

# CRACCUM



## Lady Boners

*Craccum* interviews Alice Snedden about podcasting, performing, and peculiar passions

## Not So Comical

Daniel Vernon details the origins behind *Riverdale*'s Jughead dilemma

## Weaponising Harry Potter

Michael Clark looks at J.K. Rowling sticking her Raven-claws into fan theory

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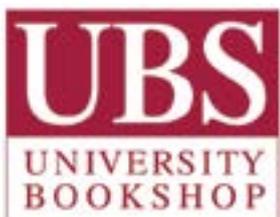
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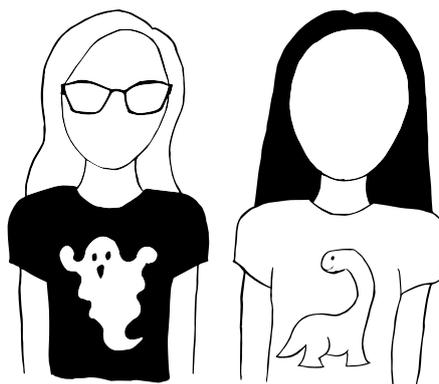
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Catriona Britton



Samantha Gianotti

## Being mind-full

This isn't an easy editorial to write, because we want to get it right. Mental health is an issue that needs to be talked about and discussed more publicly, but in saying this, it must be handled with the utmost care. On the one hand, we want to shed as much light as possible on the reality of mental illnesses so awareness is raised about them, but on the other, we have to speak delicately for fear of triggering, alarming or disrespecting those that suffer from them. At times this can seem an impossible task. However, it is our moral duty, not just as peers, but as human beings, to tackle this head-on, together.

At first we wondered whether it was too early in the semester to start talking about mental health. Faculties usually drive home the importance of maintaining a healthy wellbeing and hauora around exam time, suggesting coping mechanisms to handle stress. But it dawned on us that mental health issues can arise at any time, even right at the beginning of semester.

By now you should have settled into your papers; the stench of a soggy, sweaty O-Week has well and truly subsided. For first-years, these past two weeks would have been a major adjustment from high school. Despite what Frank from *Little Miss Sunshine* says about high school being "your prime suffering years", university has the tendency to throw you in the deep end, and can leave you drowning if you're not careful. If you're living away from home, you don't have your usual support group at your fingertips anymore—your close family and friends. When you've had a rough time, you may have once been comforted by a warm hug from your mother, or a cup of tea from your dad. But now you may feel isolated. What's more, the lecturers aren't spinning yarns when they constantly moan about the need to keep on top of your readings or assignments. Falling behind is demoralising, and it has the potential to wreak havoc on your mental health.

Clawing your way back through all-nighters and coffee or energy drink-fuelled mania is not ideal. The odd one is almost a rite of passage for a uni student, but it should never become the norm.

A lot of you are back here for round two, three, or (if you're like us, shackled to the desks of Stuart McCutcheon and Studylink where the "real adult world" is a distant white light at the top of a damp, hellish cave) six, you will now be well rehearsed and aware that you've levelled up in terms of workload. But the same principles apply. An increased workload should be managed appropriately. This may mean cutting back on your social life or extracurricular commitments. Sacrifices are a given and are almost always a necessity. Too often have we seen peers burnt out from over-commitment, and to be honest, *it's just not worth it*. No matter how much you need that unpaid internship for your CV, or how much money you're going to make from picking up extra shifts at work, your brain is a precious taonga and it needs nourishment and care.

Mental health issues may not just stem from university life. Social and economic factors such as unhealthy relationships, bullying and discrimination, and low income can all play a factor. Some are genetically predisposed to mental illness. It is our job to learn and understand what it means to have these sorts of issues, to educate others about them, and to listen and support sufferers as best we can. Too often mental health is depicted by mainstream media formats in highly romanticised or discriminatory ways. *Silver Linings Playbook*, the movie that won Jennifer Lawrence both the Oscar and hearts the world-over with her untimely trip up the stairs to collect it, is feel-good, yet unrealistic. There is no doubt that it does a good job depicting the impact and toll mental illness can have on families. But entering a romantic relationship and awkwardly dancing your way through your struggles simply does not

cure bipolar disorder, which is the vibe that some pick up at the end of the film.

Mental illness is so often hidden. It is difficult for sufferers to broach the topic, let alone acknowledge that something may be wrong. That's why it is so important for you to be watchful of your friends and their behaviour. If you start seeing or hearing less and less of someone, if their pattern of behaviour changes, if their appearance changes, check in on them. Show them some love and lend them your ear. Don't be forceful about it; if they don't want to share what they're going through with you, they don't have to. But sometimes it can be enough just to let them know you're *there*. ♦

*If you are suffering from mental health issues, or want to talk through concerns or struggles in your academic or personal life, the University offers free counselling sessions for enrolled students, and reserves slots for urgent on-the-day appointments. The number of appointments students may need ranges widely, and by contacting the Health and Counselling Services you will be assisted in finding the right help. All counselling is confidential. For urgent on-the-day appointments, phone (09) 923 7681. To book a free counselling appointment, fill out the questionnaire on the Counselling Services page on the University website.*

*There are also wellbeing groups offered by the Health and Counselling Services, with groups that target specific obstacles like anxiety, depression, and procrastination to name a few. Students can sign up to these groups via the Student Health and Counselling Services page on the University website. There is a mindfulness group that runs every Friday morning for which no signup is required—you're welcome to drop in at any point in the semester when you're feeling the need to clear your head.*

# ACTUALLY—IT'S ALSO A WOMAN'S JOB

BY DANIELLE MAYNARD

It might not be glaringly obvious to many, but sexism is still alive and well and has its hooks in the STEM (Science, Technology, Engineering, Mathematics) world.

A recent study led by prominent feminist legal scholar, Joan C. Williams, has identified the main biases which are forcing women out of STEM careers. Most of the interviewed women reported having to prove their competence and expertise constantly, with one statistician noting that “people assume you’re not going to be able to cut it.”

Many also find that they must straddle the line between acting masculine enough to be taken seriously, and in a feminine enough way to be considered “likeable”.

In light of such findings, the Tertiary Education Union (TEU) met in late February for the launch of the Women in Science Network, and featured a presentation from Nicola Gaston, Associate Professor at the University of Auckland.

Gaston’s talk carried many messages which are highlighted in her book *Why Science is Sex-*

*ist*, which details the inadequate representation of women in science. Gaston also delves into how fear of harming their careers stops women from speaking up about this prejudice.

The TEU’s newly established Women in Science network aims to encourage women to follow careers in the sciences, and to create a dialogue about the problems faced by women scientists due to both conscious and unconscious gender bias. To achieve these goals, the University of Otago chapter will meet to focus on tackling these issues in tertiary education. TEU is also planning to establish more of these Women in Science networks at other institutions around the country, such as the University of Auckland.

One similar pre-existing organisation is the Women in Engineering network at the University of Auckland, which works to create a supportive environment for the university’s female engineers (who make up only 25% of the entire Engineering cohort). WEN offers professional development and networking opportunities to women, while also encouraging young women

to join the faculty with events such as Engineer Her Future and Enginuity Day.

While public perception around women in STEM careers is certainly shifting in the right direction, there is certainly still a long way to go. ♦



# NOT JUST AUNTY HELEN WITH BETTER HAIR

LAUREN WATSON OFFERS AN OPINION ON THE LABOUR PARTY’S LATEST DEPUTY

Jacinda Arden doesn’t like pineapple on pizza and that’s really all she needed to say to win my respect. But being a badass woman, an unapologetic feminist and having previously worked with Helen Clark—she could win your vote this election.

After receiving unanimous support, she’s now Deputy of the Labour party, and people are describing her as a youthful breath of fresh air. She’s been consistently polling around 2%, and up to 4.2% last year in a 3 News Red Research 2015 Poll about who New Zealand wanted as a Prime Minister. It’s worth noting that in the same poll, Andrew Little was only up to 8%.

My leftie friends cannot wait for her to overthrow the party and run for PM already, but I expect she will wait until she knows she

can win. After all, she’s not quite yet a household name other than the yells in my house to “GET AWAY FROM YOUR JACINDA SHRINE”. And after the fiasco that was the last Labour leadership fight, the party will likely stick with Little for a while longer to project the stability that centre voters look for.

But what does this mean for your broke ass, right? Well she’s not changing the interest free student loans scheme anytime soon. After being a beneficiary of them herself, she is a super supporter of the opportunity it provides us.

In 2014 she also said she supported drug policy review when asked about marijuana on The Edge radio station.

“Now that we’ve had all of this discussion about synthetic drugs we’ve now got a system where if they’re safe they can be sold, so it’s

probably time that we had a debate about wider drug policy as well.”

Despite seeing loads of you signing up for Young Nats at the Clubs Expo, I assume that’s because of their economic policy and not their views on abortion, after a survey would suggest that most of us support it being decriminalised.

In a recent Reddit AMA, Arden said she would certainly support the decriminalisation of abortion compared to our current Prime Minister Bill English who is “opposed to abortion on principle” in all circumstances.

It’s clear to see Arden is looking like a strong deputy with significant support inside and outside her party. It will certainly be interesting to see what Labour looks like with her leadership in 2017—and it will definitely be a very contested youth vote this September. ♦

# GENERATION Z—A CONSERVATIVE SHIFT?

BY JACK GRADWELL

Research coming out of both the US and UK has shed some interesting light on the political views of the millennial generation's successors. Contrary to the commonly held assumption that younger people always trend more liberal than their older contemporaries, surveys of members of Generation Z have indicated that their attitudes are among the most conservative since the Second World War. Constituting those born from roughly 1995–2000 onward, Gen Z is distinctive in that they have never known anything except a highly interconnected, digitised world.

The result is that while the millennials grew up with the rose-tinted lenses of Disney films, Gen Z was confronted by the gritty realism and limitless information of the internet age. The result is a more nuanced and pragmatic approach, where they welcome challenges and debates over issues previous generations considered sacred cows. Perhaps in a reflection of this, Generation Z, with very little memory of the pre-Obama

years, seems to have rebelled against the liberal environment of the era. According to research from the Guild, a British Marketing Firm, as well as indicating less faith in the value of voting, on both fiscal and social issues, Generation Z is the most conservative since the Second World War.

This shift is illustrated in Gen Z's political preferences. While not yet old enough to vote, a large scale survey conducted by My College Options and Hispanic Heritage Foundation indicated that among those Americans aged 14–18, a group far more diverse than their predecessors, 46% supported Trump and only 31% Clinton. Unless these views shift radically as they reach maturity, come 2020, Gen Z could deliver a Republican whitewash.

So what are the implications for New Zealand? While cultural trends from the US and UK tend to be broadly applicable to Aotearoa, research on the attitudes of Generation Z in New Zealand is yet forthcoming. Do we have

a rising conservative undercurrent that could decide how future elections play out here? Casual observations might suggest so—while politicians of most parties rarely draw university crowds of over 30 (save perhaps the Prime Minister), in the past week, (the more conservative) Winston Peters rallied (primarily first-year) students on a rainy night at Victoria University where a 200 seat lecture theatre proved too small (almost 100 would end up sitting on the floor). Similar trends are played out in the overwhelming presence of those aged 20 and under in his newly established youth wing.

Pure curiosity about the 40-year political veteran, or an indicator of a conservative shift among young New Zealanders? Come the election this September, the oldest of Generation Z voters will go to the polls. If those aged 18–20 vote further right than those aged 21–29, then best buckle down the hatches, we're in for a Tory future. ♦

# PRISONER TIED TO BED FOR 37 NIGHTS IN PAREMOREMO

BY LAURA KVIGSTAD

The Chief Ombudsman, Peter Boshier, is critiquing the New Zealand Corrections Department due to a new report that highlights the poor management of at-risk prisoners in Auckland Prison.

The report centralizes around three prisoners kept in the prison at Paremoremo on the North Shore, with particular focus upon the management of an unnamed convict called "Prisoner A".

Some shocking details of Prisoner A's management in the report include:

- Prisoner A spent 37 consecutive nights secured to the tie-down bed for approximately 16 hours—in total, 592 hours restrained.
- Prisoner A was also secured with wrist, waist and ankle restraints. This goes against Corrections Regulations, which permits the use of wrist restraints, waist restraints, or both.
- Fluid intake sheets could only be found for three of Prisoner A's 37 nights of restraint.
- On some occasions he was toileted on the bed—urinating into a bottle.

- On the 15th of March 2016, 14 prison officers assisted while Prisoner A was being restrained. This is noted as potentially dangerous as it could result in asphyxiation.

- Prisoner A was alone for the duration of his restraint, with the exception of staff entering his room for his toileting needs. The prison psychiatrist was unaware of this and operated under the belief that two officers were in the room with Prisoner A at all times.

Boshier stated within the report "I appreciate the difficulties dealing with this small group of prisoners with high and complex needs."

"However, I believe that the excessive use of the tie-down bed in Auckland Prison's ARU had become normalized by unit staff."

"The department broke the law and breached the United Nations Convention against Torture." Boshier continued.

Ray Smith, the CEO of Corrections, defended the use of tie-downs saying, "If you have someone that's prepared to pull their wounds

open, insert feces in their wound and insert sharp objects in their rectum... you are not left with a lot of choices if you are trying to keep them alive."

Anonymous prisoner commentary was also provided within the report.

One convict stated, "If I wasn't depressed going in, I would be coming out—there's no distractions and zero stimulation."

Boshier's retort to Smith's comment was that "The tie-down (of Prisoner A) coincided with the need for the prison to manage its own resourcing. In other words, it was expedient. So I think it is disingenuous to say there was no choice other than to do this."

Amnesty International Aotearoa has called the report "a wakeup call to Government."

"Investing the time, resources and care to properly ensure that people with mental health issues are treated with dignity and in accordance with international law is not a nice-to-have. It is a must."

"New Zealand is better than this." ♦

# DOMESTIC VIOLENCE BILL PASSES FIRST READING

BY ELOISE SIMS

A bill proposing to give domestic violence victims at least 10 days' of paid leave has passed its first reading unanimously in Parliament.

After previously being opposed to the bill, promoted by Green MP Jan Logie, both National and New Zealand First decided to support the legislation in a rare demonstration of cross-party unity.

In speaking to Radio New Zealand, Logie remarked it was fantastic to see National's change of heart.

"I guess they saw they were on the losing side of a really important issue."

The bill comes off the back of a new study released by Women's Refuge on the impact of domestic abuse on employment in New Zealand. The non-scientific survey of 450 people showed that while 60.1% of victims were in full-time employment before being subject to an abusive relationship, merely 27.5% remained in work during the abuse.

In 2014, it was estimated by Women's Refuge that the cost of lost productivity due to family violence reached an estimated \$368 million per year.

While the National Party had previously expressed concerns at the relative economic impact of the bill on businesses, Justice Minister Amy Adams spoke in support of the bill last week.

She claimed the Government still had concerns, but was happy to engage in an "open discussion" as to potential changes to the legislation.

As the bill stands, persons who would be able to produce a domestic violence document (such as a police report, or court order) to their employer would be entitled to a minimum of 10 days' paid leave. The bill would also classify domestic violence as a workplace hazard for the first time.

Adams claims the Government's U-turn in

support for the bill comes in the "wider context" of supporting victims of domestic abuse.

"I've got to say I've been utterly appalled, as I know other members of the house have been, at the sheer scale of this issue in New Zealand."

Last year, the New Zealand police were notified of family violence cases over 105,000 times—once every five minutes.

The bill's legislation will now go before the select committee for further discussion and potential modifications, before returning for a second reading later this year. ♦



# "RACIST" FLYERS DROPPED IN AUCKLAND LETTERBOXES

BY MARK CASSON

A flyer dropped around Auckland suburbs that supports former political party, 1Law4All, has sparked controversy among many of its recipients.

The flyer, entitled "One Treaty One Nation", has shocked locals with its content, claiming Māori benefitted from colonialism and advocating a new book with a chapter from Don Brash.

The 1Law4All campaign insists they intend to change New Zealand into a country based on apparent "equality", by ridding the privileges that certain races have over others.

Newshub recently asked recipients of the flyers in the Kingsland area on what they thought of the matter.

"I read it and tore it up and stuck in in the recycling bin. I was a bit distressed about it," one local said.

Another added, "It's so, so racist".

Don Brash defends the movement, how-

ever.

"It's bizarre in New Zealand. If you argue the same standard of citizenship for everybody, you get called a racist," he said to Newshub.

A direct quote from the flyer said the organization was calling for "an end to the ever accelerating Treaty gravy train and an end to the increasing privileges for part-Māori that the Government grants for no other reason than to buy the support of the Māori Party in Parliament."

The flyer then starts to compare New Zealand to South Africa by stating, "It's time to think for ourselves and say 'No' to the increasing racialization of New Zealand where, as in apartheid South Africa, ethnicity increasingly determines your rights rather than citizenship". [sic]

*Craccum* reached out to students at the University of Auckland to share their thoughts on the flyers.

One student, who preferred not to be named, said:

"It was a bit rash to be comparing New Zealand to the South African apartheid".

"Considering this is directed at the Treaty—if they also abolished the idea of Māori scholarships for University, then they're just trying to break a stereotype to promote equality".

Gavin Kelner, a student from the Music Faculty also said:

"The idea could be good in theory, but the way they're going about it is not the right approach."

"It's a political party playing in the playground, with the big bullies targeting a cultural group".

1LawForAll cancelled their registration with the electoral commission in 2015, but have promised to "up the ante" ahead of this year's elections in September. ♦

# LIVING THE DREAM: SMASHED AVO IN FEILDING

MATTHEW NICKLESS INVESTIGATES OUR LIKELIHOOD OF HOME OWNERSHIP BEFORE WE'RE 80, SLAMS STUFF.CO.NZ.

The other week, *Stuff* started a new series of articles about millennials getting on the property ladder in New Zealand. Their first article featured Kristi Atkins, who bought her first house at the age of 21, a year after finishing university.

The catch? Her parents let her live at home rent free, they guaranteed a loan, and the house was in rural Feilding, which elicited the response of “Where in the fuck is that?” from one student.\*

As usual, the article attracted a lot of responses, both on social media and in the comments on *Stuff* (all of them of the highest quality as per usual), with many people pointing out that not all of us have the same helpful advantages that she did.

In fact, Kristi's house doesn't seem to be too far out of reach for a lot of people: it cost \$240,000, which would require Kristi to have \$48,000 with a 20 per cent deposit requirement.

In terms of what we hear about almost dai-

ly in Auckland, it's a small sum by comparison to the million dollar houses on offer here. At a quarter of the price, Kristi's house actually looks like a market we could get into—in fact, it's the market that many of our parents might have got into twenty plus years ago.

But that's the point isn't it? We live in Auckland, and we can't get into the housing market here. I know a few people who have bought houses in Auckland, but they're on the outskirts of the city. They're in areas like Orewa or Waiuku, places that weren't even wholly a part of Auckland until the creation of the super city. That's all that's affordable to us, and even then I expect it's a stretch. Yet Kristi's message to other millennials was to move to the Manawatu, or some other province.

But I, and several other people I quickly asked, have no intention or desire to live in Feilding, or any other small town in New Zealand. Why should we? It's not entitlement to want to live in the same city that my family lives

in, that I grew up in, that my friends live in, and where my career prospects are, yet somehow millennials are “entitled” for wanting just that.

The real story isn't that it's possible for us to buy a house in Feilding, move to the country, and live happily ever after.

The real story is that we're being told this is what we should do to soothe our anger at the fact that our homes are too expensive for us to live in.

The real story is that the generation that criticised millennials for being given participation trophies is now offering us participation homes, and saying that's a-ok.

On the flip side, Google says that UoA has got 42,000 students, so if everyone chips in a gold coin we could buy a house in Feilding and all get on the ladder together. ♦

*\*Feilding is a small town in the Manawatu region, which has won the Most Beautiful Large Town award fifteen times, and produced notable Kiwi legends like Aaron Smith and Murray Ball.*

# CORDIALITY, CHRIS HIPKINS, AND COPIOUS BODILY HARM: THE DEBSOC DEBATE

PATRICK GOWER NEWLAND SUMMARISES THE EVENTS THAT UNFOLDED LAST THURSDAY.

Last week, the University of Auckland Debating Society (DebSoc) hosted the first debate for this year's elections in September.

With representatives from “all” of the major parties in attendance (the Conservatives were not invited—and Peter Dunne pulled out at the last minute for “paperwork”), the debate laid down the battle lines for the year ahead.

The evening was characterised by a reasonable level of reasoned discussion, in between the politics and actual threats of bodily harm. Many substantive policy areas were covered, from the recent headlines about superannuation, though to classic student panders like drug legalisation.

There was certainly your standard political bluffing. Chris Hipkins seemed unable to at least try and explain why the previous Labour policy on superannuation, that has been di-

rectly copied by National, is no longer the right option.

And then there was Hone Harawira. Calling out Harawira's parliamentary attendance is nothing new for Chris Bishop, but Harawira's response that “You should sit down or end up in a place you don't want to be” seemed to be a bit of an overkill.

However, Bishop did sit down. Rather quickly.

The quiet achiever—and possibly the most adult person in the room—was the ever professional James Shaw. If his smarts and political skill can't pull the Green Party kicking and screaming into a government, nobody can.

He came across as not just a modern progressive, but also someone who had been in the real world—and who knows that it is the real world that is going to be his biggest obstacle.

The other notable performance was that of David Seymour. What a political anomaly.

He consistently got raucous applause for the first three things he said—but the fourth was almost universally rejected. His last words in the debate were about the “privilege” of university students, which went down like a cup of sick in the room.

While the content may have been flawed, the debate showed that people are at least somewhat interested.

The lecture theatre was a full house and the debate was watched by over 40,000 people on the NewsHub Facebook page.

It may only be the start of a long year in New Zealand politics, but at least we have the ability to host a (somewhat) cordial debate between political rivals. ♦



## In Conversation With: Winston Peters

*It's election year, so Craccum will be looking to wrangle interviews with as many politicians as we can. Rebecca Hallas had a chat with New Zealand First party leader, Winston Peters, about what NZ First will do for students, his antics in Parliament, and Donald Trump.*

**SO I GUESS I'LL START WITH WHAT'S MOST RELEVANT TO OUR READERS. WHAT POLICIES DOES NEW ZEALAND FIRST HAVE IN PLACE TO HELP STUDENTS?**

We've got a very futuristic, far-sighted, and responsible tertiary policy, which deals to the question of student debt which is the worst thing you're facing. But then you've got the economic conditions which brings students here, their living costs, the housing bubble—massive costs, stretching their resources. We have a comprehensive policy to deal with that. Unlike the other parties, we've been saying for a long time with mass immigration, it's going to bring about these stresses and shortages, and we intend to deal with that as well. So it's a realistic policy that is achievable, and if you go online and look at our manifesto on the tertiary policy, we've clearly announced that. But there will be other ones coming out as we campaign.

**WHAT DO YOU THINK OF BILL ENGLISH'S DECISION TO ABOLISH THE POSITION OF HOUSING MINISTER?**

It was an acknowledgment of a fact. We should have never had one. Let me tell you: the Ministry of Housing, they were utterly incompetent. The housing crisis just worsened and worsened, whilst they went on saying it didn't exist. No surprises there.

**JOHN KEY HAS ALWAYS SAID THAT HE WOULDN'T RAISE THE AGE OF ELIGIBILITY FOR ACCESS TO THE SUPERANNUATION FUND, BUT BILL ENGLISH HAS JUST SAID THAT HE'S REFUSING TO MAKE ANY PROMISES. WHAT ARE YOUR THOUGHTS ON THIS?**

Well what they're gonna do, I believe, they're gonna change the settings, and when I say that I mean they're gonna change the way it's calculated, they're gonna look at the issue of means-testing... They're actually trying to achieve an approach which says they have to act, when there is no evidence of an economic nature that [the Superannuation fund is] not affordable now, or

into the future. Sure, they've got a record of betraying older people, this has just lead us round a bit.

**ARE THERE ANY MISCONCEPTIONS SURROUNDING YOUR PARTY THAT YOU'D LIKE TO CLEAR UP—WHAT WOULD YOU LIKE POTENTIAL VOTERS TO KNOW ABOUT NEW ZEALAND FIRST?**

I want them to know a lot more about New Zealand First—what we stand for. Not what our own say, but what we stand for. And perhaps far more about my background over the years. We've probably not pushed it hard enough. We need a better profile—and very shortly we'll launch the IT campaign which will do that.

**I SAW THIS PHOTO OF YOU IN PARLIAMENT LAST DECEMBER, WHERE YOU WERE RATING JOHN KEY'S POTENTIAL REPLACEMENTS ON A SCALE OF 1-10. WHAT DO YOU THINK ABOUT THE EVENTUAL DECISION TO MAKE BILL ENGLISH HIS REPLACEMENT? WOULD YOU HAVE PREFERRED SOMEONE ELSE OR ARE YOU HAPPY TO WORK WITH HIM?**

Bill English was a disaster in 2002 in that campaign, and there's no reason to think that he'll do any better now. If you look back at a racehorse, you look at his last race at that level of capacity or that level of a race. So all the propoganda doesn't change that.

**LET'S SAY YOU BECOME PRIME MINISTER THIS ELECTION—WHAT'S THE FIRST ISSUE THAT YOU'D WANT TO ADDRESS?**

Every one of my colleagues, including me, know that in this election our focus is doing everything we can do until the closing of polls on September 23<sup>rd</sup>. We need to amass the biggest support we've ever had as a party. If you start worrying about the day after that, then you let the party down.

**WOULD YOU COMMENT ON WHAT YOU THINK OF DONALD TRUMP?**

Either Donald Trump is a genius, or his opponents in the Republican and Democratic parties



IMAGE CREDIT: CHRIS BRAMWELL/RNZ

must be total idiots. They can't have it both ways. Maybe it's a bit of both.

**DO YOU HAVE ANY FINAL WORDS FOR OUR READERS?**

I suspect a lot of young people vote on fads. Fads won't help you when you're trying to get a rental and there are 55 others applying for the same flat. If there are, like there was, for the health and safety jobs—23 jobs and 4000 applications. Voting on fads and sentiments won't help you there. I'm saying to young students: this isn't like other times, like in my lifetime. This is the hardest time for students. So harden up. Make some serious decisions here. ♦

# An Open Letter To The UNICEF Guy: Thanks For The Guilt Trip

BY WEN-JUENN LEE

When you said, “If you donate today, the Vanuatuan children will grow up with enough money to live in New Zealand—and they’ll be looking up to you, their superheroes will be you,” did you envision Vanuatuan children growing up thinking, *I’m only here because of Tom; I owe it to him?* You’re right; you have saved these children, and they will thank you for it later. You will be immortalized in their poor little souls—their achievements yours too, since remember, *you* were the one that brought them up from the ground—Sandra Bullock, *The Blind Side*-style. Why did you think that the idea of myself, celebrated and loved by poor Vanuatuan children, would make me change my mind? This is what worries me—did that same skewed sense of validation motivate you to help the cause?

It felt like your spiel was as much about the Vanuatuan children as it was about you; how *I* could possibly stand here protesting \$20 is too much as a broke student, when *you* are out there, volunteering for two years straight, completely broke now, (your words) but you had to do it for the children—pause, eyeballs me—the Vanuatuan children out there, breaking and bleeding while I have the audacity to hold on to a meagre \$20. “Volunteer” and “completely broke now” are buzzwords for altruistic white people—African Americans helping out in their community don’t “volunteer”, yet John from Ivy League, helping the Poor Blacks in Mississippi during Spring Break, is; and you, of course, the White Male Saviour at the helm of your Vanuatuan ship.

\$20 is, as you said, putting aside \$5 for your coffee every week. I appreciate the analogy, the simplicity of the maths, but there was some kind of anger in what you said—shaming me for my imaginary coffee, assuming that a naïve, privileged girl will drink her soy flat white but won’t give to UNICEF. There is a level of presumption in asking someone to donate for a far-fetched cause, because of course everyone is against poverty, rape, murder and violence. But it’s when you isolate it and package it into a one-minute scripted speech that people become wary and reserved. \$20 doesn’t buy your conscience; not when you don’t know the context of the Vanuatuan children, or where the money is going. People need time, research, and proper engagement—not abstract contexts (starving children in Africa) imposed on them going about their everyday.

What you don’t seem to understand is that people help

in many ways, and donating to an non-governmental organisation is one—but not the only—way. Instead, what you saw was a dying cause (me), so you had to say, “A child dies every four seconds, that’s your choice—” a final parting shot to leave me awake at night, thinking to myself, *Nice, Wen-Juenn, there goes another child—it’s all your fucking fault.* What you said was a dirty tactic—in no way for the cause or for the children (how could *you* change the fact that a child dies every four seconds?)—but to lift yourself up, and to put me down.

That’s why you were uncomfortable when I said I researched for the Academy of New Zealand Literature because you had no idea what that was, and you had to make a joke about it, “Oh yeah... *that* Academy of New Zealand Literature.” Ha ha, isn’t it funny that you don’t know this thing; doesn’t it feel emasculating? Instead of showing interest, you trivialised something you didn’t understand, concealed your discomfort into a thinly-veiled imperative of “stop talking about things I don’t know about”. You were fine educating a girl about things, but you weren’t fine with her educating you. Girls are taught at an early age to shape ourselves, mould ourselves, teach ourselves conversation that is non-confrontational, conversation that will soothe both parties; conversation where he talks, and we listen.

This is what happened: you saw a girl, flustered, very late for work, and you wanted to teach her about UNICEF, and the people who are suffering. But you also made someone else feel smaller. Would you have emotionally manipulated and belittled a girl the same way you did with one of the lads? Remember, emotional manipulation targeted at “nice girls” (your words) will never achieve your aim—catcallers don’t get dates, and domineering charity workers don’t help children in Vanuatu.

I admire your resilience and passion to go out into the streets and approach grumpy humans on behalf of the poor and disadvantaged. I think it shows love and respect for humanity. But you are not entitled to haggle and harass people on the streets because you are helping Poor Kids in Africa. Please don’t speak for Vanuatuan children, they already don’t have a voice and they don’t need to be spoken for—especially by you. Once you start assuming that, you’ll become dangerously close to corrupting what can be a wonderful and selfless cause with your own selfish gain. ♦

## CHARITY/ORGANISATION OF THE WEEK

As it’s the Red Puppy Appeal this weekend, our Charity of the Week is the Blind Foundation.

The Blind Foundation is the main provider of support for the more than 12,000 Kiwis who are blind or have low vision.

The Foundation’s vision is “Life without limits – Kahore e Mutunga Ki te Ora”. They practice this vision by helping the blind feel more comfortable getting around

the house alone, using computers and other technology, as well as assisting the blind in remaining in the workforce, and retaining a sense of independence.

The Blind Foundation is reliant on public donations to continue their great work. You can support them and learn more about their services at

[WWW.BLINDFOUNDATION.ORG.NZ](http://WWW.BLINDFOUNDATION.ORG.NZ)

## Upcoming Community Events

### The well-loved Pasifika Festival

is back this weekend!

**When:** 25<sup>th</sup>–26<sup>th</sup> March (Saturday 10am–5pm, Sunday 10am–4pm)

**Where:** Western Springs Park, Auckland

**Price:** Free!

**Age restrictions:** All ages

**Event info:** “Join us in the Hawaiian Village as we help celebrate 25 years of the iconic Pasifika Festival. This year, we will be located in a bigger space at the corner of Motions Road & Great North Road. Entry & entertainment are FREE, and we will have a variety of wonderful Hawaiian entertainment, food and handmade crafts to purchase”.

Find out more at:

[WWW.AUCKLANDNZ.COM/PASIFIKA](http://WWW.AUCKLANDNZ.COM/PASIFIKA)

Feel like getting back to nature?

### Check out the Voices of the Sacred Earth Festival.

**When:** 24<sup>th</sup>–26<sup>th</sup> March (Friday 4:30pm–Sunday 6pm)

**Where:** Kawai Purapura Retreat Centre, 12 Mills Lane, Auckland

**Price:** Ticket prices vary depending on the number of events you wish to attend (purchase tickets at [www.eventbrite.co.nz](http://www.eventbrite.co.nz))

**Age restrictions:** All ages!

**Event info:** “The Voices of Sacred Earth Festival is an Eco-Festival, gathering of hundreds of people for a weekend of seminars, transformational workshops and performances focusing on indigenous cultures, Earth wisdom, sacred ceremony, well-being and social change”.

Find out more at:

[HTTPS://WWW.EVENTBRITE.CO.NZ/E/VOICES-OF-SACRED-EARTH-FESTIVAL-2017-TICKETS-23951477514](https://WWW.EVENTBRITE.CO.NZ/E/VOICES-OF-SACRED-EARTH-FESTIVAL-2017-TICKETS-23951477514)

## What's On

### Arcee Rapper's Single Release Party

KING'S ARMS TAVERN

This Friday 24<sup>th</sup> March, Arcee Rapper is releasing her single "Got Your Back". An all-female special, the gig features two other up-and-coming women artists. Doors open at 9pm and tickets can be bought at Visual Base Media.

### Beer Yoga TAKAPUNA

This new trend involves an hour of yoga made even more fun by the tipsiness of the participants. If this sounds like it's for you book in quick as sessions are selling fast. Classes run at Master & Apprentice in Takapuna from March 22<sup>nd</sup>–April 26<sup>th</sup>, where your first session is free.

### ANTARCTICA – while you were sleeping

AUCKLAND WAR MEMORIAL  
MUSEUM

This is an Auckland Arts Festival installation that turns the Museum into a canvas for a multi-sensory projection show. A full-scale 360 degree projection will span the museum, combined with captured sounds of the Antarctic mixed with a dramatic score. Best of all it's free! The show runs for a 45-minute loop from 8.30–11pm from 24<sup>th</sup> March–26<sup>th</sup> March.

### Horror CIVIC THEATRE

A terrifying live-action show that celebrates and pays homage to the best of slasher films. Think *Carrie*, *The Shining*, *The Ring*—this play recreates the fear and dread of these films using gruesome special effects and illusions. Part of the Auckland Arts Festival, this play is full of screaming, jump-out-of-your-seat, won't-be-able-to-sleep-at-night moments. It runs from 21<sup>st</sup>–26<sup>th</sup> March at the Civic, and tickets can be bought online. ♦

## Tomato Soup

*This easy-peasy soup recipe is basically what I threw together one day when I really, really wanted some soup to match the rainy weather outside and only had limited ingredients in the pantry. It's quick to make, filling and frankly delicious. It's good hearty fare that will warm the cockles of your heart.*

#### Ingredients:

##### Olive oil or margarine

**1 can of diced tomatoes** (All you need to feed more people is to add more cans to the mixture, and they're only 80 cents! I generally put in 3, enough for myself and a family member, with a bit left over for lunch the next day)

##### 1 onion or 1 bunch of spring onions

**Garlic** (A little tip for those buying by the clove, you can buy big tubs of crushed garlic at the supermarket. They save you time, and will hold you over for months.)

##### Pepper

**Basil leaves, or a few of your favourite herbs** (If you've got them, they're nice to throw in)

**1-2 capsicum** (It's good without, but you might want to throw them in to sweeten the taste a little)

1. First, crack open those tins (however many you're using) of diced tomatoes and chuck them in the blender. Add your onions and—if you have them—your capsicum and herbs. If you're using garlic cloves, put in 2-3 at this stage. Turn the blender on and churn the ingredients up till they've combined nicely.
2. Whilst that is happening, get your big pot out and add a dash of oil and/or margarine to the bottom.

This is the secret that helps the cooking *and* bolsters the taste.

3. When your blended ingredients are ready, turn the heat on low. Just as your oil/margarine starts to crackle, pour in the soup. Stir the mixture well to make sure the oil and soup mix.

4. If you're using crushed garlic from a tub, when the first few bubbles appear, add 2 tps of garlic and stir well. At this point a taste test may be in order, but be careful—it's probably hot.

5. When the soup begins to bubble again, take out your pepper shaker and grind like your life depends on it. Go absolutely nuts, stir the pepper in, and then grind some more. Keep stirring till all the pepper has disappeared. There's a lot of stirring and staring involved in this recipe, so I often bring out my laptop or phone and watch something with one earbud out as I stir the soup intermittently.

6. When the soup begins to bubble for a third and final time, it is ready.

7. Ladle it out, grate a bit of cheese on top if you want, and serve by itself or with a few slices of bread for dipping. ♦

*Editor's note: definitely a different author so definitely less swearing than the previous two recipes, but definitely just as delicious!*

## Guide To...

### Autumn Fashion Trends

*Sadly, Autumn is upon us. But while the rain/wind/cold isn't ideal, there's some good in the passing of Summer: new fashion! We take a look at some of the latest seasonal styles.*

**Denim Fever:** It's probably safe to say that denim will never go out of style. And it ain't just about jeans—think jackets, dresses and button-up shirts. You can even go all out and get a purse like Britney. (Probs don't, though.) If you're brave, go Double-D.

**Turtles:** *Love Actually* fans, rejoice! The turtleneck made a comeback last season, and it returns for another. They might seem like a middle-aged mum/dad trend (Liam Neeson amirite?), but turtlenecks are actually quite flattering. Give it a go!

**Layer Cake:** Autumn is far more fun and interesting to dress for than Summer. Layer your clothing to add both warmth and style. T-shirts under slips, sweaters

under coats and long-sleeves under dresses are where it's at.

**Midi:** this one's for the ladies. Midi-length skirts and dresses are here to stay! Wear them with sneakers and a funky op shop tee to get those hipster feels, or throw a chunky cardi over top and slip on some socks and monkstraps. #fashun

**Black is Back:** (Slash never went away.) Let's be grateful that one of Autumn's dominant colours is something so easy to wear. BLACK GOES WITH LITERALLY EVERYTHING. No tips needed—just wear it! ♦

## Dancing Till Dawn: Boogie Spots in Auckland

It's the weekend (or maybe it's just been a pretty bad weekday) and all you want to do is get out on that dancefloor and dance (or drink) your problems away. As the saying I am completely bastardising goes—shake it till you make it. Here are some of the best Auckland bars and venues, where you can boogie the night away.

**Danny Doolans | Viaduct:** With the release of Ed Sheeran's "Galway Girl", I'm feeling my Irish roots more than ever—and I'm sure many are possibly discovering them. This Irish pub down at the Viaduct has live music *every* night of the week and is a rip-roaringly fun time. The music generally will begin at 9pm and go into the early hours of the morning. Grab yourself a glass of whatever takes your fancy, and get ready to kick up your heels and roar at the top of your lungs.

**Orleans | Britomart:** Head across the Atlantic to this American blues restaurant and bar, aptly named for the New Orleans culture that inspires its food and music. Along with the delicious food that we've already plugged, they also have live music that only gets better at the week's end. The smooth R&B of weeknights is taken over by wild jazz and rock & roll blues, at a venue

that's likely to get your toes tapping.

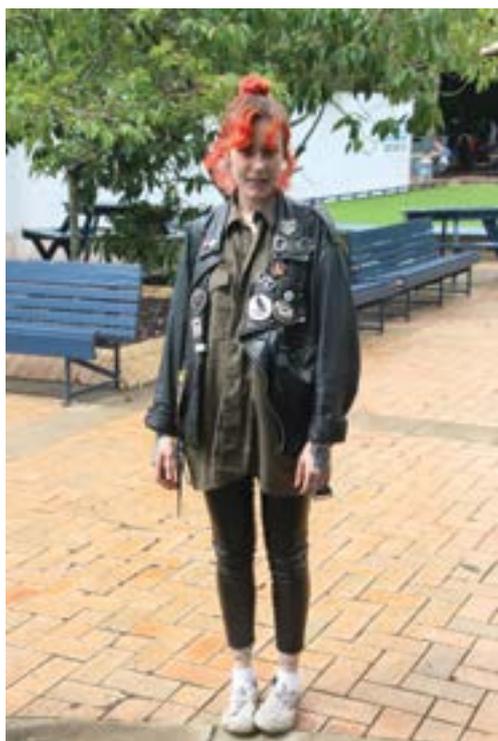
**1885 | Britomart:** No stranger to most students, 1885 is definitely a club to check out if you're looking for a long night of dancing. It's guaranteed to be loud, hot and sweaty—everything you're probably looking for on a proper night out. *Better* yet, there's Better Burger just next door to refuel and cool down—be sure to tuck in there when you're tuckered out from all that moving.

**Family Bar and Club | K Road:** This LGBT+ bar seems to have everything, from drinks to dancing to karaoke. This club is loud and lively, with great music and even greater dancing. If you're looking for a carefree and colourful night, head to Family.

**Impala | Shortland St:** This classy joint is host to both international and local DJs, with a sound-system to back it up. The newest club in Auckland, it is literally underground as it takes up the basement of the old Southern Insurance Building. Whilst that may sound dry, this club certainly isn't. If you're actually looking to dance till dawn, it's open till 4am with a booming sound system to carry you on to the next morning. ♦

## Fashion on Campus

*Morgana is one talented student! She pretty much put this jacket together herself.*



PHOTOGRAPHS BY SAIA HALATANU

## Top 5...

### Places to Get Fried Chicken

#### Mexico

23 BRITOMART PL / 164  
PONSONBY RD / 4 THE  
STRAND

Mexico's menu warns diners that the fried chicken is "not to be missed". Damn straight. The jalapeño and chipotle mayo is deliciously succulent, and the spices coating the skin set it apart from others.

#### Ralph's

225 DOMINION RD

This American-style eatery is a gem. Ralph's fried chicken with chipotle mayo will satisfy all cravings. Served without any frills, it's mouth-wateringly good and comes in a VERY decent portion.

#### Orleans

48 CUSTOMS ST

Orleans's fried chicken portions may be a little on the small size, but they make up for it with flavour. Served with ranch, hickory sauce and spring onions, Orleans shows us how it's done.

#### Al's Deli

492 QUEEN ST / 509 NEW  
NORTH RD

If the words "Buttermilk Fried Chicken" don't get your mouth salivating, we don't know what will. You can even get Poutine on top of Al's fried chicken. (If you don't know what Poutine is, plz Google now.)

#### Miss Clawdy's

12 JELlicoe ST

Venture down to Wynyard Quarter for a bowl of Southern Fried Jerk Chicken with chipotle and lime mayo. Tender with a crispy skin, this chicken will have you planning your trip to Southern USA while you eat. ♦



# I CARRY YOUR BONERS WITH ME (I CARRY THEM IN MY HEART)

Rachel Berryman and Samantha Gianotti try not to lose all bodily function whilst interviewing comedy queen Alice Snedden

“Good luck xo try not to shart” read the text from former Craccum editor Mark.

The warning was not unreasonable.

As Rachel and Sam sat at the café a full twenty minutes before Alice was set to arrive (covered in sweat that was 40% the result of relentless humidity and 60% the consequence of feverish anticipation), they made a pact.

They wouldn’t tell her they’d written and re-written the message asking her to meet with them at least nine times.

They wouldn’t tell her about the time they both almost deposited money into her bank account when she jokingly read out her account details on an episode of the podcast.

And, all going well, they wouldn’t dribble coffee down their fronts when Alice arrived, in a mortifying display of adoration à la Harry Potter spurt-ing out pumpkin juice as he locked eyes with Cho Chang across the Great Hall in Goblet of Fire.

**SAM: WHEN WE WERE TALKING ABOUT INTERVIEWING YOU, WE WERE LIKE, “WE CAN’T DO THIS ALONE.” IF ONE OF US DID IT, THE OTHER WOULD BE REALLY MAD, SO THAT’S WHY WE’RE BOTH HERE. IT’S ALMOST LIKE AN OSCARS ROUND-TABLE.**

**RACHEL: WE LIKE TO THINK THAT MINDY KALING AND TINA FEY ARE HERE WITH US IN SPIRIT.**

Aw, that’s nice. God, I wish.

**S: WE REALLY LOVE *BONERS OF THE HEART*. HOW DID THE PODCAST COME ABOUT?**

*Boners* came around ‘cause Rose [Matafeo] and I were friends, and we were working on *Funny Girls* together. I’m a writer on the show, and she’s in all of the sketches and stuff.

**R: I MEAN, YOU’RE IN THE MILK SKETCHES, SO—**

Hahaha, I am, yes.

**R: DON’T DOWNPLAY IT.**

I have a very small but *crucial* cameo. The show is impossible to follow without that milk sketch.

We would message all the time during the

day, and a lot of the time it would be us just creeping about weird people. And I think Rose suggested it—I want that on the record. *She* pushed it. She twisted my arm. Nah, she’s like, “Let’s do a podcast,” and she pitched it to Tim [Batt], who does *Worst Idea [of All Time]* and Little Empire Podcasts. And I kind of took it from there, because she’s got no follow-through. And we just started recording it. We did it while we were in *Funny Girls*, at night, after work. At first we were just going to do two seasons with six episodes, but then we just kept going.

**S: WHICH IS GREAT, FOR US. WE’RE REALLY GLAD.**

Aw, great! Yeah, the response was really positive, so it’s just been so fun. ‘Cause it’s like just *hang-ing out*. I don’t do any work for it, which is nice.

**R: WHY THE SHIFT FROM *BONERS OF THE HEART* TO *BONERS OF THE MIND*?**

Well, we had always intended for *Boners of the Heart* to be the first season, and then *Boners of*

“Americans don’t have what we have in New Zealand, which is being afraid to try things, and I think that really rubbed off on me, just sincerely making an effort.”

*the Mind*, and then *Boners of the Stomach*, and then *Boners of All of the Different Aspects of Being a Person*. I still do have concerns about how well the format can sustain itself, in being a vacuous topic, but I think it sustains itself through us just talking about ourselves and our lives a little bit. But also because part of the origin of the format was Rose and I in the office during the writing process [for *Funny Girls*] having what we would call “Stoner Conversations”—except we were both sober and it was like eleven in the morning—about space and time. And I’m very politically-minded as well, and I think Rose is too, so we would have arguments and discussions about that. And we were *so* cocky, we were like, “People would *love* this.”

S: “THIS IS GOING TO BE **GOOD** CONTENT.”

“This is going to be *good* content!”

R: “WHY AREN’T WE RECORDING **RIGHT NOW**?!”

Yeah! That’s true, it’s just hubris. There’s no way around it.

R: BUT YOU CAME BACK TO THE **BONERS OF THE HEART** FORMAT FOR SEASON THREE?

Well, yes. Some of the feedback for *Boners of the Mind* was “More *Boners of the Heart*, please!” And Leon, one of my best friends, was like, “It’s so much fun hearing you guys perv.” So we just came back to that. I think we will do something like *Boners of the Mind* again, and release it concurrently or separately, or something like that.

S: WE REALLY LIKE HOW THERE ARE OFTEN THOSE MOMENTS ON **BONERS** WHERE YOU AND ROSE SHARE YOUR VULNERABILITIES AND INSECURITIES. DOES THE PODCASTING FORMAT, WHERE THERE’S NO IMMEDIATE AUDIENCE, ALLOW YOU TO BE MORE VULNERABLE?

Yeah, 100%. When we did a live recording of an episode, I said something about not washing my sheets for like two or three weeks—like, something gross—and I would say that to Rose without hesitation, but then I felt the silence in the room and I was like, “Aw, this is *different*.” But, no, I have no personal shame in talking about feeling like shit, or feeling bad about your body, or feeling mentally worn down—probably some-

thing I get from my mother, who is a very open crier, and I’m the same. Not in a melodramatic way. In fact, I pride myself on being a *very dignified* crier. *A single tear*. But I don’t know, I’m trying to think—what are the things we’ve talked about that are vulnerable? You can just say them. Don’t worry, you’re not going to hurt my feelings.

R: I THINK IT’S USUALLY AT THE END OF THE PODCAST—

S: WHERE YOU WRAP UP BY ASKING, “HOW’S LIFE?” ESPECIALLY SINCE ROSE MOVED TO LONDON AND YOU’VE BEEN RECORDING THE PODCAST SEPARATELY.

R: AND FUTURE PROSPECTS ARE A BIG THING, I THINK.

Oh, 100%, okay. So, like, work insecurities and stuff?

R & S: YEAH.

All of that stuff just weighs on my mind *constant-ly*, and I think for Rose too, and for anyone our age. Like, what are you doing? What is the value of it? What’s the purpose of it? All of that stuff. And all of that stuff you hopefully outgrow, but I’m always keen to talk about that. Misery loves company.

S: YOU WENT TO UNIVERSITY TO STUDY LAW AND ARTS—DID YOU FIND IT DIFFICULT TO TRANSITION FROM A CAREER PATH THAT PROMISES GREATER JOB SECURITY, TO SOMETHING LIKE COMEDY THAT ARGUABLY OFFERS LESS?

Do you know, I *didn’t* find it hard. Now that I’m in my comedy adolescence, kind of, I’m getting used to the idea of money being inconsistent, or having long patches of consistency and then—through no fault of your own—having that change. But my timeline, I think, assisted with it. I finished my degree, and then I started doing Professionals part-time, and I couldn’t find a job in the law. I applied for a couple and I got down to the wire, but didn’t get them, so I started working for my dad. And then I got a job working for WaterCare, which is a Council-controlled organisation where I was doing water reticulation, but I had made the decision that I was

going to New York, so I was never really attached to what my career for that next year and a half would be. It was while I was doing that contracting job that I started saving more money for New York by working nights at The Basement, and that’s where I got into comedy. So I was already a little bit aimless after university, and was just figuring that out.

*\*Both Rachel and Sam make semi-strangled noises signalling the resonance of this statement with their own lives.\**

It’s tough! It’s a really tough transition, and I don’t know anyone who dealt with it well. It’s hard, and I think it’s made harder by the fact that everyone’s like, “This is the greatest time of your life.” It’s not. It’s some of the *worst* times of your life. But it gets better. I remember when I got admitted to the bar, it was the night or two before that I first did stand-up, and I was so buzzed about that. But then at my bar admission, my family were making all of these speeches about me being a lawyer and how great that was. And at the time, I was like, “Yeah! This is what I’m going to do!” But it just kind of gradually changed. When I went to New York and started doing improv, I fell in love with it. There’s nothing like it that I’ve experienced. And then I was like, “I want to find a way to keep doing that,” and law just kind of slowly, gradually faded out of the picture.

S: WHEN YOU WERE DOING IMPROV IN NEW YORK, YOU WERE WORKING WITH THE UPRIGHT CITIZEN’S BRIGADE, WHOSE ALUMNI INCLUDE AMY POEHLER, TINA FEY AND AZIZ ANSARI. WHAT WAS IT LIKE TO DO YOUR FIRST IMPROV SHOW, KNOWING THE PEOPLE WHO HAD PASSED THROUGH THOSE SAME HALLS?

I was *jazzed*, but I was also really tired because I’d just arrived from Vietnam and had my first class that night, so I wasn’t really thinking about it. The instructor said to me, “Are you okay?” and I was like, “I’m sorry, I’ve just flown in from ‘Nam.” I was sure I was in the right space to learn it all. I know a lot of people think that improv is *gauche* now, and celebrity can be off-putting, as if there’s no art, structure, form, or skill, but all

“That happens so quickly out of necessity: you need people because the industry is small and they just take you from a pool. But the downside is that once you’ve got there, then where to from here?”

of the people who have come out of that school and done well have done well because of what they learnt there. And I wasn't day-to-day being like, "Man, what was Amy Poehler up to at this stage?" But I was definitely stoked to be in a similar environment. Americans don't have what we have in New Zealand, which is being afraid to try things, and I think that really rubbed off on me, just sincerely making an effort. And improv is actually shockingly similar to law in terms of structure. A scene has an internal structure that's not dissimilar from the way that you would—I'm getting *so* un-funny, but that's fine—assess a legal document, or a contract. There's a procedure, and a set of things to follow, and then you work within that. I always looked at improv as this decision-tree of things, and law really helped with that. So it was great, I loved it.

R: AND THEN SO YOU CAME BACK HERE—

Yeah, my visa ended.

R: RIGHT.

So I had to come back. I was pretty reluctant to do that. Then when I got here, I had, like, four months of unemployment, where I was, like, working part-time jobs, just doing shit here and there, and then I got *Funny Girls*.

S: SO NOW YOU'RE DOING STAND UP, YOU'RE PODCASTING, AND YOU'RE WORKING IN TV. IS THERE SOMEWHERE ELSE THAT YOU WANT TO MOVE INTO? WHAT WOULD BE YOUR DREAM TO SORT OF TICK OFF YOUR—

Retirement?

S: YEAH, NICE. I THINK WE'RE ALL AFTER A GOOD SLEEP IN.

Oh man, at the moment I'm so tired I'm just like *sleep*, that's one thing I want. I also want to be a showrunner of a show that I conceived of, or that somebody else conceived of, where I was brought in at the beginning. So that's the end goal, but that's super far down the line. My medium-term goal is overseas television experience, so I'm just thinking at the moment about how to engineer that.

R: NEW ZEALAND IS SUCH A SMALL COUNTRY. IN ALL OF THE INDUSTRIES THAT YOU'RE OPERATING IN, EVERYONE SEEMS TO KNOW EVERYONE.

It's a double-edged sword, because on the one hand you get opportunities way sooner than you

would anywhere else. Like, it's crazy that I've been in comedy for a year and I got to write on *Funny Girls* and then *Jono and Ben*. That happens so quickly out of necessity: you need people because the industry is small and they just take you from a pool. But the downside is that once you've got there, then where to from here? Which is where the overseas thing comes in.

S: YOU SPOKE EARLIER ABOUT HOW YOU'RE IN THE EARLY STAGES OF YOUR COMEDY CAREER, BUT TO PEOPLE LIKE US, WHAT YOU'VE ACHIEVED IS PRETTY AMAZING. WHAT HELPED YOU GET TO WHERE YOU ARE?

First of all, the reason I am where I am is because other people give you jobs and other people help you out. Nobody gets anywhere on their own. I got into *Funny Girls* through people at Snort, I got into Snort through a friend... All of that shit sort of just spirals off of each other. I think, like in any industry, relationships—not smarmy relationships, but genuine relationships—are important and that's definitely something I've taken on. I've wanted to bring other people in and share it around. And then you just have to produce stuff. You have to just, off your own back, make stuff with no intended outcome other than it just *exists* and maybe some person will use it as a reference point for you at some point. But it's hard. One of my friends who I won't name—nah I'm kidding, it's Chris Parker—yesterday when I was complaining about how tired I was he was like, "*This is the hustle*," so that's what I remember.

*At this point, Rachel and Sam realised they had been holding Alice hostage for the better part of an hour and offered her the chance to extricate herself. Instead, she kindly offered them one last chance to engage in some hard-hitting journalism.*

*Which they promptly squandered.*

R: WE WERE WONDERING, WOULD WE BE ABLE TO GET AN EXCLUSIVE *BONER OF THE HEART* FROM YOU? ONE THAT YOU HAVEN'T TALKED ABOUT ON THE PODCAST YET?

I'm just trying to think of one that's like kind of weird but I was into. Um... Who did we do recently? We just recorded a couple of episodes the other day, so now I'm all... I'm not horny anymore.

R: "IT WAS THE RELEASE I NEEDED."

S: YOU'VE PURGED IT ALL.

Let me think of one, let me think of one. They're all conventional, I'm trying to think of a strange one, um... Justin Trudeau. But he's circulating, you know, he's...

R: HE'S PRETTY MAINSTREAM.

Trump. No. Although I won't lie, I saw him in an open collar white shirt and I was like, "That's your best look so far. You're still a cunt, but..." Ahhh, weird boner. Oh, that's right. This is a local one: Mike McRoberts.

R: WOULD YOU LIKE TO TELL US THE STORY BEHIND MIKE MCROBERTS?

Um, I saw him in a video the other day and I was like, "You're hot." That's the full extent of the story.

R: THIS WASN'T AFTER HE WAS RUNNING THE AUCKLAND MARATHON?

No, I preferred him when he was chubbier. 100%. That's when he's vulnerable.

I always feel a compulsion now to even it out with a woman.

R: WOULD YOU LIKE TO GIVE US A WOMAN?

I can't think of one off the top of my head! Another news presenter? Judy Bailey. But kind of in a maternal way. Oh no, what's her fuckin' name—who was the one who used to do stuff with John Campbell? Carol Hirschfeld? I always admired her. But I don't think that's quite the same as how I feel about Mike McRoberts. She can watch. ♦

*Alice Snedden's debut solo show Self-Titled runs from May 16<sup>th</sup>–20<sup>th</sup> as part of the NZ Comedy Festival. Concession tickets are \$18.*

*Alice also asked us to inform you that Rose Matafeo's solo show Sassy Best Friend runs April 28<sup>th</sup>–29<sup>th</sup> and May 2<sup>nd</sup>–6<sup>th</sup>. Tickets range from \$24 to \$30, depending on the night.*

*Alice and Rose are also hosting a special Boners of the Heart live show at 3pm on April 30<sup>th</sup> at the Basement Theatre. Tickets are on sale now for \$15.*



## EDUCATING MINDS

*Lucy McSweeney wants to see a change in mental health education in schools*

One in five young New Zealanders will have a diagnosed mental health problem by the time they're 25. Unfortunately, that statistic only takes into account those who seek help and end up in a doctor's office. Many more will have issues that are undiagnosed, and more still will have more minor (yet still very real) periods of mental distress that nobody will ever know about.

The statistics are pretty harrowing all on their own, but if you translate what the numbers mean into how they impact our communities, then the need for action becomes even clearer. When we look at it from a personal level, if we aren't currently experiencing a period of mental distress then one of our closest loved ones is. If we're thinking long term, then it's likely that our partner is.

Mental health problems shouldn't be considered some sort of insular affliction that affects only those who are diagnosed with it. It's something that affects all of us at some point in our lives, directly or indirectly, and should be treated as such. We need to start addressing mental health as a public health epidemic and improving the educa-

tion of all Kiwis across the board. I'm one of these "one in five", and my journey with my mental health has defined the last four or so years of my life—it's been with me since my transition from school to uni, from teen to adult, from literally the most sheltered person imaginable, to someone who has faced some real difficulties.

So much work has been done to raise the profile of mental health in New Zealand—and yes, I'm referring to John Kirwan. However, when I first started experiencing problems myself as a 17-year-old girl, I just didn't relate to it. The people depicted in the ads were always sad old people walking along the beach dragging the stick, and that wasn't me. Like many others who suffer from mental health issues, one of the hardest things to deal with was that I felt like I had this big secret that I had to hide from everyone. I'd always been a top achiever at school, and I struggled to see where I would fit into the world without the structures of high school to tell me who I was and what I was worth. While it's now well accepted that people feeling like they can talk about their mental health leads to them seeking help and recov-

ering more quickly, that wasn't the case for me. I felt like crap for ages before I sought help because I felt like that would be an admission of weakness and that people might see me as less capable.

It should be common sense to us at this point; teaching young people a balanced mental health curriculum at school is the way to influencing an entire generation. Making these tough conversations mandatory will mean that a whole generation will grow up thinking it's normal to talk candidly about mental health and its effects. Just like attitudes to smoking have taken a radical shift in past years, with smoking levels dropping from 30% in 1985 to about 15% in a generation, it's clear that good public health campaigns can radically change opinions and improve community health outcomes in relatively short time periods. Despite already having a crowded high school curriculum, young people want this. I was chatting to an MP the other day who said that whenever he talks to the youth in his constituency, the topic that always comes up is mental health. I started a petition calling for mental health education to be taught

**“It should be common sense to us at this point; teaching young people a balanced mental health curriculum at school is the way to influencing an entire generation.”**

in schools and expected only my mum and my flatmates to sign it. However, I got 2000 signatures in a week. Young people know what's going on in their communities and they can see how deep mental health issues run—we just need a bit of help fixing it.

Suicide rates in New Zealand are unusually high for the OECD (Organisation for Economic Co-operation and Development), and I believe we need to be focusing on catching things way before it gets to that point. We should be empowering people to seek help when they first feel unbalanced, or even earlier. We should be giving them the tools to identify what's making them feel that way, and by letting them know that it's okay to ask for help. I know that I wasn't prepared for any of this—as I spent more and more time feeling unhappy, I blamed my friends, my parents and especially myself before I realised that there might be an underlying cause to my extended distress.

We know that the resources are out there; we see the continuing impact of successful public health initiatives in our communities all the time. We just need to make sure that every young Kiwi has repeated access and exposure to these resources across their time at school, so that they learn to accept open and healthy discussion of mental health. We need to be able to talk about mental health (whether it's good or ill) as normal and healthy, just as we've learnt that calling out someone for drink driving is good thanks to ghost chips and awkward rapping (seriously, why do teachers think that young people need hard concepts to be taught to them via rap?). An easy parallel can be drawn with sex ed. Love it or hate it, everyone has sex ed throughout their time at school, and the truth is, that we all have mental health concerns just as we all have sexual health concerns. Learning how to take the best care of their mental health and those that they come into contact with is just as important a lesson for young New Zealanders as putting on a condom seems to be.

I'm no policy expert, but health classes are now mandatory only up to Year 10. I'd

like to see health classes extended up to Year 13, with a minimum number of hours, and better guidelines for schools in the form of an additional mental health curriculum and associated learning standards, just to make sure that things are the same across the board. Years 11–13 are a stressful time with NCEA, career choices, and young people having to come to grips with their identity outside of school. Furthermore, this is a time where we crave independence, so reinforcing the idea that it's okay to ask for help couldn't be more timely.

I've recently made the decision to seek a low stress life despite being immersed in uni culture, where being stressed is kind of a badge of honour (frequently I hear classmates compare just how little sleep they're getting and I get weird looks when I say I'm not busy) and it's made me realise just how strange it is that our culture sees self-care as a radical act. This utterly scares me, but I also find that with mental health, unlike so many other health issues, open discussion means that we're halfway to the solution, and we have a great opportunity to see huge change very quickly.

When we're talking about mental health, it's so important to see a person, and not just a diagnosis. And in my experience, going through this tough time has made me grow as a person and in my compassion towards others, just as all hard experiences make us stronger. Learning to cope with tough experiences is a great life skill, and is certainly the inspiration of many artists. Whilst we see more and more empowering stories of people growing in love and wisdom, unfortunately for every story of hope, there are five perpetuating stigma. There are strict guidelines for how the media handles suicide, but often there will be stories of a “crazy” mentally ill person terrorising their neighbours, with no regard to the fact that this person, with an equally valid voice, could have a different, less inflammatory story to tell.

Young New Zealanders need to know that being there for each other doesn't always have to mean having deep conver-

sations, but just continuing to be a good friend and meeting their mates where they're at. Well-considered education taught continuously throughout school would literally save lives from suicide and improve the quality of so many more. We need to give young people more credit—I know from experience that whenever I've taken that slightly scary step to open up to my friends (or in this case, all of uni), I've always been struck by two things: 1) every single person says that they are there for me if I ever need them, and means it and 2) everyone says “you were the last person I'd ever expect to have depression.” These two responses are the things that affirm my resolve to see mental health as a topic in every New Zealand classroom.

People both young and old want to be there for the people they love, but they often lack the knowledge to do so, and it's this lack of knowledge that leads to fear and stigma. If we can arm them with the tools they need, then people will be more able to help each other in these tough times and we'll have a healthier, happier, and more connected society as a whole. Everyone deals with their own mental health all the time, good or bad and always changing. We all need to think about it rationally and stop seeing “The Mentally Ill” as a group of people somehow permanently separated from the rest of us healthy people. Mental illness is a normal, albeit unpleasant experience that many of us will go through. It's as normal and sometimes as fixable as a broken arm. Whilst some might have long-term complications or repetitive injuries from their arm break, with the right help, most will get better. The same is true of mental health, and we need to make sure that discussions around it reflect that going forward. ♦

*If you want to get involved, check out Lucy's petition calling for compulsory mental health education in all NZ schools at our: [actionstation.org.nz/p/mentalhealth](http://actionstation.org.nz/p/mentalhealth) or flick her a message at [lmcs277@aucklanduni.ac.nz](mailto:lmcs277@aucklanduni.ac.nz) to have a chat.*

“When we're talking about mental health, it's so important to see a person, and not just a diagnosis.”

# WELCOME BACK TO UNI FOLKS!

## WE MADE IT THROUGH O WEEK!

Excuse the excitement, however this year's O Week was one of the biggest that AUSA has had! With Savage on Monday, the cops and robbers stein on Tuesday, Party in the Park on Wednesday which hosted Marsh-mello - which was a huge success despite the weather - and Drax Project on Friday there was always something to do throughout the week. The weather throughout O Week definitely made things a lot more... wet, however AUSA had received so many sign ups this year, so thank you all for fighting the torrential rain and Wellington-like wind to sign up! If you haven't signed up yet, well.. DO IT!

Now that O-Week is officially over, it's time for the hard work to begin. Although it being only second week, we all just wish the semester was over with already. However, throughout the semester we will be hosting amazing weeks with awesome events. Make sure you keep an eye out for those events, they will be heaps of fun, and also enlightening on social issues. Issues such as women's rights, political engagement - which is really important this year being election year - and environmental issues!

For those who don't know what AUSA is, which you all should by now, AUSA is your student union. "For students, by students" as they say. AUSA offers students assistance, whether it be and unforeseen financial struggle, or whether you just want to go to some really cool events to experi-



ence university at its best. Student welfare is an important issue to AUSA, as mentioned earlier, if you struggle to pay for textbooks or have an unforeseen financial issue, you can apply to AUSA's Welfare Vice President Sarah Butterfield for a hardship grant, or textbook grant. You can find more information about AUSA's grants on the AUSA's website. AUSA also offer legal aid for students, whether it be a tenancy issues for example, you can visit AUSA Student Advice Hub in Old Choral Hall. Student Advice Hub is AUSA's Student Advocacy group made out of Law students that can help with any legal issues you may be facing. AUSA's team are in charge of making sure your student experience is the best one you'll get. AUSA also works closely with other unions, such as the Tertiary Education Union (TEU) that is currently fighting the university for an increase of pay - not just for the

lecturers, but for the hardly acknowledged staff at the university.

AUSA has recently released AUSA Rewards! AUSA rewards is basically when you get discounted stuff from businesses that we have partnered with! When signing up to AUSA (which I am assuming you all have (If you haven't, do it, it's free!)) you would've received our logo sticker on your ID card. Basically if you show that to any of our partnered businesses, you can get discounts off heaps of stuff! Businesses we have already signed on are Shadows (10% discount from Week 3 onwards), Little India (A BYO on Anzac ave), Alpers Dental and Texas Chicken -insert heart eyed emoji here-. We also have heaps more businesses we are trying to partner with, so stay tuned and definitely get involved! It's definitely worth your wild!

AUSA MEDIA OFFICER

Notice is hereby given for the  
**AUSA AUTUMN GENERAL MEETING**  
 to be held  
**WEDNESDAY, 29 MARCH 2017**  
 at 1.00 pm  
 Student Union Quad

All motions for this meeting must be handed in to the AUSA Office Manager by the following dates:

Deadline for Constitutional Changes is 12pm, Tuesday, 14 March 2017.

Deadline for Other Agenda Items is 12pm, Tuesday, 21 March 2017.



# ANDREW'S LIFELONG LABOUR OF LOVE

*Meg Williams talks to Labour leader Andrew Little about his political coming of age*

It was a Friday morning when Andrew Little walked into the *Craccum* office, amazed at the precious bounty of Cookie-Time cookies that were scattered across the table. “They’re like the airplane cookies!” he said excitedly. We sat down to have a chat about his background, family, and why the hell he’s in the Labour Party when he comes from a line of Tories.

Taking a trip down memory lane with him led to an unexpected observation—he doesn’t seem to be a huge subscriber to the left-right political spectrum. Rather, he seems to have always been more interested in mobilising people to move in the same direction in order to effect change. He sees that something needs to be done, and then finds common values in people who can work together to achieve that. Little certainly wasn’t born red. His first involvement with political activism was delivering flyers for a National Party candidate in the 1975 election at the age of 10. Needless to say, that sort of campaigning was “something that was never repeated”.

Little was 16 during what he calls his “political coming of age”. It was 1981, and the Springboks had been permitted to come to New Zealand to play rugby against the All Blacks, despite calls to ban them due to their racist policies during apartheid South Africa. “In provincial New Zealand, the Tour going ahead was a big deal, and my older sister was at university

so she would come home and we’d have interesting discussions around that time. And that was the point at which I just decided that my parents weren’t always right and kind of forged my own path with my own political views.” That independent streak served him well, and as we reminisced about the realisations that led him to where he is today, it became clear that growing up with conservative parents in that political climate actually helped to steer him in a different direction than they might have expected. Though Little describes his parents as blue voters, he acknowledges that his sense of justice was perhaps instilled in him by his father’s political complexities.

Little grew up in Taranaki “in the shadow of the great Maunga”. His father was a secondary school teacher at New Plymouth Girls’ High School. Andrew describes him as a “post-World War Two consensus Tory”; a complex Tory that “still wanted people to be looked after”. Although there was one way in which he differed from his Tory friends—he was very pro-Palestinian. “He was in the British Army, so he spent quite a bit of time in the Middle East and he saw what was happening particularly with the Palestinians, and as Israel was being established and set up.” After 1967, his father was quite opposed to what had happened and he’d become a strong advocate for the Palestinian cause. “So we

certainly grew up with that piece of progressive politics, but it was pretty much the only one in our household.”

He was also fascinated by his father’s aversion to Ruth Richardson, the Minister of Finance for National government from 1990 to 1993. “The interesting thing was he was very opposed to Ruth Richardson and what she stood for. He was very uncomfortable with her politics during the three years when she was Minister of Finance, and he was opposed to some of the things that she was doing, so he was an interesting mix.”

Little left school at 17 to study Law and Arts at Victoria University in Wellington. While he was there he became quite involved in student politics, first becoming President of VUWSA in 1987, and then President of NZUSA two years later. His interest in progressive politics began to take shape, protesting against the fourth Labour Government for introducing fees and graduate tax on behalf of those student unions. “It was a time of flux, I think, and shifting allegiances. I remember the 1993 election living in Auckland at the time [and] helping some of the Labour candidates up here, going into working-class areas and knocking on doors. [I remember] the visceral reactions when they saw it was Labour; they were just so angry at what the fourth Labour government did.”

It was around this time that Little met his

“...it became clear that growing up with conservative parents in that political climate actually helped to steer him in a different direction than they might have expected.”

wife through friends in Wellington, two weeks before he was due to leave for Auckland. He didn't anticipate a relationship, spending five years in Auckland. But when he returned to Wellington, they soon met again at a party. "She had more interest in me than I knew about for the five years I was up [there]. So when I got back to Wellington we sort of hooked up. Our first date was a Keb' Mo' concert and the rest is history."

Little had then jumped straight into union work. He was keen to do something in the employment field. "I'd applied for a couple of other jobs with other law firms that, because of my student politics experience, said 'Is there any involvement you've got that might be embarrassing to the firm?' And I kind of flippantly said, 'Oh, well I'm a member of the Labour Party.' They didn't think it was very funny, so that wasn't going anywhere." He got a job with the Engineers Union and loved it. "I loved the practice of the law, and then within three or four years I was getting offers from big law firms to come and join them; it was certainly very tempting. But in the end, it would come down to that thing about when you wake up in the morning, what is it that motivates you to do what you want to do." The idea of working for a large corporate law firm whose clients were already the rich and powerful didn't appeal to him at all. He wanted to use his skills to represent people and give power to a part of society where they're not used to holding power. "That was a deliberate choice on my part."

In 2008, Little became the Labour Party President after they lost the election. Three years later he stood for Parliament and in 2014 became leader of the party. It was a complete turnaround from his upbringing in a National household. Although he admits now he misses doing union work. "In fact, [in] my first term in Parliament I was the ACC spokesperson and I was doing a lot of ACC work when I was in the union, so it was a nice way to do

it. I did advocacy, helping people appealing decisions and helping them with their reviews. I love that stuff, but as I say I go back to the point that in the end you want to be there around the table where the decisions are made and get good decisions that are going to benefit everybody, not just the few that we have at the moment."

On party politics, his views seem to have been shaped by his background. I asked him if he ever gets disheartened by party politics, remembering his story about sitting around the table having discussions about the Tour, and working in unions trying to bring people together to give a voice to parts of society where they don't usually have a voice. "There are moments of exasperation, and in the end you just see it as the long run and it's just getting to the point where you can make things happen. I'm used to negotiating and getting people moving in the same direction, including a range of people with a range of views, so it takes effort."

He believes that people leaving politics to work in groups that make demands is a "vital part of democracy". Despite people questioning the necessity of having parties over independents, it comes down to the numbers you've got so "people find common values and common principles". So in that sense, "the solutions that you come up with have to be relevant to today's people and be adaptable enough without abandoning your core values." A tyranny of the majority needs to be avoided, and the nature of progressive politics is to say that "just having enough numbers is not enough." It is essential to have a system that provides and has a place for the people who are marginalised and disadvantaged.

There's no denying that Little's journey into politics has been a labour of love. From reluctant National flyer-dropper, to union supporter, to leader of the Opposition; this is a man whose veins literally and figuratively run red. Could 2017 be a new dawn for the Labour Party? This election is certainly looking to be red-hot. ♦

**"The idea of working for a large corporate law firm whose clients were already the rich and powerful didn't appeal to him at all. He wanted to use his skills to represent people and give power to a part of society where they're not used to holding power."**

## Amateur Hour



With  
Jordan Margetts

# Youth, Life and the Big Shitty

*Each week Jordan, disgraced former-editor-in-chief, attempts to reinvent himself as a political pundit.*

It's week three and, if you're a first-year, you've probably noticed that the bustling, over-populated, glacially-paced vibe of O-Week is almost totally gone. You can get seats in class pretty easily. You can walk across campus at a reasonable speed. And apart from Shaky Isles (disgusting, overpriced), there are pretty limited queues at the various money-magnets about campus. Every year I find it's a bit of a relief when O-Week is over. Or put more honestly, I find the busyness of O-Week an agoraphobia-inducing, nightmarish hellscape. There are too many people. I don't want to fight for seats at Relax cafe. New people scare me. But after a while, you realise that emptiness isn't a brief reprieve or a lull—it's the basic state of UoA. No one shows up. People (as a gross generalisation) seem to live at home and, once the excitement of buying coffee at school wears off, they tend to stay home. We come in for our 12-16 hours of class a week, meet our friends in basically the same way we did in high school, and leave again. Unless you're a member of one of about three clubs, you don't really have a social community. Also everything is really, really expensive.

I'm not trying to instigate a UoA-has-no-culture discussion (I don't need to, partly because you already know, and partly because it's *Cracum's* major thesis every single year). But I think UoA is essentially a synecdoche for Auckland as a city. Much like our University, the city is not designed for people our age. With rent prices the way they are, flatting is only done out of necessity, and food/beverage prices are driven completely through the roof (except at Shadows, who aren't allowed to advertise that on campus thanks to Campus Life—go to Shadows so they don't close down). Transport is a total nightmare, so if you don't have the luck to be born into a family with a house worth \$1.5 million one stage out of town, then it takes forever to get into the city and costs about as much as a Caribbean island. All of this means that very few people our age hang about town. Not that many of the 40,000 UoA students actually even hang

out on campus.

This sucks in a whole number of ways. It means that we're bored a lot of the time. It's hard to find stuff to do when doing anything costs lots of money, and that's me speaking from a relatively privileged position. But I think even more tragically it means there's a dearth of young-adult culture. I mean something quite specific here: a less self-indulgent (and parentally funded) version of what Visual Arts students who hang out on K-Road get up to. A space, mentally and rentally, where young people live cheaply and indulge their fantasies of doing something other than, say, law/med/engineering/another-slightly-less-prestigious-but-equally-structured-career path. And I know there are lots of reasons that there is a real lack of young people being idealistic, wasting their twenties and pretending they'll do something cool before they give up and join the "real" workforce. Parental pressure. Fears about the economy. The desperate Kiwi need to own property. All of these play a part. But genuinely, if you could pay \$80 a week in rent, and live in some sort of crap slum-style apartment in the city; if we had a wide array of price-points for eating and drinking out (as opposed to minimum \$15 dinners, and \$10 pints); if you could work part-time and get up to affordable mischief with your friends. Wouldn't you want to sacrifice some potential career time just to be young and have fun and maybe even try to do something you care about?

What we need first is *more*. More apartments, more shops, more spaces to be. The "we" part being the important bit. And not the current two overlapping apartment options: awful, cheaply made with paper-thin walls but very expensive; or awful, with thick girthy walls, but very expensive. Possible third category: shoe box. In my ideal let-the-government-solve-it panglossian universe, we'd just spend oodles of taxpayer dollars to build and then rent out state-owned apartments on the cheap. But this isn't particularly likely. More likely, what we need is a combination of letting the hungry developers go

nuts and build massive apartments everywhere, along with some kind of market intervention controlled by Auckland Council (basically the stuff they already have in the RMA)—particularly around creating ground floor shops to encourage foot traffic and stimulate street culture. If we improve bus routes and continue expanding a subsidised rail system, the combination of density and better transport to the city will not only open up the hospitality market to more (i.e. poorer) consumers, but might actually make Auckland, well, fun. The kind of place where you can afford to pursue a life you want, not just a life you can afford. Of course, the big problem here is that all of this requires money, a strong and active City Council, and ideally a supportive central government. It also means pissing off ratepayers, home-owners, and just the broad NIMBY community. So here's my hope; that this new surge of rage against the baby boomers will channel into something productive, into getting involved in local government affairs, in actually campaigning to make Auckland a city for, well, people who read this magazine.

*"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."* — Jane Jacobs

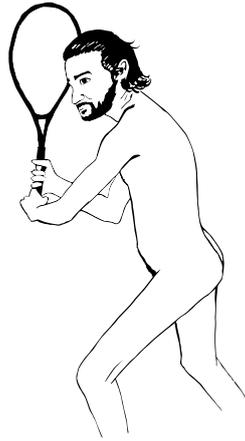
Stay tuned for an eventual part two. ♦

### Recommendations:

*There is a bunch of stuff on Auckland housing floating around. But it's all pretty dull. The Unitary Plan seems (or seemed pre-boomer ed-its) to be a grand idea, but doesn't make for fun reading. I reckon go for these:*

*-The Death and Life of Great American Cities by Jane Jacobs (seminal city planning text, written by a non-professional living in New York from a non-academic commonsense perspective).*

*-There Goes The Neighbourhood, podcast by The Nation and WNYC (about gentrification in New York, not many episodes, lots of cool personal interest stuff. Not related to Auckland, but good shit).*



**How to Talk About Sport**

*With Mark Fullerton*

**racetrack trying to become a horrible struggling ok**

*Each week Mark, disgraced former-editor-in-chief, tries desperately to give his life meaning.*

*“uh bluh huh, ah uh ooohh fsssssssss” — Henry Speight*

Words of wisdom from the Wallabies winger. In years to come, kids will score tries of their own and remember those immortal words, that pure poetry summed up in the briefest of syllables.

*uh bluh huh, ah uh ooohh fsssssssss*

Australians are innovators when it comes to televised sport. They were the first network to attach cameras to referees, offering footage of Richie McCaw’s chest as Nigel Owens tells him to stay onside maybe please. They mic’d up Willie Mason in 2014, providing no end of entertaining Facebook montage videos as the notorious NRL hardman talked shit to opposition players.<sup>1</sup>

But their latest endeavour will hopefully be consigned to the ruck heap of history because now, in their infinite wisdom, they have started doing post-try interviews.

This particular televisual technique made its debut in the round three clash between the Brumbies and the Force. After busting his way over the line for the opening try, Brumbies winger Henry Speight was accosted by Fox presenter Natalie Yoannidis.

“Well, Henry, you really weathered the storm early, and you get that down the other end, great to see your try there.”

*“uh bluh huh, ah uh ooohh fsssssssss”*

His reaction was one you would expect after countless phases of play, having finally busted his way through three fully grown men in order to put a ball on the ground in the right place so someone can whack a big ol’ 5 next to the team name. He was fucking exhausted and the post-try interview died a swift and shocking death in a hail of uh bluh huh ah uh ooohh fsssssssss’s.

Australian sportscasters, for all their innova-

tion, have a history of just missing the mark a little bit. In the Big Bash League, Australia’s wildly successful Twenty 20 competition, players and the field are linked up to the commentators to provide inter-over bantz and general tomfoolery. It was fun. It was funny. Players were always witty and coherent and never said “uh bluh huh, ah uh ooohh fsssssssss,” probably because cricket involves standing still for a long period of time and very rarely does anyone have to throw off three grown men in order to do anything.

Unfortunately, the 2016 iteration of the competition was the point at which commentator/player relations got a tad too cosy. One commentator thought it would be pertinent to mention to the captain of the bowling team, Brad Hodge of the Adelaide Strikers, that pace bowler Ben Laughlin had a fairly successful record against Shane Watson, the batsman at the time.<sup>2</sup> So Hodge thought to himself *uh bluh huh, ah uh ooohh fsssssssssmaybe this guy has a point*, popped Laughlin into the attack and two balls later Watson was wandering his way over to the pavilion. Just not cricket.

I remember when Sky Sport introduced the halftime interview. Poor Danny Carter. All he wanted was a drink and a sit down, but instead he had to battle with banal questions from some faceless Sky Sport lackey asking him how he thought it was going and other shit that hardly anyone was watching because they had all fucked off to get drinks of their own. Dan didn’t quite offer “uh bluh huh, ah uh ooohh fsssssssss,” but it wasn’t far off.

While sport is a spectator-fuelled enterprise, sometimes entertainment providers just need to take a step back. Sports stars, at the best of times,

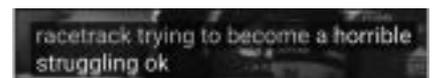
aren’t exactly known for their eloquence. Captains’ interviews post-game offer fuck all insight anyway. At the best of times they are meaningless platitudes, and at the worst of times (think David Luiz in post-7-1 Germany loss, barely able to speak through his sobs) you feel nothing but sympathy for the poor sods who just want to get out of a venue filled with 50,000 people who paid good money just to watch them lose.

*uh bluh huh, ah uh ooohh fsssssssss*

Side note re: deadlines that are entirely non-conducive to sports journalism. In an odd twist of fate, some sports news was actually released on a Wednesday—the news of the re-adapted Super Rugby format, which will supposedly see the demise of three teams. *How great, I thought, finally I’ll be able to write a sports column that is relevant at time of print!* “Fucking hurry up,” said disgraced-former-editor-and-disgraceful-columns-editor-but-one-hell-of-a-custard-chef Caitlin Abley, “your deadline was three days ago and if you don’t hurry up I’m going to murder Puds.”<sup>3</sup>

So it will have to wait. Oh well. Shit happens. *uh bluh huh, ah uh ooohh fsssssssss*

Or something similar. It’s hard to transcribe nonsense. Luckily YouTube has introduced automatic closed-captioning for the hard of hearing, so why don’t we check out what they picked up?



racetrack trying to become a horrible struggling ok

Nonsensical, but oddly accurate, words for the ages.

*uh bluh huh, ah uh ooohh fsssssssss*

Dream big, kids. ♦

<sup>1</sup> But, oddly enough, Willie Mason never said “uh bluh huh, ah uh ooohh fsssssssss”

<sup>2</sup> Yet another betrayal due to cricket stats: see Fullerton, Mark. “How to Talk About Sport: The Black Stats.” *CRACCUM Magazine* 90, no. 2 (2017): 26

<sup>3</sup> The author’s geriatric, yet no less friendly, ginger tabby.

By Popular  
Demand



With  
Michael Clark

## Ode to Harry Potter: How J.K. Rowling Weaponises Her Creation

*Each week Michael, long-time writer and all-round teddy bear, tries to persuade you to take pop culture seriously.*

Literary theory goes like this: author perceives the world; author writes a text; author passes text onto reader; reader reads the text; reader interprets the text based on their perception of the world. When an author hands their text to the reader, it is no longer the author's text. It is yours to interpret however you please. This is what Bathes calls "The Death of the Author". And just like that, you've completed ENGLISH 101.

You can see this theory in action when fans create "headcanon"—interpretations of a text based on what is in the text alone and not what the author says is true. For example, if a fan creates a piece of art depicting their favourite character in a non-visual medium like a novel, this is headcanon. What the author says is true is simply called "canon" and it is a powerful tool in the author's arsenal. It gives control of the text back to the author, making them a relevant part of the post-writing process. You can see this when fans go to a Q+A with the author and ask questions like "What happens to Luke after the end of *Episode VI*?" or "What does Cecil look like?" or "What was the significance of the numbers in *Lost*?" In these instances, the reader allows themselves to be robbed of their interpretive power, in favour of the writer's interpretation. The universe of the text is not the reader's creation, but the writer's instead. The author no longer dies when they've finished constructing their text. Their job as storyteller isn't over yet. They've basically made themselves indefinitely immortal.

Many authors absolutely love being Ultimate God of their creation. George R. R. Martin rules over his world with absolute authority. There are a few on the opposite end of the scale. Sci-fi writ-

er M. John Harrison disrupts the idea of canon in his *Viriconium* series, which features characters that have constantly shifting backstories and settings that can't be pinpointed on a map. "You can't read it for that stuff," he says, "so you have to read it for everything else." For Harrison, a text isn't about the world it creates, but the ideas it generates. He creates a space to foster the imagination of the reader.

However, one of the most ambivalent authors when it comes to the reader-writer relationship is J.K. Rowling, who very recently started making great strides in expanding the *Harry Potter* series. She swings between two extremes. You can see it in her Twitter account when she responds to fans' questions like "What happened to Fluffy after he was released into the forest?", "Have any of the Hogwarts teachers ever dated?" and "If Dumbledore really is gay, is he a top or a bottom?" (the answer to these questions and more over on J.K.'s Twitter). She has confirmed the future of many of the characters and, furthermore, discussed the fates of many characters that weren't mentioned in the books. She loves controlling her own universe.

Yet, she also swings on the side of reader's discretion; an infamous example being her tweet about Hermione's heritage: "Canon: brown eyes, frizzy hair and very clever. White skin was never specified." In this moment, Rowling hands over her text to the reader and allows them to construct the *Harry Potter* universe themselves. She has a very staggered relationship to canon. She often relishes in her tightly-grasped authority over the work, while simultaneously handing it over to fans at appropriate times.

This allows Rowling to become immortal,

and forces the reader to become dependent on a writer who finished a book series ten years ago. By only handing over control at certain times, she can weaponise her creation. Rowling and her marketing team have carefully constructed "J.K. Rowling's Wizarding World", an ever-expanding *Harry Potter* universe with Rowling at the helm, approving and disapproving canon. She has wedged herself in the reader's space of textual interpretation and made them dependent on her.

And it is as much our doing as it is hers. We allow Rowling to be at the helm of the series. We place ourselves secondary to the author, bringing our own status as text-interpreters down and constantly chastising our own part in meaning making: fan fiction, fan art and fan theories are often looked down upon for not being "official"—but it is often what makes a work beautiful. An author who can move their audience to create something beyond their interpretation is the sign of a good writer.

This is why J.K. Rowling is a good author and it is why she is making a bad decision by claiming The Wizarding World as her own. When she handed the last book over to the readers, the control of the text should have switched. It is our turn to create amazing images of fantastic beasts, magical stories of Harry's post-Hogwarts life, and ridiculous romances between two or more unlikely characters. No text is perfect; it becomes perfect when you accept it for what it is. Fans have embraced *Harry Potter*; some have grown up with it, others have an emotional connection with it, and it is theirs now. Don't rip it away from them. Don't weaponise the thing that many have held to their hearts. ♦

## Quarter-Life Crisis



*With  
Caitlin Abley*

# I Promise I'm Not Crazy, Would You Like A Ginger Slice?

*Each week Caitlin, disgraced former-editor-in-chief, tackles an item from her list of Twenty Things To Do In Your Twenties and tries to pass it off as journalism.*

When I was four years old, my mum's friend lived in a second-storey flat. The external stairs had gaps between each step, leading me to believe that if I attempted to climb them, my tiny body would go plummeting through the gaps to the concrete below. When we'd go to visit, my brother would stand at the top of the stairs and chant "SOOKIE LA LA" over and over at me as I stood, paralysed aside from the tears streaming down my face, at the base of the staircase.

Over time, the designation of Sookie La La became a core part of my self-conceptualisation. I remain, to this day, a Grade A Sookie La La. Hence, when I got a cold last week, I insisted that I needed to spend four solid days in bed, only emerging to remind my family how sick I was and to get more biscuits. As a result, by the time my column deadline rolled around, I hadn't made any attempt whatsoever to complete something on my list of *Twenty Things To Do In Your Twenties*. I desperately searched for something on the list that would only involve a morning's work, so I could have my column in before midnight on deadline day. "Watch M. Night Shyamalan's Entire Filmography Including *Stuart Little*" was obviously going to have to wait. The fastest option was an entry from an unknown source—I had written it down hastily (likely assuming that it was too moronic even for me).

The task was to "give a compliment to every stranger you see". Which is essentially catcalling, right? Whether you're saying "nice tush" or "nice tits" or "you seem like a really down-to-earth person with a deep sense of integrity," you're still just singling out a person you don't know, in a public place, making a judgement on them and probably

embarrassing them. Yuck. But the challenge was still alluring—it would only take one morning, and not a lot of effort. The only thing I had to do was make it less creepy. In the process of doing so, of course, I made it a lot more fucking creepy.

I decided to set up a stall in the Quad where I would give people a compliment alongside free baked goods. My plan was briefly thwarted when—after three hours of solid baking—my dear, beloved father accidentally knocked the temperature dial on the oven and burnt the shit out of my devastatingly labour-intensive brownies. After a quick rage-cry in the shower, I made my way to the Dominion Road Countdown (blessedly still open at 11pm) and picked up some sweet treats that could pass as homemade. Midnight rolled by as I sat on the floor of my room listening to Westlife's *Unbreakable: The Greatest Hits Vol. 1*, painting a sign that read: "FREE BAKING! FREE COMPLIMENT!" I decided it needed to pop more. As glitter rained down from my paint-stained hands onto the sign, the floor, my eyeballs, my boob crack, I realised that the sign made it sort of kinda maybe possibly seem like I belonged to a cult. Shit. I quickly painted the phrase "NO STRINGS ATTACHED!" at the bottom of the sign. Oh Christ, that sounded *way worse*. Fuck it all. At this point, my house reeked of burned sugar, I had glitter in my undies, and this whole godforsaken enterprise had cost me the best part of fifty bucks. If people thought I was in a cult, it wouldn't be the first time, it wouldn't be the last, and I just didn't give a shit.

I drove into uni in my dad's station wagon, big enough to transport both my own table and my obnoxiously loud, Glorivalesque sign. I

roped a beleaguered columnist into helping me set up, and sat in the corner of the Quad, waiting for people to be nice to. I figured it was a win-win situation. If people came, it would be nice. If no one came, it would make for a funny column. If the proprietors of the on-campus Moustache Milk & Cookie Bar complained to the University that I was encroaching on their baked-good business, then maybe security would come and I would go dead-weight like the Civil Rights protesters in the 1960s and have to be carried off the premises and maybe I would even go viral and my column would become an international success. Either way, I'd come out with something. Or at least, that's what I told myself as I waited alone behind a pile of store-bought cookies, trying to catch the attention of passersby and communicate with looks alone that I was not, in fact, a religious fanatic.

Eventually, a shy first-year scampered up and asked me what I was doing and the rest, as they say, is history (or rather, the rest was a perfectly nice and entirely unremarkable set of events). I chatted with some genuinely lovely students, who munched away on cupcakes as I told them that they had very reassuring voices, or perfectly distributed facial hair, or a wonderful knack for maintaining the right amount of eye contact, or immaculately clean fingernails. Granted, I had to lure people in by saying "I promise I'm not trying to recruit you, this isn't a cult thing," and most walked past, aggressively avoiding eye contact, but I met some truly delightful people. Except for the guy who grabbed two cookies, a brownie and a cupcake and then left without so much as a hello. Fuck that guy. ♦



## Bitches get stuff done

With Anoushka Maharaj

Living at the edge of the world, it is easy and dangerous to assume that we are safe, or altogether free, from the intolerance that seems to only exist in extremes, always unfolding elsewhere. We're "lucky" to have two major political parties that seem to be fairly fluid in their ideals, and electorate MPs that will come and have a pint with you in between casting racial aspersions debating about foreign investment. We have endless opportunity to make waves within our social circles and educate each other (until we have seamlessly formed a resistance). Granted, it's not always easy to make the right choices, or say the right things—especially in this age where any word can be contextualised incorrectly and transgressions can eternally stain future perceptions.

There is an endless battle against transience, where issues near and dear to you must be cut loose from your heart, replaced by "bigger" problems that permeate the forefront of reality. Equality and justice are two sides of the same coin—they cannot exist without each other. But I've heard men and women stumble over reasons why they don't consider themselves feminists, and find ways to avoid acknowledging sexual assault in our communities. I've heard politicians spit out petulant refusals of the fact that Māori and Pacific Islanders are still getting fucked over by our institutions, and maybe it's partially because *New Zealand has become a breeding ground for apathy*. However, after a few victories and a couple of emotional commendations of the admirable perseverance of the marginalised, fires fade to a warm glow; people forget, and reassurances are offered in varying forms of "but things are a lot better than they were". They're not. Because when you attempt to turn the conversation toward disenfranchisement, a collective groan is tangible as you apologise your way through a justification of why you, as a woman, are deserving of respect.

The shit tornado that followed the all-female *Ghostbusters* revival prompted meninists and internalised sexists to take to the (cyber) streets to rave about how *gender doesn't need to be the focal point of everything, and why can't we all just enjoy a good 2 hours of sexist jokes and inanely crass humour without reading into it?* Socially constructed and irrelevant conceptions of masculinity took shape in absurd films like *The Expendables* or *Patriot's Day*, acting as subtle retaliations against the audacity of women who dared to exist autonomously (on-screen or otherwise). Clever scientists and scholars noted "*Bechdel, Schmechdel—women just aren't funny, okay?*" unless they're the punchline to the joke, of course.

One of my all-time favourite bits of scholarly reading has come from Laura Sjoberg's *Mothers, Monsters and Whores*—a book that addresses how women in film and literature are predominantly portrayed as either a maternal figure, a "crazy" and vengeful she-demon, or a straight-up seductress. Essentially, a woman's only concept of life is nurturing or acting out due to male-related sagas. The idea that raw emotion is a trait assigned to women is a topic deserving of a longer conversation—but the gist of Sjoberg's writings find that the root objection to women seeking forms of validation, meaning and success (outside of men), is the fear that they are forsaking some bullshit evolutionary role and straying from their true purpose. It is often the case that women who decide to engage in casual sexual relations are slut-shamed, painted as lewd and unlikely to find a "good man" (see: any interaction between Danny and Mindy on *The Mindy Project*), while men are lauded for their sexual prowess (see: *every film ever made*). Cinema has artfully depicted the value of a woman being torn away piece by piece, aided by storylines involving rape, infidelity or even just heartbreak. Women expressing vulnerability becomes a form of ammunition. Rape is often used as an exploit-

ative narrative tool that adheres to male-oriented power structures—whether this is achieved by destroying the woman altogether or turning her into the figurative "monster" (see: *I Spit On Your Grave*).

Women are powerful and complex and deserve to be represented as such. Female-led narratives only serve to be empowering and enriching (see: the new *SNL* era)—if only to emphasise the fact that women can be flawed but still capable of greatness, and worthy of telling their own stories.

As passionate and educated women, we acknowledge that we exist on the privileged end of the spectrum. Here we are, existing in a treasured pocket of time, given the opportunity to leave something memorable in our wake and create something meaningful for anyone who has ever wanted to see their hearts printed onto compressed tree-spawn. However fleeting, words affect the way we look at each other, the way we look at ourselves and the way we look at the world—a truth that must be taken into constant consideration now more than ever. Navigating a student magazine in tumultuous social waters is not done effortlessly, but it is done with an extraordinary amount of love and respect.

Finally, what I have found is this—true art requires bravery. Before you rush your way through your next principled stance or defence of your existence, remind yourself that *you are worth fighting for*, women are worth fighting for, and representation is worth fighting for.

It was Audre Lorde who once said, "*I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood*". It is a risk, in these troubled times, to take a stand. And while it is not a simple or easy task, know that there are people who feel as you feel, and that there is always and forever going to be value in fighting for what is right. ♦

# We are never, ever getting back together

Words by Yasmin Brown

Break-ups are like any kind of grief in that you have to wait it out. It's the sad truth, and it *sucks*. The heavy feeling of emptiness that has now replaced your heart sucks. The anger sucks. But most of all, it sucks having someone look at you with helpless pity, and then saying, "*You just have to give it time, it'll get better.*" Like, thank you for that profound piece of information, but right now I want to re-enact my favourite rom-com by curling up angrily in a ball in my ugliest sweat-pants, eating way too much ice cream and wallowing. For *days*.

If this is you right now, a) you're a trooper and I'm proud of you for making it this far, and b) here are some solid scenes from some classic movies for all of your re-enactment/wallowing/self-empowerment needs.

## John Tucker Must Die

*Every scene where John Tucker gets owned.*

While I resent the concept that a dude crying in front of his entire school is something to be ashamed of, there *is* something quite brilliant about women working together to ensure an über masculine bro-man gets caught wearing a tiny red thong by his equally masculine bro-man team mates. So if your ex was a total fuckwit before, during, and/or after your break up, use John Tucker to fuel your imagination. Picture a scenario in which they get publicly humiliated, and laugh darkly at their (imaginary) impending demise, using it to take over the world with your brilliant charm, intelligence, and kindness.

## She's The Man

*The scene where Viola breaks up with Justin for being a misogynistic ass.*

If at any point during your relationship, you had to stand there and listen to your partner tell you that you're not good enough at anything just because you are female, this will resonate deeply with you. Find peace in the fact that you are *way* better off without your ex constantly dousing your light, and then envisage them shutting you down, just *one more time*, before you take back

the control that should have always been yours, dump them without remorse, and *feel* the liberation, girlfriend. Your gender does not define your limits.



## 13 Going on 30

*The scene where 30 year-old Jennifer Garner throws a slumber party for a bunch of teenagers.*

I'm talking standing on the bed in your pink, flannel PJs, surrounded by your favourite gal pals (the ones who *don't* feel the need to insist that time can heal anything), with table spoons as makeshift microphones, screaming "Love is a Battlefield" until you don't feel like a walking, talking shell of a human anymore. Your girlfriends can get you through any self-inflicted mess—judgment free. They'll never leave you, even when your 13 year-old wish to skip 17 years of your life comes true, and you end up gasping for air as you find yourself thrown into the life of a 30 year-old working professional.

## Bridget Jones' Diary

*The scene where Bridget consumes her entire week's suggested calorie allowance in one hour.*

If your break up was lacking bitterness, you can't bring yourself to feel hatred or anger, and are consumed by the sadness that accompanies loss, pull out the Whittakers—I'm talking a whole damn block—grab your favourite wine/beer/liquor, and go to town on them. There is nothing weak about needing to let it out. The more drunk you are the better, because this will involve thunderous, out-of-tune renditions of "All By Myself" into another object that is not a microphone (preferably a hairbrush). Animal print PJs recommended. Inhibitions prohibited. Inebriated wailing mandatory.

## Forgetting Sarah Marshall

*The scene where Jason Segel gets mistaken for a crying woman.*

Just because you've taken yourself away to a beautiful island in Hawai'i doesn't mean your woes will remain at home. Your emotional baggage will worm its way into your *actual* baggage, and despite looking out at a stunning horizon while sporting a pink flower in your hair, the desolation will inevitably persist. Personally, I think if you do happen to be in a hotel during this sorrowful time, you should consider it a solid achievement to have reception follow up on that guttural sobbing that every guest can hear. Depression is the fourth stage of grief, and you were so busy forcing your way through these (arguably terrible) movies, that you've nearly reached the other side.

## Hidden Figures

*Every single scene.*

If it just so happens that you want to stay *well* away from movies about romance, let three indomitable women who took NASA to freakin' *space* fill you with hope and inspiration. Never forget that you can be a badass woman without a love interest, and that you don't need another half to be whole. ♦



# All Bi Myself

*Interview by Nikki Addison*

*All Bi Myself is a 2017 web series produced by University of Auckland student Elana Tkatch for her Masters of Screen Production. The series follows Mia, a bisexual Catholic girl who comes out after her boyfriend of seven years proposes.*

**AS WELL AS PRODUCING ALL BI MYSELF, YOU ACTUALLY CAME UP WITH THE IDEA FOR THE SERIES AND WORKED CLOSELY WITH WRITER RUTH MCKENNA. WHAT INSPIRED YOU TO CREATE A SERIES ABOUT A BISEXUAL CHRISTIAN WOMAN IN 2017?**

Originally when I met Ruth she'd written an awesome play called *Itches* about a girl coming to terms with wanting to break up with her long-term boyfriend and having qualms about the adult world and dating. I'm kind of sick of hearing about straight white people and their problems, so I asked her how she felt about changing it. Bisexuality hasn't really been talked about enough, especially bisexuality and religion—a lot of people think you can't be both LGBT and religious.

**THERE'S BEEN A LITTLE PROGRESS IN RECENT YEARS IN TERMS OF THE REPRESENTATION OF THE LGBT COMMUNITY IN FILM AND TELEVISION. WHAT ARE YOUR VIEWS ON THIS?**

I agree, I think there's been some progress [but] I always think there's room for improvement. Since *Will and Grace* there's been a lot of movement in the 'G' spectrum, specifically with white men—like in *Modern Family*. I wanted to broaden the spectrum. Ruth is part Māori and we really wanted the main character to be of mixed race.

**AS WELL AS EXPLORING QUESTIONS OF SEXUALITY AND GENDER, ALL BI MYSELF LOOKS AT DATING CULTURE. WHY WAS THIS AN IMPORTANT TOPIC FOR YOU TO ADDRESS?**

Dating culture has changed so much just in the last couple of years, and we weirdly don't take it seriously anymore. We don't often see anything but straight people on TV, and then when we do see LGBT people we don't like to think about what they do in the bedroom. In the very first episode [of *ABM*] Mia has a sex dream, and in later episodes we want her to explore her sexuality and bring to light things that people ignore—for example, safe sex between women.

**YOU GUYS HAD A MOSTLY FEMALE CAST AND CREW. THAT'S PRETTY BADASS.**

Thank you! It was entirely on purpose. I'm a female producer, Ruth's a female writer, I was like, I want the trifecta; I want a female director. There's nothing worse than the male gaze when it's unnecessary. I interviewed men and women, but [the director] Amy just knocked it out of the park. She had basically the same vision as me.

**FAVOURITE MOMENT ON SET?**

We had a few really fun moments. I'm a big fan of whenever animals randomly show up on set. We shot at a church and a cat showed up called Chapel. Also when we shot at GoJo's Recycled Clothing we needed more extras, so we had our first assistant director in the background, Cam Dixon, rolling his eyes. That eye roll is possibly my favourite moment of the episode. I live for it!

**WHAT WERE SOME OF THE DIFFICULTIES YOU ENCOUNTERED DURING THE PRODUCTION OF ALL BI MYSELF?**

I don't want to talk too much about negativity because, #positivity [laughs]. When I first posted on some Facebook pages looking for crew members I got some hate mail, so that's always fun.

**YOU PRODUCED THE SERIES FOR YOUR MASTERS OF SCREEN PRODUCTION. WHAT WAS THAT EXPERIENCE LIKE?**

It's a hard balance between being the producer [but] also being a Masters student. So every time you make a decision you have to check with your supervisor to see if they approve. Overall it was a good experience. I met Ruth through uni friends, who did such amazing work and was so instrumental to the project. I met my on-set photographers through uni, I had some Honours students work for the series. I'm happy with the first two episodes so I think it was a pretty good experience!

**THE SERIES' INCORPORATION OF TECHNOLOGY IS REALLY CLEVER. WAS THIS SOMETHING YOU WANTED TO SPECIFICALLY DRAW ATTENTION TO?**

Sort of. I really like when TV shows use technology, I've noticed it a lot in the last couple of

years. I specifically wanted to bring it in early because I later want to have an episode where we discuss "modern dating", using Tinder and stuff. I think [technology is] a good way to reveal stuff in a timely matter.

**YOUR FIRST EPISODE IS NOW LIVE. WHAT'S THE FEEDBACK BEEN LIKE SO FAR?**

So far all I've heard is positive feedback, probably because people are scared of hurting my feelings [laughs]. It's been really good. All of the cast, their friends and my friends, and people I don't know who watched it, have come up to me and said they really liked it. So that's nice. I think the best feedback I've had is people like my mum and dad sharing it on Facebook and their friends commenting on it and saying "this is so great", because they weren't exactly our demographic but they liked it anyway.

**THE SECOND EPISODE COMES OUT IN APRIL. ARE YOU PLANNING TO CONTINUE WITH THE SERIES AFTER THAT?**

Ruth and I have started planning the rest of Season 1; we have a draft season. We definitely want to get some funding so we can make episodes three through to the rest of the season. We're applying for TVNZ's New Blood web series competition, which if you win you get \$100,000 to make a season. That would be amazing!

**AND WHAT ARE YOUR NEXT STEPS, NOW YOUR MA IS OVER?**

For me personally, I wanted to get into TV production and right now I'm working on a little-known TV show as a location assistant. It's been really good, I've learnt a lot and I'm hoping to take what I've learnt from this job and produce something else. ♦

*The first episode of All Bi Myself can be viewed on the Youtube account: All Bi Myself web series. Keep up with the crew on social media: Instagram @allbimyself.webseries | Facebook @allbimyself*



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## A not-so-comical look at the origins of *Riverdale*

Words by Daniel Vernon

If there is one constant in the ever-changing landscape of fiction, it's that fans will always feel jibbed when their favorite fictional characters are “wrongly” adapted on-screen. The recent drama that has keyboards and hashtags flaming up is *Riverdale*, the super-sexy adaption of the *Archie Comics* catalogue of characters.

It's important to look at the *Archie Comics* company before picking apart the *Riverdale* controversy. *Archie Comics* is one of the longest running comic book publishers alongside the “big two” (DC and Marvel). Having formed in the early 1940s, it quickly became successful with its wholesome all-straight, all-white, and all-American every-day teenage tales of lovesick Archie, his love interests Betty and Veronica, and his best pal Jughead. But with the lingering death of print media on the horizon, and realizing that new readers were struggling to connect with the pleasantville-esque, wholesome storylines, *Archie Comics* decided to sprinkle some diversity into their line. So in 2010, they introduced the first LGBTQ character into the fold—Kevin Keller—whose initial appearance completely sold-out the respective issue and led to *Archie's* first ever reprint in its entire history. This led to a widely successful company-wide relaunch, with the company's three main titles *Archie*, *Betty and Veronica* and *Jughead* getting modern storylines and ditching the classic cartoon look for a more traditional and realistic art style.

For most of the characters' seventy-year existence, Jughead has often expressed a disinterest in romantic relationships, which has worked as an excellent foil for Archie's misguided hapless romances, but has led many to wondering if the character could potentially be either aromantic or asexual. When *Archie Comics* relaunched their comic line, Jughead's asexuality was finally confirmed as canon in the fourth issue of the char-

acters' self-titled series, becoming one of the first big-name comic book characters, who also headlines their own title, to identify as such.

But the real issue came to head when *Archie Comics* licensed their characters to the super-sexy American television network, The CW, and as a result, *Riverdale* was born. *Riverdale* has been a certifiable (and unsurprising) hit for the CW, since it contains all of the secret herbs and spices that all CW shows have: super-sexy shirtless cast members, super-sexy angst ridden teen drama, a super-sexy murder mystery and super-sexy normalised statutory rape (an issue for another time). Despite all its CW-ness, the show has been an utterly delicious guilty pleasure and a fairly accurate adaption of the characters' basic personalities—but it wouldn't be a CW show without teen hook-ups, and the most recent between Jughead and Betty has caused quite a stir (seemingly throwing out Jughead's history of being asexual).

Or has it?

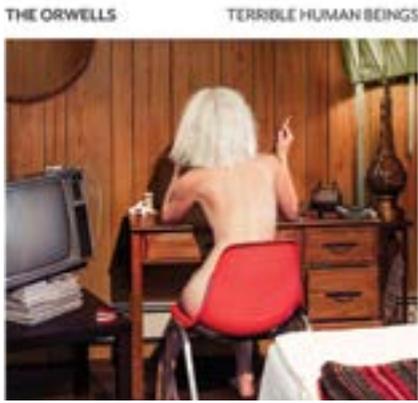
The most likely answer is yes; the show runners have gone out of their way to make the point that the comics and show are two separate entities, and the CW may yet not know how to write characters that aren't motivated by crippling horniness. On the other hand, the show is still new and the storylines are still in their infancy, so there is still time for characters to develop and plot threads to end or divert. However, due to various social platforms such as Twitter, Tumblr and Facebook, fans now have a direct line of contact to creators which can cause problems when they disagree with the direction in which their favorite character is heading.

So instead of letting storylines come into fruition and allowing time for characters to develop, this new ability to interject personal opinions from fans directly to creators can become quite a hindrance that can sometimes lead to

last minute re-writes that simply don't work. The witch-burning, conclusion-jumping, knee-jerk reaction fans have to incomplete storylines can be a real threat to the creative process. The response increases tenfold when the issue at hand goes viral and audiences start forming opinions without even reviewing the content. It's like writing a book report in year twelve based on a Wikipedia summary—you can't justify a critical opinion without actually consuming the work.

That's not to say *Riverdale* couldn't do with more diversity—they have already taken some decent steps by diversifying the all-white catalogue of characters. Veronica is played by a Latina actress, Josie and the Pussycats by African-American actresses, Reggie by an Asian-American actor, and Archie himself is played by local actor KJ Apa, who is of Samoan descent. The sexual diversity in the show, however, is a little weak. Although they have made Moose, a stalwart of heterosexuality in the comics, bisexual, Kevin Keller is constantly defined by his sexuality (by my count, he's been referred to as the “gay best friend” three times so far this season). There is still time for Jughead to discover his sexuality—who knows where Jughead's arch will take him (hopefully in an honest and justifiable fashion). The character's kiss with Betty isn't necessarily a nail in the coffin for his sexuality; many asexual people can develop romantic feelings, and that could very well be how this plays out. But we need to at least give it the chance to unfold without public vilification, and hold faith that the show doesn't take as long as the comics did to diversify their storytelling.

Hopefully we won't see fiction and the arts befall the same fate as honest journalism or the US electoral system—beholden to Twitter feuds and public demands—but instead keep criticism creative, save it for finished works, and let creators do what they do best: create. ♦



## *Terrible Human Beings* The Orwells

ALBUM REVIEW BY DANIEL VERNON

The Orwells are a five-piece garage rock band heralding from the suburban sanctuary of Elmhurst, Illinois, infamous for their erratic live performance on *Let-terman* and criticizing the Arctic Monkeys by calling them “synchronized” after touring with the band.

The band’s first outing on a major record label, *Disgraceland*, was a by-the-books garage rock outing that mixed fairly catchy riffs with rebellious—and sometimes bratty—teenage suburban blues lyrics. *Terrible Human Beings* barely strays from this format, which isn’t necessarily a good or bad thing; the riffs are bouncy and sexy, drawing influence (like many bands under this sub-genre) from Pixies and early Strokes. The Pixies influence takes form in the tribute of “Black Francis”, a love letter of sorts to the Pixies frontman. It is the lead single and easily the best track of the album—it’s hard to resist chanting “*Viva Loma Rica!*” alongside the rest of the band as the chorus comes screeching in (*Viva Loma Rica* itself is a reference to the Pixies song “No. 13 Baby”). The opening verse of Black Francis, however, seems to directly reference the aforementioned opinions of bands like Arctic Monkeys: “*have you heard that band / yeah I think they’re shit / and the way they dress / yeah they think they’re hip.*”

Don’t go walking into this album expecting deep and enriching lyrics—like many bands such as Wavves, FIDLAR, and The Frights, the topics and themes on this album don’t tend to stray too far from tales of getting drunk, having sex and rebelling against adult responsibility. But the album does show signs of maturing towards the tail-end of its thirteen tracks, “Last Call (Go Home)” gets a bit more reflective in its lyrics over a poppy riff that could easily fit at the end of any coming-of-age film. “Double Feature” showcases lead singer Mario Cuomo’s vocal talents beyond his monotonous Jim Morrison impression, as he howls with angst across the seven-minute closer. *Terrible Human Beings* isn’t the most original or thought-provoking record, but if you’re looking for an album to close off summer as you wind your way to West Coast beaches, look no further than this. ♦



## *Third of May / Ōdaigahara* Fleet Foxes

MUSIC REVIEW BY ANOUSHKA MAHARAJ

Led by the beautiful and cosmic Robin Pecknold, Fleet Foxes is the epitome of magnificence.

Six years on, their release of an intimidating, yet lovingly crafted, 8-minute song titled “Third of May / Ōdaigahara” is a vibrant celebration of everything they have ever been. The band have always had an inclination toward sentimentality, so it’s no surprise that the first song from the long-awaited *Crack-Up* would be named for its relevance to Skyler Skjelset (his birthday) and the date that they released *Helplessness Blues*.

It was a relief to be scooped back into solace by a band that has definitively shaped the way I think about music and about love—and as “Third of May / Ōdaigahara” unfolds, it becomes evident that it is, essentially, a letter of love from Robin Pecknold to Skyler Skjelset. Like any perfect human man, Robin took it upon himself to deconstruct and annotate the lyrics to the song. He cites that his inspiration came from an honest look at his relationship with “Skye”—the connection they had, and the distance that can occur within intense, yet evolving, relationships.

“Third of May” contains FF’s characteristic folksy guitar and swooping melodies, not straying too far from the style of their past albums. The consistency is comforting, and proves that FF find their significance outside of just musical style—finding their home, instead, in the lyrics. What I loved most was this: *life unfolds in pools of gold / I am only owed this shape I make a line to hold*. Pecknold notes that this comes from his belief in the sanctity of life, and that it is our responsibility to find meaning in it beyond ourselves. ♦



## ÷ Ed Sheeran

ALBUM REVIEW BY YASMIN BROWN

I initially experienced Ed Sheeran’s ÷ without first reading anyone else’s opinion. I may have had biased preconceptions, having personal connections to much of his previous material, but I went into this record without an inkling of what anyone else might think of the 16-song record. With the two singles “Shape of You” and “Castle on the Hill” being so contrary, I didn’t know what to expect, but as it was, I cried on four separate occasions and couldn’t have asked for anything better.

There is a reason Ed is popular, and aside from his humble British charm, it is his ability to turn issues that the majority of people have encountered into either a catchy jam or four minutes of solid heart-wrenching *pain*. He is undeniably relatable. While he is certainly starting to shy away from the solo acoustic approach of predecessors + and x, Ed’s lyrical fundamentals that drew people in all those years ago remain the same. If this is the Ed that you love, tracks like “Happier”, “Supermarket Flowers”, and “Save Myself” will simultaneously fill you with joy as you sob in a heap on the floor.

The sonic differences (found in tracks such as “Dive” and “New Man”) only add to everything we’ve ever loved about Ed. It seems that he finally got around to hiring a band, but rather than pump up the album with overwhelming noises that make your head spin, he has introduced the new instruments delicately, and with care, creating a subtly fuller sound.

Similarly to other artists that have progressed from one genre to another, ÷ is a record in which each individual song is incredible in its own right, and yet together, they create a slight sense of confusion in not really knowing what vibe they want to create throughout the whole record. This, though, was the album’s only downfall. ♦



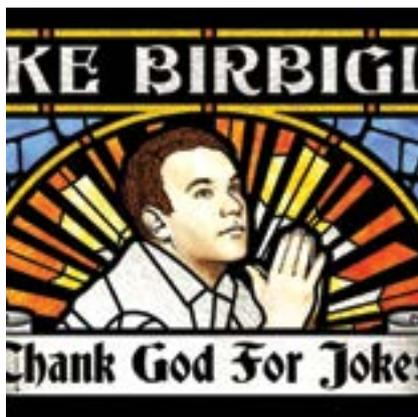
## Horizon: Zero Dawn

GAME REVIEW BY JASPER LAU

In a world where consumers' pockets can continually be bled out by titles such as *Call of Duty: Warzone* and *No Man's Sky*, Guerrilla Games has restored humanity's faith through the release of its latest IP, *Horizon: Zero Dawn*. This is an open world masterpiece that deserves unfaltering praise for its compelling narrative and exhilarating gameplay. Set in an apocalyptic future where mechanical animals roam free and humans have reverted back into tribal groups, you get to play as Aloy, an outcast with a mysterious past. Her journey is one of discovery as you unravel the world at large, whilst searching for answers to her identity.

The biggest asset *Horizon* has is its sublime bow and arrow gameplay. Throughout the 60 hour play through, not once do you ever get bored with the shooting mechanics and the countless weapons/skills that can be unlocked. Levelling your arrows at a Sawtooth as its mechanical body crumbles is a feeling to behold, with the safe knowledge that you won't be triggering the wrath of PETA any time soon. With countless side quests to complete, foraging of various resources for crafting, and Cauldrons to explore, *Horizon* offers the player a myriad of activities that is only rivalled by titles such as *Witcher 3*. *Horizon* is also one of the most visually impressive games to date, making that investment on the PS4 Pro finally worth it.

The most prevalent criticism of the game is that it is heavily reliant on so many other games that it would probably cause Turnitin a seizure if it was ever submitted for plagiarism. But when the gameplay is so awesome in a world built with attention to detail, all that is wrong can be forgiven. Unless you're a *Zelda* zealot, *Horizon: Zero Dawn* is the game to kick start 2017—and what a game it is. ♦



## Thank God for Jokes

Mike Birbiglia

COMEDY REVIEW BY CHESTER JERRAT

I watch a lot of stand-up comedy. Hours of content from comedians across the planet, but they're always buried twenty tabs deep on Google Chrome—beneath Facebook, dozens of clickbait articles and on a good day perhaps something resembling the shell of an assignment. With Mike Birbiglia I make an exception. His new special, *Thank God for Jokes*, got first tab treatment.

Birbiglia's new film *Don't Think Twice* (which I highly recommend) was released only half a year ago, yet he is still able to produce this slick, insightful and most importantly hilarious hour of stand up. Birbiglia is a master at the art of embarrassing stories, and once again he does not disappoint. The underlying narrative of *Thank God for Jokes* is his experience hosting the 2012 Gotham Independent Film Awards and his choice not to censor himself. The show takes many detours to take a look at more moments from his life as a stand up comedian.

In my experience, a sure-fire way to spot a newbie comedian is to look at their body language on stage. Crossed arms means they are closed to the audience, but when Birbiglia does it, it's different. He leans back, crosses his arms and stifles a smile, as if the audience is an old friend whom he is telling an anecdote to. He seems calm and open, conducting the audience like it's his orchestra. Birbiglia is able to change his pace for effect without making the demanding comedy audience bored. He's able to make me laugh out loud with ten minutes of cat puns, and yet still bring the show to a close with his view on freedom of speech and the Charlie Hebdo shooting.

If you like laughing at the stupid things in life, and maybe thinking about the occasional philosophical argument (not compulsory), head straight to Netflix to watch *Thank God for Jokes*. ♦

## Five Songs to Add to Your Public Transport Playlist

### “Bad and Boujee”

MIGOS FT. LIL UZI VERT

“Bad and Boujee” is a collaboration between hip hop group Migos and Lil Uzi Vert, and although the tempo is a bit slower than most rap songs, the energy of the track is situated at an all-time high. This song is full of confidence and cheekiness, making it a memorable listen. All in all, this single may not change the rap game per se, but it's without a doubt successful.

### “Shape of You”

ED SHEERAN

After three long-awaited years, Ed Sheeran has finally dropped his chart-topping album. “Shape of You” has been leading the charts since its release in January. Following Sheeran's 2014 single “Sing”, it doesn't fail to re-establish his hypnotic vibe of guitar looping, while the dance beat takes the track into pop music territory. This song is injected with light and dance music vibes so it's no surprise that it's sitting pretty in that #1 spot.

### “Something Just Like This”

THE CHAINSMOKERS FT. COLDPLAY

DJ duo The Chainsmokers have been smashing the music scene recently, and now they've secured their spot in the charts once again by joining forces with Coldplay for their electrifying single “Something Just Like This”. The Chainsmokers' EDM-pop sound meshes impeccably well with Chris Martin's vocals.

### “That's What I Like”

BRUNO MARS

Remaining in that #4 spot on the Billboard Top 100 is Bruno Mars' “That's What I Like”. This song is a contrast to his usual club-heavy tracks, slowing things down and bringing back those mellow early '90s R&B vibes. There's something about this song which transports you back to the days of Boyz II Men, adding to that sensual feeling the record possesses.

### “Greenlight”

LORDE

NZ's very own prodigy, Lorde, has created another hit from her upcoming album, *Melodrama*. “Greenlight” is unexpected as the low tone of her voice adds a new feel to dance music. The song takes off in a euphoric way, yet it still manages to hold the elegance we saw in Lorde's earlier tracks. This record shows that while her sound is evolving, Lorde remains the earthy and inspiring artist who took the music scene by storm years ago. ♦

HETAL RANCHHOD

# EASY SUDOKU

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# KISSES AND QUIZZES

## EASY (ONE POINT)

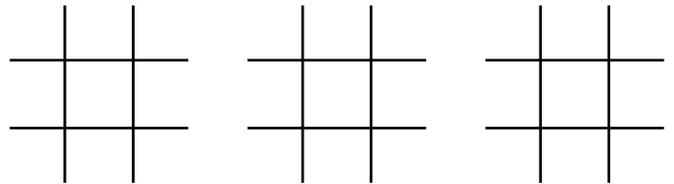
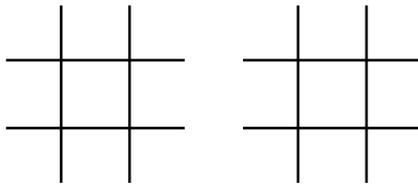
1. In which German city would you find the Brandenburg Gate?
2. The 2005 film *Hoodwinked* was an updated version of which classic fairy tale?
3. What is the English name for Mt Taranaki?

## MEDIUM (TWO POINTS)

4. In which Auckland suburb did a sinkhole open up following the heavy rain last week?
5. Where would you find the Sea of Tranquility?
6. What was the name of Lorde's debut EP?
7. What flavour is Cointreau?

## HARD (THREE POINTS)

8. What do NZ Prime Ministers Ballance, Seddon, Savage and Massey have in common?
9. Galahad, Bors and Percival were companions of which legendary figure?
10. Who was the All Blacks top try-scorer in 2016?

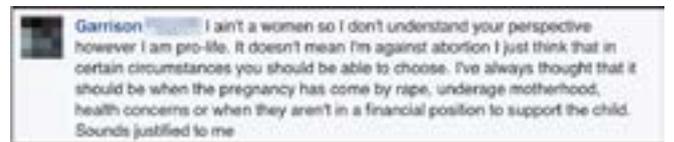


# HARD SUDOKU

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# HERALD'S HEROES

Every week we'll trawl the comments section of the NZ Herald Facebook page to find the hilarious, the repulsive, and the outright absurd.



When Billy England said that he wouldn't vote to change abortion, every man and his moustache wanted to offer his opinion—we're looking at you, Sainsbury. Waikato native Garrison starts out the precise way you'd expect a teenage boy from Hamilton or, indeed, any man, to: *I know I shouldn't have an opinion, but here it is anyway.* However, in a twist that would rival any Shyamalan ending (things like Bruce Willis already being dead/*The Village* being set in modern times/fuck knows what in *The Happening*), stemming from his complete misunderstanding of what it means to be pro-life, Garrison actually reveals himself to be a bleeding heart liberal who lists every conceivable (lol) reason for needing/wanting an abortion. He then went on to defend the rights of women in the subsequent outraged replies.

Well done to Garrison, our first genuine Herald's Hero. ♦

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# the people to blame.

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