, I don’t know. The whole seminar series on asexuality and demisexuality – it’s been done, man. It was a total bummer to not have my perceptions of permissable sexuality and consent practices challenged. Give us something hairy to get amped up about, dude”

The group plan on remaining on campus until the inaugural Wicked Cool Interfaith Day, set to take place later in semester.

High school fights underage porn ring by militarising female students

Oliver Moore was an Honi candidate last year when this section didn’t even have bylines, suckers!

Following the breaking news of a police investigation into a porn ring focused on underage students at Australian schools last week, one Sydney school has taken matters into their own hands.

Rather than the victim-blaming approach taken by Kambrya College in Melbourne, who asked students to “protect their integrity,” a prestigious private girls’ school in the Eastern suburbs, which asked not to be named, has begun militarising its students.

“We firmly believe that the only way to combat this kind of behaviour is through retributive justice,” said a school spokesperson. Regular lessons have been suspended until all students have completed a rigorous training program administered by former ADF officials.

It is understood that the girls’ will be “rolled out” as fighting units in the next month. When asked if any targets were planned, the school remained elusive. “This is just the beginning. At this stage, the project could go anywhere.”

@The name of the Honi candidate who manipulated these pixels into a comical form appears in the find-a-word on page 28.

WOW:

These girls are most likely to fall pregnant in 2016

Danielle

Lucy

Kayla

Natalie Portman

Ellen Page in Juno when you watch it on Netflix for the 3rd time this week

Giant Panda retailers and consumers rejoice as IUCN drops guilt trip ‘endangered’ label

Mary Ward wishes she had the anonymity democratic candidacy provides.

Retailers of panda-based products are celebrating after it was announced the Giant Panda is no longer an endangered species and, thus, the heads of the Giant Panda are perfectly good to hack off and hollow out into some sort of slipper.

The large black and white bear was removed from the International Union for Conservation of Nature’s list of endangered animals last week, prompting a sigh of relief from retailers.

Joe McIntyre said he was grateful his panda meat business would be able to utilise this more efficient methods of production.

“It’s just easier to make panda things from Giant Pandas, rather than those smaller pandas,” he said. “Like, it’s basic economics. Giant Pandas are bigger than other pandas. Same number of bullets, double the steaks. It’s economies of scale, y’know?”

Consumers, too, were relieved by the decision to remove the “endangered” label.

“I feel so much better about having a Giant Panda hide in my lounge room now they’re a pest we must get rid of,” Rose Thompson, of Potts Point, said.

#LIFEHACK: How to Succeed This Campaign Season!

Oliver Moore still isn’t running for Honi. Nope, he’s literally an ineligible postgrad.

Pace yourself

A sustained campaign requires endurance in order to be successful. Management of troops to via rotation in thirds will ensure you remain fighting fit!

Stay hydrated

You can never have too much water, but remember to protect your water source, as forces with strong naval power will try and utilise this for an ambush.

Take a break

Encourage your troops to write home to their loved ones as a morale booster; a happy army is a successful army.

Use crush tactics

This goes without saying. Surrounding your enemy for a multi-pronged attack is a tried and proven route to success. Particularly effective is a pincher

North Korea Declares War on Atlantis

The name of the Honi candidate who wrote this appears in the find-a-word on page 28.

Last week, North Korea launched three missiles directly into the Sea of Japan. The move has been slammed by international commentators as a clear act of war against The Lost City of Atlantis.

Many now believe this show of force is intended to portray North Korea as the more powerful of the two hermit states.

Atlantis has receded from the international geopolitical landscape in recent millennia after its historical failure to defeat ancient Athens. The city-state’s recent inaction on climate change has strained international relationships with many accusing Atlantis of promoting rising sea levels.

Nonetheless, North Korea’s warmongering has received general condemnation. This is primarily due to advocacy by SUNC (The Submerged Union of Nations and Cities) and its signatories which include the Lost Land of Lyonesse, the Ancient Egyptian City of Heracleion, Venice, and Nuatambu island, a pacific island lost to rising sea levels in 2011.

The organisation released this statement: “We tread water in solidarity with our brethren. Blood may run thicker than water but the water of this covenant runs through our blood.”

Venice has already dispatched an armada of three hundred over-priced gondolas to the area. So far there has been no official response from Atlantis.



🔥 Trending

[Recently purchased IKEA cushion voted most put-together member of student sharehouse](#)

[7 nicest warlords \(if you look past all the murders and view them as just running slightly dodgy childcare centres\)](#)

[Children may need a mother and father but what they want is a RoboParent](#)

[Anthony Weiner admits he has a public humiliation fetish](#)

[Series of menacing phone calls revealed to be GP](#)

[5 more humane ways to kill seal for your own amusement](#)

[BREAKING: Julie Bishop, known cyborg, has human knees](#)

[+ More slightly subpar jokes because our comedians are running for Honi and do nothing without a byline](#)

IT'S TIME TO VOTE IN THE SRC ELECTIONS

Polling Booth Times & Places 2016

POLLING LOCATION	WED 21ST SEPT 2016	THURS 22ND SEPT. 2016	PRE-POLLING
Fisher	8:30-6:30	8:30-5:00	Pre-Polling will also be held outside the SRC's Offices, Level 1 Wentworth Building, on Tuesday 20th September from 10am-3pm.
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	

