

C R A C C U M



Grenfell Tower

Milly Sheed examines the damning evidence in the wake of the destruction

California, Californiaaa

Nikki Addison loves *The O.C.* and implores you to O-see it for yourself

Lord of the Gybes

Mark Fullerton forges the new America's Cup rules in the fires of his room

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**EXHIBIT +
POETRY
SLAM**

**'THIS IS
WHAT A
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**7-11
AUGUST**

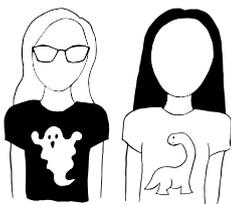
Catch the exhibit as it pops up in a different location on campus every day, then join us for poetry reading and open mic on Friday 11 August in the Student Common Room above the Quad, 5-7pm! All welcome.



Australian University Students Association presents.
Womensfest



Catriona Britton



Samantha Gianotti

AUS-EH?

When we were going through old issues of *Craccum*, it became apparent that our forebears in the first 30–40 decades of the newspaper’s existence were largely preoccupied with the goings-on of the AUSA Executive. In the first issue of 1927, the Editor described how *Craccum* “will record the doings of the Students’ Association, and all its affiliated clubs and societies, retail the gossip of the common rooms, or some of it, and, perhaps, bring an occasional ray of merriment into the somewhat dull lives of students.” Although immediately after this, the Editor says, “‘Craccum’ has few ambitions and fewer ideals.”

We’d say that in recent times, the priorities of *Craccum* Editors resonate more comfortably with the latter statement. The direction of content in the magazine is remarkably different today than it was 90 years ago. In 1927, the University population was dramatically smaller—1455 students were on the books. Idle gossip of the student common rooms would have been far more amusing when everyone would have likely heard of everyone else. However, with over 40,000 students roaming around campus today, what’s so entertaining about writing on that lad you’ve never heard of who drunkenly ran naked through a field at a university camp singing “The Hills Are Alive”? And honestly, who gives a fuck about what was said at the Dessert Club’s meeting?

Rather than covering these things, we like to think that we provide enough weekly rays of merriment to power the whole of Eketahuna. Our ambitions and ideals are simple: provide the student population with an accessible platform to voice their thoughts in whatever entertaining or insightful ways they wish.

One thing is missing that we could touch on more though: the AUSA Executive. We blame ourselves for being caught up with student apathy. Poor voter turnout in student elections and a string of average O-Week concerts have led us down the not-so-merry path of turning a blind eye to their actions. As a result, we feel partly to blame for perpetuating a devil-may-care attitude towards student politics.

Our relationship with the Executive is something like that of a couple who have fallen out of love and just put up with each other. It has been a custom of

sorts for *Craccum* Editors to review individuals on the Executive every year, but this year we haven’t. Why? Because we haven’t gone to any of their meetings (bar one—which was forced upon us by a somewhat shady fuck-up where the Executive reduced our already miniscule budget without giving us notice to defend ourselves) and don’t really know most of them well enough to warrant doing one this year.

However, reading these past issues of *Craccum* inspired us to head on back down that nostalgic road. Although, as much as we’d love to spend our Monday evenings sitting on the outskirts of a round table where a fair few of the individuals don’t read our magazine (along with much of the student body), we both have lives. Those lives are very busy—they involve other part-time jobs, postgraduate study and watching the best of Lee Mack on *Would I Lie To You?* on YouTube. We get reminded every now and again of our blatant absences from these meetings and how we don’t know what’s really going down with the Executive. This is true. But it’s going to change. We will now have a dedicated writer attending these meetings on our behalf to be our eyes and ears and report back to *Craccum*.

There are further issues though which affect our relationship with the Executive. As a student magazine funded by AUSA, you would think that we’d be more incorporated into their system. We aren’t. We’re pretty low down on the list. It’s great to have that independence from them and they can be good folk—after all, they are responsible for our pretty new boxes you see around campus this year. But things could be a helluva lot better.

We aren’t given any notice about what’s on the agenda for meetings (see: how the aforementioned fuck-up occurred). In the interests of transparency and fairness, we think it could be a bang-up idea for everyone who is voted into a position in AUSA to receive a copy of the agenda like the Executive does, so that they may be given an equal opportunity to represent the students and their interests. This ensures that if someone from *Craccum* isn’t able to attend meetings for whatever reason, at least we know that something important may be discussed and can

send a substitute instead. What’s more, not many people realise that literally ANYONE can go and sit in on their meetings. This little known fact is coupled with a lack of public accessibility to meeting minutes, which have not been updated on their website since 2015. An open dialogue with the student populace is absolutely essential for an organisation representing the student body. But how can people be motivated by an organisation that (a) doesn’t keep their official documents up-to-date on the website, and (b) doesn’t make students aware of being able to sit in on their meetings, and thereby indirectly prevent students from having the opportunity to witness AUSA affairs in action and outside of Student Forum?

Sometimes we feel like that uncle who no one remembers exists until he turns up absolutely sloshed to the family reunion in the same moth-eaten jumper he’s been wearing since 1972. We feel a little bit forgotten. Logistics don’t run smoothly. Things go missing from our office (a heater and a kettle—hey guys, it’s winter, we’re freezing our tits off and our only heater smells like fire) and as we’re physically so far removed from AUSA House (we’re basically in a cupboard and live out our Harry Potter accommodation dreams, plus our bins, now overflowing with vanilla coke cans and St Pierre’s sushi boxes, have not been emptied for six weeks), our paths don’t cross often enough to pester them about these things.

It appears there is a mutual disinterest between the majority of the Executive and ourselves. This is sad. We’d like to change it. We think that, overall, the Executive is made up of some good people with good intentions. We’d like to restore a bit of what was the original intention and heart of *Craccum*—to report on the Executive’s dealings with the student populace. We want to be a check on the organisation that makes big decisions on behalf of us all. We want to make our presence known more and have our bins emptied because we fill them up real quick with Subbo wrappers—it can’t be helped.

That’s why we pledge allegiance to the *Craccum* and the organisation for which it stands: one magazine indivisible, with many reports and Hi-Chew lollies for all. ♦

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THE BARCLAY SCANDAL: EVERYTHING YOU NEED TO KNOW

BY LAURA KVIGSTAD

Last year, 27-year-old Todd Barclay found himself amidst a potential career-ending scandal when he was accused of illegally recording a National staff member, Glenys Dickson. Under section 216B of the Crimes Act 1961, it is illegal to intercept private communication intentionally. If found guilty of perpetrating this crime, a person is liable for imprisonment for a term of up to two years. A complaint was lodged to the police from an unknown party—but the complaint was not directly related to the incident itself.

Todd Barclay had originally agreed to co-operate with the New Zealand Police during the investigation—however, he later reneged on the matter, and refused to be interviewed. This refusal was released by the Police to *The New Zealand Herald* after receiving an Official Information Act request. The alleged victim also refused to be interviewed by the Police.

Police had to close the case due to insufficient evidence back in December.

After months of silence on the matter, current Prime Minister (Deputy Prime Minister at the time of the incident), Bill English was found to be sending texts to National Party

Clutha-Southland Chairman, Stuart Davie, that confirmed Dickson was recorded on a dictaphone. Further text messages indicated that Barclay had indeed been the one recording staff.

Davie and Dickson have both since resigned from their positions.

Furthermore, a quote from English's text message indicated a settlement had been reached for Dickson: "The settlement was larger than normal because of the privacy breach" and had to be "part paid from the Prime Minister's budget to avoid potential legal action."

To further the Prime Minister's claim, in a Police interview English said, "I had a conversation with him [Barclay] regarding Glenys Dickson leaving his office and he said to me that he had recordings of her criticising him."

The admission from English came a year after the alleged incident. English originally claimed he was unaware of Barclay having recorded anyone. Barclay denied any involvement in the scandal to the media—however, on that same day, English's incriminatory statements were made public knowledge.

Opponents have taken the opportunity to

criticise the National Party of a cover-up.

New Zealand First found through an Official Information Act request that \$2609 of taxpayer money was used to pay for Barclay's lawyers.

Criticism from other parties has resulted in wider cross-party scrutiny, with incidents coming back into public focus such as the Greens spending \$75,000 of its leaders' fund allocation to pay signature collectors for a referendum opposing the Government's asset sales in 2012.

In speaking on the Barclay scandal itself, Labour Party Leader Andrew Little also made the comment that "there are always questions of maturity when you're an MP at that sort of age."

When Little was questioned on the quote during 95bFM's *The Wire*, he claimed he was not insinuating age was a concern in terms of maturity.

Barclay will not be standing for his position as MP this coming election after the scandal. However, with the election commencing in September, there are still several weeks in which Barclay should be in office. While Barclay has only just returned to the Beehive, he is still receiving his \$165,000 salary. •

GREENS PUBLISH NEW WELFARE POLICIES

BY LAUREN WATSON

The Green Party has unveiled a dramatic new welfare policy proposal in the lead up to the election, proposing both increased benefits and diminished obligations for those on welfare.

The manifesto centrally involves a 20% increase in benefit payments to families, as well as a decrease in the income level required to qualify. On top of this, the Party has advocated for the removal of current welfare obligations like proof of actively seeking work, and passing drug tests.

Overall, the proposal is projected to cost \$1.4 billion, which would be funded by making a new tax bracket for those that earn over a certain threshold. Those changes would include reducing the bottom tax rate from 10.5 per cent to 9 per cent for anyone earning less than \$14,000, while anyone earning more than \$150,000 per year will have their tax rate hiked from 33 per cent to 40 per cent—expected to generate about \$605m in revenue.

The proposal is designed to appeal to those empathetic to the struggles of others, as well as

younger voters and voters on lower incomes.

"Our plan will lift people out of poverty, and guarantee a basic liveable income for anyone working or on a benefit," Greens Co-Leader Metiria Turei said. "We believe that poverty should never be used as a weapon, especially when children are involved."

The move comes after a growing left-leaning concern with child poverty and homelessness in New Zealand, summarised by Amnesty International's 2016/2017 report statement: "Nearly one in three New Zealand children live below the poverty line."

However, such reflections have been disputed by more conservative parties in the past, with former Prime Minister John Key highlighting that poverty in New Zealand is measured relative to the median income—so a societal group will always be "in poverty".

The proposal has raised important questions as to what level of welfare New Zealanders are comfortable with providing to those who are struggling—and what obligations the recipients should have to meet.

However, it has been met with mixed reactions from the public, with many criticising Turei's admission that she lied to Work and Income New Zealand as a single mother beneficiary in 1993.

Finance Minister and National Campaign Director Steven Joyce called the policy a "big backwards step" and suggested such a movement would create further welfare dependency.

However, groups such as the Council of Trade Unions have voiced their support for the proposal.

"There is no getting around the fact that the only way to reduce poverty is to ensure those in the most hardship have much more liveable incomes—to support themselves and their family," Secretary Sam Huggard said in speaking with *Stuff*.

With parties like New Zealand First gaining significant momentum in the polls, the Labour-Green coalition have hinted they will be looking to publish even more attention-grabbing policies in the run-up to the election in September. •

AUSA IN WOMEN'S RIGHTS OFFICERS VOTING DEBACLE

BY ELOISE SIMS

The Auckland University Students' Association was forced to remove a motion to open voting for Women's Rights Officers to all genders last week, after it was deemed unconstitutional to be included in the Special General Meeting on Tuesday.

The motion was removed due to the AUSA Constitution requiring a notice of all business to be conducted at a General Meeting two weeks prior. While a notice was issued that illustrated potential changes to the Clubs and Societies Officer, the Media Officer, the Grafton representative, and the Tamaki representative, it did not include the potential changes to the Women's Rights Officer role.

However, the Special General Meeting still took place in the Quad on July 25th—with all motions passed. As such, the Tamaki Representative, Clubs and Societies Officer and Media Officer roles have been abolished, with Clubs and Societies and Media being merged with Student Engagement and Culture and Arts respectively.

The Culture and Arts Officer has now been renamed the Culture and Communications Officer, and the Queer Rights Officer role will now be held by two people.

According to AUSA President Will Matthews, the question as to whether voting for Women's Rights Officers should be opened to all genders will now be submitted to AUSA's up-

coming online referendum.

While Matthews is currently opposed to the idea of opening voting for the Women's Rights Officers to all genders, he says he is looking forward to seeing “how the debate will influence [his] opinion.”

According to a statement from AUSA sent to former Women's Rights Officer Isabeau Woodson, the majority of the Executive are interested in opening voting to all genders to “encourage students of all genders to actively participate in the advocacy of women's rights and gender equality.”

Other reasons included reflecting the understanding that “women's rights are human rights issues that should be of concern to everyone,” and encouraging “inclusivity in voting practices.”

However, Woodson is strongly opposed to the idea.

“The role of Women's Rights Officer is first and foremost to advocate for women on campus and to provide a space which allows their voice to be heard.”

“By allowing men to vote as to whom becomes WRO, you are minimising the voice of women on campus and ultimately completely changing the role and meaning of WRO.”

Woodson urges students to turn out to vote in the online referendum to prevent the motion passing, and criticises the AUSA Executive for

presenting the motion.

“The reasons AUSA has given to justify this motion are focused on including men in feminist dialogue and promoting women's rights as human rights, all noble causes, but show incredible ignorance as to why WRO was created in the first place, which is to attempt to provide equity to women in the dominant masculine environment of the Western education model.”

In contrast, Campus Feminist Collective have voiced their support for the changes to the voting methods.

“So-called ‘women's issues’ impact all people,” CFC Co-Chair Ngaire Smith wrote to *Cracum*.

“There are people who are impacted by ‘women's issues’ who do not identify wholly [*sic*] with the female gender description. Should they not have access to voting?”

“It also seems to me that requiring a person to identify their gender in order to vote could seem very much like an exclusionary tactic to reduce trans access.” ♦

A STUDENT FORUM WILL TAKE PLACE IN ORDER TO DISCUSS ALL THE QUESTIONS CONCERNING THE REFERENDUM ON WEDNESDAY 16TH AUGUST, WITH A FREE BBQ PROVIDED. VOTING WILL TAKE PLACE FROM 21ST-25TH AUGUST. IF STUDENTS ARE INTERESTED IN PROVIDING QUESTIONS ON THE REFERENDUM, THEY ARE ENCOURAGED TO SEND IN WRITTEN STATEMENTS TO SEO@AUSA.ORG.NZ.

BILLBOARDS UP, BOOTS ON

PATRICK NEWLAND TAKES US THROUGH THE KEY POLICY PROMISES OF NATIONAL AND LABOUR THIS ELECTION

Labour: The self-described “government-in-waiting” has been going full speed, making almost-weekly announcements around particular policy areas.

Their biggest promise so far is a \$4 billion boost to education funding. A key part of this is their pledge to provide an extra \$150 per student to any school that does not ask its parents for a school donation. In justifying this, Labour has pointed to large increases in school donations requested under the National Government—due in part to their freeze on schools operational funding last year. If elected, Labour promises the total of \$4 billion will be paid over the next four years.

There has been some criticism from teachers, however, that this plan does little for high decile schools. Due to these schools' lower funding levels, they are more reliant on school donations, and the additional \$150 per student would not be sufficient.

Labour has also proposed an increase in funding for cancer treatment as a key part of their election platform. The plan—costing

only \$20 million—will not change the current model, but will set up an agency to ensure that the same treatment options are available across the country. This is after a recent report by Statistics New Zealand showed that those who live in Auckland have a lower chance of receiving radiation treatment than those in Wellington.

The plan forms one part of Labour's \$8 billion health funding expansion. It was announced against the backdrop of Labour Leader Andrew Little's own battle with cancer, where he described cancer care as a “Post-code Lottery”.

In contrast, National described the plan as an extra layer of bureaucracy that would take money away from patients.

National: The key policy announcement from National so far in this campaign was revealed with the National Budget back in May. The National tax cut plan would not decrease the rate of tax paid, but instead move the tax bracket boundaries up. This would limit a tax

cut to \$1,040 per person, which will be received by all who earn over \$52,000 per year.

The package also included increases to Working for Families, but controversially removed the independent earners tax credit. According to National, this would give the average working family \$26 more per week, or \$1,352 per year.

Labour has already criticised the plan saying that, if elected, it would cancel the tax cut portion of the plan—which it points out will provide \$400 million in cuts to the top 10% of earners.

National also announced that it is setting up a new Crown company, which, with \$600 million of funding, will seek to build 23,300 new homes in Auckland. The company will provide backing towards new developments that would not happen otherwise.

Labour housing spokesperson Phil Twyford has backed the plan, but pointed out that Labour had proposed such a fund back in 2015—and that this was “too little too late” from the Government. ♦

SYNTHETIC CANNABIS EPIDEMIC GRIPPING AUCKLAND

BY JARROD FREELAND

Seven people have died so far this month smoking synthetic cannabis, and New Zealand Police have warned more deaths are very likely to come if nothing is done to prevent the use of the drug.

Graphic footage was recently released by Police of a man recorded on CCTV becoming violently ill after smoking synthetic cannabis. The footage shows him smoking the drug from a makeshift bong, before vomiting and collapsing between two cars in a parking lot several minutes afterwards, as stunned onlookers walk past.

In addition to this spate of deaths, St John have also recorded a significant number of non-fatal cases similar to that shown in the video—where users have suffered “life-threatening effects” including seizures, heart palpitations and other symptoms.

When the ban of all synthetic cannabis—including popular “legal highs” Kronic and K2—was rolled out in May 2014, the New Zealand Drug Foundation warned this would

simply push the industry underground, making regulation of ingredients and production processes impossible.

In 2015, a spike in the number of hospitalisations for synthetic cannabis use prompted harsh criticism of the Government’s anti-legal high policy from Ross Bell, Director of the Drug Foundation.

“Once you give control to the black market you have no protection for users. We don’t know what the health risks are because these things are so new.”

Associate Health Minister Peter Dunne agreed with Bell in a recent interview, asserting that this latest spike in deaths was “eminently foreseeable” given the Government’s inability to regulate the industry officially.

According to the Drug Foundation, the number of houses being found to hold stockpiles of synthetics proves that the Government crackdown isn’t working as it was intended—although, a survey conducted by Massey Uni-

versity last year showed usage of synthetics to have declined drastically since the ban was enacted.

Dr Paul Quigley, Emergency Medicine Specialist at Wellington Hospital, is concerned as to how dangerous the drugs can be for young people.

“Synthetic cannabis is one of the more dangerous products around; even a single smoke of synthetic is the equivalent of up to 15 normal joints.”

“We have grave concerns as users don’t know what poisonous chemicals they are potentially putting into their bodies when they’re smoking this drug,” Detective Inspector Gary Lendrum said in a recent press conference.

“If we don’t do something about this, further people are going to die.”

Police are appealing for members of the public to report anyone they suspect of partaking in the manufacture or sale of synthetic cannabis. ♦



SAUSAGE ROLLS, LAMINGTONS AND AN 11 GRAND BOOK: GET ED-UCATED

JACK MILLER ANALYSES THE FORMER CEO OF AIRWAYS NEW ZEALAND’S RECENT HEADLINE-INDUCING BLUNDER

Recently, you may have seen the dashing face of the ex-CEO of Airways New Zealand (our air traffic control agency), Ed Sims, smiling out at you over social media. His grin, however, would have been closely followed by the findings of a Radio New Zealand Checkpoint investigation about one very, very expensive book.

The story is relatively simple and goes something like this. In May, Sims made the big life decision to leave his job at Airways and take up a new job as the EVP Commercial of Westjet in Canada. As many companies would, Airways decided to send him off with a present and a heartfelt goodbye, and so organised the print of a farewell photobook accompanied by a leaving party at their Christchurch offices.

For this kind gesture, they have received an ill-informed, if unsurprising, wave of backlash.

The public outrage begins here and a few points need to be clarified. It is important to note here, before we go further, that Airways is a state-

owned company. As state-owned companies receive tax revenue, the levels of public concern regarding this book are understandable.

The book was a simple collection of mugshots from Sims’ repeat highway robbery charges—or something like that—which the company had put together from his time with them. The interesting part is that this book managed to cost Airways \$11,000 of taxpayer money.

With a simple Google search, you will find that you can make a photobook online for a ballpark figure of merely \$50—so why did it end up costing Airways that much?

In a *Craccum* exclusive interview with Ed Sims we found out that, according to him, the blame really falls on the publishers of his present. He told us that the reason the cost was so high was because of a “dispute” with a creative agency gone wrong.

From his understanding, his book had been Airways’ last contract with the agency, who then leaked the cost to the press due to their “bit-

terness”.

Petty.

The fact that interim Airways Chief Executive Pauline Lamb also told press that they were internally disputing the invoice before any enquiry began also points to an innocent blunder on the side of Airways.

As for the party, we can only assume that they had a wild time of some tea and crumpets. The undercover super-sleuths at *NZ Herald* reported they even had the audacity to serve sausage rolls and lamingtons.

However, as much as I may joke, it was reported that they only spent a tidy \$3,300 on the farewell event. That is a butt-load of coconut sponge cakes, but not an unreasonable amount for one delicious party.

For a man who has kept the skies running smoothly for the last six years, I’m sure he’s worth it—and we wish him the best of luck for his time in Canada. ♦

NEW SURVEY BLAMES SUICIDE RATES ON POVERTY

BY LAURA KVIKSTAD

A survey conducted of high school students suggests suicide attempts amongst young New Zealanders is linked to poverty and exposure to suicide through personal relationships.

The survey was conducted on 8,500 high school students from around New Zealand. One in twenty—in total, 4.5 per cent of students—reported a suicide attempt in the prior 12 months. Of the students who had prior suicide attempts, 70% reported having one or two suicide attempts while 30% reportedly made three or more attempts within the year-long time frame.

The findings were that students from families struggling with poverty were almost three times as likely to have made a suicide attempt in the past. One of the leading authors of the report, Dr Song Chan, explained that “Students who were exposed to the suicide attempts of whānau or friends were four to five times more likely to report their own suicide attempt.” “Suicides within a school did not influence

the rates at which individual young people attempted suicide.”

When asked about hereditary depression influencing the data, fellow joint author and Associate Professor, Simon Denny, said, “We didn’t have data about family members experiencing depression so couldn’t look at that directly. But we did control for episodes of low mood as part of the analyses.”

“So accounting for the student themselves experiencing depression, there was still 3.1 times the odds of attempting suicide if they were exposed to family suicide death.”

This survey comes after UNICEF Office of Research published a report on the wellbeing of children around the world, and highlighted that New Zealand has the highest rate of youth suicide in the world with 15.6 youth suicides per 100,000 people. In response to such findings, National’s 2017 health budget was increased to a record \$16.77 billion,

with \$224 million of this being invested into mental health services over four years. With population pressures projected to increase costs by 2.5 per cent for the year to June 2018, many have critiqued the budget for not being enough.

National Secretary of the Public Service Association Glenn Barclay said there was some extra mental health funding, but it was nowhere near what was needed in light of this crisis.

Barclay said, “In mental health, it’s like giving a starving dog a rubber bone.”

Professor Denny explained that “from a clinician’s perspective, it probably doesn’t matter the exact mechanism of the increased risk, the student is still at increased risk and therefore needs support and intervention.”

The survey was published with hopes to highlight the importance of easily accessible support to vulnerable adolescents. ♦

CITIZENSHIP, SHITZENSHIP

GINNY WOO SHARES SOME THOUGHTS ON THE RECENT PETER THIEL CITIZENSHIP DEBACLE

As divided as New Zealand appears to be this election year, I think something that people on both sides of the political fence could agree on is the fact that Peter Thiel gaining citizenship was *bad*.

Some thought it was bad because of some ingrained hatred for the United States—which is all well and good, because their performance at recent peace talks could literally spell the end of the world. However, the bigger issue here probably isn’t the various conspiracy theories saying that Thiel is some sort of corporate spy here to make off with all of New Zealand’s milk powder money. The problem is the fact that—by mere fact of his existence and his current station in life—he was made a citizen at what constitutes the speed of light for our crippled bureaucracy.

That isn’t an exaggeration either. Peter Thiel was made a citizen after spending exactly 12 days in the country.

Now, to put that into perspective—it costs

\$6,000 in legal and processing fees, proof of ongoing residency in the country in the form of bank account statements and bills covering at least a period of three years, and an agonising five-month wait to go through the application process to become a resident.

Sure, dock a couple thousand off the legal fees if you like—but if you want the absolute best chance, you have to shell out and nearly bankrupt yourself if you’re an immigrant graduate looking to do it for your family.

If you’re a multibillionaire like Thiel, however, it looks like all you’ve got to do is put a crap-tonne of money into a Kiwi company and then divest your shareholdings *JUST* below the threshold for foreign investment disclosure basically overnight!

Take a look at Bill English’s excuse for Thiel having spent 12 days over 5 years or something ridiculous like that being enough to qualify someone for citizenship—“it was an exception”.

Now, old Bill’s been publicly grilled on this

matter before by some brave reporters asking him if anyone could buy a citizenship here, and his non-committal responses have been pretty damning. It’s clear that the motivation for Thiel being made a citizen of our fair shores despite never intending to live here or to spend more than five bucks on a flat white twice a year from here on out is financial.

You don’t need to be a financial analyst to realise that money talks when it comes to diplomatic relations now, which is something that New Zealand is having some trouble coming to terms with. Becoming a citizen anywhere when you’re part of the 1% is about as big a tax rort as the TPPA was going to be for this country—but we probably only care this time because our Government has no public stance on this at all, whether moral or fiscal.

Maybe if Thiel had been Asian we’d have had more fun and stuck to this year’s election agenda—farmongering about immigration. ♦



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INTRODUCING: YOUR NEW INNOVATION HUB

BY ELOISE SIMS, DARSEL KEANE AND WYNONA DEKKER

All truly “entrepreneurial” universities have one thing in common—a unique and iconic collaborative and educational space. The University of Auckland has started the building work on “Unleash Space”, a multi-functional space for creative, cross-sector and cross-disciplinary innovation. Based in the former Engineering Library, Unleash Space has been created and designed with input from students.

Officially launching in February 2018, Unleash Space will provide students and staff with a place where they can create and imagine, design for today, or prototype for tomorrow. Unleash Space will be multi-purpose with flexible areas for events, workshops and meetings. It will have a maker space with a range of prototyping equipment such as 3D printers, vinyl cutters, CNC, CAD stations, as well as working spaces equipped with whiteboards and an area for staff.

Centre for Innovation and Entrepreneurship Director Wendy Kerr said, “Like Velocity, our successful student and staff entrepreneur-

ship programme, Unleash Space will be run by students in partnership with the Centre for Innovation and Entrepreneurship. We know having students at the heart of this space will ensure a vibrant, inspiring and welcoming culture will be created.”

On offer will be a wide range of workshops, seminars and programmes designed to unleash the creative and innovative potential of staff and students.

Charlotte Hoonhout, one of the students on the establishment team said, “There are so many unrealised ideas within everyone. With Unleash Space, students are being given an all-access key to an environment designed to let their imagination go wild and support to do so.”

Student Lead Adrian Hoffman claimed the idea for Unleash Space arose from a need for a space in which students could innovate and develop their own entrepreneurial skills freely.

“We have a whole campus full of brilliant minds who simply need the opportunity the

innovation space brings.”

Building on the core team made up of student leads and champions from all faculties, Unleash Space are currently advertising for more students to be part of the leadership team who will help turn the space into the reality. The team will provide the skills, training and professional development.

Student Lead Wynona Dekker sees the ideal candidates as passionate and curious students who want to change things within the University and create an exciting and welcoming community.

“We want personalities and character. We want people who enjoy inspiring others, and who want to see where the University can take their peers... The kind of people who want to bring everyone else up with them.” •

FIND OUT MORE ABOUT JOINING THE STUDENT LEADERSHIP TEAM AND WATCH OUT FOR MORE ANNOUNCEMENTS AS THE UNLEASH SPACE MOVES CLOSER TO ITS OFFICIAL OPENING ONLINE AT WWW.UNLEASHSPACE.AC.NZ.

GIVE BLOOD

Please give blood...

Mon	31 st July	10am – 4pm
Tue	1 st Aug	10am – 4pm
Wed	2 nd Aug	10am – 4pm
Thu	3 rd Aug	10am – 4pm
Fri	4 th Aug	9am – 2pm

THE QUAD Student Union Building B311, Rm 346 Alfred Street

Please bring acceptable ID

0800 GIVE BLOOD www.nzblood.co.nz **NZBLOOD**

RUN FOR THE 2018 AUSA EXECUTIVE

AUSA OFFICERS (PAID): PRESIDENT, ADMINISTRATIVE VICE PRESIDENT, EDUCATION VICE PRESIDENT, WELFARE VICE PRESIDENT, TREASURER.

AUSA EXECUTIVE COMMITTEE (VOLUNTARY): CULTURE AND COMMUNICATIONS OFFICER, ENVIRONMENTAL AFFAIRS OFFICER, GRAFTON REPRESENTATIVE, INTERNATIONAL STUDENTS' OFFICER, POLITICAL ENGAGEMENT OFFICER, QUEER RIGHTS OFFICER, STUDENT ENGAGEMENT OFFICER, WOMEN'S RIGHTS OFFICER.

NOMINATIONS CLOSE ON FRIDAY 11TH AUGUST AT 3PM. NOMINATION FORMS ARE AVAILABLE FROM AUSA RECEPTION.

* AUSA will shortly be running a referendum on whether the voluntary positions should be paid. The role of the Women's Rights Officer may be held by a collective of two people.

FOR MORE INFORMATION ON THE POSITIONS AVAILABLE, GO TO WWW.AUSA.AUCKLAND.AC.NZ/ABOUT/YOUR-EXECUTIVE/

A your student experience

NOTICES

NOTICE IS HEREBY GIVEN FOR NOMINATIONS OF 2018 AUSA EXECUTIVE & 2017 ENVIRONMENTAL AFFAIRS OFFICER

2018 OFFICER POSITIONS: President, Administrative Vice-President, Education Vice-President, Welfare Vice-President, Treasurer.

2018 PORTFOLIO POSITIONS: Culture and Communications Officer, Environmental Affairs Officer, Grafton Representative (Must be a Grafton Student), International Students' Officer (Must be an International Student), Political Engagement Officer, Queer Rights Officer, Student Engagement Officer, Women's Rights Officer, *Craccum* Editor

Nominations open on Monday, 24 July 2017. Nomination forms are available from AUSA Reception, 4 Alfred Street. Nominations close at 3.00 pm on Friday, 11 August 2017. They must be handed in to AUSA Reception only.

In accordance with the Auckland University Students' Association's Constitution, nominations are open to currently enrolled students of the University of Auckland, who must be members of AUSA. Accordingly, all nominees must present proof of current enrolment, and any other required information, to the Returning Officer no later than the close of nominations, or their nomination will be ruled invalid.

Please Note: To run for the Treasurer's position you must have passed at least two Accounting papers at the University of Auckland and show proof of this.

- AUSA Returning Officer

US LEADERSHIP TOUR 2018

We are beyond excited to announce the US Leadership Tour 2018! Co-Directors Victoria Brownlee and Penelope Jones will be taking 14 talented NZ tertiary students on an educational tour of the US in January/February 2018. Delegates will compete at the Harvard Model United Nations, meet the biggest players in foreign affairs and visit famous US attractions. Will you join them? Applications are open NOW and close on 13 August 2017. More information and application packs are available at <https://unyouth.org.nz/events/us-leadership-tour/>. Feel free to contact usleadershiptour@unyouth.org.nz with any questions.

- UN Youth Auckland

ASEAN Night 2017

The ASEAN Cultural Night is an annual gathering of University of Auckland students who trace their roots to Southeast Asian nations. The night aims to showcase the variety of culture and cuisines these Southeast Asian cultures have to offer. The night also seeks to forge bonds among members of the ASEAN community within the university.

What started out as a humble fellowship, a pot-luck lunch gathering of approximately 50 students, began the creation of bonds and friendships of those within the Southeast Asian community. The group of around fifty students up-scaled in 2016 into the Association of Southeast Asian Nations (ASEAN). May the 6th 2016 saw the launch of the first ASEAN Cultural Night in Auckland, which

had more than 170 participants.

This coming 4th of August 2017, 6-9pm, the ASEAN Night 2017 will be held again in level 0 foyer of the Owen G Glenn Building. The aim of the night is to foster camaraderie among students with ASEAN heritage; and to showcase and promote ASEAN culture and tradition.

All students are welcomed to this event, regardless of ethnicity. The ASEAN Night will have games, Southeast Asian cuisine, cultural performances and games. This event has free admission! Go to the AUSA Facebook event, click the Eventbrite link and register your place for the ASEAN Night. It will be an amazing night!

Student Services Online (SSO) is changing!!!!

From 5pm on Monday 14 August, SSO will look very different and will become mobile compatible across most devices (with the exception of enrolment). But in order to do this we need to upgrade SSO which means it will be **unavailable from 6pm on Thursday 10 August until 5pm on Monday 14 August**.

You will still be able to access your timetable via Canvas, and MyAucklandUni will still be available although some of the links may not work during the upgrade.

If you need to do anything urgent in

SSO, please make sure you do so before the upgrade begins at 6pm on Thursday 10 August, and if you need to request an Official Transcript, this will need to be done by 3pm on Thursday 10 August.

Should you need to update any personal information such as contact details, you can still do this via MyAucklandUni.

Finally, we apologise for any inconvenience caused and thank you for your cooperation during the upgrade period.

- The SSO Upgrade Project Team

AUSA Online Referenda

Submissions for referenda questions are now being accepted! Have your submissions voted on by the student body, by emailing your referenda questions to the Returning Officer, at seo@ausa.org.nz. Be sure to get in there before Friday 11th August 3pm, when submissions close!

What do referenda questions look like, you may ask? They can be absolutely anything, as long as they are unbiased, not leading, clear and concise. Here are some examples to get you started:

- Should AUSA lobby for an increase in funding for University Clubs?
- Should AUSA support a change of government at the 2017 General Election?

KEY DATES

Monday 24 July: Call for referendum questions – email them to seo@ausa.org.nz

Friday 11 August: Referendum question submissions close at 3pm

Monday 14 August: Final referendum questions released

Wednesday 16 August: Student Forum in the Quad to discuss referendum questions (free BBQ) at 1pm

21 August: Voting commences at 9am

25 August: Voting closes at 4pm

TL;DR Flex your democratic muscles and submit referenda questions. •



#IAmMetiria

An opinion by Rebecca Hallas

In the wake of the news that Metiria Turei once committed welfare fraud, right-wing pundits have been rushing to criticise the Green Party leader. Turei admitted recently that during her time on the benefit in the '90s, she told Work and Income New Zealand (WINZ) she was without flatmates in order to gain an additional \$20–\$50 a week. Think pieces about the supposed immorality of her actions have been plastered across national papers. The backlash has been significant, with former Head of Work and Income Christine Rankin describing Turei as “absolutely disgraceful” and calling for her immediate prosecution. Rankin went on to bemoan Turei’s supposed immorality: “It’s not easy on a benefit, but no one has the right to commit a crime because times are hard, and they are hard—but it’s not provided as a lifestyle, it’s a prop-up”.

The righteous indignation of the right-wing about benefit fraud is nothing new; stereotypes of “welfare queens” raking in cash every week while the poor middle class slogs away at work have been around for years. The reality is significantly different. Turei lying for additional assistance from WINZ wasn’t a *lifestyle* choice, but instead, arguably, a necessity. Turei’s 24-year-old daughter Piupiu spoke to the *Herald on Sunday*, saying she believed that without the extra income, she would have “been hungry” and her mother would have had to jump through more hoops, with “less time for her to focus on study and caring for [Piupiu].”

It’s easy to condemn Turei’s actions as morally abhorrent—from early childhood we are taught that theft is wrong. But in a society in which our most vulnerable (such as solo mothers like Turei was) are struggling to make ends meet, is it really so wrong for them to want extra assistance to support their children? Or does the true wrongdoing lie with the society who has allowed our social welfare system to reach a crisis point?

Every election we hear people bemoaning

welfare fraud, with cries of “What about us HARD-WORKING TAXPAYERS?!” alongside criticisms of the poor for “sponging off the Government”. I don’t mean to discredit the middle class—they work hard and their taxes go a long way to support our society. But I feel much of the anger comes from directing their annoyance at the wrong source, as well as a lack of understanding of the position of those in poverty.

Research by Victoria University found that 10 times more welfare fraudsters were being prosecuted than tax evaders, in spite of the fact that tax evasion costs the New Zealand economy significantly more. Associate Professor of Taxation Lisa Marriott called for an independent inquiry into our justice system, saying that while welfare fraud costs us around \$30 million a year, tax evasion costs us a staggering \$1.24 *billion*. She also slammed the difference in the way welfare fraudsters and tax evaders are treated, finding that welfare fraudsters are far more likely to be prosecuted and forced to pay back what they owe, while tax evaders are often let off the hook and don’t pay back what they owe in full.

But why are there so few complaints about boujee tax evaders? Why do we not hear the middle class expressing frustration at Kiwi millionaires, who are in the best position to contribute to our economy, choosing instead to hide their assets in trusts? Our society seems to have adopted a position whereby we tolerate, or even celebrate, those who manage to avoid paying tax, while slamming those beneficiaries like Turei who lie only to support themselves and their children while studying. It’s often said that beneficiaries need to simply *get a job* or *get an education* in order to turn their lives around. And yet, when beneficiaries like Turei choose to do just that (she was at Law school at the time she committed fraud), we criticise them for trying to obtain more than the meagre amounts offered. If

we really want people to have the opportunity to seek higher education, then we have to provide them with enough support to take care of themselves and their whānau while they do so.

It’s also crucial to debunk the stereotype that Kiwis who are living in poverty and utilise government assistance are somehow living a lazy and luxurious lifestyle where they laugh at the hard-working middle class. The reality is anything but glamorous. In the wake of Turei’s welfare scandal, the hashtag #IAmMetiria began trending on Twitter, with various users sharing their experiences with WINZ. Stories of leaving the WINZ offices in tears after being humiliated were common, as well as complaints of the extremely long wait times: one Twitter user described an incident in which she had to wait with her child who had wet themselves because the WINZ office didn’t have toilets, and if she left she could miss her (hour late) appointment. Stories of parents going without food so their children could eat were also common. But a frequently-occurring theme was the lack of empathy from WINZ employees.

The tweets under this hashtag were described as a “crash course in empathy” by one Twitter user, with Turei also tweeting her mixed emotions about the confessions:

“I can only read a few #IAmMetiria at a time because its [sic] heart breaking. Too much, whanau, just awesome. And soon, we’re all gonna fix it.”

What can be done? In the lead up to the election, discussions around the issue of welfare fraud may become more heated and intense. It’s important to keep a level head and demonstrate empathy to those who are struggling. When you vote on September 23rd, think about which party you believe will help the Metirias of today achieve their dreams. And if you’re able to, help support organisations like the Auckland City Mission and Red Cross when you can. ♦



UPCOMING COMMUNITY EVENTS

Find out the

Story of your Morning Cup!

When: 4th and 5th August, 8am–11am

Where: Kokako, Charles St, Mt Eden

Price: Free!

Age restrictions: All ages

Event info: Check out a photo essay by photographer Josh Griggs showcasing coffee education projects led by Fairtrade New Zealand in Papua New Guinea. Have a coffee or tea and a bite to eat whilst exploring Josh's images at Kokako's new roastery in Mt Eden. Please note this is a BYO cup event—be kind to the environment!

A lonely, poor student in a capitalist, therein fairly evil world

An opinion by Jasmine Liki-Faalenuu

This article is a small act of self-agency in relation to the terror of student loans. It pains me even to write it, knowing first-hand the hundreds of methods I've devised in my mind, telling myself all will be sufficient to pay my loans off. Hmm, I'm not even confident if I will be able to pay it off in the 10-year plan I am aiming for.

The University of Auckland is so high and mighty. We have to be in the right time, in the right place, handing in assignments to very high standards—it's ridiculous. It's like fast food work, but in an educational institution instead. What I am saying is this: I know firsthand the terrors of fast food—the pressure, the judgement from customers, the panic of one's fellow workers—it's the same kind of anxiety this university also induces in me. I just think that standards are set too high sometimes; we, as young humans, deserve to enjoy our lives a bit before being shackled into the chains of undergraduate to prolonged post-graduate studies.

I wish the University would lower its standards, or at least show more leniency in terms of certain subjects: one or two to a degree. Lowered GPA entry requirements wouldn't hurt either. The Government should allow for more jobs and guidelines put in place for employment agencies, to allow more leniency for students to get jobs so we can start paying off our loans earlier. Student allowances should be made

more readily available!

The Auckland Uni environment is just terrible. People are like robots, and the situation is making us all anti-social. Although it pains me to say this, there should be more group work. When I am forced to participate with other people, this helps me to create friendships, as well as social networks to help with schoolwork. Other students may turn their noses away from this and decide they work better independently, but I think they might regret it when they learn how others get good jobs through people they know. Or they might not know an assignment detail which another person in their class knows.

Over the course of my four years at this university, I have learned that every little thing counts. You MUST talk with an advisor or equivalent person about the EXACT subjects you should be taking in order to count towards your degree. Otherwise, you're pretty much on your own. Yes, you pay so much, and yet you aren't advised that you are doing the wrong subject until you finish the semester and your advisor tells you you've wasted half a year (speaking firsthand).

The University needs to clean up its act! There are people working their butts off for nothing, wasting precious moments of their young lives—it's inhumane and immoral. ♦

Get educated about women's rights
at the

Women's Choice Election Forum!

When: Monday 7th August, 7pm–9pm

Where: The University of Auckland

Price: Free!

Age restrictions: All ages

Event info: This is a forum designed to help you decide which parties you believe will best serve the interests of women in Parliament. The event is being hosted by numerous organisations, including: the National Council of Women of New Zealand, the Auckland Women's Centre, AUSA Women's Rights Officers, the Hand Mirror Blog, and the Women's Studies Association NZ/Pae Akoranga Wāhine. Speakers from National (Erica Stanford), Labour (Jacinda Ardern), Greens (Jan Logie), Māori (Cinnamon Whitlock), Mana (Tracey-lee Reppia), and NZ First (Tracey Martin) parties will be present. ♦



CHARITY/ORGANISATION OF THE WEEK

This week we want to bring your attention to Kidney Kids NZ, an awesome charity aimed at providing emotional support to "kidney kids" across the country. Kidney Kids NZ is a not-for-profit organisation with a mission of supporting children and young people with kidney disease by providing personalised

support and empowerment. This is done in a myriad of ways through family support events, hospital visits, financial assistance, and more.

If you want to help support their amazing work, check out their website at: <http://www.kidneykids.org.nz>. ♦

What's On

Stormzy

LOGAN CAMPBELL

British grime star Stormzy is performing at the Logan Campbell Centre this Tuesday 1st August. The "Shut Up" rapper is sure to put on a hyped show, so grab your tickets from The Ticket Fairy and head along at 7pm.

Being Chinese in Aotearoa

AUCKLAND MUSEUM

Have you visited Auckland Museum to check out the *Being Chinese in Aotearoa* exhibition? The exhibit takes visitors through a photographic and artistic journey of the 175 years of Chinese in New Zealand. Free with museum entry!

One Night of Queen

ASB THEATRE

Ever crooned along to "Weeee are the champions, my frieeceends"? This Thursday marks the *One Night of Queen* show at the ASB Theatre. All the hits will be played, so bring your mama, bring your papa and be there at 8pm. Tickets from Ticketmaster.

Looking at Stuff in Clouds

BASEMENT THEATRE

Come along to see *Looking at Stuff in Clouds* at the Basement Theatre for the show's final week! It starts at 6.30pm and runs till Saturday 5th August. Check out the interview in the Arts section for a sneaky promo deal.

Famous Movie Foods Night

SCARECROW

If you've been saving up for a fancy date, we have the perfect event for you. Foodies and film lovers will love this Famous Movie Foods Night on Saturday 5th August at Scarecrow. Tickets can be booked online for \$75 pp. Scarecrow's team and guest chef Arno Jullien have created a special 5-course themed dinner with each dish directly taken from a famous movie. ♦

GUIDE TO... Spring Style

It might not seem like it with the last few weeks of horrendous weather, but Spring is a-comin'! It's August this week, people. Meaning, in less than four weeks, it's technically spring. Cheehoo! In light of this fantastic news, we thought we'd share the key fashion trends for the Spring/Summer seasons, hitting the runways now.

Future Freak: Space-oids, rejoice! Metallic is maintaining its hold on the fashion world with silver, gold and bronze being favoured by designers. Pair a pleated silver skirt with a black turtleneck, or a rose gold tee with jeans for casual glam.

Botanical Bliss: Floral seems to be the ever-present Spring trend, and this season it's all about light, bright botanical prints. Embrace the warmer weather with a summery floral dress, or just add a touch of nature with a patterned purse or hair accessory.

I See Red: Make a statement in red this Spring. If



you're not into loud outfits, why not incorporate a little red with some lipstick or an accessory like a scarf? If you're a red-lover, be the girl in the dress for a day!

Sheer Goodness: The sheer trend is here to stay, meaning more see-through tops and dresses of gauze and mesh. Trending colours include black, navy and marshmallow. Wear a black bra or slip underneath for sexy chic. ♦



The Best Water Ever

Want something healthy, delicious and refreshing? This water recipe will have you addicted in no time at all. While the ingredients may be expensive and/or irritating to acquire, we recommend raiding an acquaintance's fruit trees/herb garden to help you out.

What you need:

2L water
1 Lemon, ½ squeezed, ½ sliced
1 Orange, ½ squeezed, ½ sliced
1 Lime, squeezed
½ tray of ice
½ cup mint, crushed
¼ cup coriander
½ tsp cinnamon
Fresh strawberries (if in season)

What you do:

1. Place ice in the bottom of jug
2. Squeeze lemon, orange and lime juice overtop
3. Add fruit slices and strawberries
4. Add herbs
5. Pour water over
6. Add cinnamon and stir until mixed through
7. Drink and be refreshed! ♦

Editors' Note: We shoved a bunch of lemons and coriander up the nozzle of our office water cooler. We do not recommend this approach. One of us considers coriander the herb of Satan. The other happily enjoys a lil coriander sprig every now and then.

ALCOHOLLY

Holly is a postgraduate student in UoA's Wine Science Programme. After being held hostage on Waiheke Island for a semester, she has returned to the mainland with more to say about the what's and why's of wine. #youhearditfromthegrapevine

A bit of winemaking 101: wine, or at least the stuff I'm writing about, is made from grapes. Those grapes spend all Summer slowly ripening until early Autumn when they reach perfection at about 23% sugar. We pick 'em in April just before they begin to rot. The winery fermentation magic (the scientific term, duh) takes a few weeks and ends in wine!

This super-raw wine needs some time to chill tf out, which often means months spent in a barrel getting less chewy and a lil' oaky. There are some styles that will then need years in the bottle ageing and softening until they're even drinkable—but don't go thinking every wine will be better with time! Most wines in the supermarkets are made to be guzzled to-night—very few commercial wines will improve in the bottle. As the 2017 vintage wines are now appearing in stores, here's a guide to a few early-drinking styles to get your paws on. Fresh wine for a fresh new semester!

Rosé: It's the biggest growing drinks category basically everywhere, with many thanks given to the Brosé and Frosé movements, which we all need to get on board with ASAP. The best examples are super-dry wines, full of crunchy red-berry flavours and

taste. They're great paired with everything from sushi to salami—or simply a straw in the bottle. Always buy the freshest vintage you can find, as nothing is ever gained in aging a rosé.

Pét-Nat: I'm not gonna lie, this one is a bit wine-wankery. But if you're a lil' bit hip, like your beer hand-crafted and your dough sour, you need to listen up. Full name: pétillant naturel. It's champagne's little sister and beer's older cousin. It's made by bottling wine before it finishes fermentation, which gives natural bubbles and a raw (read: sometimes stinky) character with no additions needed. There's not too much of it around in NZ yet, but it's mad trendy in NYC and London so it'll hit these shores soon. You heard it here first.

En Rama Sherry: A raw style of sherry that has only been clarified just enough to meet export certification—it's gotta be drunk within six months of release. Super dry, tangy and salty—get onto this right now if you're the type to lick the S+V chip packet for the flavour dregs, or like the odd sip of pickle-juice (I defs do both). ♦



HAPPY BOY.

Food Makes Us Happy

Seemingly perfectly timed for Restaurant Month, there is a new kid on the block in Auckland when it comes to the cool cats of the culinary world.

Happy Boy opened a few weeks ago in Royal Oak and it is definitely a site to check out. The restaurant is an Asian take on an American style diner. The menu is made up of five different burgers, substituting steamed bao-buns for bread. Each table has a classic bottle of Sriracha, ketchup and American mustard for you to slather your side of fries in. The idea may be simple, but it is the execution that makes it stand out.

The space is colourful and vivid and it feels a bit like you've stepped onto the set of a movie. Neon

lights play off the blue walls and furniture, creating a futuristic dining experience. You can even play Spaceman on an arcade machine while you wait!

You can come for a burger, but you might just stay for dessert. They offer clever takes on diner desserts that will leave you craving more. You're in luck, as the restaurant offers takeaway. It is notable that their takeaway boxes are supposed to be sustainable packaging, as the restaurant is trying to support local businesses. They'll be using independent suppliers for their free-farm eggs and meat.

Go on down there, grab a burger and get your phone out—you'll definitely want to remember this place. ♦

Top 5... City Fringe Cafés

Kokako GREY LYNN

The Kokako flagship store in Grey Lynn is just about the best damn thing ever. Serving only the finest Kokako organic Fairtrade coffee, the café also offers an interesting menu which is entirely vegetarian. The cabinet food is delish and the atmosphere just fab.

Cali NEWMARKET

If you're a fan of Coffee Supreme (the bestest ever), Cali is a must-visit. This minimalist joint on the very trendy Nuffield Lane serves a blimmin' good cappuccino and has a clean, modern setting—perfect for lunch. Bonus: there's some sick graffiti visible from the ample tables inside.

Rad MOUNT EDEN

Rad, a.k.a. The Return of Rad is super hip. Sit yourself down for a hot one here and you'll instantly feel cool, pal. Strong, flavoursome Flight Coffee and a cabinet full of tasty sweet treats make Rad the ideal location for afternoon catch-ups.

Spilt Milk POINT CHEVELIER

Fairly new to Point Chev, Spilt Milk is fresh and contemporary with a solid menu. Caffeine fiends can enjoy the café's expertly-made Velo Coffee, while non-coffee drinkers can replenish their thirst with a range of Six Barrel Soda Co.

Rosie PARNELL

Owned by the ever-popular Hip Group, Rosie in Parnell is a slightly more up-market café for when you're feeling a tad fancy. While prices may be a little high for the old student wallet, it's still a great place to stop in for a hot Allpress Coffee (yah can't go wrong with Allpress). ♦



et al., Samuel Holloway, *Upright Piano 2013*, (installation view), Auckland Art Gallery Toi o Tāmaki, 2017

SEEING THE SOUNDSCAPE

Catriona Britton examines the conversation between music and the visual arts in the Chartwell Collection

When you enter an art gallery, you may notice how quiet the space is. But visual art can “speak for itself”—it may shout at you across the room, it may whisper in your ear intimately. While visual art is not dependant on words, its marks can stimulate memories of music or the experiences one may have from listening or performing music. When a conversation like this occurs—between two creative art forms—an unexplainable force speeds across dimensions and collides with significant sentient impact, creating a visual and aural phenomenon.

The Chartwell Collection, in the care of Auckland Art Gallery Toi o Tāmaki, contains artworks that quite clearly link music and art. On an early autumn day, I spoke with Chartwell Trust founder, Rob Gardiner.

“The Chartwell philosophy is that everything in our lives is related in some way,” he explained. There is a synchronicity between an image and the musical memories it conjures up, which can

be reflective of aspects of our everyday lives. Collecting art that is linked with music is part of Gardiner’s wish to champion the visual arts for industry professionals, non-professionals and an audience at large in our increasingly globalised world culture—a culture that continues to favour intellectual and rational-based learning. The Chartwell Trust wants to be an advocate for the music of painting and the significance of “visual music”.

Looking internationally first, American avant-garde composer John Cage had an active relationship with visual art and music. He struck up a friendship with Robert Rauschenberg, a key figure in the emergence of Pop art. In 1951, Rauschenberg created *White Paintings*, a number of canvases he painted white using a conventional paint roller. Deceptively simple, the paintings caused an uproar among the public and critics alike as Rauschenberg prompted viewers to question the boundaries of what art was and what it

wasn’t. Closer inspection of these works reveals a kind of motion as, depending on their surroundings, differences in light, shadow and texture never appear the same to every person. Cage referred to the *White Paintings* as “poetry of infinite possibilities”.

One of Cage’s most famous compositions, *4’33”*, was a direct response to *White Paintings*. The performer is meant to sit at the piano and prepare to play, however they produce no sound. The composition’s content, then, is arrived at by chance—it’s whatever arbitrary sounds you hear around you—but the form is determined as the performer sits there for four minutes and thirty-three seconds. Also known as *The Silent Piece*, Cage challenges listeners in the same manner as Rauschenberg, but instead asks them: What is music? Cage wanted to show that there is no such thing as “true silence”, but that music can exist in the most mundane or everyday sounds. With Cage abandoning traditional elements of

music, including melody, timbre and rhythm, and Rauschenberg abandoning fixed form, the environments of the experience informed their works and showed the bare essentials of visual art and music in conversation.

Gardiner believes that a significant aspect of music is its occupation of time. As a consumer, one must give a certain length of time to listen. Logically, the amount of time you give to music equates at least to the time it takes to perform/produce the work. However, the ongoing effects of listening to music continue well past its performance and its experience. When viewing an artwork, the visual experience shares this effect. Combined together, music can help extend the effect of the visual experience over time and expand the boundaries of sensory experience beyond the canvas or sculpture.

This idea was tested in late April at the Auckland Philharmonia Orchestra's concert, *Gallery in Sound*, which occurred in collaboration with Auckland Art Gallery. It featured Ravel's orchestration of Mussorgky's *Pictures at an Exhibition* and five new works by New Zealand composers Chris Adams, Sarah Ballard, Linda Dallimore, Glen Downie and Reuben Jelleyman, inspired,

respectively, by artworks on display at Auckland Art Gallery—Petrus Van Der Velden's *Otira Gorge*, 1912, James Chapman Taylor's *The Wing in a Frolic*, circa 1945, Gretchen Albrecht's *Aotearoa – Cloud*, 2002, Jean Horsley's *Hot Coals*, 1988, and Gretchen Albrecht's *Golden Cloud*, 1973. The composers took the form of the art into consideration when transcribing what they experienced or saw into music: mixed visual elements transformed into dark-sounding and innovative percussive instruments; motion and dualism transformed into a mixture of orchestral control and improvised intuitive solo singing; up and down brushstrokes transformed into glissandos; rhythmic brushstrokes transformed into erratic rhythms; and washed and filtered colours transformed into cyclic musical phrases and overlaying textures. The dialogue transported the audience into the artwork themselves where they could "hear" every brushstroke. Gardiner would call this the "shared structures in sentient, aesthetic, data management," meaning that where music composes "data" in time, the visual arts compose "data" in space. Both complement each other in their operation.

The 2017 Chartwell Show *Shout Whisper*

Wail! at Auckland Art Gallery (20 May–15 October) addresses the relationships between voice or sound, image, space and time. Curated by Natasha Conland, the exhibition calls on its audience or viewers to respond to the artists' initiation of communication. Whether or not an artist is successful in holding our attention is determined by our willingness to open up, engage with their art or express ourselves in the environment they create.

In the first exhibition room of *Shout Whisper Wail!*, a collaboration between art collective et al. and composer Samuel Holloway fills a square gallery space. Pasted onto the walls are Holloway's music scores, which resemble the dynamic interactions between composer and artist. In the centre of the room, among other sculptural elements, stands the 2013 et al. work, *Upright Piano*. Conland explained that "et al.'s long history of work with sound and voice within installation practice makes their work particularly relevant" in this exhibition. Pages from the annotated score perch on the music stand, ready to be played. Concentric circles are taped onto the floor around the piano, as if they were stage markings, and a single light hangs above the piano adding intimacy to an oth-



erwise “working” environment. Nearby a bucket with a speaker on top every so often spurts out chaotic piano melodies, as if there is a pianist hidden nearby working on a composition. This working environment is disrupted further by a scattering of stools that wait for the musician’s audience to take their seats for a concert. People are invited to sit down at the piano and play the score, which has been overlaid with additional mark-making that disrupts the reading of specific notes on the fine musical ledger lines. The interpretation of these marks is left to the piano player, and in this way Holloway and et al. initiate an open dialogue between artist, composer and performers.

Confusion inevitably occurs when audiences are invited to interact with an object. This is not restricted to art galleries—interactive museum exhibits face a similar problem. When society has conditioned us for years to “look and don’t touch”, the onus turns to the artist to find a way to break down this conditioned barrier if they want us to engage physically with their art. Conland explained that Holloway “led the response here as from his point of view, caretaking the score, he was keen to ensure that members of the public didn’t use the piano without making an ‘attempt’ to read the score, including the marks.” Positioning gallery assistants in the room helps bridge what could be a blurred understanding of interaction. Gallery Assistant Madeleine Morton echoed Conland and Holloway’s specifications regarding interaction with the exhibit:

“At first it was decided people could sit and play whatever they wanted, because no one would likely be game enough to play the marked score. Then they added the condition that we could ask people not to play if they were playing *Chopsticks*. Then *Chopsticks* was considered a real enough danger for the final call to be no playing encouraged at all, barring people wandering through and playing a few notes.”

Making such a call on audience interaction with an artwork highlights the difficulties artists and curators currently face. But restricting an audience from playing an artwork that was purposefully created for interaction seems unusual. Of the times she’s been in the space, Morton said no one’s attempted to play more than a few notes. “Maybe because the chair in front of the piano has no seat. People sheepishly play a key or two, look bemused at the score and move on.”

But what happens when people do choose to interact with it? “The most visceral reaction comes when people round the corner having heard a few notes, expecting to see someone at the piano and no one is close enough to have played,” explained Morton. “That quirk of the exhibition’s soundscape caught out a fair few [Gallery Assistants] as well. And every other security guard.” Over time, she’s found that she’s

been more enthusiastic about encouraging the audience to participate and letting them know they can ask her questions about it. Nonetheless, she admitted, “most seem disconcerted by any overt enthusiasm in the contemporary art space.” Conland highlighted the positive response this work has had in the exhibition: “In particular, it is well known that audiences for contemporary art enjoy immersive experiences which engage multiple senses.”

Upright Piano will be “activated” with four scheduled performances over the course of the exhibition. “It was always the artists’ intentions,” Conland explained, “that the work would have ‘redactions’ or performances of a highly varied nature from professional pianists and/or improvisational [pianists] taking into account both the score itself, the visual markings and the form of the altered piano itself.”

Julian Dashper’s *Sound Recordings 1980–2001* also feature in *Shout Whisper Wail!*. The records include a more obvious interactive element compared to other aspects of the exhibition in that people are encouraged to pick up the attached headphones and “play” the records on an iPad. As such, the art of sound recorded by Dashper travels through two mediums—from polycarbonate record, which has then been transferred digitally onto a tablet that allows the listener to tap on the screen and begin listening through headphones. It’s interesting to consider the reasons Dashper created physical records as opposed to CD-ROMs or cassettes, which were also prominent during this time. Records are known for their warmer and richer sound quality and in recent years have witnessed a revival in popularity. But at the time of this artwork’s creation, CD-ROMs and cassettes were far more accessible, cheaper and transportable. Perhaps Dashper wanted to record sounds on something that had a greater physical presence?

A record player itself is more hands-on than digital formats—you have to turn the record over, for instance. There are obvious limitations to playing Dashper’s records on record players—they risk getting scratched, mishandled or broken. In many ways, iPads are far more accessible and the more sensible choice for the exhibition. According to Conland, what the listening experience of this installation allows is the “contextual space” between the art and the audience to be filled by Dashper himself acting as a conduit or bridge between the two. In this sense, the artist becomes the audience as he experiences the art first hand in the objective audience’s absence.

One of Dashper’s most well-known exhibitions was his solo show *The Big Bang Theory* held in Artpace in 1993. It included five drum-kits, now under the care of Chartwell Trust, with each having the name of a seminal figure in the New Zealand art

scene printed on the bass drum skin, very much in the style of a band name. These include, “The Anguses” (Rita Angus), “The Colin McCahons” (Colin McCahon), “The Drivers” (Don Driver) and “The Woollasons” (Toss Woollaston). The title—*The Big Bang Theory*—is an obvious play on words and has two layers of meaning: “bang” suggests the drums, linking music quite explicitly with the artwork; and, in line with the cosmological thinking that the universe evolved and expanded from the “big bang”, New Zealand contemporary visual art has evolved and been informed by these “rock stars” of our artistic past.

But why did Dashper choose to link these artists with a musical instrument? Arguably, music marketing techniques have developed a greater, adoring market audience based on celebrity musical culture than has art marketing. By placing these New Zealand artists onto a stage on which they would not normally perform, Dashper creates a conversation between the reception of musicians and artists. It may be that, historically, the “fine arts” have had a reputation for appealing to “highbrow” individuals and so can be made more accessible to a general audience through the forms used particularly in rock or pop music which have wide public appeal. Looking more closely at Dashper’s use of these names, why did he decide to use McCahon’s full name and not just his surname like the others. Is Dashper placing McCahon on a higher pedestal compared to the others? Is this evidence of a subjective bias where Dashper believes McCahon is a one-man show leading the group or collective?

The Chartwell Collection contains many more examples of art that relates to music than discussed here, but these works help illustrate how music and visual art can influence each other in ways that are simply not possible when each is experienced exclusively. As Holloway explained, “Music probably has an advantage over a lot of purely visual arts in the fact that ultimately it is not representational. So it means the listener can come into the work, the world can come into the work in a particular way that maybe is not so possible in visual art works.” Instrumental music has always appealed to complete unification of abstract forms—what you hear is what you get. There are no visual representations, no words to prompt or help you understand or make meaning of the work. As time has passed, visual art has shifted towards a similar level of abstraction. It is when the two forms are combined in their abstract forms that a dialogue and a seemingly complementary sensory experience occurs. ♦

THIS IS A CONDENSED VERSION OF AN ARTICLE THAT ORIGINALLY APPEARED ON WWW.CHARTWELL.ORG. YOU CAN FOLLOW THE CHARTWELL TRUST ON INSTAGRAM: @CHARTWELLCOLLECTION. SHOUT WHISPER WAIL! IS ON AT THE AUCKLAND ART GALLERY TOI O TAMAKI UNTIL 15TH OCTOBER.



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POLITICAL MURDER?

Milly Sheed looks at the legacy that Grenfell Tower leaves on London and the Western world as a symbol of political austerity and a deep social divide

Do you have working fire alarms in your home? What about sprinklers? If you live in an apartment, what floor do you live on? Take a look out your window. If you had no other choice, would you jump out, to save your own life?

Perhaps you live in a building like Grenfell Tower—a London tower block that, prior to June of this year, you'd never have heard about. However, in the early hours of June 14th the building took on a new meaning. Gone was an inconspicuous tower block—just another of thousands situated in England's capital city; in its place a legacy that would alter the very fabric of the Western psyche.

What began as a spark from a faulty refrigerator would soon become a raging tirade of flames: anarchic and deadly. Its path would pervade every crevice of the apartments inside, one by one, as the building ignited like kindling. Residents of the 120 homes packed inside Grenfell Tower were sardines in a tin, piled up 24 stories high. Fatally, the cladding that covered the exterior façade of the tower, unbeknownst to the occupants, was highly combustible. This was in spite of the fact that it had been passed off by a building control officer only two years prior. This cladding would be the catalyst in trapping terrified residents inside the building and refrain the emergency services from containing a hysterical blaze.

A toxic mixture of minimal internal and external fire exits, crudely composed evacuation instructions and an absence of sprinklers meant residents of Grenfell Tower had no choice but to retreat into their homes and wait. But to wait for rescue, or death? No one knew which would come first. Infants were flung from windows in vain hope that beneath the rising blanket of thick grey smoke, a safe pair of arms waited. Frantic phone calls, texts to loved ones and live Facebook updates soon subsided, and with that so did hope of the survival of the residents held captive. Weeping fire fighters left the tower with screams in their ears, and fell to their knees in horror at what they had witnessed in a one-sided battle against the wall of flames.

News of the disaster saturated our social media feeds for days afterwards. We could not avoid the images of Grenfell Tower engulfed in the blaze, standing isolated above the rooftops of Notting Hill. Nor were we able to draw our eyes away from pixelated phone recordings, filmed with shaking hands, of the tremendous pillar of fire. They disturbed the ignorant quietness of my heart on that sunny New Zealand afternoon, as I was sitting on the bus, scrolling through Facebook on my phone. As the hours passed into that evening, *Refresh page* "Breaking News! Grenfell Tower is still on fire..." And the next morning, *Refresh page* "Tower Block in Lon-

don still ablaze after 24 hours!". The images were never-ending. The reality of the fire dominating with such visible force was clear to me: there is no hope for the people inside.

In the Western world, we are not accustomed to seeing disastrous phenomena on this scale, with as much force and irrevocable damage as what occurred at Grenfell Tower. You need not be a survivor or a traumatised bystander for the tragedy to have an impact on your peace of mind. Even on the other side of the world, thoughts of the blaze and the lives taken in its wake infiltrated my consciousness. Needless to say, I left home the next morning and purchased a new fire alarm, canvassing my partner to drill them firmly to the wall. We tested the fire alarms three times.

"Are you ready?"

"Yes!"

"Beep...Beep...Beep". Only then, was I able to sleep soundly.

It took sixty hours for Grenfell Tower to be extinguished. The harsh reality of a gross disregard for working-class human life was exposed in sixty hours for the world to see. As billows of sordid smoke rose from the corpse of the tower staining the sky, so was drawn out a deep societal inequality. An inequality once concealed and bubbling beneath the surface was now raw and naked before the eyes of horrified onlookers. The smouldering carcass cast a shadow across the

FEATURE

London borough, draping over nearby rows of empty Georgian mansions owned by well-to-do millionaires sitting comfortably beneath.

If you have read this far, I hope, sincerely, you are now asking yourself the question: how could this possibly happen in modern-day Britain? Residents were permitted to call “home” a building that was unequivocally unfit for living and fell short on countless safety precautions. The short answer? There was simply not enough money left in the Conservative Government’s till. As unfeeling as it is to politicise such devastation, the disaster at Grenfell Tower cannot help but present as a very political tragedy. It emphasises the abhorrence of a rigid, centuries-old class system that is still alive and thriving in Britain to this day.

Since 2010, government severity on public expenditure has been steadily increasing in Britain and funding for institutions that benefit the working classes have become precarious, to say the least. For example, the National Health Service, a universal system providing basic health services to all, ceases to function efficiently. Hospitals are overrun and austere pay caps on health professionals’ salaries mean that the organisation, once the envy of Europe, is now on its knees. Likewise, the tyranny of the public education system, an increased tax for people with disabilities, and state housing have been left to fall into disarray, disadvantaging working-class Britons enormously.

Residents of Grenfell Tower represent a typical slice of working-class urban London. They were ethnically diverse, some refugees, some immigrants, and many were young families with children. This demographic, in Britain’s current political climate, are vulnerable to the power of a state which enjoys making a habit out of snatching from the pockets of the poor. The Grenfell Tower is, oddly, situated in the Royal Borough of Kensington and Chelsea—one of the richest and most upper-class boroughs in Britain. Not only does this present the crudest form of irony, but also a serious question: would the British Government have allowed a rich, white, upper-class community in the same borough to burn? We should also consider that the current Government, in highly generalised terms, stereotypically favours the rich over the poor, the white over the black, and the men over the women. As much as we, in the Western world, would like to believe that we have moved on from the days of discrimination against minority groups, we believe so in ignorance. We are to be sorely disappointed with the true answer. Grenfell Tower is material evidence of that.

The reality of members of Parliament making decisions for the lower and working classes is that they fundamentally do not understand

what it is like to live below the 20% tax bracket, or indeed in housing maintained by their own Government. New evidence is shedding some light on the atrocities of the maintenance of safety requirements of the Grenfell Tower (and surely other buildings alike). It has been found that some residents had informed the Council of dangerous living conditions. These worries simply fell on deaf ears. During regulation safety checks of the building, a fire risk was recorded as foreseen. Why, then, was nothing done to divert such a likely risk? Let’s face it; fires aren’t exactly a rare occurrence.

So what can we conclude from this? Perhaps that, invariably, the direct cause of the fire was due to the underhanded decisions of a government willing to play dice with the lives of innocent people. Theresa May might as well have lit a match herself and thrown it at the building. To add insult to injury, May announced shortly after the disaster that she would pull together a generous *cough, cough* relief package of £5 million with the goal to rehouse and compensate the traumatised survivors. An inauspicious amount, wouldn’t you agree, for what the Grenfell residents endured that fateful night? When we compare this figure to the projected £369 million planned refurbishment of Buckingham Palace, we are sickened all the more.

When Britain is desperately trying to defend Herself against foreign extremism after a grievous string of terror attacks, the disaster at Grenfell could not have come at a worse time. A boorish election campaign had finally come to an end, but had left political and economic turbulence in its wake. Theresa May’s hopes for a strong and stable government, as fantasised from behind her lectern at Downing Street, have fallen irretrievably short. The disaster has now caused civil conflict within British borders, which alone is unsettling. Further, the fact that the blaze was entirely preventable, if only the Government had forcibly ensured the safety of its citizens, adds a whole new layer of horror to the events.

In the aftermath of the blaze, as survivors lined the streets of Notting Hill with nothing but the shirts on their backs, May snuck into the borough behind an impenetrable wall of security to meet with those in charge of fighting the blaze. She left promptly, refusing to meet with the now-homeless and traumatised residents and offer support. Her actions only personify the Conservative distaste for minority groups. What we can learn from Grenfell Tower is that political austerity directly engages with our civil liberties on the most fundamental basis. Concerned yet? Well, you should be. Our right to life seems not to be the priority of the right-wing government.

On the other side of the world, this message should concern you as a New Zealander. Don’t

forget that we share a democratic system with Britain, and the National Party observe similar ideologies with the British Conservatives. Our Government, therefore, presents risks of abandoning the interests of working-class New Zealanders. You need only walk down Queen Street in order to see the huge social disparity that exists. Also, I need not remind you of the housing crisis and the plight of the dear millennials in forsaking brunch-time avocado on toast, as the answer to gaining a foot on the property ladder.

The issues arising from Grenfell Tower run deeper than the mere competency of our public bodies and the safety of our buildings. The fundamental question must be: do the working classes have a voice? And if they do, are they being taken seriously? Our Prime Minister Bill English recently tweeted from the National Party Conference, describing his Government as, “delivering for all New Zealanders.” Respectfully, Mr English, this loaded statement is misinformed. Have you forgotten that New Zealand has one of the highest teenage suicide rates internationally, as well as the highest unaffordability property rate for first-time homebuyers? The number of poorer citizens living in damp, un-insulated and mouldy homes continues to climb, as well as those of New Zealanders living on the streets. So in all honesty, Bill, is your Government truly providing for *all* New Zealanders?

As the inquiry into the Grenfell fire commences, a single shred of hope emerges from all the devastation. Our Government, and those around the world, can learn from the damage and incomparable loss, which is the only grace that hindsight can grant us. Grenfell Tower highlights the essential nature of prospective governing, as well as the understanding that the lower and working classes need protection, just as much as those who are affluent and wellborn. It is no use for a government to say after such a tragedy, “We should have done this, or that...” A limp excuse such as this will not satisfy heartbroken survivors.

Grenfell Tower, and the fire which destroyed it, was an unnecessary tragedy to tackle a necessary societal evil. It truly stands to teach governments throughout the Western world things that, let’s be frank, should be inherent in democracies already. But now, it serves as a refresher course. All people, regardless of race, gender, culture or religion, are worthy of protection in their own homes. No amount of austerity or tightening the money belt will justify such loss in the future. In the meantime, smouldering remnants of the tower stand there still; a haunting and perpetual reminder of how working-class voices are simply a nullity, and the extent to which a government can abandon its people at a time when they were needed most. ♦

WOMEN'S CHOICE ELECTION FORUM

MON 7 AUGUST, 7PM - 9PM, LECTURE THEATRE LIB B28 (109-B28)

**COME ASK MPS ABOUT
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WOMEN'S ISSUES
BEFORE ELECTION TIME!**

PLUS STALLS FROM A VARIETY OF WOMEN'S
ORGANISATIONS AND POLITICAL GROUPS
WILL BE IN THE FOYER.

SPEAKERS

NATIONAL PARTY - ERICA STANFORD

LABOUR PARTY - JACINDA ARDEN, MP

GREEN PARTY - JAN LOGIE, MP

MĀORI PARTY - CINNAMON WHITLOCK (NGAPUHI,
NGATI-KAHU KI WHANGAROA, TE RARAWA)

MANA PARTY - TRACEY-LEE REPIA (NGAPUHI,
NGATI POROU, UENUKU NGA IWI)

NZ FIRST - TRACEY MARTIN, MP





THE RUSSIAN INCIDENT: A PLAY IN THREE PARTS

By Malinna Liang

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 11:34 AM
TO: Donald Trump Jr
SUBJECT: Email chain/Tweeting

Donald,

For future reference I would appreciate it if you consulted me before any further divulgence to the press or any investigative authority. I understand you released your previous email chain with the Russian intermediary in the interests of transparency, but legal advice can only help you, not hurt you. I would encourage you to take advantage of the services you are paying me for.

When are you next in NYC? Can we meet?

Best,
Alan S. Futerfas

FROM: Donald Trump Jr
SENT: Wednesday, July 12, 2017, 11:43 AM
TO: Alan S. Futerfas
SUBJECT: Re: Email chain/Tweeting

in dc dad wont let me leave house, muller coming 2 see me. will update,

- d

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 11:44 AM
TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

Robert Mueller, the special prosecutor?

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 11:50 AM

TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

Donald, please postpone the meeting until I can get to D.C. You shouldn't be in a formal interview setting without your attorney present.

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 11:55 AM
TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

Donald, please pick up.

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 12:01 PM
TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

Donald, PLEASE pick up. Whatever he says, invoke the Fifth until I can get there.

FROM: Donald Trump Jr
SENT: Wednesday, July 12, 2017, 12:04 PM
TO: Alan S. Futerfas
SUBJECT: Re: Email chain/Tweeting

fifth what

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 12:06 PM
TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

FIFTH AMENDMENT. Right to REFRAIN FROM SELF-INCRIMINATION, WHICH IS WHAT YOU SHOULD HAVE DONE BEFORE YOU BLASTED YOUR SHIT ALL OVER TH

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 12:07 PM

TO: Donald Trump Jr
SUBJECT: Re: Email chain/Tweeting

Donald, I apologize for yelling. Please answer 'I invoke my Fifth Amendment rights' if Mueller asks you anything about the investigation. Call me.

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 12:11 PM
TO: Jared Kushner
SUBJECT: FW: Email chain/Tweeting

Jared, if you can get to Don right now, please tell him that

@realDonaldTrump . 1m: PROUD of my Son Derek Trump JR for transparency, openness, refusing to take Coward's 5th Amendment way out! High Quality Product!

@CNN . 4m: #BREAKING: President Trump tweets he is proud of son "Derek Trump JR" for refusing to invoke Fifth Amendment rights.

@washingtonpost . 14m: Analysis: What the hell did Derek Trump Jr just do?

@lawrence . 18m: Is Derek Trump Jr the key to an impeachment home run? @TheLastWord 10pm

@foxandfriends 20m: #BREAKING: Boy band @OTownOfficial reunites after ten years! #foxconcert #boogywithhannity

FROM: Donald Trump Jr
SENT: Wednesday, July 12, 2017, 1:03 PM
TO: Alan S. Futerfas

SUBJECT: 🙄🙄🙄

hi alan did u see news! dad says i did real good and rob said the

FEATURE

same, said if dept of justice did report crds i would get ALL A+!!!!!!! real a+ this time not like ones dad paid for in high school anyway just want to rite and say its prob all going to be over soon but i like you a hole lot , u always remember i like chocolate on my hot chcoolate &that time u bought me a burger and ordered with NO PICKLES, just how i like! sometimes i wish u were my dad,

do u like me 2?

yes

no

FROM: Alan S. Futerfas
SENT: Wednesday, July 12, 2017, 1:19 PM
TO: Donald Trump Jr

SUBJECT: Re: 🍌🍌🍌

I quit.

FROM: Donald Trump Jr
SENT: Wednesday, July 12, 2017, 1:20 PM
TO: Alan S. Futerfas

SUBJECT: Re: 🍌🍌🍌

alan???????????

@realDonaldTrump . 48m: FAKE NEWS Media with too much Time. I have 2 much to do to QUIBBLE! As if no one else has ever forgotten their kids Names!

@realDonaldTrump . 45m: Erica! Bearing! Tiana! Decimal! Ivanka! my wife melanin,

@disbitch . 24m: @realDonaldTrump you wish ur wife was melanin you dumbass oompa loompa lookin fool

@disbitch . 23m: @DonaldTrumpJr ur daddy gonna put you down like a chihuahua with cancer lmao

@CNN . 17m: #BREAKING: Sources from inside Mueller's interview with Derek Trump Jr: "I colluded, Dad is innocent."

Unknown Number: Turn on CNN.

AlanSFuterfas: Who is this?

AlanSFuterfas: Jesus fucking Christ.

Unknown Number: I thought you might appreciate this, Alan. Jared doesn't, though.

AlanSFuterfas: Ivanka???

Unknown Number: Surprise.

AlanSFuterfas: I can't help with this. I absolutely refuse to stake my reputation on your brother. No offence, but he should have been fucking aborted.

Unknown Number: Oh, absolutely. But this isn't about Don.

AlanSFuterfas: What?

Unknown Number: Daddy was looking for a fall guy anyway, and I tried looking around. I really did! First we decided Manafort, you know - Paul. Paulie D. Paula. More debts than a nympho at a frontier brothel.

AlanSFuterfas: It wasn't enough. Then - Sessions?

Unknown Number: No, silly. Sean. Spicey - well. Melissa McCarthy?

AlanSFuterfas: Jesus.

Unknown Number: But he really is just a poor man's poor man. You can't pin collusion on a talking piñata. So - THEN, we went for Jeff Sessions. Doesn't he always look like a Santa elf that's been caught masturbating?

AlanSFuterfas: hAHHAAHAH OH FCK HE REALLY DOES

Unknown Number: Daddy didn't want to admit it, but - eggs, omelettes. So I said, Daddy, if Don and Jared really did meet with those bad Russians, then he should tell the truth, and if it turns out to be a crime - well, he didn't know any better! Anyway, the President has pardon power, so we'll all be fine. If it comes to it, the President can even pardon himself.

AlanSFuterfas: If he pardons himself, it's an admission of guilt. Even the Republicans would move to impeach.

Unknown Number: I know.

AlanSFuterfas: Oh. My god

AlanSFuterfas: You???

AlanSFuterfas: You leaked this???????

Unknown Number: I'll throw in Jared for free.

@thehill . Jul 26: Ivanka Trump files for divorce from Jared Kushner. Reason is "irreconcilable differences", says lawyer Alan S. Futerfas.

@CNN . Jul 29: #BREAKING: President Trump issues Presidential Pardon to himself, son, and associates.

@Reuters . Jul 31: #BREAKING: House Judiciary Committee to consider articles of impeachment.

@thehill . Nov 28: Chief Justice John Roberts, overseer of impeachment trial, caught on hot mic saying President "might just be the dumbest motherf- alive."

@washingtonpost . Jun 13 2018: Analysis: One year on, what does the impeachment of Donald Trump mean for American democracy?

@CNN . Aug 3 2018: Ivanka Trump to farming community in rural Iowa: "Pork is the backbone of America."

@CNN . Nov 29 2018: Ivanka Trump to Girl Scouts in Wisconsin: "Businesswomen are the backbone of America."

@CNN . Jan 11 2019: Ivanka Trump in close-door fundraising dinner, NYC: "Hedge fund managers and Risk VPs are the backbone of America."

@foxandfriends . 6:23 AM - Mar 4 2019: @Ivanka drops by our studio to chat about being a single mom, her stance on healthcare, the economy, and her new book #Madame-President!•



I think I love my hometown

With Anoushka Maharaj

Sitting in the Town Hall for the first ever Australasian session of *MTV Unplugged* was a pretty special experience. It was raw, and energetic, and magnificent—and reminded me how incredibly moving live music is.

Despite my complaints over the years that Auckland is too boring, and too small, I have been stuck here for long enough now to be forced to get over my stupid judgments and witness this city unfold into a place that I genuinely love. This is not to say that Auckland has overcome its fundamental issues, or has somehow blossomed into a socialist utopia where everyone respects each other and racism is a distant memory—but this isn't about politics.¹

As someone who is definitely not musically inclined (I tried out six different instruments in high school and none of them worked out. Maybe I'm just really lazy), most of my affection and excitement is directed toward my far more talented friends who have more or less dedicated their lives to making music. For a while it felt like creative people were meant to exist in the background of society, taking poorly paid writing jobs so that you can see your name in print, scraping by with whatever funds you could get from gigs here and there, or commissioning art for people who would “umm” and “ahh” over the price you'd give them for something that took hours, days, weeks, to complete. It's bizarre and upsetting that people are willing to pay hundreds of dollars for arguably finite and impersonal items, but don't place the same emphasis on things that have been created by their fellow humans.

Whatever homegrown support bands like The Miltones, Moses, The Beths, Scared of Girls or Albion Place have behind them, it makes it difficult for them to truly progress if they don't have the support of institutions—not that this is

always the fault of the venue owners, of course. But in the last few years, many havens for live music fans and their idols have been shut down, leaving these bands helpless when they rely so heavily on support from local venues. Wellington has been hit hard with the closure of Cuba St's Mighty Mighty, Puppies, and Adelaide, which will be renovated into a residential building; Christchurch has lost The Gladstone; Dunedin has lost The Empire and The Cook; and of course, Auckland is losing the beloved Kings Arms Tavern far too soon.

The creative path is weathered, and difficult, and thankless, a lot of the time—but it is also one of the most fulfilling and moving paths that you could ever take. Music is one of the most powerful and most healing forces on the planet, and Auckland has been able to reclaim so much of its magic because of the sheer determination and passion of talented artists. This would be a colourless, garbage city if it weren't for the creatives—and all we need to keep this good time going is to convince the “powers that be” that they are worth investing in.

Melbourne seems to be the point of comparison now, so I'll just say that what I noticed when I visited recently is that what makes a city beautiful, and enviable, and exciting, is the people (and Melbourne is incredibly dispassionate—but winter makes grumps of us all). New Zealand is undoubtedly packed with assholes, but where isn't? It is also full of wildly passionate and ridiculous people who make this weirdo town incredibly special. It is just small enough that you can cause tangible ripples in the social and political environment, but big enough that you can leave the city and a few hours later you're climbing a mountain and having an existential crisis.

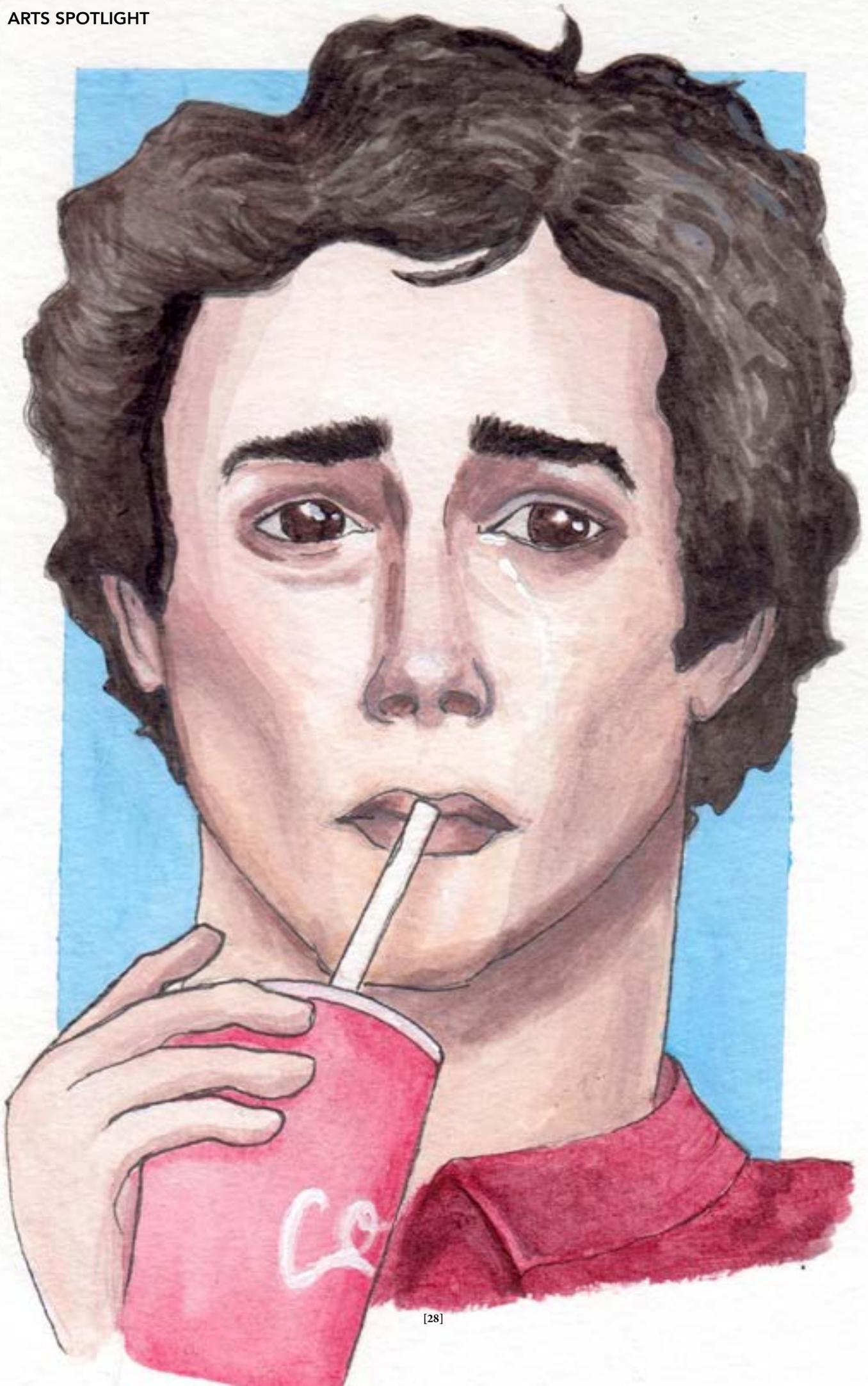
Considering John Key's non-stop whinging about how all of New Zealand's youth were fleeing to Melbourne in the hopes for a more

exciting life (or maybe just a place where your pay is proportionate to your cost of living, asshole) and thus decided to penalise them for it, you'd think that he would use his big-boy business brains to foster communities that give young people a purpose. Rather than assuming that all “millennials” are “entitled brats” (shout out to the *NZ Herald* for that branding) who spend their days eating smashed avos and boning, it would be helpful to take into account the thousands of years of history that dictate the importance of the arts—or maybe even just think about how the angriest, most passionate people have been the youth in societies. In the last year alone, I have witnessed my peers literally taking it upon themselves to host events for worthy causes, use their spaces to promote local art (shout out to Mayor Swarbrick), spend every bit of their spare time creating platforms for youth of colour (shout out to HY) and who are the ones that fight tirelessly to bring change to every corner of this decrepit landscape.

It seems unfair, then, to have to convince our Government that we are worth fighting for—whether that's in regard to investing in mental health, or investing in creative spaces, considering the inclusion of more graduate programmes, or just giving us some goddamn *credit*. I don't want a fucking house. I, like so many of my friends (and enemies), want spaces to create, to thrive, to be happy in our crafts. We want places to go so we can share coffee and ideas, and spit fire over issues that are big and small, and be able to live the lives that we want, which are more often than not resultant of hard work and patience (do you guys know how long it takes me to write these editorials? I'm a *saint*).

All crafts are necessary, but the arts are the essence of humanity. Without art or music—and by extension, galleries or spaces for live music—there is no evidence that we even existed. ♦

¹ Just kidding! It's always about politics.



Welcome to the O.C., bitch

By Nikki Addison

Ah, *The O.C.* Where did you go? Why did you leave? It's been 10 long years since your departure and your drama and wit is still so greatly missed. How does one remedy this sadness? They rewatch you. All four seasons of you. And then repeat.

First airing in 2003, *The O.C.* was a big hit with both critics and in popular culture. Up until that point there was nothing like it. *The O.C.* was edgy, highlighting serious topics in a graphic way, from sex and drugs to youth crime and homosexuality. Not only were these topics fairly new to TV in the early 2000s, but they were depicted in a manner that was extremely affecting and, with Ryan's mouth-watering badassness, appealing, too. *The O.C.* cleverly balanced its time between four teenage protagonists and their parents, thus broadening its appeal across multiple generations of viewers. Mostly, it was addictive. This was TV that sucked you in and kept you hankering for the next week's episode (because no, you couldn't download shows back then). It was simple, harmless enjoyment—nothing too clever or fancy to see here, people—but that's precisely what made it great.

On top of all that, *The O.C.* is one of those shows that captures a moment in time. There's the fashion of the noughties, the music, the ever-growing technological advancements and the pop culture. This was a great decade, even if it's rarely examined in film or television. For Generation Y kids like us, watching *The O.C.* now will give you some serious nostalgia. Those were the days, right?

Still holding a solid 7.5/10 on IMDb, *The O.C.* deserves some current recognition. Recently, I rewatched the whole series and found myself enjoying it even more than my 13-year-old self. I understand all of the dry jokes and cultural references now, and am able to see that there are actually some very great things about this "soap". So, I challenge you: rewatch *The O.C.* Embrace its simple goodness. You know you want to. Still not convinced? Here are six reasons why it's a wonderful idea.

1. The Seth Cohen: Sweet Sethella. He is what makes this show, hands down. It would not pack

the same punch without him. In fact, I would go so far as to say that he is one of TV's best comedic characters ever created. With all of his gangly awkwardness and ironic wit, Seth definitely has the best lines in the show and steals just about every scene he's in. His blind infatuation with Summer is sweet and endearing, while lines such as "*Slowly I thaw her icy heart*" force a chuckle, or two. Played to perfection by Adam Brody (who can imagine him as anyone other than Seth Cohen?), this is one character you won't be forgetting anytime soon. Also, Chrismukkah.

2. The Script: Big props to the screenwriters for a very clever script. There are so many amazing, speedy conversations between characters (especially Seth and Ryan) that provide pure golden entertainment. There are a lot of cultural references in there as well, so pay attention. The script is also surprisingly heart-warming and moving at times, particularly when it comes to Ryan and his family, and the many romantic relationships that play out. Becoming invested in the characters is easy with dialogue as good as this. I mean, "*Ryan, I was Nemo. And I just wanted to go home*"—come on!

3. The Adults: As I mentioned above, *The O.C.* was notable because it focused on the adult world of Orange County as well as the teenage one. This is a theme that creator Josh Schwartz introduced to his later, even more successful (and dare I say fabulous) show *Gossip Girl*. Right from the first episode, the prominence of the adult characters is asserted, and we quickly realise that they aren't just there for context; they actually have detailed, compelling stories of their own. This adds realism to the teenagers' wild antics and gives the show a multifaceted element. Sandy Cohen is a standout, of course. Moralistic, hilarious and passionate, he's an everyday kind of hero who really brings all of the characters together. The other adults are great, too. Julie Cooper, am I right?

4. The Soundtrack: So many wonderful bands are featured on *The O.C.* This is just another reason

why it was such a success with viewers. It brought something different to the noughties, featuring a mixture of the latest music and cool new acts. In one episode, The Killers (looking very baby-faced) perform all of their early bangers at the local bar. I first discovered indie bands Death Cab for Cutie and Modest Mouse through *The O.C.*, as well (so will be forever thankful). On top of this, several artists debuted what became hit songs on the show, including Coldplay and Gwen Stefani. That's a solid 10 out of 10 on the music front.

5. The Drama: If drama's what you're looking for, you've come to the right place. *The O.C.* is chock-full of angsty teen drama and steamy adult drama. There are love triangles, marital affairs, prison rendezvous and some serious underage partying. On the teen end of the spectrum, there's the awkwardness of first love mixed with the ongoing war between the jocks (Luke, etc.) and the misfits (Ryan, etc.). On the adult side of things, the many issues involved in marriage are addressed, from wandering eyes and trust problems, to keeping the spark alive. There's also a big focus on business, including problems around business taking over one's personal life, doing business with family and dodgy business deals. Lots to mull on, all played out in a tense, gripping fashion that'll have you on the edge of your seat.

6. The Ryan And Marissa: Yeah, you can't mention *The O.C.* without mentioning Ryan and Marissa. It was their unconventional, "forbidden" relationship that hooked me in the first place. The whole "different worlds" scenario really gets you. Tough, rebellious Ryan has had a seriously shitty upbringing, so is naturally a little protective. In comes gorgeous, wealthy Marissa, who is desperately looking for an outlet from her stifling life. A perfect match. As corny and somewhat predictable as their on-again, off-again relationship is, it works. It's got just the right amount of drama, sweetness and fun to keep us interested. Season 3's finale will really get the waterworks going, though. ♦



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Baby Driver

FILM REVIEW BY PATRICK YAM

I was very excited about this film, so I bought my ticket a week early. When I got to the cinema, I realised I didn't have to. There were only four other people present: two forty-something women holding glasses of wine or something equally overpriced, and a father with his son, sharing popcorn. It was an unimpressive turn out for a film that was anything but. Ansel Elgort plays Baby, a skilled getaway driver addicted to music. After meeting his soulmate, he tries to find a way out of crime. Ansel is surrounded by a solid cast, whose joint efforts pull off this fun and wacky movie with aplomb.

It's hard not to be swept up by *Baby Driver's* bright, vibrant and colourful mise-en-scène. Director Edgar Wright masterfully uses music in such a compelling way that it becomes as much a device as the capable cast and the fast-paced plot. I didn't recognise most of the songs, but they were effective anyway. It heightened emotions and situations so well, particularly heart-thumping action scenes which played out to the tune of the music. Another definite plus: though focal to the story, Baby and Debora's (Lily James) relationship is sweet enough without being overly-drippy. If you know Nicolas Refn's 2011 film *Drive* and love it as much as me, then you should like this film. Lots of similarities. But, that's a topic for another day (seriously, please check that movie out).

Regardless, *Baby Driver* stands well on its own. It does meander slightly in its final act (how Jon Hamm continuously escapes the cops is anyone's guess; perhaps his *Mad Men* stint explains his success at subterfuge). The characters come off as stereotypical at times: the boy-toy lead and his too-good-for-this-planet love interest, for example. But don't let that hinder you. If you want to switch off for a bit and be entertained, no strings attached, *Baby Driver* is the perfect watch. ♦



Lust For Life

Lana Del Rey

ALBUM REVIEW BY CHRIS WONG

Lust for Life, Lana Del Rey's fifth studio album, sees a subtle shift from her typical lyrics laced with nihilism to happier topics, as if it wasn't already apparent from her smile on the cover. *Lust for Life* has been personally described as an album for her fans, in contrast to the four previous albums which she stated that she had made for herself, and is seemingly a nod to Iggy Pop.

With guest verses ranging from A\$AP Rocky to Stevie Nicks, it's the first time Del Rey has collaborated with features on an album, each of them bringing their own dynamic presence. Sonically, the album maintains the consistent Lana Del Rey aesthetic, but draws inspiration from 60s girl groups as well as from modern trap production.

Singles "Love" and "Lust for Life" show Del Rey in a happier state of mind, celebrating young love, nostalgia and a will to live. On tracks like "Cherry", "White Mustang" and "Heroin", the classic Lana with her flowery melodies, conjuring up images of a pastel paradise, and hopelessly romanticising problem relationships is still present.

But underneath this, *Lust for Life* documents a changing America by finding ways to keep happy during the Trump era, with the album clearly highlighting her difference in views on America from the *Born to Die* period to now. The political undertones show her newly inspired social conscience on the album, even going as far to avoid American flags in her visuals to express her dissatisfaction with the country's state. On "When the World Was at War We Kept Dancing" she ponders if it is the end of America as we know it with the hook "Is it the end of an era / Is it the end of America?" questioning the issues the country faces under its new leadership.

With this album, Del Rey attempts to move herself out of the darkness and into a future worth fighting for. ♦



Mura Masa

Mura Masa

ALBUM REVIEW BY AIMÉE MATTHEWS

The debut album by Mura Masa contains a myriad of guests, including Designer, Charli XCX, and frontman of Gorillaz and Blur, Damon Albarn. The album showcases the young DJ's talent to work well with many collaborators.

The first track off the album, "Messy Love", is only one of two songs on the 13-track album that is performed exclusively by Mura Masa. The xylophone, first prominent in "Fireflies", appears here too, but I'm not complaining since I find it is sometimes overlooked as an annoying two-year-old's toy. Fear not, since Mura Masa is 21 and knows how to combine xylophones, aquarium bubble effects and his singing seamlessly into this song. The other solo song, "Give Me The Ground", is only about a minute long, which ends strangely with him coughing at the end. Perhaps he isn't ready to showcase an entire album with his voice alone just yet.

Although Designer's presence in the music industry has been slowly dying down, he doesn't fear reintroducing the infamous roll lick from "Panda" in "All Around The World". Kind of like a clown in a circus, which everybody knows is the main attraction but whom people are sick of (but still has to have a cameo because everybody still wants to see him there), the infamous lick doesn't overshadow the song entirely, but still creeps in the background.

Not all of his songs have that dance-hall beat that's been dominating the top charts for the past few years. "NOTHING ELSE!" features scratchy guitar work to generate a funk feel, but still manages to give dance vibes. "Blu" provides the final light breathing space in the album, with Damon Albarn's soft, calm vocals and Masa's instrumental work fluctuating from bare to explosive.

Since Calvin Harris has been known to have stellar guest artists on his songs, which have sometimes overshadowed him, Mura Masa has managed to highlight successfully both his own and his collaborator's best talents. ♦



Out In The Storm Waxahatchee

ALBUM REVIEW BY CHRIS WONG

Off the back of 2015's critically acclaimed *Ivy Tripp*, Katie Crutchfield returns with *Out in the Storm*, her fourth studio album as Waxahatchee. While still retaining the honest and insightful lyrics found on many of her previous records, *Out in the Storm* feels much more refined and polished in nature—a result of working with an actual producer in a real studio for the first time, in contrast to producing an album among friends. It's also the first time Crutchfield's incorporated her live band during recording, contributing to the sonic differences heard between this album and her previous work.

Compared to *Ivy Tripp*, *Out in the Storm* is a much more open piece of work, swapping out hints of denial with the recognition and regret of an unhealthy relationship. Filled with hooks galore and rounded out with a much fuller sounding version of Waxahatchee's usual characteristically emotionally-driven immersive indie rock, the album completes Waxahatchee's evolution from the sparse lo-fi debut of *American Weekend*. Lead single "Silver" exemplifies Crutchfield's emotion heard throughout the record, likening her relationship coming apart to a house burning down.

The Crutchfield twins have always held a strong bond with Allison frequently playing in Waxahatchee's live band and also having been a part of P.S. Eliot. Katie elaborates on their connection in "Sparks Fly", addressing viewing herself from her sister's perspective, as she sings "And I see myself through my sister's eyes / I'm a live wire, electrified". The idea of viewing someone through a different lens is also replicated in "Fade", as she describes seeing someone for the first time through "childish eyes".

Interestingly, *Out in the Storm* and Allison's debut *Tourist In This Town* from earlier this year also share similar lyrical emphases focusing on the ending of toxic relationships, with Allison referring to them as "duelling breakup albums". *Out in the Storm* is an endearing and introspective record, and potentially Waxahatchee's best album to date. ♦



Patti Cake\$

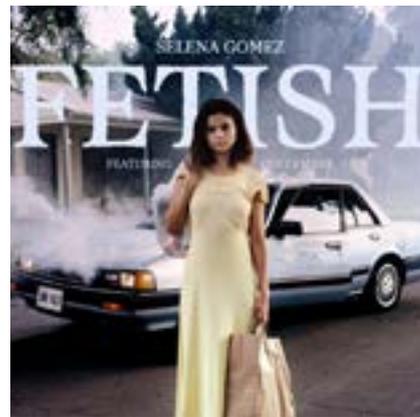
FILM REVIEW BY MANOUSHKA AHARAJ

The New Zealand International Film Festival has officially kicked off, and there are so many cinematic gems up for grabs that it kind of stresses me out. Anyway, so far, I've managed to see *Patti Cake\$*, in a state that mirrors my social interactions—going into it with some hesitation (and pretty drunk, to be honest), but ending up leaving pleasantly surprised and inspired.

Because I am at eternal odds with the part of myself which is no fun and likes to over-analyse everything (so, the main part), I was pretty sceptical of a film whose premise included a white rapper with a token brown best friend—but overcoming my political aversions, I found that the film was important for several reasons (and she doesn't appropriate too much, I promise). Also, I'm a sucker for sentimentality and good feelings. *Patti Cake\$* is steeped in both, and delivers a film uplifting enough that you can overlook the expected narrative formulae for a happy ending.

Patti Cake\$ depicts a young person who is a lot like most of us—beaten down by societal expectations, clutching silently yet ferociously at a hidden dream, and cynical owing to small-town upbringings and centuries of seeing people "more attractive" or "more talented" than ourselves achieve great things while simultaneously being shitty people. It addressed the class struggle, how painful it can be to convince your parent(s) that your unlikely dream is worth fighting for, and it also depicts a lovely relationship between Patti and her grandmother, which I feel is lacking in modern film (I love my grandmother a lot, okay).

Patti Cake\$ centres around a heroine that comes to see herself as extraordinary (or, as she says, "a boss bitch"). The people around her (namely, Bastard and Hareesh) are unending in their encouragement for her, which is another special part of this film—how your best friends become your family, and are sometimes the only power that you need to follow your dreams and become someone that you are proud of. ♦



Recommended tracks

MUSIC REVIEW BY HETAL RANCHHOD

"Fetish" – Selena Gomez ft. Gucci Mane

Not long after the release of "Bad Liar", Selena Gomez captured fans' attentions with her sensual single "Fetish." The salutary pop track features rapper Gucci Mane, centring around her passion for her man. Some may call this song mediocre, but I can happily say that it's a confident departure from "Bad Liar" as she proudly displays the message that she's worth it no matter how she portrays herself to others. Not only was I surprised by the lyrics, but I also found that "Fetish" unexpectedly holds Lana Del Rey vibes, seen through the production of the track and a little through Gomez's vocals. This electrifying single portrays her new seductive persona perfectly.

"Runaway" – Tayla Parx ft. Khalid

Singer-songwriter Tayla Parx has finally debuted her solo project *TaylaMade* after penning out bangers for the likes of Ariana Grande, Alicia Keys and Christina Aguilera. "Runaway", featuring Khalid, was the first track I came across before listening to the rest of her album, and let me tell you: this is the track you've got to listen to before you fall in love with the rest of the album. By teaming up with the sensational Khalid, these two deliver a mollifying R&B love song. Such an easy and cool listen for your commute to uni.

"Wings" – Vic Mensa ft. Pharrell and Saul Williams

If you're sick of surface pop music and need some depth, then Vic Mensa's "Wings", featuring Pharrell and Saul Williams, is for you. Although the instrumental is more on the simple side, Vic Mensa has no trouble making up for it by cementing himself as the dopest lyricist in the rap game right now. The honesty behind each word gives listeners an unfiltered look into Mensa's path to success as he reflects on his struggles with mental health, drugs and loyalty. This single is featured on his recently released album, *The Autobiography*, which looks like it will truly live up to its title. ♦



Looking at Stuff in Clouds

Grace Hood-Edwards had the chance to talk to Shoshana McCallum, one half of this dynamic duo, about the relaunching of their play

After a wildly successful run at the Basement Theatre in 2013, the comedy show *Looking At Stuff In Clouds* has returned to the Basement for a two-week run. The show was co-created by Donna Brookbanks (*Jono & Ben*, *Funny Girls*, *SNORT*) and Shoshana McCallum (TV3's *West-side*, *Step-Dave*, *Animals*) who are the sole performers in the play.

A grandfather tries to tell the story of a taniwha. A candle debates with a USB stick. Two old fellas look at sheep. These lives come together in a provoking comedy looking at relationships and fears in small-town New Zealand. Delving into then blowing apart stereotypes, the characters examine their own personal taniwha. *Looking At Stuff In Clouds* explores the tragedy and the hilarity of mundane reality via a series of vignettes.

YOUR SHOW SEEMS TO BE A BIT OF AN ODDBALL. CAN YOU EXPLAIN MORE ON WHAT IT IS ABOUT?

It's set in small-town New Zealand, but with larger-than-life characters. Everyone is on their own journey, but [each] have more in common than any of them would realise. It's about seeing yourself only as how you imagine others see you, and the social pressures around that.

IS THIS SHOW A COMEDY OR A TRAGEDY?

I think it's a comedy while watching it, but afterwards, walking away from it, the culminate effect of the different characters and scenarios brings a specific sadness.

THE SHOW IS DESCRIBED AS BEING A SERIES OF VIGNETTES, CAN YOU EXPLAIN THAT FOR OUR READERS?

There is a through line for a few of the characters, which the show hangs on. But most of the scenes could be stand-alone. It's the feeling that watching them all together brings, which creates the show.

YOU'RE BOTH THE CO-CREATORS AND PERFORMERS OF *LOOKING AT STUFF IN CLOUDS*. WHAT IS THAT LIKE, AND HOW DID THE WHOLE PLAY COME ABOUT?

We had always talked about doing a show together, and Donna came to me with a few scenes she had written and they were frickin' hilarious. I wrote a few more, just to see what would come out of it, and they hung together really well. We didn't try to tell this specific story, it just kind of happened. We've worked together as actors a bunch of times—we studied together in New York years ago. We love working together, and we do it any chance we get.

WHAT ATTRACTED YOU TO THESE STORIES, OR THIS SHOW? WHY TELL IT?

I grew up in a small town, where talking about feelings doesn't always come easy... But it is easy to judge people at face value, and put them in a box. We don't know their story, or their hopes and dreams, or the ones that got dashed along the way. We get so much pressure from everywhere, telling us who to be and how to feel, that sometimes we forget that none of it is real.

WHAT MADE YOU WANT TO PUT THE PLAY ON AGAIN FOR A SECOND RUN AT THE BASEMENT?

We've worked on it since we last did it, for one! And we both love it. We think it's important. It's not just telling a story, it's saying something.

DO YOU HAVE A FAVOURITE MOMENT OR CHARACTER, EITHER OF YOU, IN THE PLAY?

Every scene we do, we're like "Oooohh, *this* is my favourite." Radilade and Janessa are pretty funny—they are Donna's favourite. Dena and her DJ break my heart. Candle and USB are insane. I love playing Tama—he's the smartest person in the world.

WHAT DO YOU LIKE ABOUT WORKING TOGETHER?

The confidence that your partner on stage is going to do such a good job that you'll up your game hard, and look more talented than you really are.

WHY SHOULD OUR READERS COME SEE *LOOKING AT STUFF IN CLOUDS*?

It's really funny. You'll have a great time. And you'll come out with a little bit more courage and a little bit more compassion—and who doesn't need that? ♦

LOOKING AT STUFF IN CLOUDS RUNS FROM 25 JULY-5 AUGUST AT THE BASEMENT THEATRE. USE CRACCUM READERS' PROMO CODE FOR \$15 TICKETS ON ANY NIGHT: CLOUDS.

The Return Of Sex, Drugs And Electoral Rolls



*With Guest Columnist
Curwen Ares Rolinson*

Terrorise Your Elected Representative

To celebrate Craccum's 90th birthday, we've convinced a bunch of past contributors to come back for one column, and one column only.

There is a rather trite quote in common circulation amongst both anarchist circles and (other) armchair revolutionaries: "People should not be afraid of their governments. Governments should be afraid of their people." It comes, of course, with such a great deal else of our vapid attempts at political culture (see, for example, people at #OCCUPY wearing Guy Fawkes masks—because apparently a visual reminder of the attempted imposition of Catholic Tyranny via failed pyrotechnics is something to be inspired by), from the admittedly excellent *V for Vendetta*.

Some screaming American waving a bowlerised—nay, *flanderised*—version of the United State's Second Amendment has presumably internalised the aforementioned quote as a mantra. But that doesn't mean it's entirely useless in more sensible political environs such as our own. Indeed, quite the contrary.

You see, there is a movement attempting to get young people to vote on the strength of the presumption that politicians will do what you support them to. Or, in other words, that if you vote for good people, then you will get good policy supporting *your* lives as a result.

Perhaps this is true. I certainly do think that there are some morally upstanding and upright folk of vision and conscience out there, either presently in our Parliament or attempting to enter it.

But they are from the "Minor Parties". Not the big ones.

The larger organisations that somewhat regrettably form the bedrock of our (neoliberal) governance have rather different priorities. Namely, the attainment and maintenance of POWER at almost any cost. In the context of what is often referred to as the "triennial electoral lolly-scramble" of "bribe" policies, like tax-cuts and specifically targeted spending of occasionally questionable "necessity", these "costs" often have quite literal price-tags attached.

Now, this should not necessarily be taken as an outright condemnation of politicians pandering to the electorate with big-ticket items in the pursuit of power. Some of the policies that have been derided (rightly or otherwise) as "election bribes" in years past have actually been very useful and so-

cially-just measures to enact—and might not have been mooted at all were it not for the serious pressure of an impending Electoral Crunch.

Take Interest Free Student Loans, for instance. One of the major reasons that you, as students, aren't going to spend a reasonable proportion of your adult working lives struggling to pay off an ever-expanding, interest-laden debt in the manner of American college grads is because Labour felt fundamentally freaked out at the prospect of losing power in 2005. So they offered a "big ticket" item to win over student voters (and thus a third term) as a result. Had they pulled off a victory in 2008, then they would have restored us the Universal Student Allowance (dangled as a similar "bribe" in that year's election) which New Zealand students used to enjoy prior to the Nats getting rid of it in the early '90s.

A similar pattern can be evinced from the National Party choosing to offer much-needed infrastructural improvements in marginal seats whenever they've felt they have been seriously under threat in recent years (e.g. Northland in 2015).

Or, in other words, particularly for those less well off or otherwise politically marginalised within our society, the threat of imminent "turving out" can draw considerable dividends in terms of law reform or the expenditure of the public purse.

But observe the emotional-ethical dynamic going on here. It is not a case, necessarily at least, of the politicians having bright and bold visions that they are simply awaiting the right time to unveil to the public. Although in fairness, such PR and political strategy considerations *are* occasionally the relevant rubric in the thought-process of some principled Parliamentarians (and their long-suffering Comms advisors).

Instead, often it is the emotional impetus of TERROR—the catastrophic realisation that unless something serious is done, that the MP in question is very likely to be hurled out of office or forced to serve as second-fiddle in a Winston Peters-led coalition—that drives such a radical and drastic action as delivering actually decent and useful policy to the masses.

So with that in mind, in an electoral cycle

wherein various agents are promulgating the view that one must have a "warm and cuddly" relationship with the local candidates and elected representatives in order to get anything positive done, I should like to propose something quite drastically different.

I propose that the main force and emotional terrain in our politics cease to be a sort of bland, cotton-wool apathy wherein we basically just accept the view that the major parties of governance will do good things occasionally if they're treated right and lobbied panderingly. This should be replaced with the Tumult of Terror for our occasionally-elected representatives, in order to restore control of our public affairs to The People.

Now, it is probably important to note at this juncture, lest I once again find myself being visited by a detective from the anti-terrorism unit at the New Zealand Police, that I am not meaning "the politics of terror" in the sense of blowing up buildings or physically threatening those who choose to get involved in politics. That would not be particularly helpful to anyone—and in our domestic political context, would almost certainly be wildly unjustified. All that would likely result, anyway, would be further enhancement of our already wildly overreaching surveillance state, and the branding of sensible (if somewhat "radical" appearing) demands as literal and unpalatable "extremism".

Instead, all I am simply saying is that if you want the Government, whether predominantly Red or Blue, to actually deliver for *your* needs more than once every couple of electoral cycles, then you need to remind them who's boss. Who ultimately controls whether they get/stay in or not. And what they must do in order to have a Hades-hope of earning even your fleetingly effervescent electoral support at that year's election.

Give them something to fear when it comes to their potential prospects of not getting back in. Make them work for your vote, rather than allowing them to presume placidly that they'll sleepwalk to victory.

In short, TERRORISE YOUR ELECTED REPRESENTATIVE.

And enjoy the fruits of better policy-making as a result. ♦

Amateur Hour



*With
A Five-Star Man*

Student Weirdness

Each week A Five-Star Man, disgraced former-editor-in-chief, tries to impart political wisdom but mainly just cries in the shower.

I work in a seriously tragic office. The white paint on the concrete walls is chipped and stained. The computers are out of date. The broken-walled cubicles all face each other and do their utmost to prevent any natural light reaching you. The office is open 24/7 and sometimes security comes up and turns off the lights while you're on a night shift.

The colleagues are sort of pathos personified. The boss is of course middle-aged and overweight and angry that she hasn't retired yet. The full-timers are largely undereducated and (despite not knowing it) waiting for their jobs to be automated out. To be fair most of them are perfectly nice, but they all uniformly feel the need to prove their prowess. They type *much* better than the young people, they assure me. They answer the phone *much* more professionally than the young people, they assure me. When they sleep at their cubicles after a particularly tiring pie, they're being *much* less lazy than the young people. When they play Bejeweled online for a straight ten-hour shift, they're *much* less dependent on technology than these text-addict youths.

There's something tragic about people in their late fifties being so desperate to display their superiority at a basically unskilled job. I, of course, am doing the same terrible unskilled job. Am in my approximately fiftieth year of uni-

versity. And pen unpaid columns in the student magazine about how sad and fat and inferior my middle-aged colleagues are. But I don't *feel* like I quite reach the same heights of tragic impotence and economic anachronism.

Why not? Apart from perhaps a kind of narcissist's insistence that *my* failures are just temporary while everyone else's are permanent and laughable, I think it points to the central conundrum of student existence. For students who are living out of home, on their own (slash Studylink's) steam, we're basically poorer than the average beneficiary. And of course we're totally unqualified for any real (read: good, read: corporate, read: valued by middle-class New Zealanders) jobs. If you qualify for student allowance you get \$210 a week, and can earn up to \$200 before they start docking your allowance dollar for dollar. Otherwise you're on the loan, which is something like \$175 a week. And rent anywhere near the University is around \$200 a week. So we have to work. And usually shit jobs. And usually a lot of hours (especially if we want the unacknowledged student essentials: flat whites, alcohol, and tobacco).

Without spinning off into a boring (read: a truth well acknowledged, read: a problem the Government won't do anything about) jeremiad to the financial imbroglios of student life, my

point is this: student existence is a sort of weird middle ground where we're materially poor, but we have expectations. I can justify spending \$5 a day on flat whites despite the fact that I have less than \$100 after rent because I won't always have to be this poor. I can buy my avocado for brunch because one day I'll have a real grown up job, so why worry. I can laugh at people who do the same job that I do because *they're* old, this is what they do for a career. I'm just stopping by on my way to bigger and better things. To shiny offices and sleek suits. To a house in central Auckland and not having to check my online balance fifteen times a day from the smartphone I'm still paying off.

Of course, after my five-hundred word paroxysm of self-justification, I stop typing. Lean back in my chair in IC0. Check my balance (Cheque: \$0, Savings: \$0, Credit Card overdrawn: -\$14). I re-read my column and chortle. And then I realise: what future exactly am I expecting? Where does the unexceptional student end up? Robots are taking the jobs I'm told. Arts degrees are worth nothing in the market I'm told. English literature doesn't get you jobs in finance I'm told. Your student loan lifetime limit is running out I'm told (by Studylink). You can't just be a student forever I'm told (by mum).

Fuck. I better be nicer to my boss. ♦

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How to Talk About Sport



*With
Mark Fullerton*

We Made The Rules Of The America's Cup, So You Don't Have To!

Mark Fullerton takes up the conch shell, governs the next America's Cup

The time will soon come when Baby Grant Dalton and the other bigwigs at Emirates Team New Zealand sit down with the bigwigs from Luna Rossa and establish the protocol of the 36th America's Cup. It is, after all, the right of the defender to set the rules however they like, giving them a potentially huge advantage. Oracle had fun with that quirk, placing themselves in the Challenger series with the potential to gain a bonus point going into the finals.¹ But Emirates Team New Zealand won't do that because our Boys in the Boat are Decent and all Kiwis are Fair.

The original Deed of Gift outlining the general protocol of the Cup is a punishing document, containing 177-word sentences that form single paragraphs, and using words like "witnesseth" and "hereinafter", and literally explains, leg by leg, the way a race should be raced if protocol can't be agreed upon.² But just in case Baby Grant blows a gasket launching another tirade at Jimmy Spithill, I've taken the trouble to rewrite the Deed myself.

WITNESSETH That the said party of the first part, for and in consideration of the premises and of the performance of the conditions and agreements hereinafter set forth by the party of the second part, has granted, bargained, sold, assigned, transferred and set over, and by these present does grant, bargain, sell, assign, transfer, and set over, unto said party of the second part, its successors and assigns, the Cup won by the yacht AOTEAROA, at Bermuda, upon the twenty-eighth day of June, 2017.

1 Cunts. But did you know that until 1922, the winner of Wimbledon from the previous year automatically made it into the final?

2 "The first race, twenty nautical miles to windward and return; the second race an equilateral triangular race of thirty-nine nautical miles, the first side of which shall be a beat to windward; the third race (if necessary) twenty nautical miles to windward and return; and one week day shall intervene between the conclusion of one race and the starting of the next race." This actually happened in 2010, which is how Oracle managed to take the Cup off Alinghi with little fanfare.

The rules under which the race, races or otherwise alternative mobile form of competition, will take place under, over, or next to, will follow this sentence, should it ever end, and should it end in reasonable fashion and in reasonable time, and the attention of the reader still be focused on or near the following paragraph in the manner socially and linguistically and grammatically accepted by the social conventions which govern this proto-Western-Germanic global lingua franca known as English, they should find the rules which shall govern the thirty-sixth iteration of the America's Cup.

The boats which shall be used in the America's Cup race, and any races preceding the final races which could be considered part of the Challenger series, must be based on the original design of the Intex Explorer 200 Boat Set from The Warehouse (RRP \$34.99).

At least 85 per cent of each team shall be a citizen or resident or naturalised loose unit from the country in which the club they are representing is based. The final decision of whether or not a crew member belongs in any particular team will be placed in the hands of New Zealand Prime Minister Winston Raymond Peters.

Upon the rounding of each mark, the helmsman, or otherwise nominated alternative, shall take a knee, be it left or right, and proceed to demolish a can of Double Brown, be it in a mild sipping fashion, or an open-throat quick-fire slurp. Should the helmsman, or otherwise nominated alternative, choose to undertake this procedure in the form known as a "Rhino", all competing boats must take an extra tack as a penalty, unless all helmsman or otherwise nominated alternatives choose to undertake a "Rhino", at which point all crew on all vessels should raise the "shaka" symbol and take an extra tack for the lads.

Each and every crewmember should, at all times, have the compilation CD *Nature's Best 2* playing on their vessel at a level which renders the

sick Kiwi beats audible during racetime. Should, when the song starts, the song in question feature Tim Finn, Neil Finn or Dave Dobbyn, an extra tack must be taken.

The pre-start's pre-start will start on Land, whereupon team members of each team must nominate a member to bind their limbs and dress in a seal-skin coat and lay on the dock, at which time Andrew Hore will be let loose with a club that is not to exceed twelve inches, and Andrew Hore shall beat as many man-seals as he is able as the man-seal team members escape into the water in a fashion similar to that of the Elephant seal, but not dissimilar from the New Zealand fur seal, upon which time as they reach their boats, the prestart shall begin.

The uniforms of each crew member shall be rid of names upon the backness of the life vest, and shall instead, for the amusement of television viewers, all be labelled with a number that is not to exceed nor be less than the number sixty-nine.

Upon the conclusion of each race, each member of each team should finish a beer provided by the local sponsor, throw a lamington at former mayor and general disgrace Len Brown and then eat said lamington while cycling a distance not exceeding 10,000m but not deceeding 9,999m on a throwback 2017 ETNZ cyclor station.

Should, at any point, any member of any team make mention of the alternative projects upon which the money which has gone into their campaign could have been spent, including but not limited to social housing, a functioning welfare system, climate change research, healthcare, universal student allowance, public transport in landborne vessels, making sport accessible to low-income communities, removing tax on fresh fruit and vegetables, but not including projects such as Mike Hosking's new pool, the team of which the dissenting party is a member shall be eliminated and cast adrift into the Cook Strait. •

**By Popular
Demand**



*With
Michael Clark*

Ode to Emojis Part I: Fun Little Pictures, Phenomenology, and You

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

In late 2014, the Unicode Consortium, a board of mostly volunteer techies that maintains the emoji business, drafted an update package and sent it off to tech companies that contained, amongst other things, a skin tone modifier for emojis with skin. It took off. Now that emojis were widely used amongst people other than Japanese cell phone enthusiasts (which is why there are, like, ten train emojis), it was time to diffuse. It was a huge step in representation. No longer were people of colour subjugated to a shade of white. No longer was caucasian set as the default skin colour playing into the ideology of white as normal; everything else as other. PoC started using the colour that was more representative of their tone as a method of normalisation and a symbol of pride.

This is great, and it's interesting to see how much weight we put on these little pictures. How did they become so popular? What does it mean when we use them? Is it okay for me to use an emoji with a different tone than my own? And why isn't the caucasian tone as popular as the other skin tones? These are pretty loaded questions which I will be looking at in the next two articles, some of which deserve a response by someone with a much different voice than my own so I'll attempt to get one. In the meantime, let's look at what emojis are and why they are so popular that it is necessary to have discussions like these.

When Oxford named the "Face with Tears of Joy" emoji the Word of the Year in 2015, there was a lot of questioning among linguists if an emoji could be considered a word. Almost everyone contested that to call an emoji a word is far

too dismissive of the complex systems set in place by language. Emojis are, instead, ideograms; the social equivalent to traffic signals, characters able to condense information into a small amount of space (which also saves time and money when transmitting data). They are stand-ins, symbols, or markers of meaning.

Yet it isn't as simple as this since, as Neil Cohn points out, "emojis are not always embellishments... sometimes, strings of the characters can themselves convey meaning in a longer sequence on their own." They lie somewhere between ideogram and language. Nick Stockton says if humanity was dedicated enough to make "Emoji" a language, it could be possible; emojis are "more like an embryonic language", he writes, "a cluster of cells that might be a language some day." Until we create a grammatical system to control the meaningful transfer of complex abstract ideas, then emojis are more supplementary to language.

Linguist Gretchen McCulloch agrees, likening them more to "gestures", an easy way of not only condensing information that requires lots of words, but also nuanced non-verbal social cues into simple, easy-to-glance characters. They, as Mike Rugnetta puts it, "attempt to capture the aesthetic of speaking", a desire to make our writing more like talking. Translating verbal speech to written words has always been a little awkward without non-verbal cues, especially now that our writing is as conversational as our speech, so a technology had to be invented to counter this.

The desire to cut away the limitations of writing is completely natural. The prevailing principle among designers of computers is in line with

Heidegger's phenomenological attitude that technology works best "ready-to-hand", where technology melds together with the user, becoming an extension of oneself. He didn't mean this in any alarmist, "the world is going the way of the cyborgs" way; more that we see technologies such as the quill, or the pen, or the phone as a part of ourselves. It's like how we say "I messaged my friend" and not "I used a phone to message my friend".

The opposite of this phenomenon is called "present-at-hand" where technological limitations become apparent and get in the way of natural experiences. Ever not been able to communicate sarcasm through text or had a message interpreted the wrong way? This is your technology being present-at-hand and emojis are a way to bridge this gap. Being able to transmit gestures or facial expressions and have instant recognition makes you think less and less about the limitations of written technology. This is what Rugnetta was getting at when he said we wanted our writing to be more like talking because text and Facebook messages aren't like novels or formal letters. They are emulated speech and emojis help with non-verbal cues.

Emojis become an extension of the self because technology strives to be an extension of the self. This is why it is so important to have a range of skin colours for emojis. For someone's own hand to be emulated on the screen. For someone's own hand to be on the screen.

Which brings us to our next set of questions which involve race, appropriation, and a good deal of other things that I might need a bit of help on. ♦

BABY'S BOTTOM SUDOKU

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KISSES AND QUIZZES

EASY (ONE POINT)

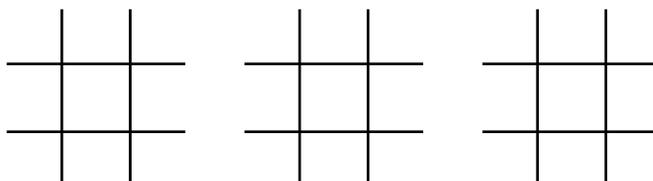
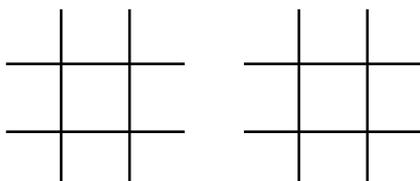
1. Which notable member of the Trump administration resigned at the end of last week, following six months of gaffes and embarrassing errors?
2. What is the capital of Fiji?
3. Plans have recently been proposed to open up WWII-era tunnels under which popular Auckland park?

MEDIUM (TWO POINTS)

4. Which superheroes will feature in the upcoming Justice League film?
5. *Blackstar* was David Bowie's final album—true or false?
6. In what area of scientific study would you be awarded the Fields Medal?
7. The Heathcote River burst its banks in the major storm the other week, prompting widespread evacuations. What city is it in?

HARD (THREE POINTS)

8. Jon Arbuckle, Odie and Dr Liz Wilson are supporting characters in which long-running comic strip?
9. How many countries in South America have Portuguese as a national language?
10. What birthday is *Craccum* celebrating this year?



ROCK SOLID SUDOKU

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



It's true, actually.

Answers: 1. Sean Spicer 2. Suva 3. Albert Park 4. Batman, Wonder Woman, Aquaman and Cyborg 5. True 6. Mathematics 7. Christchurch 8. Gayfield 9. Just one—Brazil 10. 90th

the people to blame.

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SHADOWS "CONTRIBUTOR OF THE WEEK"

Young Kim

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*The articles and opinions contained within this
magazine are not necessarily those of the staff, AUSA
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Auckland University Students' Association presents...

Womensfest

7-11 August

MONDAY

"This is what a feminist looks like" Photo Exhibit

POPPING UP IN A DIFFERENT LOCATION EVERY DAY IN THE CITY CAMPUS

Women's Choice Election Forum

7-9PM, LIB B28 (109-B28)

TUESDAY

Sport & Rec Lunch Time Sports for Women

VOLLEYBALL, TURBO TOUCH, BASKETBALL AND SPOT PRIZES AT 11:45AM IN THE SPORTS HALL (REGISTER ONLINE)

Movie night: 10 Things I Hate About You

6PM, SHADOWS BAR BACK ROOM

WEDNESDAY

Sausage Sizzle

12:30PM @ EPSOM CAMPUS. COME WRITE ON OUR "FEMINISM MATTERS" WALL AND HAVE A FREE LUNCH WHILE YOU'RE AT IT!

THURSDAY

Women's Expo

12-3PM, QUAD

Women's self-defence Class

6PM, OLD SJS OFFICE (ABOVE QUAD FOOD COURT) (REGISTER ONLINE)

FRIDAY

"This is what a feminist looks like" Poetry Slam

5-7PM, STUDENT COMMON ROOM (ABOVE QUAD FOOD COURT)

CFC Pub Quiz

7PM, SHADOWS



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