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ISSUE 17, 2018



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CAN WE PLEASE, COLLECTIVELY, TRY NOT TO FUCK THIS QUITE NICE THING UP

I'm going to apologise in advance for this - I promised myself that I wasn't going to write two boring-as-hell politics-are-important essays in a row. Sometimes things just don't happen the way you want them to. Next week I promise you'll get something different.

Anyway:

The last couple of weeks have been like a really weird series of stress tests in regards to New Zealand's wider political fabric.

I think it's not unreasonable to say that one of the distinguishing features of New Zealand's political climate at the moment is how relatively not-toxic it is. That's not to say that engaging with our political sphere isn't inherently exhausting (it absolutely is). Just that when compared

But rather, it feels like we're really one of a very short list of countries in the world right now that isn't struggling with growing extremism and political division.

Now, one might reasonably wonder exactly why that is. And there are lots of different answers that one might give.

The argument that is probably most appealing to a lot of people is that there's just something *about* New Zealand that protects us from this kind of behaviour, that we have some kind of cultural vaccine against bastardness. It's certainly true sense of progressiveness and tolerance is more or less a core part of our national identity at this point - although it's arguable the extent to which that's actually reflected in the reality.

In many ways, our collective reaction to Stefan Molyneux and Lauren Southern's visit last week indicates that it *is* something inherent about us.

Molyneux and Southern's shtick ultimately relies on the general public being more willing to believe that they're the victim than they are to listen to groups who are hurt by the things that they do and say.

But it isn't good enough to just assume that it's a character-base thing; it might just be that we're small, and that the stakes aren't high enough for people to really want to rip this country apart over their hatred for their political opponents.

It might be that our relative isolation has basically cut us off from a lot of these issues - a lot of the most contentious debate, globally speaking, seems to be rooted in a fear of a massive influx of migrants.

You can also argue that our relative prosperity - and, in particular, the fact that we, as a country, managed to collectively avoid the worst of the Global Financial Crisis - has worked as a form of social insulation.

And it's probably actually a combination of culture and all those other factors, right? Which means that we really need to be on the lookout for forces that might overcome those defences and transform our culture into something much uglier.

In the meantime, we really should spend more time being proud of what our country has been able to achieve. We're the only country to successfully shut down a Molyneux and Southern event - which I think says pretty good things about who we collectively are.

- Andrew

PUBLIC ART - LIGHT WEIGHT O

I've always had a soft spot for O'Connell Street. Sitting one up from High Street towards the top of Shortland Street, it's not too long nor is it that busy. But there's something about the heritage buildings, the quiet hum along with the shared space design that has always made me feel as though Auckland has some sort of hope for urban street design.

And so when I ventured down O'Connell St the other night, on my way back to my \$3 car park at Chancery - book online and it's super cheap - following a quick spot of desert at Miann, it was hard to miss the new public art installed high above me.

Light Weight O by Catherine Griffiths [pictured] is a piece commissioned by Auckland Council to sit high above the streetscape. *Light Weight O* is a large 2.4m diameter O that is faced on one side by a mirror and another by brass.

Griffiths has explained that the O is designed to “*encourage those who work through O'Connell St to observe the above and the below and consider the space between*”. The Piece serves as a reminder of the



heritage of O'Connell St whilst considering the special nature of this built place in the natural environment.

The piece sits between 5 and 10 O'Connell St, between two 1925 heritage buildings that both have such amazing facades yet in essence are shaped as they are because of us.

Impressive facades, street pavings and businesses are all built on natural ground and this is what Griffiths is asking us to consider, the place of O'Connell Street to be such a special place while still acknowledging the natural environment it occupies, the sky, land and air.

- Cameron Leakey

Judith Collins Retweets Conspiracy Fodder

CW: Discussion of Sexual Assault laws, Statutory Rape

Judith Collins got herself in hot water last week after she publicly called on the Prime Minister to respond to claims made in an article published on a notorious fake news website.

The article in question, from “yournewswire.com”, claimed that France had passed a law that legalised sexual assault against children.

YourNewswire is the original source of the quietly iconic headline “*Katy Perry: ‘Human Flesh Is The Best Meat; Cannibalism Got A Bad Rap’*”.

When challenged on the claim, Collins was unrepentant. Responding to reporters asking her about the providence of the article, Collins only said that Arden “won’t have any trouble denouncing it—will she?”

Chaos in the Capital

The Greater Wellington Regional Council voted last week to make emergency changes to the Wellington bus system, after reforms to the service triggered city-wide chaos.

The initial changes were implemented a few weeks ago, and were the results of a number of years of planning on the part of the council. The hope was that the changes would help.

However, in practise they’ve had the opposite effect. Commuters have complained about being stranded across the city - with core bus services either being cut down or entirely removed.

Many have ultimately moved to alternate forms of transport - the price of an average Uber in and around the Wellington CBD during peak hours has reportedly almost doubled compared to before the change.

Sexual Harassment at Vic

A chemistry tutor at Victoria University of Wellington who stalked and groped female students was allowed to continue to teach - and was even allowed to supervise classes of high school students - despite the fact that a formal complaint against him was upheld.

The complaint, made in February this year, alleged that the tutor “rubbed his hands up and down [the student’s] legs”, “made jokes about stripping [the students] off to treat chemical burns”, gave the students unwanted massages, and, on multiple occasions, followed the students to their home after tutorials.

The University offered to mediate Restorative Justice sessions between the students and the tutor. The students declined that offer, and no further action was taken. The tutor was allowed to continue to teach, including during a three-day outreach course with local secondary schools.



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A SHORT HISTORY OF THE DONALD BRASH DEBATE

Last week, the executive board of the University of Auckland Debating Society decided to take no action on an equity complaint lodged against their executive over their collective decision to invite Don Brash to speak at an on campus club event.

It became an increasingly politically symbolic decision as the week went on - for a variety of complex reasons. This article will attempt to lay them all straight.

WHAT WAS THE EVENT

The event was the first in what DebSoc hopes will be an on-going series of public debates about “topical issues in New Zealand society”, that they call the “Think Big” series. The specific debate Brash was invited to was intended to explore whether “PC culture [has] gone too far, to the point of limiting freedom of speech.”

WHY INVITE BRASH?

Brash has a long history of



aligning himself with broad “Freedom of speech” related causes.

As leader of the National Party, Brash generated significant controversy by engaging directly with racially contentious topics. Brash was known for claiming that social problems affecting Māori were a product of Māori culture being somehow flawed, and for pushing for Māori to integrate with European culture.

More recently, one can point to his work as the ostensible leader of the *Free Speech Coalition*, and as

a member of *Hobson’s Pledge*.

The *Free Speech Coalition* were a loosely organised group that was established to organise the defence of Canadian alt-right activists Stefan Molyneux and Lauren Southern, after the Auckland City Council refused to provide them access to any of their venues.

Molyneux and Southern are both known for their involvement with “white identitarian” movements - a rebranded form of White Supremacy that has become increasingly popular across Europe and North America.

The duo were briefly to secure an alternate venue - the Powerstation - but eventually lost that space as well, after widespread protests broke out in reaction to their visit. Brash fundraised over \$90,000 to fund their initial legal defence.

Hobson's Pledge, on the other hand, are a group dedicated to combating what they describe as an "undemocratic slide into New Zealand style apartheid" favouring Māori. They are a pretty explicitly racist group.

WHAT HAPPENED AT MASSEY

Midway through last week, Massey University Vice Chancellor Jan Thomas banned Brash from speaking at an on-campus event organised by Massey University's Politics Club. The event was intended to be a discussion of the National party's political future.

In a public statement, Thomas claimed that Brash's presence on campus posed a "threat to the safety of [Massey University] students".

That specific claim drew widespread backlash from both sides of the political spectrum.

National Party MP Chris Bishop pulled out of a speaking event at Massey planned for later in the week, while Leader of the National Party Simon Bridges plans to complain about the issue at a pre-planned speaking event on Massey campus.

WHY DID DEBSOC MAKE THE DECISION TO ALLOW BRASH TO SPEAK

Their official response to the equity complaint lodged against them was grounded in a few different arguments.

Part to do with the details of the DebSoc constitution itself - they basically claimed that equity complaints relate to harms that have already occurred in the past, and that there aren't grounds under the club's existing equity policy to complain about the harms generated by future events.

But, more practically, the group also gave a principled reason - that they're a club specifically founded to foster debate on campus. Pulling from the club constitution, there is an for the club - "*To provide a forum for the discussion and debate of topical issues, and to encourage such debate within both the University and the community at large.*".

As a corollary to this - the speeches for public events held by the club are usually pre-planned, and there is a process of review that all guest speeches are put through. There are also moderators on hand to manage the debate if things get out of hand.

WHAT WAS THE RESPONSE?

Protests were planned almost immediately in response to the complaint being dropped.

The protestors contend that problem isn't with what Brash might say - it's with Brash himself. As outlined above, he has a deeply uncomfortable history of straightforwardly racist speech.

In general, people who have made a living out of stirring up racial resentment shouldn't have a place in the public sphere. Vetting Brash's speech, or installing a moderator, does not solve that problem.

Also; DebSoc's interpretation of the scope of the equity debate process is unreasonably narrow, and seems designed to shut down the complaint, saving the executive from an uncomfortable situation.

Deadlines for this issue are immediately before the debate itself - we will have coverage either in the next issue or online.

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COMMUNITY: PHOTOGRAPHY EXHIBITION THAT CELEBRATES OUR STUDENTS FROM REFUGEE BACKGROUNDS IS NOW ON IN THE QUAD

“If you are a refugee student, big congratulations. It is an amazing achievement to get here. Don’t forget to get involved with University activities, join clubs - don’t think you have to do this on your own. Know who you are and don’t give up until you achieve what you want to.

To staff, thank you for supporting us, for recognising that we need you. Thank you for caring. We are here to achieve something and to have you supporting us means so much.

If you are a non-refugee-background student, just be approachable, be a friend. Being a friend can change someone’s life.”

- Nosia (Central African Republic of Burundi) Bachelor of Laws (LLB), University of Auckland



“Imagine for a moment that you have just travelled around the globe to land in a foreign country where you don’t speak the language, know nothing about its culture and ways, have no community of support, and own nothing more than what’s in your bag..”

University of Auckland alumna Nosia didn’t have to imagine this, because for a time, it was her reality. In 2005, Nosia and some of her family arrived in New Zealand from the Central African Republic of Burundi. She and five other University of Auckland students are the subjects of a photography exhibition telling the stories of students from refugee backgrounds.

Led by the Equity Office – Te Ara Tautika, the exhibition celebrates how the University supports a fair and inclusive place to study for students from refugee backgrounds and their achievements both here and internationally.

Each story is underpinned by persistence, self-belief and success in the face of staggering international statistics (from the UN Refugee Agency, June 2018 <http://www.unhcr.org/figures-at-a-glance.html>).

- 25.4 million refugees are displaced annually
- Only 102,800 are resettled
- July 2018 saw New Zealand raise its refugee quota for the

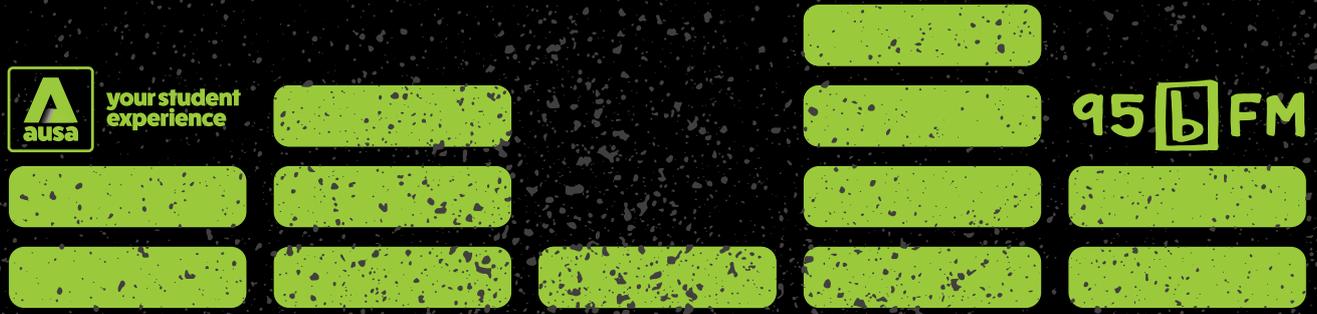
first time in 30 years – from 750 to 1000

The exhibition is on display in the Quad from 13-17 August. Keep an eye out for the photos on campuses across the University.

For more information about how the Equity Office can help you, email equity@auckland.ac.nz or www.auckland.ac.nz/equity

The Equity Office would like to thank each of the students involved for sharing their stories and being a part of the project. They would also like to gratefully acknowledge Chris Rollins from CAI for his beautiful photography.

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COMMUNITY - REVUES IN REVIEW



Every August, around 250 student performers, and nearly 6,000 audience members, make the difficult and dangerous (well, mildly steepish) trek up to Hobson Street for a month of Revues.

A Revue, if you've never been to one before, is somewhere between a parodic variety show and a serious stage performance; usually combining dance, music, comedic sketches, and a slightly stolen plotline. Auckland University is home to three Revues, put on by students from the Med, Law and Engineering faculties respectively. Legend has it there was also a Pharmacy Revue at some point; but nobody quite seems to know what happened to it.

Each Revue has its own flavour, reflecting the particular student body it has grown out of.

The Med Revue have a reputation for particularly impressive music and dance numbers – last

year's show was a parody of the award-winning musical, *Phantom of the Opera*(ing Theatre). This year continues that trend, with *Circle of Knife*, loosely based on the Lion King. They also have a reputation for slightly less impressive, but no less entertaining, body part puns.

The Law Revue is known for their politically-minded humour, as befits their faculty. Their music video parodying Robin Thicke's *Blurred Lines* made national news a few years back, as did last year's critique of Auckland's transport woes, set to the tune of Lorde's *Green Light*.

The Engineering Revue is the largest of the three, with over 110 cast members and crew, and looks exactly like what you'd expect a bunch of Engineers to come up with in their spare time: sets and props that are far more technically cool than was strictly necessary, and dance costumes that light up in time to music; because hey,

why not?

Despite the longstanding tradition of cheerily insulting each other's faculties onstage, behind the scenes all three Revues have a close working relationship. Thousands of hours of planning, writing, choreographing and rehearsing go into putting on a Revue; and sharing notes and theatre negotiations between faculties goes a long way toward easing that burden.

Some of the cast members have come from performance backgrounds; others are on stage for the very first time. Either way, everyone is there for a few very simple reasons: to have fun, to do something different from their ordinary studies, and, at the end of it all, to become fast friends with a whole bunch of people from different corners of their degree, who they might otherwise never have met.

University is, in many ways, a strange chapter of life: everyone

around you is learning how to be an adult, and starting to figure themselves out properly for the first time. Moreover, for many people, the university experience risks being very stressful, and potentially quite lonely, particularly in some of the more competitive degree programmes. Revues can be an antidote to that chaos. Like a first-year hall, a Revue provides the opportunity for a group of people to spend a large amount of quality time together, working towards a common goal, outside of study or work. This kind of opportunity – which gets harder and harder to come by the older we get – provides all the right conditions for a tight community to form; a community that can relieve the pressure of, and add diversity and joy to, the university experience.

At the simplest level, being part

of the Revue community gives you direct relationships with others who have been through your degree before you: people who can provide advice, and assignment help, and a reassurance that everyone does get through it in the end. More than that, it gives you a chance to appreciate how many dimensions there are to your peers, to see the depth and breadth of passions and talents that they have, passions which never get the chance to surface during ordinary coursework. And, at the end of the day, it does what all communities do: brings you together with people who are going through the same things – people you can talk to, to share the burdens, share the joys, and share the pride in the thing you've created together.

Ultimately, Revues are a whole

lot of fun: to plan, to perform, and most of all, to watch. They're funny, relevant, and genuinely great pieces of theatre, in a uniquely studenty way. If you get a chance next year, consider joining the Revue community yourself. Until then though, support your peers and come along to watch one (or, if you're a really keen bean, why not all three?). We'd love to see you there!

- Olivia Maxwell.

9-11 August - *Pretty Little Lawyers – Law Revue*

16-18 August – *The Circle of Knife – Med Revue*

23-25 August – *Pirates of the Curriculum – Eng Revue*

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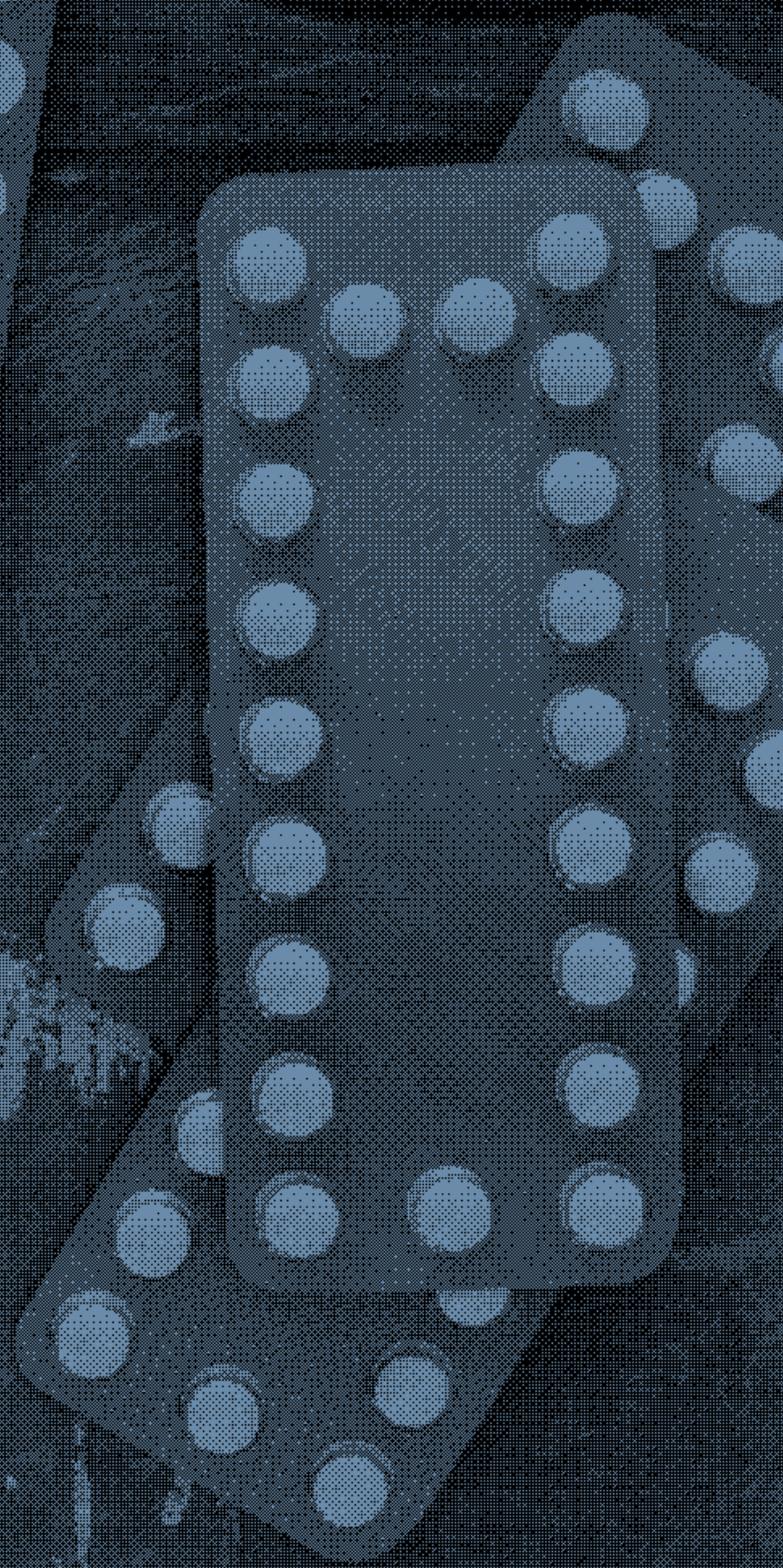
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HOW THE PILL CHANGED EVERYTHING

{ Claudia Russell surveys the impact of “the pill” on modern society and women’s rights }

Named by the Economist as the greatest science and technology innovation of the twentieth century, nothing speaks more to the notoriety of the oral contraceptive pill than the simple fact that we call it “*the pill*.” Nobody calls Viagra “the pill,” nor antibiotics. Now an everyday part of life for more than 70 million women, some might find it hard to believe that it took nearly twenty years to become legally available to unmarried women after hitting the market. For something so small, it has a history riddled with controversy. The fight to have it developed was fraught with concerns over sexual promiscuity, the sanctity of marriage, women’s health, and even eugenics.

When Planned Parenthood founder Margaret Sanger first asked Dr. Gregory Pincus to help her create a birth control pill in 1957, market conditions were anything but ideal. That same year had seen 30 U.S. states outlaw contraception. In the remaining states birth control methods such as condoms, intrauterine devices (IUDs), and diaphragms were already available. Why, then, did Sanger feel it was so important to have the drug developed? The answer lies

in the social reality of using contraception. If a woman wanted to have sex without getting pregnant, she had to negotiate with a man – either in asking her partner to wear a condom, or by having a doctor fit or prescribe contraception. Sanger believed that giving women the power to choose would allow them to enjoy sex, control their bodies, and avoid unwanted pregnancies without having to depend on a man. Once that happened they would have all kinds of opportunities to assert themselves and fight for equality.

We now know that Sanger was absolutely right. The Pill had a massive impact on family and relationships by lowering the necessity of marriage before sex, and consequently lowering the incidence of shotgun marriages. The average age of marriage saw a sharp increase following the release of the pill. Among one cohort of female college graduates born in 1950, almost 50 percent married before age 23, but fewer than 30 percent did for those born in 1957. The expectations of commitment attached to sex and pregnancy had previously encouraged early marriage. But with the introduction of



the Pill, young people were able to shop around until they found the right partner. More time means a greater chance to invest in one's career and the ability to delay child-bearing until one's income is high enough.

The ability to delay child-rearing played a key role in women's ability to pursue higher education and, consequentially, pursue careers that were traditionally male-dominated. The economic impact of this is huge for women and their families. Last year, the Guttmacher Institute concluded that access to birth control significantly increases a woman's earning power and narrows the gender pay gap. As the average age of first marriage rose, so too did the percentage of women in certain college courses. For example, women made up 10 percent of first-year law students in 1970 but 36 percent in 1980. During the same time frame, women in the US with access to oral contraception were 35% less likely to drop out of higher education than their peers who went without.

Getting the oral contraceptive pill into the hands of women proved to be difficult, with legal and medical barriers standing in the way. No drug had ever been made available to perfectly healthy people for a non-therapeutic purpose before. Although it had been approved by the US Food and Drug Administration in 1957, marketing the pill proved difficult at first. The main British government body responsible for

medical trials refused to sponsor any monitoring of the new drug on the grounds that it was too politically and morally sensitive for them to handle. Over in the US, it was illegal for any drug to carry a contraceptive claim until 1960. Despite the hurdles, in 1957 a new drug called Enovid was released for menstrual regulation. On the bottle was a warning label stating that this drug had another function - it also prevented pregnancy. Sanger and Dr Gregory Pinocus wanted to approach the issue as cautiously and as quietly as possible. So they thought, instead of asking for approval as birth control, let's just ask for approval something that regulates the menstrual cycle. The bar was lower and as a result the product was far more palatable to the medical profession and the public.

The Pill has not always been a symbol of rights and freedoms, however. Margaret Sanger was vocal about its potential to lead a eugenics revolution in the United States. In 1921 she publicly stated that "the most urgent problem today is how to limit and discourage the over-fertility of the mentally and physically defective." Black communities in particular were slow to adopt the pill, fearing that it would be used by the government as a means to suppress the black population. These fears were not without reason – until the 1960s black women were forcibly sterilised at a rate 9 times that of white women as part of federally-financed family planning programmes to stop "undesirables"

from reproducing. Rumour spread that public assistance checks were contingent on accepting birth control, although family planning employees were urged to say otherwise.

More time means a greater chance to invest in one's career and the ability to delay child-bearing until one's income is high enough.

The most well-known public debate sparked by the pill was about morality and promiscuity. Critics feared it would erode public morality and family values. One woman interviewed by *The Spinoff* recounts her struggle to obtain contraception as a teenager in the late 60s; “people looked down on you if you were sexually active. You were just, for want of a

better word, a slut. They simply didn't see you as an adult. You were a single woman; you had no right to do that.” She states how even doctors would refuse to prescribe the Pill if they disapproved of a woman's choice to be sexually active. Today, far-right groups such as “The Redpill” decry the pill as ‘the downfall of modern society,’ giving women a sexual bargaining power which has allegedly given them all kinds of unfair advantages over men. However, these views are now relegated to the dark corners of the internet, occasionally brought to the surface by political debate. In the U.S, the question of whether birth control should be government-funded has unearthed a wealth of old-school attitudes.

The societal effects of the Pill can be measured in dollars and statistics, but also present themselves in ways that are hard to quantify. Oral contraception has transformed the nature of sex – both in the way we perceive it and the way it creates power dynamics between men and women.

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MY LEFT-WING BUBBLE

{ Sarah Tribble considers the media divide between left- and right-wing media }

I don't know him personally, but I would trust Jon Stewart with my life. His departure from *The Daily Show* in 2015 traumatised me on an emotional level, but here's the thing: I didn't watch *The Daily Show*. I never watched *The Daily Show*. I didn't even watch Stewart's final week on *The Daily Show*. I just didn't want him to leave -- and *I don't know why*. He along with other comedians/political satirists - Trevor Noah (an apt replacement), Bo Burnham, Jimmy Fallon, John Oliver, Chris Rock, and the entire cast, past and present, of *Saturday Night Live*, to name a few - are my capital-H Heroes, and I can collect them like action figures, because they're *everywhere*. They're in your magazines. They're on your Twitter feed. Your children are sitting in their bedrooms re-watching Bo Burnham's *Make Happy* on Netflix for the seventh time in a month, and you start to wonder: where did all these people come from?

As I lovingly gaze over my collection of liberal entertainers and continue to consume their content like it's the stuff I need to breathe, I can't help but think that where they came from isn't the question: it's what gave them the opportunity to rise out of the shadows. We've lived in a culture saturated with right-wing politics for centuries, and only in the last three decades has leftist zeal

really begun to starve it out, but in doing so, it looks to me as if left-wing media has become more consumable than meaningful. Shows like *The Daily Show*, *The Colbert Report*, and *Last Week Tonight*, as well as the content of comedians such as Bo Burnham, Aziz Ansari, Chris Rock, and more, can thrive because of the new market opening for consumers of liberal political and social ideology, but where did it come from? Furthermore, where did the consumers themselves come from? I feel like I've been a left-wing militant since I first developed object permanence, but my kind are made, not born. So where the hell's the factory?

Historically, the terms 'left-wing' and 'right-wing' originated during the French Revolution, based on where the Estates Generals were sitting in the courthouse: supporters of the revolution on the left side, supporters of the Old Regime on the right. These days, Google describes the left-wing as "the radical, reforming, or socialist section of a political party or system". We on the left are a people of social awareness. We believe same-sex couples should have equal social/economic/political rights, abortion should be legalised, health-care should be affordable for everyone no matter of income, the right to bear arms should have heavier policing and regulation - and that's barely

scratching the surface. We sound like the good guys, right? The right-wing, then, is the racist old grandpa at the family reunion -- you've loved him since childhood, but now you feel morally conflicted whenever he's around. Grandpa's conservative. He hates gays, hates women, hates poor people, and thinks everyone should have a gun in their back pocket at all times to protect themselves from gays, women and poor people. He is also under the impression that his third-party opinions on such matters have more legitimacy than those of the people upon whom inequality actually impacts. We do not love Grandpa quite so unconditionally anymore.

So how has this perception filtered back into mainstream media? Outlets like Fox News, CNN, and CBS still exist to churn up the political climate, but they're starting to get drowned out by left-wing presenters, particularly comedians - or at least, that's what's happening online. A New Zealand-based survey conducted by yours truly found that 54% of **left-wing** consumers source their news from mediums like Facebook, Twitter, Tumblr, YouTube, and news/journalism companies that primarily circulate digitally, while 75% of **right-wing** consumers prefer traditional forms of media - newspapers, news radio, and news TV. Is there, then, a link between the platforms on which leftists and rightists find their news, and the 'bases' of left- and right-wing media? I spoke with Social Studies teacher Aidan Halligan, and he argues that to some extent, there is. New Zealand's mainstream media - TV, radio, and newspapers - are "more leaning to the right, because why would you go outside the bubble if it's providing the feedback you need? They've got a profile on social media, but they tend to be fairly inactive". The left are much more active on social media platforms, but they "tend to get stuck in a situation where they're only listening to voices from the left, and it can be very easy for them to lose touch with what mainstream New Zealanders are thinking". Consider New Zealand's general election in 2017: me and my personal survey pool consisting exclusively of university students who had liked 'NZ swing voters against dogmatic party affiliated memes' on Facebook were convinced

that Jacinda Ardern would win in a landslide due to her popularity amongst young voters, so imagine my surprise when the fate of our government was placed in the questionably capable hands of Winston Peters. (I was even more surprised when he ended up choosing Labour anyway, indicating that I really know less about politics than I initially thought.) My elite little club of meme-loving leftists was blinded by how narrowly the left-wing lens analysed the political climate, and by our confidence in social media to represent news to us accurately and fairly. We encounter a similar problem on Facebook, Halligan says, with its 'If you Liked _____, then you might like _____!' feature. "Through Facebook, you're basically filtering down. We kid ourselves that Facebook expands our world with each Like, but it doesn't do that. It narrows our world, and as a consequence of our world being narrowed, it makes it harder for us to understand".

We choose the viewpoints to which we are exposed based on the main platform on which they are generated, and studies suggest that Generation X tends to have a higher density of conservatives, while Gen Y is generally more liberal. Social media, then, is the weapon of the **youth**, and since we all know that being young is way cooler than being old, a question ensues: has it become cool to be left-wing? I sent out another survey to find out what the general public believed, and the answer was overwhelming: 100% of people surveyed believed that yes, it has. Popular opinion, however, is no match for actual research, so I did some. Remember Hillary Clinton? That old gal? Not to throw her under the bus, but it seems that good ol' Hills changed an astonishing number of her political positions leading up to the announcement of her presidential campaign on 12th April 2015, including but not limited to: her stance on same-sex marriage (Clinton opposed it until public opinion began to be in favour of it, at which point she made a miraculous recovery), immigration (she was "adamantly against" illegal immigrants in 2003, but is now in support of a "path to citizenship"/amnesty for immigrants), and trade (as recently as 2012 she was in support of a US version of TPPA, but is now opposed to

the same Bill). As the public began to advocate for more humanistic social reform, so did Clinton, and I'd argue that's no coincidence.

Take a look at political satire and comedy. If you asked me to name five left-wing comedians off the bat, I could do it: Conan O'Brien, John Mulaney, I'll break out Amy Shumer for those of you with terrible taste, and I'm going to repeat stuff with Bo Burnham because that makes a funny reference. But if you asked me to name a single right-wing comedian, I'd draw up a blank. Do they even exist? Are they even a real thing? Probably, but they're all obscure and low-key, because right-wing comedy/satire isn't as consumable as left-wing comedy/satire. This begs the question: are we truly becoming aware of social issues and choosing to consume left-wing media because of this, or has liberality become merchandise -- do we watch *The Daily Show* on Comedy Central and subscribe to *Last Week Tonight* on YouTube because we care about the issues they're bringing to the

table, or are we doing it because it's become 'cool' to be left-wing? Is that why Hillary adjusted so many of her positions? Is that why I'm so far up Bo Burnham's ass?

Maybe that's why I miss Jon Stewart so much. I never watched his show, but I know he's left-wing, and that seems to be enough. We're tied together by our mutual support for identity politics, my love of only paying attention to left-wing comics with no objectivity whatsoever, and the commodification of his platform. Maybe liberality has become as cheap and expendable as a Macca's cheeseburger, but I like to think that we're paying more attention to left-wing media now because, in turn, it's paying more attention to the issues we really care about. Maybe the reason why I miss Jon Stewart is because he was a voice for the voiceless - or at least a megaphone.

THE EQUITY OFFICE – TE ARA TAUTIKA

Nau mai, haere mai and welcome!

The Equity Office leads the University's commitment to being safe, inclusive and equitable.

Our team provides advice, guidance and support for all our students and staff, with a particular focus on our Māori and equity group communities.

Equity group students include:

- Pacific students
- Students with disabilities
- LGBTI (Lesbian, Gay, Bisexual, Transgender and Intersex) students
- Students from low socio-economic backgrounds
- Students from refugee backgrounds
- Women and men in those disciplines in which they are currently under-represented.

 www.facebook.com/OurVillageOurKainga

www.equity.auckland.ac.nz



 **THE UNIVERSITY OF
AUCKLAND**
Te Whare Wānanga o Tāmaki Makaurau
NEW ZEALAND

MUSIC



Album review: The Internet – Hive Mind

The Internet is back and with 4 studio albums as well as various solo releases more recently, they have matured a whole lot and you can tell immediately with the instrumentation and performances. However the time spent on their own projects seems to have lessened their cohesion as a band as I find there to be just as many downfalls as redeeming qualities.

The catchy riffs and hooks from *Ego Death* are nowhere to be found and are instead swapped with trends from the worst of bedroom pop like gimmicky guitar effects and just general half-assedness, mostly in the songwriting and vocal delivery which is massively disappointing as ‘Gabby’ and ‘Famous’ were some of the best songs of 2015.

Some of the production choices leave me boggled like the tacky guitar tone in ‘La Di Da’ or the snare in ‘Bravo’ which sticks out like a sore thumb and instantly bring the respective tracks down which is a shame as they are oth-

erwise some of the more fun and interesting songs on the album.

Not all is lost though as the bass tone is consistently a highlight through the tracklisting (‘Stay the Night’, ‘Hold On’) and Syd’s lyrics are as personal and introspective as ever (‘Come Over’), although it reaches lows of thoughtless repetition.

I can’t fault the band for trying to evolve their sound but they stray too far from their strengths and it ultimately results in a bland project that equates to less than the sum of the individual members’ talents.

Perhaps after the departure of keyboardist Jameel, they inadvertently overcompensated the whole neo-soul thing but in turn lost a whole lot of actual soul. Most of the record just ends up sounding like background music in a trendy cafe and while it’s not bad background music, there just isn’t that much to gain from paying it any attention. If ‘mid’ had a poster child, this would be it. Even the album art is insipid.

- Jin Yun

Album review: Denzel Curry – TA1300

Denzel Curry follows up on 2016’s *Imperial* and last year’s teaser EP *13* with what may be one of hip-hop’s best records this year, *TA1300*. The album comprises of three acts which were each released a day apart, Act 1: Light, Act 2: Grey, and Act 3: Dark, which cover a variety of topics including his anxiety, battles with drug addiction, and deaths of close friends. The record starts off with “TA-BOO”, where Curry welcomes the listener to “the darker side of taboo” as he ventures through it, recounting facing difficult decisions in life, with the song itself specifically focusing on sexual abuse. The *It*-inspired highlight “BLACK BALLOONS” follows with a smooth, almost summery vibe, contrasting with his thoughts of pain and death.

On “SIRENS”, Curry brings indie-pop sensation Billie Eilish and 2018 XXL freshman JID together for a political track where he vents his frustrations and criticises the current state of America taking on issues of gun violence, police brutality and the media as well as the track title itself symbolising the justice system. On “CLOUT COBAIN”, Curry addresses how his contemporaries in the Soundcloud scene are obsessed with chasing “clout” or fame, with its music video showing common activities engaged in by these artists, depicting various individuals getting face tattoos and consuming copious amounts of lean and

pills, as well as posting controversial clips on Instagram, and its consequential results.

The album escalates to its highest points with its last two tracks “VENGEANCE” and “BLACK METAL TERRORIST”, two raw, heavy hitting tracks which never let up, the

former featuring experimental noise rapper JPEGMAFIA as well as trap-metaller Zillakami, with both showing how he has gone full circle, battled his demons and now has come out indestructible and fearless.

With this record, Curry’s fiery wordplay and extensive flows

never seem to settle throughout, putting him on a different level to the majority of Soundcloud rappers, and solidifying his position as one of the most talented rappers of the internet age.

- Chris Wong

TV Review: Wellington Paranormal

I can only assume that TVNZ’s hotly anticipated new police-based reality television show *Wellington Paranormal* is massively popular, because I personally really like it.

The show follows Wellington PD officers Minogue and O’Leary as well as Sergeant Maaka, who make up the new paranormal unit of the Wellington police force. You may recall officers Minogue and O’Leary from the highly successful documentary *What We Do In The Shadows* (which followed a group of Wellington vampires). Minogue and O’Leary first encountered paranormal criminals in the Wellington area when they stumbled on the stars of the documentary. In this new reality show however, we learn that vampires are not the only paranormal creatures committing crimes in the greater Wellington area. In fact, so far it’s worked out to about 1 different paranormal phenomena per episode. Spooky.

If you’re a fan of crime shows, whether fictional or real, you will know that it’s really up to the dynamic of the police officers as to whether the show is going to be a hit or not. *Police Ten 7*, *Castle*, *CSI*, *Highway Patrol*; all of these shows rely on hard-working, charismatic police officers to carry the show. Luckily for us, *Wellington Paranormal* is no exception. Minogue and O’Leary have what Minogue describes as a ‘Scully and Mulder’ dynamic “because she [O’Leary]’s analytical, she’s got the brains; and I’m a man with brown hair”. The pair are always looking out for one another, whether it be getting O’Leary unstuck from a fence or saving Minogue from a haunted bathroom. Their camaraderie and teamwork are not only fun and endearing for the audience, but also make one feel much more confident in the New Zealand police force. If every officer out there is as laid-back, unassuming, and willing to stick their fingers right down deep into unidentified alien plant life as these two; we’re in pretty good hands.

- Mary Gwendolon

TELEVISION



THEATRE



Theatre review: HIR

HIR, pronounced “here” meaning neither he or she, nor him or her, explores an American household where gender and gender roles have been turned upside down. HIR is written by Taylor Mac, directed by Sophie Roberts and produced by Silo.

Isaac returns from the war in Afghanistan to find his house far from what it was like when he left, with his mother having demolished the patriarchy of the domestic household, his sister has become transgender and an almost revolutionary figure in the house, and his abusive father has had a debilitating stroke. All the actors were excellent, and how they related to one another seemed natural even in their extremely strange family environment. They also pulled off believable American accents the whole time, with a little bit of yodelling thrown in. Most notable was the mother Paige, who was played by Rima Te Waiata. She made you feel sympathetic for her and got you thinking about whether you would act in the same way if the same events happened to you. The set began by showing an extremely

detailed and chaotic view inside a suburban house with countless props which established the right mood for the play, as it represented how Paige just wanted to ‘leave’ everything in its messy place as a metaphor for her trying to leave her orderly and controlled life that was established by her dominating husband Arnie (played by Nathaniel Lees) behind her.

This production was fantastic and goes beyond making you laugh by leaving you thinking about important issues that are pertinent to society today such as gender, domestic violence and humanity in general and becoming more aware of queer and feminist ideas and theory. Unless you enjoy intense rock music, it may be wise to exit the theatre during the intermission to escape this because it nearly did my head in.

- Emma Morris

Theatre review: Near Death Experience

TW: The play is about depression and the fallout of a young woman’s attempted suicide and this review also discusses these topics

This shit was intense. I had quite thoroughly researched the play before going and I thought I knew exactly what I was in for. Folx, I did not.

Near Death Experience is a new play written and directed by Natalie Medlock which is somewhat autobiographical and deals with mental health -specifically depression- and depicts the life of the protagonist’s family after she tries to kill herself. It also deals with the philosophy of Carl Jung. When I learned that Carl Jung would be a featured part of the play I assumed it would be entirely for comic effect, but Jungian psychology was actually a pretty core component of the whole affair.

The play in general was a lot less ridiculous than I was expecting it to be. It did deliver on its promise of a dark comedy, but the dark was darker and the comedy was drier than what I had mentally prepared for. Amanda Tito (brilliantly portraying Tabby, the protagonist) depicted not one but three near death experiences on stage. The use of music and lights to create the ‘NDE space’ was a skilful way of non-violently and less harmfully depicting attempted suicide on stage, but it was still quite alarming.

I did enjoy the play and was glad to have gone, but I had a growing feeling throughout it that there are a lot of people I know who I don’t think would be mentally safe to watch it. Hell at times I was sitting there wondering if I was mentally safe to

watch it, or the cast were safe to perform it.

The story felt very real. The characters felt very real (even Fositua Amosa's sarcastic, chicken-headed Carl Jung). It was a real story and an important story to tell. Everyone involved did an amazing job, but I was especially grateful for Bronwyn Bradley and Peter Hambleton's hilarious and heart-warming depictions of Tabby's parents which frequently lightened the mood.

- Mary Gwendolon

Theatre review: *Burn Her*

Burn Her is an absolutely explosive political thriller and I loved every single minute of it. The latest work by Playwright Sam Brooks represents a departure from his previous work and a move into an Aaron Sorkin style of political drama, however the wit and essence of Brooks' writing is still very present within the piece. *Burn Her* opens on election night. Aria is the leader of the Aroha Party, a new minor party that has stolen a seat in its first election. The celebrations however are cut short by a

shocking revelation from a party intern that throws the Aria and the Aroha Party into crisis.

Miriama McDowell is perfect as Aria, conveying the moral obligation that Aria weighs against her political obligations as she navigates the changing crisis. It is however Bree Peters who really shines in *Burn Her*. Peter's portrayal of George, the Public Relations Secretary for the Aroha Party is a standout and *Burn Her* is effectively her show. She exudes energy in her role and her presence in every scene is one that provides all the laughs, pulls all the action and provides all the attitude of the entire play. The whole cast are truly excellent, each bringing their own talent to the ensemble.

Brooks' staging provides a strong backdrop for the play, the set design is simplistic however hints at the layers of deception and hidden meaning within the narrative. The use of sound is the most prominent feature, creating tension that builds through the piece to a climax right before the intermission.

Brooks', while presenting the narrative of a political crisis, also

presents commentary on women, not only in a political workplace, but also in the workplace in general. In certain scenes, George and Aria, both women of colour, denounce the fact that they have to work so much harder to be recognized, purely based on societal circumstance. As an LGBT+ playwright, Brooks has also been an advocate for writing relatable queer characters; writing real female characters is a challenge that Brooks' has taken on and succeeded wholeheartedly at, his women are not just caricatures, they are both flawed, real individuals who struggle with the decisions they make as the crisis adapts and they are forced to confront consequences they do not expect. *Burn Her* is sharp, intelligent and fierce writing with big hits of humour. It is a triumph for political theatre in New Zealand.

- Cameron Leakey

Burn Her plays as part of the *Q Theatre Matchbox Season*



FILM

Film review: Mission Impossible - Fallout

If nothing else, the latest *Mission: Impossible* movie proves that Tom Cruise is unquestionably still a movie star. Now closer to 70 than 40, he's still managing to pump out films that are driven by his seemingly limitless charisma. But *Fallout* isn't one of those films, because it has so much more than Tom Cruise being Tom Cruise – not that the Man with the Middle Tooth is a limiting factor by any means.

Christopher McQuarrie, the first director to direct two films in the surprisingly old franchise (22 years and going), manages to create a sleek film which packs more than the sum of its parts in its two hour and 20 minutes runtime. The cast, rounded out by the always refreshing Simon Pegg and Ving Rhames as Cruise's constant stalwarts, always bring their A-game to whatever is unfolding around them. Henry Cavill is finally allowed to wear facial hair, and it is only the second-best aspect of his not-at-all unwelcome presence here. Rebecca Ferguson, a possible candidate to carry the franchise into the future, is always on point. Angela Bassett is always an inch away from being terrifying, as per usual, and Alec Baldwin is just doing his thing as the only good Baldwin actor. So, you know, you could have worse casts.

The chase scenes are fantastic, and for once, not entirely gratuitous – something which has

tended to weigh down previous *Mission: Impossible* movies. McQuarrie's chases serve a function, and in one scene, we even get some genuine insight into what could happen if Tom Cruise ever decided to play the villain again, which we have not seen in the near 15 years since *Collateral*. The plot is not too complicated – but it doesn't suggest the audience is stupid. The fun comes from seeing who is going to tear off one of their signature rubber masks, and while the spy intrigue is still heavy, it doesn't crush the audience.

Tom's money goes to Scientology, but in this case, I'm willing to forget it.

- Lachlan Mitchell

Film review: Climax

The objectionable cinematic provocateur Gaspar Noé has once again thrust his creative vision into the festival scene with *Climax*. His latest project centres on a group of dancers who have gathered to rehearse and party it up. The festivities take a sinister turn with the discovery that one member has sneakily spiked a batch of sangria. What begins as innocent fun quickly spirals into a hellish LSD laden nightmare as characters turn against each other and allow carnal pleasures to take over.

Those unfamiliar with the director's oeuvre may find watching *Climax* insufferably jarring. Noé unabashedly prods and pokes at

his audience and works to make his films as visceral as possible. Pleasure, pain and the body are paramount for his characters and for us as we watch. The camera dizzyingly floats and spirals, making it difficult for us to spatially anchor ourselves as well as extremely long takes that focus on the spectacle of the body in action and suffering, building tension until we feel we can't "take" it anymore.

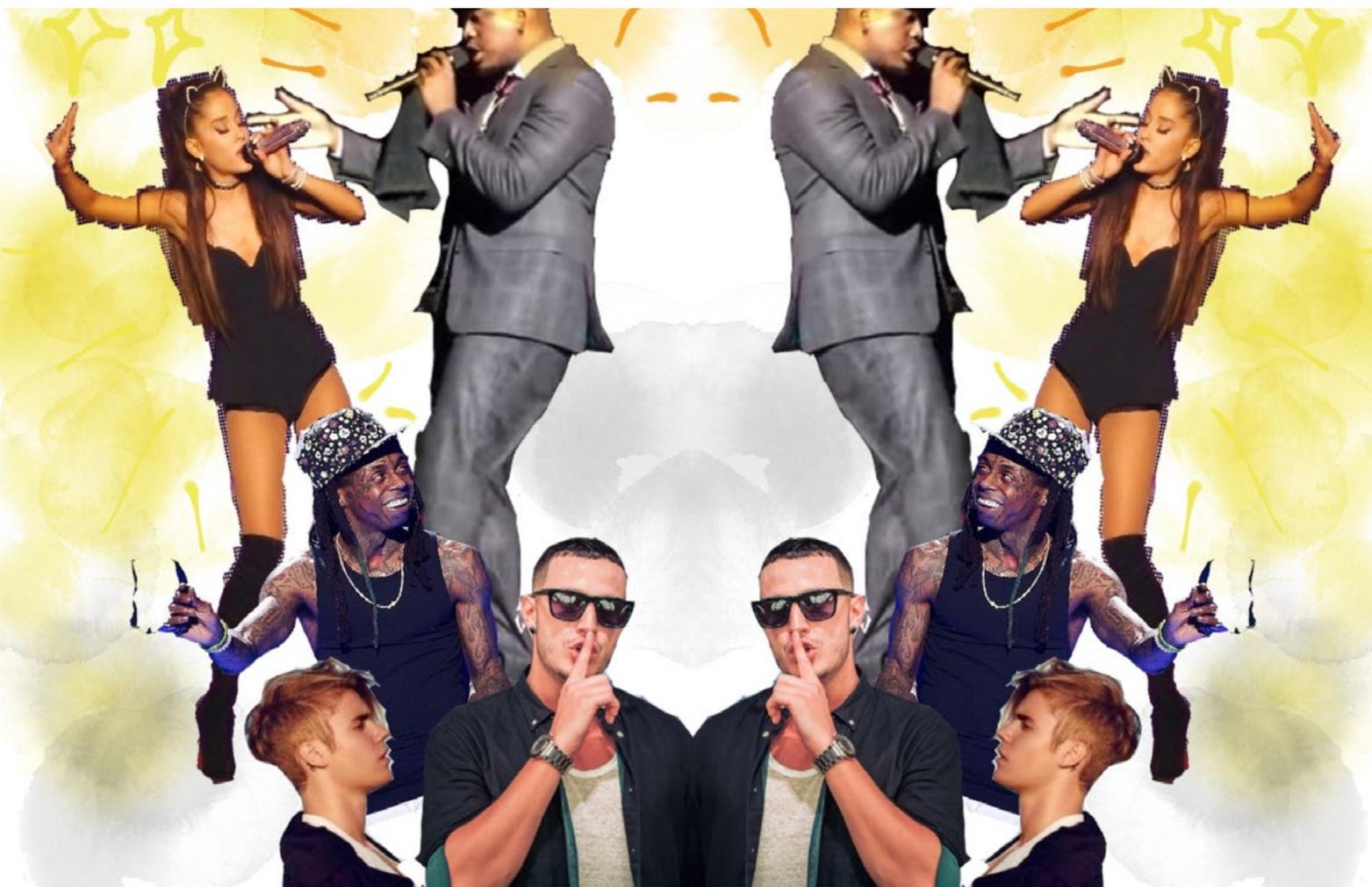
Despite its chaotic, nightmarish tone, *Climax* is less mean-spirited than what Noé has done in the past. Instead we have a surprisingly fun, sometimes darkly comical cinematic experience that is enhanced by a killer soundtrack that combines seventies French disco with drippings of Daft Punk and Aphex Twin, robotic rumbles of nineties electronic act Dopplereffekt and even a little bit of Soft Cell. It's difficult to resist the urge to bust some moves with these characters and Noé's iconic playfulness with typography is nothing short of brilliant.

With Noé's works, you must be willing to completely immerse yourself. A small screen would not do this film justice. I would suggest seeing *Climax* on the biggest screen possible, with the sound turned up until you can feel the bass thumping through the floor. Fasten your seat belt and get ready for a wild ride.

- Emily Holland

Climax played as part of the NZIFF

ARTS SPOTLIGHT: JOSEPH FAITASI RANKS THE TOP 5 SONGS ALL IDENTICALLY TITLED 'LET ME LOVE YOU'



Just as a disclaimer I should've done this 2 years ago. It would have made more sense because DJ Snake's 'Let Me Love You ft Justin Bieber' would have just been released making it the second popular song that year called 'Let Me Love You' alongside Ariana Grande's same name song featuring Lil Wayne. Unfortunately I wasn't with Craccum at that time so here is that idea coming to fruition right now, 2 years late.

#5 Ariana Grande "Let Me Love You" featuring Lil Wayne 2016

Coming in at number 5 is Ari-

ana Grande's version featuring Lil Wayne. Ariana delivers on the hook and Lil Wayne gives another great Wayne feature. The only reason that this is at number 5 is because of the verses. Ariana sings beautifully but the impression she is giving off is somewhat unbelievable. This was 2 years ago so she was still not that far from her Disney days, she might have still been on Disney I'm not sure, which kind of kills the vibe she was going for. It seems like this happens with most Disney stars who try to transition into 'mature' music. To be taken seriously, they almost gotta to signify their new path as a proper artist with

a song as anti disney as possible. Anyone remember Miley Cyrus? If you don't get my point just listen to Ariana's first song and compare it with this one. I just think it's the type of track that would have sounded more believable from a singer like Tinashe. This is the best line from Lil Wayne in the song by the way:

"I'm laid up with my new thing

She lay her head on my new
chain

Then the mood change My
name change

From Lil Wayne to Ooh Wayne”

#4 DJ Snake “Let Me Love You” featuring Justin Bieber 2016

DJ Snake and Justin Bieber take number 4 spot with their EDM infused track. The content in this one is not as great or as deep as Ariana’s version but the chorus is just too infectious to deny it the better spot. Plus DJ Snake provides the goods on the instrumentation in the single coming out of his also spectacular album Encore. DJ Snake has released another album since and you can’t deny the effect Bieber had on this raking in more than 500,000,000 views on YouTube making it DJ Snake’s most famous song.

#3 Ne-Yo “Let Me Love You (Until You Learn To Love Yourself) 2012

Ne-Yo’s placement is ironic here since he wrote both the #2 and #1 songs on this list. This is actually the only reason he is here. Not that his own version of the title song is bad it is just not as well known as the others. Definitely top 3 though in my opinion. This song has the extra layer of ‘until you learn to love yourself’ which makes it stand out amongst the other songs as less selfish and more uplifting. Given that this was released at the tail end of his career showed that he still knew how to make good music long after the R&B golden age when he, Chris Brown and Usher used to compete and dominate the radio. These days Chris Brown isn’t the same guy, Usher has herpes and

Ne-Yo barely crossed 1 million views with his latest song. Which is 79 million views less than some of his older classics.

#2 Mario “Let Me Love You” 2004

The Holy Grail. I guarantee if you have a heart at all and are above the age of 21 you’ll remember this song. This is as nostalgic as it gets. One of Mario’s greatest and timeless hits. It is just one of those songs hardly anyone would hate. In fact I bet you are singing the words in your head right now. It’s that good.

#1 Mario “Let Me Love You” (Acoustic version) 2007

Why would the Holy Grail be at number 2? Well it’s because of this mostly unknown gem. It’s still Mario it is just an acoustic version of the song that was only released in the Japanese version of his album GO 3 years later. Mario’s career deflated in the years to come so I don’t blame him for rerecording a song 3 years later. Regardless this does the impossible and makes a already perfect song better. Trust me listening to this version will make you love the song 10x more than you already did. Now sing along to these lyrics while you search up the acoustic version you’ve never heard about:

You should let me love you

Let me be the one to

Give you everything you want
and need

Baby good love and protection

Make me your selection

Show you the way love's supposed to be

Performed by Mario Written by
Ne-Yo

17: HOW TO CHOOSE FRUIT

Each week **Astrid Crossland** provides instructions on how to improve your life in some small but important ways.

The metaphorical value of fruit deserves its own, dedicated, article to properly illuminate, so this week I would rather focus on the practicalities of sampling and incorporating fruit into your life. A piece of fruit can be a perfect pleasure, especially if, like me, you are allergic to tobacco and are unable to indulge in such Wilde vices.

First, consider the season. Currently, in this late winter market, we are overloaded with citrus and apples. It is the peak time to sit in a puddle on sunlight and peel all the white strings slowly from a segment of mandarin. Luckily, they are provided by nature in their own wrappers, so they can be enjoyed wherever you find yourself with a craving for sweetness. Apples have a reputation for storing well but I always end up bruising them if I take them on my adventures and they are much harder to share with a surprise companion.

I have a particular love of raspberries and a concurrent respect for my grocery budget, so I buy frozen. While they do not have the delectable soft texture of a fresh raspberry, adding half a cup to my morning porridge cools it down in time to catch the bus and makes my Scottish mother proud. For a more tropical palate, frozen mango has



a wonderful texture and avoids the cycle of waiting an eternity for your mango to ripen, only to find it has fermented when you finally cut it open.

My final encouragement would be to buy local whenever you can. The corner greengrocer is one of the great staple treasures of New Zealand and supporting small businesses empowers them

to do bigger and better things. Small stores are also more likely to stock by season from local growers, and are almost never run by goblins, so you can feel secure that the hungry thirsty roots that fed your fruit did not soak up any enchantment that would turn you away from your best friend/lover.

YOU CAN BE MY WINGMAN ANYTIME

Each week **Lachlan Mitchell**, glorified tabloid writer, tries to cover up that he is blatantly copying Vanity Fair.

Tom Cruise is a special figure in my life. If he ever comes up in a conversation, especially in the times that I did not introduce the leadup to it, I always make a point of declaring that he has a 'spot in my heart, despite (x)' and making it known that Diminutive Darling is something I'm just not going to give up on. It's not even a silly 'I wish I knew how to quit you' joke. I don't want to quit.

And I know it's it's a big (x). There's a lot to take in, as we all know. I've watched the Scientology documentaries, and this is where I tell you to watch *Going Clear*. John Travolta is trapped! But he's not evil! I've read all the gossip sites and 'Katie Holmes is gonna drop the knowledge in (year)' has been part of my joke routine ever since she gained the legal ability to do so in 2017. Weird how Nicole Kidman doesn't have the ability to comment, but Katie does. Oh, if only. I know about his process of auditioning wives! If you don't, read up on that. It's creepy as fuck. So any oft-repeated angle about Tom is something I already know. And I mean, this column is about pop culture, so it's kinda my responsibility to know this shit!

He knows a lot about what goes on in the organisation – you don't retain the friendship of David Miscavige for 30+ years without becoming privy to what he is capable of. Countless documentaries have focused on Scientology's poster child and how they use him and vice versa

– no rose-tinted glasses about that shithole and his involvement. And it's like, I get that. I get that the guy is trash. Something something men are trash. I agree! Oh, how I do! But Tom Cruise... he's managed to retain a place in me. Well, not in me. I'm quite happy with my relationship status.

It's because the man doesn't know how *not* to commit 100%. Which is why he's still such a successful box office star despite literal decades of bad publicity for anything he does outside of movies – when you go to a movie of his, you know that it will be worth your time. The latest *Mission: Impossible* movie came at a time where we weren't sure whether *Edge of Tomorrow* was a fluke, whether we still believe in the limitless charisma that Tom Cruise can bring to the screen. And we were wrong to have those doubts. He's always there for you. His middle tooth will never stop committing to giving you the best time of your life. His patented running style, the imitation of motion, the flat-handed race for your life, still resonates with us year after year. We love it. I love it. That man doesn't know how to run but I do not fault him for it at all. There's a reason why he has one, maybe two, flops – the man just doesn't quit.

He's now closer to 70 than 40, but the man has still got it. Oh, he still does. Being out of your mind is evidently rather good for the complexion. He's now showing some wear and tear

over time, but the man who almost ignited World War III over homoerotic frustrations in *Top Gun* still holds up today. Val Kilmer never knew how much he missed out by not getting Iceman to have his own *Take My Breath Away* scene with Maverick. But I know Val Kilmer is still doing good things today and I hope he's doing well. He always seemed like such a nice man.

I generally don't find celebrities attractive, or other people for that matter. It's always been a hard thing for me to quantify – if someone were to ask 'who do you think is hot?', I'd always have a blank face or try say something about how I used to crush on Jess from *Gilmore Girls*. But I've come to understand throughout all this confusion, there was always Tom. Auditioning me to be the wife in his heart, if not legally. I share the room with about 40 different women of much greater talents and exceptional beauty, but he and I...? We have a connection. He'll ask me what I thought about *Magnolia*. I'll say 'It's my favourite movie.' He'll then ask if I'm willing to cut off some of my hair for him to smell a la Crispin Glover in *Charlie's Angels: Full Throttle*, to which I'll deny, but I'll appreciate the fact that he asked.

I don't make excuses. Some people still have a thing for Sean Connery in his current decrepit state. Sometimes you just like dirty people, and that's how it is with Tom. I just can't help it – *Top Gun* came and so did I.

ROAD TO #MODELING

Our resident try-guy **Saia Halatanu** has given up Instagram #fitspo for Instagram Modelling.

Modeling is said to have started in 1853 when the father of *'haute couture'*, Charles Frederick Worth, asked his wife, Marie Vernet Worth, to model his designs. I wonder if she asked him whether she looked fat in the bloomer suit.

Since then, with help from the invention of the camera, modeling has become an entire industry in and of itself. By the 1960's, modeling agencies began to form, and by the 1970's modeling was not only becoming synonymous with major designers and fashion but models themselves started to become household names. Some became so celebrated that they created the phenomena we now know as the 'supermodel'.

Today, social media has made it possible for anyone with a camera phone and internet access to attempt their own ascension in the world of modeling. This subcategory of social media modeling - because of its roots in Instagram in particular - is often referred to as 'Instagram Modeling'. It's not uncommon to hear of people whose occupation is that of an Instagram Model.

It may have once been true that these self ascribed models weren't worth the same praise or respect as established models such as Cara Delevingne or the Hadid sisters, but the lines between "Instagram" models and traditional runway and catwalk models - are beginning to become fuzzy. Delevingne and the Hadid sisters, despite being signed to an agency, still use Instagram as a platform to promote their careers and many of today's established models started

their careers after being discovered on social media by probing agents.

In pop culture, the job of a model is painted as one that hardly seems difficult. To those on the outside, the modeling industry is that of shallow, scatterbrained, late-night-partying, cocaine-snorting, bulimics and dense, chiselled, bad boys lounging around squinting into the distance for flicks - express ticket to fame stuffed in their pocket.

Well, if it were so easy then you'd imagine that anyone could do it, so... Fuck it. Armed with a camera phone and the university wifi, I decided I wanted to see what it really takes to become an Instagram Model.

The first step is of course to attempt some sort of work on the physical within control, so the obvious destination was the gym. After asking for the forgiveness and assistance of my trainers Emma and Zahi, I began back on a programme of diet and exercise towards #fitspo but also towards #igmodel.

The thing about physical exercise is that it's an active pursuit. That's to say that if you don't do it regularly then it is difficult to start again. How fucking true?! Going about my first routine, red-faced and panting, Emma spotted me. "Hard?" she queried. The tone in her voice implied that this was my own fault for abandoning it in the first place. She was right, I deserved this. Moreover, if I wanted to live the life of an aspiring model then I understood that modeling is fashion and, well we all know, fashion is pain.

Unfortunately, if you don't exercise often, that pain apparently lasts at least a week after your workout.

For me it's been 3. And I'm yet to see any improvement in physical attractiveness, strength or interest for exercise. This feels like all stick and no carrot. However, the quest for the perfect look is a long one and the gym actually doesn't seem as bad when compared to lengths that others have gone to in order to maintain a particular aesthetic.

It's supposed to be true that when Victoire Dauxerre first started modeling, she ate three apples a day for eight months in order to take 22 pounds off her 126 pound frame.

Former model Louise Pedersen would speak of how she would survive on a diet of cigarettes and coffee. That's right. Literally smoke and liquid. Apparently it caused her pain to sit as there was no "cushioning."

One of the most notorious tales are those of models chewing ice. The chewing action allegedly burns calories and ice lacks calories so this act of chewing ice is essentially exercise.

Unfortunately, the stories don't stop there. Some clever bugger figured "well why not just give up ingestion all together?" It's supposed to be a fairly common practice for models to aim at dehydrating themselves so as to shed water weight. Fuuuuuck thaaat.

And all I have to do is go to the gym.

Follow Saia's modeling journey on Instagram: @saiahalatanu_official and behind the scenes @bts_saiahalatanu_official

SCIENCE: WOMEN IN STEM - CODERS



Caitlin Jardim continues our discussion on women in STEM fields, this time with a focus on coders involving an interview with Computer Science majors Sophie Noonan and Alex Santiago.

In one of my biochemistry lectures the other day, our Professor advocated for the need of women in STEM subjects. After showing us the facts and the steadily declining statistics surrounding female representation in the workforce after graduating from university, he asked us why we thought the percentage of women in STEM workplaces was so low. When nobody said anything he told us it was because women just weren't as good at science as

men. There was a pause - nobody said anything. Our lecturer seemed shocked and asked why nobody had said anything, he said that he had at least expected a riot, or for somebody to throw something. (I would have thrown my pen if I could, but I was too far back.) However, the point he was *trying* to make was that women belong in STEM areas - and with such a huge gender divide we need to be doing everything we can to close the gap and bring equal representation into the STEM workforce.

Women in STEM subjects is a topic that has been under the microscope recently. A huge push towards supporting women in typically male-dominated

fields has seen much needed campaigns for equal gender representation in the tech fields emerge. However, having women standing at the forefront of scientific, technological and mathematical advances doesn't just benefit other women - it benefits us all. Encouraging almost 50% of the world's population to follow their passions and be given a way to break into an industry that for so long has kept them out needs to be a world-wide campaign.

To find out directly from what it's like being a woman in the tech industry, Craccum Science Editor Nandita Bhatnagar spoke to Sophie Noonan and Alex Santiago, both Computer Sci-

ence majors at the University of Auckland. Both women are first year students who've been coding since early high school days. Although they are both incredible at what they do, to study in a field so heavily male dominated has its difficulties, the likes of which are discussed below.

Alex begins by discussing the field of software itself in relation to the gender imbalance saying, "Being in a really small pool of girls, you kind of feel like you're representing your gender in some way, so if you do bad you feel that stereotype of 'girls can't code'. It's normalised for guys to code and be programmers."

Alex's family has been in the coding world for years, and with her mother being a programmer, she's grown up surrounded by it her whole life. In this way, as a girl she appears to be a minority, a point which Sophie notes and adds, "CompSci is really useful, but I've noticed that guys growing up will just want to learn to code and girls just don't seem to have that same push, I don't know what it is. It's really intimidating and it makes you feel like you have to do really well. You have to get good marks otherwise you're not good enough to

be there".

What do you think the future of coding and software is, and what would you like to see it become?

"Everything," says Sophie.

"Yeah to be honest it's in everything now" Alex adds. "In recent years, the number of girls in coding are rising. With She#, they encourage girls to code [and] to pursue their coding skills."

With new campaigns designed to support women in STEM subjects, like She#, how has that impacted you as women studying CompSci?

Alex: "I've been to some events, and you see other women in that industry doing so well in life, and it makes you think 'Oh maybe I can do this'. It inspires other girls. It shows you that even though it's a male dominated field, it doesn't have to be. Girls can code too."

Sophie: I think they're useful, but they always have people coming in that are doing really well. It still has that background pressure of 'I need to be that good'. That being said they do events that cater for everyone, including events where you learn different programs, and it's

good because you can find what you're interested in".

A huge thank you to Sophie Noonan and Alex Santiago for the opportunity to interview them.

She# is an organisation designed to encourage women in computer science, computer engineering, IT and tech-related fields. They believe that the low female-to-male ratio in these areas perpetuates the gender imbalance, as people end up believing it to be the norm. Not only does She# provide a networking platform for women in these STEM fields, they promote computer science and related fields at high schools in order to encourage more young girls to enter these areas of study. However She# is not just a female organisation - they open events to men with the aim of inviting change by advocating gender balance in the workplace not just from a female perspective but from male colleagues as well.

Sophie and Alex are currently making a program for Sophie's Squash club, a program which sorted out matches for people. It matched people in their right grades and their right range of grades almost immediately, consequently saving a lot of time.

IT'S
BREWIN

All will be revealed at
AUSA'S
THE FIRE AND ICE BALL

AUSA ELECTION BLURBS

PRESIDENT



RAMA, Anand

*Nominator: Platon Loukoianov
Seconders: Emily McDonald, George Barton*

Hi, I'm Anand and I'm running for President of AUSA! Currently I'm the Administrative Vice-President; some of the changes I've made around the place this year include moving our Annual General Meetings from being in the Quad to up at Shads (bar tab, yeaboi). Somehow I've convinced ten amazing people to run alongside me so keep an eye out for our Unf*ck AUSA 2019 Campaign page around the place over the next couple of weeks (apologies to anyone I know in advance for all the fb spam you're about to receive this month). Next year's looking like a big one, get pumped, we're about to make some big changes at UoA. Yoza, xx.

ADMINISTRATIVE VICE-PRESIDENT



BELL, Corey

*Nominator: Anand Rama
Seconders: Emily McDonald, George Barton*

Hi, I'm Corey and I'm currently a second year student studying a Bachelor of Biological Sciences. I have been volunteering and helping out at AUSA since O-week in semester one and am running for AVP to help out and be more involved with events here at uni. I am someone who can get things done when they need to be. I wanna help change the culture here at uni and at AUSA and I believe that the AVP position will be the best for me to do so.

EDUCATION VICE-PRESIDENT



BARTON, George

*Nominator: Anand Rama
Seconders: Emily McDonald, Platon Loukoianov*

Kia ora! I'm George Barton and I'm running to be your next Education Vice-President for AUSA.

I'm not going to beat around the bush here. A lack of student consultation – in respect of the Libraries' Closure, but also in respect of changes to various degree programmes and assessment policies – has shown itself to be a major problem at this University and frankly its downright outrageous given how much time, effort and money we are all paying to be here, that we don't get a meaningful say over whether to keep our libraries, passage or the degree structures that made us study here in the first place.

As your Education Vice – President, I want to use the resources and positions of the office (namely, being the one student representative to sit on a tonne of relevant academic panels) to properly convey and fight for the views of students.

As for why I'm the one qualified to be in the room with these adults? There's a few reasons – including that I'm not afraid to debate and reason with the members of these panels, and importantly, because I give a damn about UoA and the student experience we all take from it.

ENGAGEMENT VICE-PRESIDENT

MCDONALD, Emily

*Nominator: Anand Rama
Seconders: Platon Loukoianov, George Barton*

Hey, I'm Em, I'm a third-year student studying Science and Commerce and your wannabe Engagement Vice President for AUSA in 2019.

I'm the current Student engagement officer at AUSA. This is currently a 10 hour a week role, which we are increasing to 20 hours a week from next year. I want to focus more on upping the ante



TREASURER



THOMLINSON, Hugo

*Nominator: Anand Rama
Seconders: Emily McDonald, George Barton*

for events and continue to increase the momentum that we have been working towards this year.

But first and foremost, I run a mean free BBQ.

Follow our campaign "Un-F*ck AUSA", ask questions, and hold us to account. Thanks for reading!

I'm a fourth student studying Civil Engineering and Finance. I'm also on the exec for AUES and UASC

I'm running for AUSA this year because I think we as a university need to up our game in regards to student culture and student life. Looking around campus right now its pretty dead, there are more people in shadows than in the OGGB lecture theatres. I want to change that, bring exciting and interesting events to campus year-round rather than just o-week. Unfortunately, AUSA's budget doesn't have the capacity to bring chase and status to uni every week. However, we do have a huge amount of incredible clubs and faculty associations hosting great events I want AUSA to help grow and promote these events so that there is always something going on for everyone on campus.



POOLE, Felix

*Nominator: Samuel Snell
Seconders: Callaghan Darson, Ryan Stickland*

Ki ora

My name is Felix Poole and I am a 2nd year communications student running for Student engagement Vice President. I am asking for your vote today because I believe AUSA is going in the wrong direction regarding student engagement and body politics. The recent cancellation of the candidate's forum, reduction in quorum and failure to hold an SGM earlier this year has demonstrated that now more than ever students feel isolated from AUSA. Part of this is due to the nature of UoA as university, the long commute and layout. However, AUSA has failed to bring students into the fold where possible.

Going into the future I will push AUSA to be more transparent and provide more information about policy's and decisions. I will produce weekly updates about the activities of the organization. I will advocate for a return of the candidate's forum and ensure that AUSA provides more detailed information about changes before general meetings.

Because ultimately having more people engaged coming to events and voting means we can do our jobs better and improve your student experience.

WELFARE VICE-PRESIDENT



SNELL, Samuel

*Nominator: Callaghan Darson
Seconders: Felix Poole, Ryan Stickland*

Kia ora, my name's Sam. I am really excited about this opportunity to serve my Fellow Students. Having spent many years trying to find out what to do with my life, I came to develop a passion and find purpose in taking part and being involved in campaigns and community organisations. Since returning to NZ, I have worked for the welfare of others by being a volunteer advocate and organiser with Auckland Action Against

Poverty (AAAP) and Unite Union. My experience has given me a comprehensive understanding of the welfare system, organisations, what people are entitled to and how to fight hard to get it.

My experience as both a unionist and staunch activist against poverty demonstrate that I am the candidate that can best address the issues we are facing and go on to achieve the best outcomes for students.

The WVP needs to be someone who is prepared and dedicated to representing student rights.

I have a passion for standing up for and standing with those in our community, and hope that you will allow me to do the same for you.

CAMPAIGNS OFFICER



TOKORANGI, Callum

*Nominator: Anand Rama
Seconders: Emily McDonald, George Barton*

Hey guys my name is Cal, I am currently studying a Bachelor of Global Studies majoring in Global Politics and Human Rights. Coming to you originally from Wellington I decided to make the move to Auckland because I love things I can't afford, like rent. I love the idea of this role as it encompasses not only the political sphere but also the environmental sphere, two things I think we need to pay more attention to at the University. When I saw this role I thought how exciting it would be to be able to work with you the students on events and campaigns around these areas and really bring about some more focussed and engaging event around politics and the environment. Cheers guys, vote for Cal.

CULTURE & COMMUNICATIONS OFFICER

ALLPRESS, Tegan

*Nominator: Anand Rama
Seconders: Emily McDonald, George Barton*

Hi, I'm Tegan and I'm running for the position of Culture and Communications



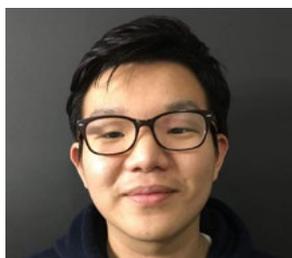
officer as I think NICAI students, especially Elam students are misrepresented currently. I want to be a fresh perspective into the AUSA and be a new voice for Elam and NICAI!



CEN, Xin (Zhixin)

*Nominator: Alexandra De Guzman
Seconders: Yuling Yen, Platon Loukoianov*

Kia Ora, my name is Xin! After living in New Zealand for more than half of my life, I appreciate the multicultural aspect of New Zealand as the cultures weave together. I look forward to interconnecting all cultures! I want to provide a platform for all clubs to showcase their culture at university. This is why I'm running to be AUSA's Culture and Communications Officer for 2019. On top of the cultural responsibilities, I will also look after communication between AUSA and the student members to keep everyone updated. The world is such a small place; it would be a better place to live in if we all understood each other more. Bringing different cultures together is not an easy job, but we can definitely start now.



YANG, John

*Nominator: Jacob Reese-Jones
Seconders: Cameron McGregor, Felix Poole*

My name is John Yang and I am running for Culture and Communications Officer (CCO). I believe that I am skilled and experienced enough to take on this role as well as having a passion for people.

I am a people person and want to build strong communities within the University. I am running for this position because the culture is very important to all of us and I would like to work with cultural clubs on campus and organise various events that everyone can enjoy.

Craccum has been great so far, I would like to keep the university magazine (Craccum) interesting and accessible to everyone on campus and make sure everyone knows and read.

Vote John Yang for your CCO 2018, so I can show you what I can do to improve. Your vote will make change and I will make you smile all the time.

INTERNATIONAL STUDENTS' OFFICER



CHANDNANI, Lokesh

*Nominator: Anis Azizi
Seconders: Rishabh Shan, Jay Lakhupota*

The highest destiny of the individual is to serve rather than to rule." Hi! I am Lokesh Chandnani, a second-year undergraduate student majoring in Physics and one of the contenders for ISO this year.

During my time at the university, I have learnt, seen and been through a lot. Working with ISAA (International Students Association of Auckland) has taken me deep into the lives of international students. Learning from my experiences as an executive in ISAA, a volunteer at AUSA, friend to many, family to a few and much more. I wish to channel all my knowledge and skills and turn them into initiatives which would help infuse our stories and help us find ourselves in this new chapter of life, we all have known to call New Zealand in order to make it our home.

If I am given the privilege to serve all international students at The University of Auckland, I would make it my priority to give each and every one of us a voice and will make sure that there will always be high heads to hear us. Done are the days we have let others speak on our behalf, it's time for us to speak for ourselves and make our experience at the University better.



RAMIZI, Afiahq

*Nominator: Anis Azizi
Seconders: Anand Rama, Emily McDonald*

Hi fellow UoA whanau, I'm Afiahq Ramizi, a 2nd year med student from Malaysia. Despite being here only for 3 years, I have learned so much about being an international student. So yes I have been in your shoes, through thick and thin as a foreigner! I'm running for the ISO position - for my sole passion of advocating and representing our global community here. I believe my active involvements with a few multicultural organisations and government agencies here would complement the nature of an International Student Officer if I were chosen. With the upcoming changes in policies related to international students in New Zealand, this is our time to come together and make sure our opinions are not only heard, but also recognised! So if you want to be a part of our diverse team with a real chance to make a difference, I call on you to cast your vote and have your say through me.



WEI, Ryan

*Nominator: Anis Azizi
Seconders: Lillian He, Dominic David*

I am a first year student attending the University of Auckland. I am studying Bachelor of Global Studies and Bachelor of Laws. I aspire to gain more experiences in leadership by representing international students. They say "the journey is more important than it's destination" and through the journey I will try to reach my goals that far exceeds the goal itself.

I am a diligent, patient student and carry out tasks to completion. I am an excellent time manager and have very good interpersonal skills. I enjoy meeting and talking to new people. I was a member of the International Student Committee

AUSA ELECTION BLURBS

(ICC) at Sacred Heart College (Auckland). I became the co-leader of the committee in 2017. Organising events, looking after students' welfare and building a relationship between international students and domestic students were some of the highlights of my two years while in the position.

My plan for this semester and next year is to carry on the goal the previous ISO has set, creating a community and closing the gap between international students and domestic students. Also, alongside with Tatiana, I will be working closely with her on the AUSA Buddy Program.



YEN, Janice (Yuling)

Nominator: Alexandra De Guzman
Seconders: Zhixin Cen, Platon Loukoianov

Hi everyone! I am Janice who is running for International Student Officer ISO for 2019. As an international student, I am here to be the voice for 6,000 international students which makes up 16 percent of students in the University of Auckland. I want to devote myself to share my experience as an international student for the past 2 years in Auckland University, and make it even better for everyone!

I will ensure opinions from every single one of you is heard; making the environment of our campus full of understanding and sharing so that we can achieve zero discrimination together. Furthermore, the most important thing is to make sure everyone has fun on campus; spreading the cultures and values all together.

QUEER RIGHTS OFFICER

CANNING-WADDELL, Sophie

Nominator: Anand Rama

Seconders: Emily McDonald, Hinton Mathers-Burke

Kia Ora! My name is Sophie Canning and I'm a 2nd year Arts student double majoring in English and Politics. I'm running for the Queer Rights Officer for



2019, hoping to continue the work I've already started this year as the QRO of Semester 2 2018. My main goal is to broaden the representation of Queer students on campus – to make UoA a more inclusive and safe place for all people who are LGBTQIA+. My aspiration for the remainder of the year, and optimistically for 2019, would be to continue to advocate on behalf of our community, to hold special events dedicated to queer identifying students, and to make Queerspace (which is moving across to AUSA shared space- yas gawd) a warm and welcoming environment for all. Vote for me and I'll make your wildest dreams come true. Miss Vanjie.

SATELLITE CAMPUS OFFICER



TE AUKURA, Jordan

Nominator: Anand Rama
Seconders: Emily McDonald, George Barton

Kia orana, my name is Jordan Te Aukura, I'm in my second year of the MBChB degree and I am running to be a part of the AUSA Executive Team for 2019. The role I am running for is Satellite Rep, this role sees me interacting with the many clubs, associations and the students themselves across Grafton, Epsom and Te Tai Tokerau campuses. I'm a big people person and I enjoy being able to make other people happy and making sure they have fun themselves, that's why I'd put 110% into making the campuses a fun and enjoyable place for students as well as a place that is welcoming to all. Thanks all for having a read, you can catch me around Grafton campus and I look forward to see what happens come election time. Cheers

WOMEN'S RIGHTS OFFICER



COOPER-WILLIAMS, Emma

Nominator: Holley McKee
Seconders: Matt van Wijk, Kelly Wootton

My name is Emma Cooper-Williams, and I am a second year arts student majoring in history and social science for public health. I have a particular interest in women's health, and some of the broader social factors that can shape the university experience of our wahine.

Although we have a women's space, I would love to contribute to creating a culture that women feel proud to participate in, Be it through events, small social gatherings and other mediums.

Being a woman with a disability I have experienced social inequality, which is something I feel we can change through awareness and collaboration. I am committed to celebrating and empowering women. Together, we have that potential.



HARIRAJH, Anamika

Nominator: Ngaire Smith
Seconders: Hinton Burke, Kyle Habershon

Hi! I'm Anamika and I have decided to run for the role of AUSA's Women's Rights Officer in 2019. I am currently in my second year of studying a BA majoring in English and History.

If elected, I promise to do what I can to ensure that the University of Auckland is a safer environment for women on campus. As well as this, I would like to make sure that Women's Space is a more inclusive and welcoming environment for all women, regardless of their gender identity or sexuality. To do so I will like to work closely with the elected Queer

Rights Officer to ensure that every woman on this campus feels valid. I would also like to work closely with the International Officer to make sure that women of different races and religions also feel included in the space and on campus. Voting is from the 14th – 16th of August so please remember to sign up to AUSA and vote! Thank you for coming to my TED talk.

CRACCUM EDITOR



VERRY, Bailey

Nominator: Callum Tatton
Seconders: Jennifer Hanley, Sean Tholen

My name is Bailey and I am a candidate for Craccum Editor.

I have been writing for Craccum for a few years now and ready to take it on for 2019. I want to raise the profile of Craccum on campus by making it more accessible to students not just on city campus and producing content more relevant to the student body.

BY-ELECTION

INTERNATIONAL STUDENTS' OFFICER (2018)



CHANDNANI, Lokesh

Nominator: Anis Azizi
Seconders: Rishabh Shan, Jay Lakhupota

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me deep into the lives of international students. Learning from my experiences as an executive in ISAA, a volunteer at AUSA, friend to many, family to a few and much more. I wish to channel all my knowledge and skills and turn them into initiatives which would help infuse our stories and help us find ourselves in this new chapter of life, we all have known to call New Zealand in order to make it our home.

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TAKING SUBMISSIONS NOW

Kate Magazine 2018

SUBMISSIONS CLOSE 25TH AUGUST - SEND TO: WRO@AUSA.ORG.NZ

Kate Magazine, named for Kate Edgar, the first woman to graduate university in the southern hemisphere is AUSA's annual celebration of feminist student's work.

New Zealand was the first country to grant women suffrage, and this year marks the 125th anniversary. After such a trailblazing start, do you think we've come far enough?

We want to celebrate our history and question our present. There are still so many voices that never get heard and we want to hear your story.

Submit your art, photography, poetry, stories, articles, and other writing to be published in this special 125th Suffrage Anniversary edition of Kate Magazine.



President's Letter

Kia ora,

Here is a wee update on what has been happening at AUSA and what is coming up.

Two weeks ago, our Welfare Vice-President ran a successful Food Bank drive. Thank you so much to everyone who donated to the food parcels that are available to our students. A special thank you to the Business School staff for their huge contribution. Congratulations to Ngā Taurira Māori, who donated the most food out of all the spaces and Faculties on campus and won the 'Golden Can'.

Ngā Taurira Māori also ran a hugely successful Māori Day on the Wednesday and our Environmental Affairs Officer, Alex, ran a wonderful EcoFest.

Last Wednesday our first Darts Competition launched at Shadows, run by our Admin Vice President, Anand, and the Engineering Society President, Hugo. This was the first of many darts competitions that will be taking place.

Last Monday AUSA's referendum opened for submissions about what you want to see your students' association doing. Referendum submissions close at 4pm on Friday 17 August. There will be a student forum in the Quad to discuss the referendum questions and voting will occur from Tuesday 18 September to Friday 21 September. This is a good chance to have your say.

This week, from Tuesday to Thursday, you have the chance to vote online for who you want to see running AUSA next year. Having a student voice on the highest decision-making bodies within the University, providing grants to support the students, and running events to build more community at the university, are roles that really matter. Don't forget to cast your vote.

On the 25th of August AUSA is hosting its annual ball at Shed 10. The theme is Fire and Ice, and tickets are available online. It's a great chance to dress up and have a fabulous night out. See you there.

Towards the end of August, AUSA and bFM are presenting a Shads Battle of the Bands. Register your team online to compete for a victory and a giant prize package.

Finally, AUSA's mid-year report is about

to be released, where you can read more about the work AUSA has done this year for students in AUSA Advocacy, welfare, events, representation, our Buddies programme and with Class Reps.

Hope you are having a lovely week.

Ngā mihi,

Anna

Shout out to all the Foodies

Hey!

My name is Britney and I'm a first-year studying Law and Commerce who absolutely loves food: eating it, cooking it, photographing it, reviewing it- everything. I run a food Instagram (@foodie__bee) and when approached about writing a column for Craccum, I knew it was an opportunity to continue sharing that love!

Often, I get asked, "why food?". Why bother going to a café/restaurant, ordering a meal and spending a solid minute capturing that perfect pic? As my friends will put it, they live the 'cold food life' (that is, waiting for me to get the gram). However, there are many of us 'foodies' out there. According to the reliable source that is Wikipedia, a foodie is someone *"who has an ardent or refined interest in food and who eats food not out of hunger but due to their interest or hobby"*. The reason why we even have this definition, this 'refined interest' is because of what food can do. It brings people together, it's a conversation starter, it's an educational experience and it just tastes really bloody good.

Getting out of your comfort zone and trying something different from the local neighbourhood café that offers your standard eggs on toast or corn fritters will open you up to new adventures (for your taste buds). You'll acquire a greater understanding of what you truly like and don't like, because there's nothing more frustrating than describing a meal to someone and having them say "ew" when they haven't even tried it (butter chicken fries from the quad being a case in point). Plus, if it helps you sleep at night, you're contributing to the local economy, supply and demand and whatnot.

We are so lucky to live in Auckland, arguably the foodie capital of New Zea-

land (arguably because Wellingtonians will dispute that). So, make the most of it! This column can act as a guide for you to do just that, where I'll be sharing hot tips like the best weekly specials on offer, where to get a solid feed for under \$10, where to go when you want to treat yourself and more. Because being a foodie isn't an elitist club where you must photograph and document every meal you eat. It's about appreciating the creations that can be so cleverly crafted from raw ingredients because we weren't given the ability to taste for nothing. We're all foodies, even if your reheated Uncle Ben's rice for lunch says otherwise.

- Bee

Notice is hereby given of an AUSA WINTER GENERAL MEETING

The meeting is to be held on WEDNESDAY, 22 AUGUST 2018 at 1.00 pm in Shadows Bar (Space for those unable to attend Shadows: AUSA Space)

Deadline for constitutional changes: 12 noon, Tuesday, 7 August 2018. Deadline for other agenda items: 12 noon, Tuesday, 14 August 2018.

- Association Secretary

Notice of Polling Times for 2019 AUSA Executive & 2018 International Students' Officer Elections

Online Elections will be held from 9am on Tuesday 14th to 4pm on Thursday 16th of August 2018. To vote go to: www.ausa.org.nz/vote

Only AUSA members can vote, however you can sign up online when you vote.

Life Members will need to go to AUSA Reception to vote.

- Rosalin Mackenzie-Cripps, AUSA Returning Officer

SHADOWS

BAR & EATERY

TUESDAYS

**BUY A BEER & GET
A BURGER + FRIES
FOR ONLY \$5**

WEDNESDAYS

**STUDENT NIGHT
BBQ AND DJ
FROM 7PM**

THURSDAYS

**2 FOR 1 PIZZA
12PM-2PM**

EVERYDAY

**HAPPY HOURS
9PM-11PM**

LIVE SPORT

ACROSS FOUR PROJECTORS

FREE ROOM HIRE

(TALK TO US FOR T&CS)

 LEVEL 3, 34 PRINCES ST, AKLD CBD  OPEN @ MIDDAY MONDAY TO FRIDAY

 09 366 0544 (DDI) 09 366 1246 (BAR)

 YOURSTUDENTBARIS@SHADOWS.CO.NZ  WWW.SHADOWS.CO.NZ

R18 ID CRITERIA: NZ PHOTO DRIVERS LICENCE,
PASSPORT OR HANZ 18+ CARD ONLY.

  @SHADOWSBAR

**'You shouldn't read.
Especially books.
They will make you
far too interesting
and attractive, which isn't
fair to those who don't read'**

– Philip Pullman



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