



AUSA'S END OF DAZE PRESENTS

THE BARRACKS

POP-UP BREWS

FRIDAY 19TH OCT

FREE ENTRY 11AM

GAMES & BARRACKS LAWN



WWW.AUSA.ORG.NZ/THEBARRACKS



EDITORIAL 4 **NEWS** 6 COMMUNI- TY 10 **PER- SPECTIVES** **FROM THE** **RIGHT** 14 MEET LEXIE 18 **FOOD** 21 ARTS & REVIEWS 22 **COLUMNS** 32 POEMS 36 **PUZZLES** 38

CREDITS

EDITOR

Andrew Winstanley

DESIGN

Nick Withers

FEATURES EDITOR

Daniel Gambitsis

POLITICS AND NEWS EDITOR

Cameron Leakey

COMMUNITY EDITOR

Emelia Masari

ARTS & LIFESTYLE EDITORS

Rushika Bhatnagar & Chris Wong

SCIENCE EDITOR

Nandita Bhatnagar & Naomi Simon-Kumar

VISUAL ARTS EDITOR & ORIGINAL DESIGN

Daphne Zheng

PUZZLES

Courtesy of Puzzles, Riddles and Quizzes Society

CONTRIBUTORS

Sherry Zhang, Emelia Masari, Olivia Zambuto, Emily Holland, Moss Bioletti, Alisha Siraj, Lachlan Mitchell, Nam Woon Kim, Keera Ofren, Bianca D'Souza, Astrid Crosland, Brian Gu, Sean Richards, Austin Tseng, Rushika Bhatnagar, Nandita Bhatnagar

COVER ARTIST

Daphne Zheng

ILLUSTRATORS

Daphne Zheng, Eda Tang, Youngi Kim

CALL FOR WRITERS AND ILLUSTRATORS!

Flick us an email at editor@craccum.co.nz if you're interested in contributing.

FIND US ONLINE

www.craccum.co.nz



CraccumMagazine



@craccum

EDITORIAL OFFICE

4 Alfred Street, Private Bag 92019, Auckland

ADVERTISING

Aaron Haugh
marketing@ausa.org.nz

THE ARTICLES AND OPINIONS CONTAINED WITHIN THIS MAGAZINE ARE NOT NECESSARILY THOSE OF THE STAFF, AUSA OR PRINTERS.



- Great discount off the RRP on most items in store*
- We buy and sell second-hand textbooks* - instant cash if you sell
- Over 100,000 books in stock* - no waiting weeks for books to arrive
- Open Monday to Saturday or buy securely from our website 24/7

ubiq.co.nz

100% Student owned - your store on campus

*See in store for details

GRADUATION WEEK IS... REALLY WEIRD?

I don't think it's an exaggeration to say that this university is, more than anything else, a Hellish Maw that exists primarily to crush and destroy the hopes and spirits of everyone who attends it.

That being said: nothing warms the cockles of my heart more than seeing beautiful pictures of all of my friends, smiling happily with their degree and with their mum.

There's like a ying and yang there, right? This weird tension between a deliberately formal, overlong, functionally unnecessary event, and the happy nice personal moments that people have in that context.

In practice, graduation ceremonies function like a weird retro throwback to secondary school prize-givings - they're overly formal, mostly involve people who aren't you, they take hours to get to the point, and you can't leave.

That being said: if you're a graduate, you *do* have to wear a big stupid outfit.

I actually didn't realise until relatively recently that if you do a PhD you get a big silly floppy hat, but apparently you do, and now I'm seriously considering a PhD. Obviously: the big capes are also great, and I *love* the big pointy hat as well.

And then there's the parade.

On the one hand, it *is* a nice tradition. And I do get a visceral thrill out of anything massively disruptive to other people - particularly when it mildly inconveniences people stupid enough to bring their cars down onto Queen Street.

It also means that half of the graduating parties each year - especially the ones who graduate around now, who are lucky enough to be participating in this parade in the back end of winter - inevitably get soaked halfway to death.

That's kinda funny to me. It's like the University has presumably just accepted that this is inevitably going to happen at this point, but has decided to commit to it anyway.

My point here, I guess, is that graduating proceedings are innately silly.

But that silliness is exactly right for the occasion.

University sucks for a lot of reasons, and in a lot of ways. It can be relentlessly unfair, at times. It can be isolating. Parts of it are hugely underfunded, and it's stupid. But more than anything else, University sucks because it *has* to suck - higher learning is genuinely hard, and requires a level discipline and focus that can be difficult to summon.

Everyone who attends this university has lost sleep trying to get assignments in on time, or has been brought to near-meltdown by how ridiculously hard their allocated readings are.

The only thing that motivates people to get to that point is a real desire to learn and better themselves. We do this shit, I guess, because we think the slog is worth it, and it's hard to not be proud of everyone who makes it to the finish line.

SPEND IT. KEEP IT. REMEMBER.



World War I was the largest conflict the world had ever seen to that time. New Zealand sent over 100,000 young men to fight, over 550 nurses and others – about 9% of our population at the time. More than 16,500 kiwis were killed, many more were wounded. Finally on 11 November 1918, after four years of fighting, the Armistice was signed and the guns fell silent. To commemorate this historic event, and the sacrifices made by service personnel and their families, the Reserve Bank is releasing a special coloured 50 cent coin into general circulation. As the Armistice Day coin is legal tender you can choose to spend it, or keep it to remember.



Learn more about the Armistice Day coin with the free augmented reality app. Scan the QR code with your mobile then point it at a coin (or a picture of one) for video and other interactive content.



**RESERVE
BANK**
OF NEW ZEALAND
TE PŪTEA MATUA

1080 MYTH AND FACT

{ 1080 Poison has continued to be a contentious topic in New Zealand. Recently, social media has come alight with protest and news surrounding the ‘dangers of 1080’, however, with the recent revelation that some of this news has been false, Craccum went to *Associate Professor Malcolm Tingle*, Associate Professor in Toxicology within the Department of Pharmacology and Clinical Pharmacology to find out the real truth about 1080. }

What exactly is 1080?

1080 is the trade name for the highly water soluble chemical sodium fluoroacetate. This is a naturally occurring compound found in a number of plants in South America, South and West Africa and in particular Australia where there are over 40 plant species which produce it. Sodium fluoroacetate is synthesised for use in 1080 poison and is used in a number of countries such as the U.S.A and Australia.

How does 1080 work?

Sodium fluoroacetate is rapidly absorbed after eating and distributes to various organs of the body. The highest concentrations are in blood, with moderate levels in muscle and kidneys and low levels in the liver. Fluoroacetate combines with coenzyme A to form fluoroacetyl CoA, which is then converted to fluorocitrate by citrate synthase, Fluorocitrate then binds irreversibly to

another enzyme, aconitase (1). Citrate synthase and aconitase are key mitochondrial enzymes involved in cellular energy production. Without sufficient energy production, organs with high metabolic rates are affected first, so the brain and heart are particularly vulnerable. There are other effects through disturbance of normal biochemistry that contributes to the toxicity of fluoroacetate. Possums will die through nervous system failure, cardiac arrest and respiratory failure within 6-18 hours of consumption of 1080. Not all animals are equally susceptible to 1080 however.

Why does New Zealand use this poison specifically?

Because it works. At a high enough dose, 1080 will kill any species, but generally carnivores are more sensitive than herbivores and birds and reptiles are even less sensitive. Invertebrates, like the weta appear not to be adversely affected

by 1080. So, for use to protect native fauna, 1080 seems like a good pesticide because target species need to consume less poison per kg of body weight than the species trying to be protected.

In addition, if a sub-lethal dose is ingested, fluoroacetate is either excreted unchanged in the urine or undergoes metabolism by the liver and then the metabolites are excreted by the kidney, so there is little chance of the compound accumulating in the food chain, unlike some other pesticides. Fluoroacetate is very water soluble, so it will leach from uneaten bait and be dispersed into the environment. These factors make it suitable for aerial drops, where there is little control over the fate of the bait.

Are there risks to humans from 1080?

Well, everything is toxic, it is just a question of dose, so there must be *some* risk. In human beings, fluoroacetate is

known to cause nausea, vomiting, and abdominal pain, followed by changes to the heart's function and low blood pressure (hypotension), respiratory distress, anxiety, agitation, muscle spasm, stupor, seizure, and coma at higher doses. However, there are only a few case reports of actual human poisoning, often as a result of known suicide attempts and thus after ingesting very high doses. Secondary poisoning of humans from eating, for example, deer that have been poisoned with 1080, is considered unlikely because of its lack of accumulation.

Does 1080 impact our potable water supply? Can it poison us through the water?

Fluoroacetic acid was apparently investigated for its potential as a chemical weapon during WWII based on its mechanism of action and the fact that it

is so water soluble, so could potentially be added to the enemy's water supply. For environmental exposure, it is considered to be immediately dangerous to life only if the concentration in water is above 2.5 mg/m^3 , so it is highly unlikely ever to be of concern (and possibly why it was not pursued as a chemical weapon, since it would have required tonnes to pollute supplies). It is not considered genotoxic, so it is not predicted to cause cancer through chronic low dose exposure, nor is there any evidence that it causes birth defects.

Should we be concerned about the use of 1080?

It seems sensible to be cautious about any extensive use of chemicals. However, in this instance, the risks to humans are low. There are, of course, other considerations. In particular, some species, such as dogs are particularly sensitive to 1080 poisoning, so rigorous controls

around non-target species getting into aerial drop zones could be an issue. There are animal welfare concerns with the use of 1080, in that animals may undergo a significant amount of distress before dying. In this regard, cyanide is perhaps the most humane, since death is so much faster, but it has poor species selectivity, considerable human toxicity and would not be suitable for pest eradication techniques such as aerial drops. In contrast, 1080 has a far smaller welfare impact than other pesticides, particularly the anticoagulants such as brodifacoum, and which are far more persistent in the environment.

Kick-start your career

with a Postgraduate Certificate in Information Technology.

Late-year boot camp. Starts Monday 5 November 2018.

Apply today at
ictgraduateschool.ac.nz



Auckland ICT Graduate School

LANGUAGE LOSSES

Languages Staff in the Arts Faculty at the University of Auckland are reeling after the news that the proposal by the University to cut eleven full time staff positions has been approved. The proposal, initially set in May was approved two weeks ago by the Vice Chancellor. This proposal included cuts to several departments, in particular two academics in the French department, two in Italian – halving the faculty from four to two staff members- and cutting the only Russian academic at the University, Dr. Mark Swift. These cuts follow significant opposition from students, supported by the Tertiary Education Union. French Club, an on-campus club for French students opposed the cuts, in particular, the executive committee posted a statement on the UoA French Club Facebook page slamming the use of “cherry-picked mathematical data” to justify the cuts. Furthermore, the club questioned the appropriateness of the academic cuts in the context of Stuart McCutcheon’s \$710,000 salary, a salary that makes him the highest paid chief executive of all New Zealand Tertiary Institutions.

The University of Auckland’s School of Cultures, Languages and Linguistics is rated within the top 100 schools internationally. There is now concern that this ranking may drop due to the loss of staff. Furthermore, there is concern that the remaining staff within these faculties may have to assume extra lecturing responsibilities, further diminishing the quality of student interactions with these lecturers and decreasing the cultural papers available.

French Club president, Jacob Siermans, commented that the loss of the two

academics in the French department, Kevin Mendousse and Simon Kitson, would result in the loss of two very unique academics who specialties were unmatched by other academics in the French department. In particular, Kevin Mendousse has a doctorate in French Language, his skill earning him the nickname ‘Mr. Grammar’ from students.

Following the proposal, the French club initiated a postcard writing campaign, sponsored by the New Zealand Tertiary Union. Siermans indicates that approximately 230 students wrote postcards in support of the Languages staff. Siermans hand-delivered these postcards to the Vice Chancellors office however was told that he was unavailable. As of this interview, 10 days later, he has not received any response.

Languages have suffered from diminishing student numbers in previous years. New initiatives have been introduced such as the language requirement for the new Bachelor of Global Studies as well as the new language module within the Bachelor of Arts. However, no formal sponsorship or outreach programme exists for the University to encourage high school students to study French. Siermans said that himself and Professor Mendousse have visited High Schools to promote French at the University, something they did of their own accord. Although the numbers of students have boosted as a result of this, the cuts are still taking place nonetheless.

Siermans noted that the six to twelve month trial period to monitor student numbers was not long enough, asking

whether the University has not given enough time to consider the staff cuts proposal.

Whilst the staff cuts are designed to decrease the costs of the languages department in order to keep them available, these cuts do not promote growth for Languages. With a now likely decrease in the quality of study available, it is unlikely that students will choose to study a Language at a once Top 100 School, now, half of what it used to be.

- Cameron Leakey

University of Auckland Education Ranking Drops

The University of Auckland’s Times Higher Education Ranking has fallen below the Top 200 for the first time since the rankings began in 2004. Previously ranked 165th in 2016, the University is now between 201-250, unranked within this bracket. This now places the University of Auckland and the University of Otago equal for education according to the rankings. The rankings are determined by surveys that ask academics about the reputations for teaching and research. The Times rankings also have a strong emphasis on citations also. There are now concerns that this drop in ranking may deter students from entering New Zealand universities, particularly international students, seeking a higher education

- Cameron Leakey

The Queen is Dead, Long Live the Duke

Victoria University of Wellington will likely now be known as the University of Wellington. In a meeting on Monday this week, the University Council voted 9-2 in favour of the name change. The Council agreed in principle to the change back in July, as well as to adopt the new Māori name Te Herenga Waka (previously Te Whare Wānanga o Te Ūpoko o Te Ika a Māui). Now all that remains is for the Minister of Education to approve the proposal. The change is ostensibly for the sake of branding - to better align the University's name with its actual location, and distinguish it from other universities with "Victoria" in their name.

The University received more than two thousand submissions on the matter, of which seventy five per cent were in opposition. Students and alumni were strongly against the proposal, whilst staff opinions were mixed. Stockholders (including regional mayors) were mostly supportive however. At the time of writing, a petition on Change.org had collected nearly seven thousand signatures opposing the decision. Many students and alumni have also commented online, notably Hugh Rennie QC who alleged there was a lack of transparency during the consultation process. Rennie offered evidence contradicting the usefulness of the name change.

The New Zealand Taxpayer's Union has estimated the cost of the change at \$962,000. While the full fallout from the decision remains to be seen, it is likely that this will provoke further discussion about the increasing corporatisation of the tertiary sector. New Zealand universities already face issues such as affordability of tuition, lack of job security for academics, and cuts to funding and programs. The University's expenditure of resources for the sake of such an exercise has hit a raw nerve among many.

- Austin Tseng

Otago University blasted for support of thieving Proctor

Otago University is under fire for their support of Proctor Dave Scott, who trespassed on private premises in order to confiscate bongs from the students residing there - breaking well-established policy that neither he nor Otago University have the right to search private premises, as well as committing the act of burglary. Scott is further accused of threatening students with a police presence after he confiscated their property. This has been widely condemned as a display of arrogance on behalf of the former cop, and Otago's student paper, Critic, is alleging that this is not the first time Scott has drawn the scorn of students for overstepping boundaries in pursuit of his own goals.

While Scott has since said that what he did was an 'error of judgement', he has not admitted wrongdoing beyond this statement, explicitly saying that he is 'not a criminal'. This has drawn continued ire from those who believe further action is necessary - not only have hundreds of people signed a petition asking for his immediate firing, but an anonymous donor has pledged \$25,000 to private prosecution against Scott, should this become a court matter.

The university's support of Scott is troubling for a number of reasons, but his steadfast refusal to accept the idea of criminality is the most dangerous one, and has been notably mentioned across New Zealand media. An ex-police officer in charge of discipline cannot be allowed to arbitrarily consider himself above established practice - not only is it a corrupt thought process that leads to corrupt actions, as seen here, but it erodes trust in rational authority. Trust that is essential for relations between it and the wider community, students and the bureaucracy above them. This has been cited as a major reason for the petition calling for Scott's removal, and the plea for the university to not allow him the 'dignity of a resignation' as opposed to being sacked.

Scott's words reek of the mindset that many New Zealanders fall into, that criminals are not people who commit crimes, but the sort of people they think of when they hear the word criminal. When put into motion, it results in actions like these, where they believe that their own goals are not shackled by the law that those without power are required to obey.

- Lachlan Mitchell

**NATIONAL
MINI
STORAGE**

CREATING SPACE

FREE CALL 0800 786 734



**GOING OVERSEAS? TOO MANY BOOKS?
NEED SPACE IN YOUR APARTMENT?**

WIDE RANGE OF UNIT SIZES • SHORT OR LONG TERM • SAFE & SECURE



PROUD TO BE
OWNED & OPERATED

100% NZ

WE SELL BOXES
& PACKAGING.



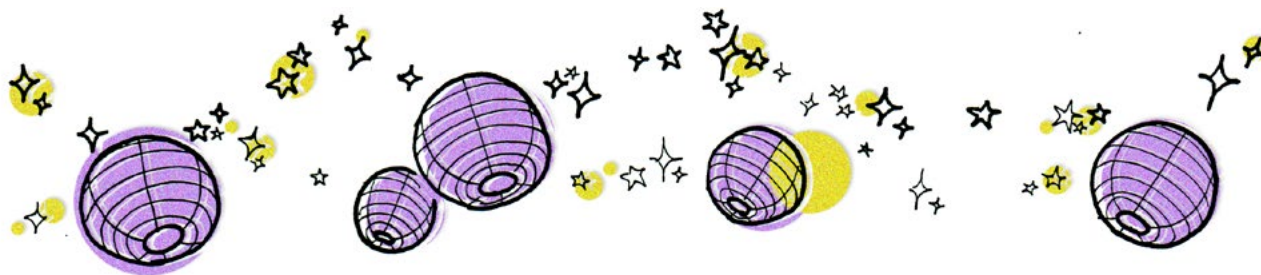
www.nationalministorage.co.nz



www.facebook.com/NationalMiniStorage



www.youtube.com/NationalMiniStorage



DINNER CELEBRATING 25TH ANNIVERSARY OF WOMEN IN ENGINEERING - WEN

“Our playing small does not serve the world. There is nothing enlightened about shrinking so that other people will not feel insecure around you.”

My friend Lola asked me if I wanted to come to a dinner, a swanky kind of dinner. There would be speakers and food. Never the kind of person to look a gift horse in the mouth or pass up a free glass of wine, I said yes! Yes, of course!

Her only condition was that I helped cover the event.

Like men deciding on women’s rights in government, I said “Sure, I’ll write

something on Women in Engineering.”

That’s how I found myself on a table next to BE(Hons) girls who are brighter and more brilliant than I ever will be with my dowdy LLB/BA. Women, who are making waves, in STEM. I ate coconut chicken curry next to a rocket ship coder, gorged myself on chocolate pudding next to two bio-medical engineering students, and spilt chardonnay on myself while an electrical engineering student laughed at me. Yeah, I know how to make friends.

The OGGB was stripped of its weird corporate glass: fairy lights and purple

lanterns strung aloft, neon WEN signs pulsating in the back, photobooths crammed full and vintage WEN t-shirts from yonks back declaring their female energy. The energy was eager, hopeful and empowering.

The speakers

“It’s important to bring your full self to work and study.”

Rosalind Archer was the crowd favourite. She was the beloved Head of Department. The electrical engineering student turned around to me; according

to her, “you’d never try anything” in her class. No sexist comments. Archer took us on a tour of the history of women in engineering at UOA, revealing a mannequin shrouded in loose pants, a plaid shirt – 25 years ago, when there were only 2 female professors in the entire university. A time where female engineers had to fit under the stereotype of a male engineer to be seen as more acceptable. Archer’s witty comments warmed the room, as she pulled out a pair of steel caps and thumped it on the floor, reminding us to go out to solve problems. Next, was a scuffed pair of cycling shoes to show the importance of grit. She then dangled a pair of ballet shoes to emphasise the creativity in problem solving and wellbeing. Finally, to the delight of everyone, she showed us her very own tall red boots, straight from a more disco-shiny era, to remind us to celebrate difference. Whether that was as a mother, or as part of the rainbow community, we must bring it all to our work and study.

“I’m going to beat the stereotype, I’m going to be a structural engineer.”

Hiba Al-Tiay, a project manager at Downer, shared her own personal journey of leadership as a female. She’d grown up in a family of engineers, so her love of solving problems began young. She walked us through her first day on the job, of sitting in an office full of men in Hi-Vis vests and wondering how she was going to fit in. In this space, everything from the trucks to the machines had feminine connotations, showing the sexist language of construction work. Al-Tiay taught us that true strength can be admitting

“I don’t know” on the first day, even though all the workers and machinery may be halted at a standstill, waiting on her command. Her mentor took her under his wing, and patiently explained how to read tests for 20 mins. Al-Tiay shared her growth in becoming a leader, of not being afraid to ask questions and in learning the skills of motivating a team. Changes have occurred in the workplace; she was “never ever made to feel like [she] needed to justify [her] position in [their] company because of [her] gender.” She believes in the day female engineers are the norm, not the exception.

Her quoting of Marianne Williamson spoke to the room:

Our playing small does not serve the world. There is nothing enlightened about shrinking so that other people will not feel insecure around you.

The last speaker of the Night, Jennifer Murphy, knew she had found herself in a tough spot. Right before dessert was to be served. She told us she’d kept it short because she was eager for dessert too. But her insightful wisdom was never sacrificed. She gave the room career advice on networking, passion and staying true to yourself. She reflected that she used to be the only female on site, but that was all changing.

This optimistic theme carried across all the speakers. Talking to the girls at my table, it was interesting to note that depending on their specialisations, they felt variation in the way women were treated. Bio-medical engineering has a higher female to male ratio, although

I was told by an electrical engineering student that she had never been taught by a female lecturer in her specialisation. The importance of mentorship and seeing successful women as teachers and in the workplace should never be undermined. WEN is a tight-knit and supportive organisation that provides the opportunities for progressive discussions in challenging gender stereotypes. It also works to improve female representation in STEM.

Q&A with Megana and Lola, leaders at WEN

What does WEN DO?

There are about 25 WEN leaders involved in organising events aimed at developing and celebrating female engineers and providing links with the industry. WEN provides support to female engineering students from first year through to post-grad, aiming to encourage more females into engineering.

Why is WEN necessary?

We are still lacking in both the number of female students studying engineering and the number of female engineers progressing to leadership positions in the industry. WEN aims to improve these statistics by promoting STEM subjects, building confidence and skills, and linking WEN students with more experienced mentors.

- Sherry Zhang

Love your smile.
Let us set you straight.

BOOK ONLINE with Dr Steven Casci, Platinum Elite Provider
Lumino Auckland Central **LUMINO.co.nz**

**Free
consult &
\$1,000 off
Invisalign***

Lumino
Auckland Central

 **invisalign®**

 **PLATINUM
ELITE
PROVIDER**

*Offer only available with Dr Steven Casci at Lumino Auckland Central.



ILLUSTRATION: DAPHNE ZHENG

IN CONVERSATION WITH THE NATIONAL HAUORA COALITION

{ National Hauora Coalition's Taria, spoke to Emelia about her work in the Mana Tū programme. }

What inspired you to join this NHC?

I was actually coordinating clinical research in Australia when the role popped up at the National Hauora Coalition. Being Māori, it was always a goal for me to return home and get involved with a project that benefited my people. I read up on the values of the NHC and it came across as an organisation that really existed to serve both New Zealanders and Māori, so I applied for the role and by some miracle landed it!

What is NHC about and what do you do?

The National Hauora Coalition is a Primary Health Organisation that has a strong focus on whānau, celebrating indigeneity, innovation and achieving outcomes. The NHC provides services across a range of primary health areas, including the Auckland Wide Housing Initiative (AWHI), which works to improve the housing conditions for whānau in the Tāmaki Makaurau area, and Mana Kidz, a school based health programme for tamariki in South

Auckland. I manage a Research Project led by the NHC called Mana Tū. It's an intensive case management programme focussed on serving high needs populations with long term conditions - particularly those with prediabetes or type 2 diabetes. We work with patients, along with their whānau, to improve both their health and social outcomes.

What are some of the things that NHC has done to create change and improve equity?

Equity is at the very core of the NHC. The initiatives, programmes and research that the NHC embarks on always aim to address the significant inequalities that exist across socioeconomic and ethnics groups, as well as geographic regions. The Mana Tū Research programme is a prime example of this. We work specifically with Māori and Pacifica patients, place a heavy focus on addressing the wider social determinants of health and have implemented the programme in both urban and geographically isolated areas.

How do you think that everyone living in New Zealand can foster positive change?

Developing a really strong self-awareness of how different groups of people operate in the healthcare system has been a really powerful tool for me to work towards building positive change in the healthcare system. Every New Zealander has a unique perspective, background and valid experiences navigating the healthcare system and we should all make a conscious effort to understand each other's perspectives more if we are going to get anywhere with implementing positive change.

A huge shout out to the National Hauora Coalition. It's a real privilege to work for an organisation that has the people's interests at heart. Also a big thanks Dr Matire Harwood and the rest of the Mana Tū Team for the awesome mahi they do.



PERSPECTIVES FROM THE RIGHT

{ Sean Richards interviewed representatives from the youth wings of the National Party, ACT and the New Conservative Party. }

Enter a political discussion with anyone in 2018, and it is all too easy to devolve into pointless name-calling. Cries of “libtard!” and “fascist!” dominate the discussion, and it can become impossible to have a reasoned debate, crossing both sides of the political spectrum. A lot of policy discussion surrounding left-wing ideals gets bandied about in western liberal democracies, and not a lot of right-wing policies. I spoke to Blake Monk (Young National), Felix Poole (ACT on Campus), and Kiraan Chetty (Young Conservative), on a range of issues facing New Zealand.

Blake, a common criticism of National is that they “hate the poor”. What are your thoughts on this? Is it a valid criticism? What policies does National have that engender this criticism?

Blake: It is absolutely not a valid criticism. We want everyone to have the ability to succeed, regardless of their start in life. We believe in giving people a hand up, not a hand out. Our Party’s values focus on equal opportunity, rewarding hard work and supporting caring communities. National is committed to growing the pie for everyone, not just dividing what we already have. The National Party’s social investment approach in education, healthcare and social services create greater opportunities to lift Kiwis across the country out of poverty and on the path to a better future. We are ambitious for New Zealand, and New Zealanders, and our policies go beyond virtue-signalling. Unfortunately for the Labour Party, you can’t buy groceries on vision and good intentions.

Felix, a common trope is that ACT thinks taxation is theft. Is there any truth to this?

Felix: We think tax is an unfortunate necessity, we think that tax is far too high and people deserve to keep more of what they earn.

Kiraan, a common criticism of New Conservative (the renamed Conservative Party) is that it is haunted by the spectre of Colin Craig. What are your thoughts on this?

Kiraan: There’s always been higher scrutiny placed on right-wing advocates and politicians. In times of public indiscretions, said groups are weighed up against a tough presupposed standard of hypocrisy. To some extent, this is a good thing; but to hold the personal actions of one, in the past, as a determinant of a community, in the future - to me - seems fallacious. Because of that scrutiny, Craig greatly harmed our movement, yet - as the polls have proved - he has long since stopped affecting our reputation.

Should the refugee cap be increased, decreased, or not changed? Why?

Blake: National campaigned on a sustainable increase to the refugee quota from 750 to 1000 from 2018/2019. This policy was formed on an evidence-based Refugee Resettle-

ment Strategy and supported by community sponsorship for new Kiwis. Our priority for refugees arriving into New Zealand is to ensure that they are equipped to support themselves and begin making positive contributions to their new home as soon as possible.

Felix: Many Young ACT members want it increased, but that's not an official position.

Kiraan: If we are to accept refugees - as we are morally obliged to - we must ensure that they either strongly relate to the unique bicultural Kiwi way of life here in New Zealand, or that they are willing to voluntarily assimilate, as I have. If this is maintained, the quantity is not so relevant; if we are able to better coexist (under kaupapa Māori and kaupapa Britain), any long-term negative externalities are

far outweighed by the positives. Growing up as an immigrant, in the small East Coast town of Tūranganui-a-Kiwa, Gisborne, I've learned that NZ has a particular *flavour* and rapport, which, I believe, is the reason for our success.

What are your thoughts on NCEA? What grade would you give the system – Not Achieved, Achieved, Merit, or Excellence?

Blake: Although originally a Clark Labour government scheme, under National we have many things to be proud of. National required schools to report to the Ministry of Education so they could obtain data on students' progress and achievement. Under National we saw steady increases in achievement rates across the board. In 2014, 81.2% of students were passing NCEA level 2 and pass rates for Maori and Pasifika have grown from 51.6% to 74.9% and 50.5% to 79.5%, respectively. As a grade, NCEA should be given a high merit. There is always more work to be done to improve the education system but NCEA has established a firm platform for this growth.

Felix: We think that the education sector needs to be reformed to be more competitive so that we have better outcomes for children. We believe in a standardized education.

Kiraan: Having attended a decile 3 school, I'm not sure if my experience with NCEA was enhanced or hindered?! In saying that, I'd likely give it a High Achieved - while it shows some potential, there's definitely room for improvement.

Does New Zealand need a written constitution? Why, or why not?

Blake: The National Party has no official stance on constitutional law reform. Codification of our laws is certainly an area that would require wide public consultation and conversation before undertaking. Something you would have hoped the Labour/NZ First Government would have considered prior to their implementation of the anti-democratic Waka Jumping Legislation.

Kiraan: Even as a Law student, I'll be the first to admit ignorance in the minutiae of the matter, but for the time being, New Zealand's anthology of constitutional documents seem to work.

Other than medicinal cannabis reform, what policy that the Labour-led Government has introduced (or signalled that they will introduce) would your party be willing to support?

Blake: A huge amount of the business of Parliament happens in consensus. Unfortunately, these situations never receive airtime in the press due to the lack of excitement and drama they create. It's easy to forget that MPs are all there to make New Zealand a better place, regardless of their political position, they all just come at it from different perspectives. Some right, some wrong and some just downright crazy.

Felix: We agree with no Labour-introduced policies that I can think of off the top of my head.

Kiraan, does New Conservative support New Zealand becoming a republic? And independent of this, is a republic likely to occur in our lifetimes?

While, we have no specific position on the matter (as of yet), our reverence for Democracy, and our pertinent policies, make it clear that it must be done by the will of the people - if at all.

Felix, let's talk drug reform – ACT supports recreational marijuana legalisation. What about harder

drugs? Where does ACT draw the line between, to use an extreme example, marijuana and heroin?

Felix: ACT wants smart but tough approach. Young ACT thinks marijuana should be legalized recreationally. However we don't believe in legalizing all drugs.

Kiraan, Aotearoa Legalise Cannabis Party received a higher percentage of the vote in 2017 than the Conservatives (0.3% compared to 0.2%). Does this mean that the Conservatives, who have historically been opposed to liberalising recreational marijuana, should change their position? Why, or why not?

Kiraan: Currently, as of May, 2018, NC stands at 1.1% (higher than all minor parties, including ACT (with uncertainty as to TOP's validity) - while the ALCP much much lower. New Conservative is instead concerned with the objective data relating to medicinal cannabis and its benefits, which we recognise. Any decision made regarding the decriminalization of recreational marijuana, we feel, should be at the hands of the public, by New Zealand citizens, via binding referenda.

Blake, is the concept of a strong economy mutually exclusive with strong social policy? What policies does National have that exemplify this position?

Blake: The two are not mutually exclusive; in fact, they go hand and hand. A strong economy allows for strong social policy, and strong social policy allows for a strong economy. The best example of National policy here is Social Investment. Social Investment was able to occur due to the strong economic position New Zealand found itself in under the National Government. Through the policy, we saw increased, and more direct, funding in social initiatives, education and healthcare. By investing in communities, we help create an environment where spending is targeted to those most in need and towards programmes with the greatest impacts.

Kiraan, recently, Phil Goff suffered backlash for unilaterally banning Stefan Molyneux and Lauren Southern from Council owned venues. What are your thoughts, both on Goff's action, and on Southern and Molyneux themselves?

Kiraan: Strictly apolitically, Phil Goff was simply acting in malfeasance. I'm not a fan of the pair (I hadn't actually heard of them before the controversy), yet, it's well known that any censorship of universal thought is pernicious to both adherents, and dissidents. There's no justification for what Goff did, at all. He harmed both their supporters, and protestors - neither group got to properly confirm why they were either right, or wrong. During this time, NC was the only party openly criticizing Goff for 'crossing the line'. Our Deputy Leader, Elliot Ikilei, was recognized as the main outspoken individual in favour of the Freedom of Speech. Free speech (or freedom of expression, opinion, belief, etc), is a human right. Human rights are only powerful if they are absolute and inviolable. Otherwise, there'd be no incentive! In his actions, Goff set a scary precedent for all civil rights in NZ. If an official can compromise on one right, then why not others?

Which Labour, NZF, or Green MP would you most like to have within your ranks?

Blake: Before the start of this mess of a government, I probably would have had quite a few answers for you. However, for now, I know I am perfectly happy with our team as it is.

Felix: None :D

Fuck, marry, kill: Winston Peters, Jacinda Ardern, Gareth Morgan?

Blake: I think it's pretty clear that Winston has fucked everyone enough already.

Kiraan: I don't know NC's policy on that either! Although, personally, Uncle Winnie (as we call him in Gizzy), is life.

Felix: Refused to answer.

Disclaimer: The author belongs to Young National, and is a member of the National Party.



ILLUSTRATION: YOUNGI KIM

INTERVIEW WITH LEXIE

{ Brian Gu interviews a Bachelor of Education student about her experience at UOA. }

What are you studying this year?

I'm doing a Bachelor of Education, specializing in Early Childhood Education.

And what courses are you taking for that?

I'm taking quite a wide range of papers: art, history, psychology, science, wellbeing and marketing. And on top of that, there's also the practical component.

Did you get the freedom to pick these papers?

They're all set for me, except for my gen-ed (marketing); I chose one in the city because I just want to go to the city once in a while.

What's studying in Epsom like?

Our campus is slightly smaller than the city campus with a lot less people. But it's really a different lifestyle when you're in the Epsom campus; it's more of a communi-

ty-based learning environment. We're a class of 25 people [doing early childhood] around Epsom, and we have all our classes together. So we'll definitely see each other every day. And it's pretty great, because you get the chance to really know everyone and build a strong relationship with your classmates.

What has been your favourite course so far?

History and society, because it's all about social justice, humanity and social class, which are things I believe are quite relevant to education. This is a paper we share with primary education, so the [Epsom] lecture theatres are usually pretty full.

What led you to a Bachelor of Education?

I feel like I'm really interested in teaching strategies, and how teachers help the students succeed in their future work and jobs. When I was in China, all parents and teachers highly valued a good education. I do have the concept in mind that we do need to achieve better, and that just makes me think of what I can do for our next

generation; what I can do to help them succeed. I would also say I'm more passionate about early childhood than other stages of education. The early stages are most important for any child, the point where they undergo the most development in their life, and to be a part of that is really special.

Tell me a little bit about the practical work you've been doing for your degree.

All education students are off on practical work in between our semesters. So we had a two-week practical in the first semester, and a four-week practical in the second. I've had my first practical session at an early childhood centre called Kidstown. It was really interesting for me, growing up in China, to see how New Zealand centres operate differently. The teachers I followed were super nice! They encouraged me to interact with the children, shared with me their teaching strategies and gave me insight into the personalities and interests of the children there. So I really had a great time there, and got to know more about what early childhood centres are actually like.

Have you found any interesting clubs or hobbies around uni?

I run an organization called 'Luckia Student Help', which helps international students who struggle with their mental health. It's easy for them to get depressed when they're struggling with their school work, social life, or even when feeling bored; particularly while they're staying with another family. I've also been going to a lot of workshops that the uni offers, such as writing and skill training workshops. They're quite interesting, and I treat them as an extra tutorial for myself. I did sign up for a lot of clubs, but they're mostly in the city so I find it inconvenient to go.

So what is travelling to the city like? Do you get a free shuttle?

No. You have to pay for every single bus you take, and it takes 20 minutes to get there. So I try not to travel so much if it's not necessary; I'll usually end up studying in Epsom, and meet some new friends from other pathways of our education faculty.

Do you have any funny stories from the year?

As you know, we're a small class of 25 people. And in our class, we only have a single guy. With early childhood education being such a gender imbalanced field, I was quite surprised that we did end up having one guy in our class. But I was quite sad about that to be honest.

You were sad for him?

No! I was sad for me because I don't get to talk to other guys. Being the only guy, he gets so popular; all the students and teacher want to talk to him. I did end up asking him why he chose education. He said it aligned with his interests, and that he didn't want to follow the normal trend of boys doing the STEM subjects.

How has your view of university changed from high school to now?

Uni is a lot more similar to high school than I first imagined, except in a way where your time arrangement is more flexible. You have more time for yourself, to socialize with friends and you're rewarded more freedom and independence. Otherwise, the content does not become significantly harder; it is just at a deeper level.

SWICY NOODLES

The schools that I attended silently encouraged the food phobia I have. I remember when my mother, upset that her children were bringing back her food untouched, ran to the white mothers, who understood the gist of my plight. They tried to explain to me how my food was amazing during netball half-times, while they waved away my complaints of kids yelling ching chong at me during the game. Food has been there with me on every step of the way to total assimilation and now it's here right by my side as I try and ebb away from a careful mask of whiteness I have built over myself.

So this naturally left me wondering about my other friends from my old school, *Rudolf Steiner*. A white hippy private school where there were three non-white kids in my class - including me. We also happened to be Asian but that part wasn't mentioned at all, unless people in the class were being racist, oh sorry I meant funny.

I was trying so hard to erase the fact I was Asian, I never talk about such a cutting subject as race with my Asian friends even when the opportunity flirted with us we ignored it. When I began this project, I thought this would be a great excuse to ask my friends finally the unspoken, "how did food shape you as a child and the way you grew up", also known as, "can we talk about how all the teachers in our school were all racist? Even the nice ones?"

So here is where the road forks with our experiences. My friend Monica told me that even though her food was different from all the other kids' food, she had been there too long for anyone to question what she ate. She had a place in that community. When racism was in

fashion, the "jokes" my class spewed out somehow missed Monica. At the time I was resentful of the fact that Monica was white enough, and therefore respected these interludes.

When I told Monica this, she said "yeah but they would always say 'but you're not really Asian'." Now that was funny because I remember wanting, wishing that someone would tell me that I wasn't really Asian. The dichotomy of our mindsets didn't shock me. I was a mainlander trying to present white and she was of the second generation trying to find connections to a culture she knew she belonged to.

When it came to food anyway, Monica's experiences were more positive than mine. As white as she presented, she didn't seem to have much of a problem eating her Asian food in front of others.

She would often give spoonfuls of her food to the white kids in the class. Maybe I was too hurt and scared to open up my kooky Korean metal thermos to my classmates. But never fear white folks, I'm doing what you've been thinking the whole time you were reading this. I'm getting over it.

Ingredients

400g of Korean noodles of your choice

Sauce

1 1/2 tablespoon of gochujang
3 tablespoons of soy sauce
3 3 tablespoons of sugar
1 clove of garlic
2 teaspoon of sesame oil
1 tablespoon of water

Garnish

2 sheets of toasted

seaweed
half a cucumber
sesame leaves (optional)
tablespoons of apple cider vinegar

Method

Noodles

1. Fill up your pot until it is just two inches below the rim and let it boil with the lid on. Prep your sauce and the garnish till the water boils.
2. When the water boils, put the noodles in and keep stirring so nothing gets stuck to the bottom.
3. When it starts to almost boil over add half a cup of cold water to this twice, until the noodles cook, follow the cooking time on the packet.
4. Once the noodles are cooked drain them and run cold water over them twice. Leave them in icy water for 3 minutes, then drain and plate up each portion in a bowl.

Sauce

1. Mince the garlic then mix all the sauce ingredients. Season to taste.

Garnish

1. Toast the seaweed (see the egg roll recipe) then break it apart into little pieces and set aside somewhere dry for the plating.
2. Julienne the cucumber and the sesame leaves if you are using them (find them at your local Korean grocery, it makes such a difference when you use the leaves) and set them aside for the plating.

Plating

Drizzle and spoon the sauce on top of the noodles, add the sesame leaves and the cucumber then sprinkle the seaweed on top. Enjoy!



McQueen

McQueen follows the rise and tragic fall of one of the most innovative and controversial fashion designers of recent times, tracking his most stunning and memorable fashion shows from "Jack The Ripper Stalks His Victims" in 1992 to "Plato's Atlantis" in 2010. Through these stunning works we come to know a man of exceptional creative talent who succumbed to the grip of mental illness in a highly stressful and pressure heavy industry. Each collection is birthed from McQueen's emotional core and reveal his identity in the most visually captivating way. As you watch, you wish you could've been able to see these shows in the flesh and McQueen is a designer whose work reveals fashion as a wonderful mode of storytelling.

The documentary places heavy focus on the transgressive quality of his works such as pieces that look like the body has been turned inside out and the use of an overweight naked model (effectively giving the middle finger to

the fashion industry) in his horrifying asylum-set runway show "Voss." His collections are provocative, and he certainly wasn't afraid to push buttons. While the film is very much a visual celebration of sorts, it is of course not without its dark moments, where we learn of McQueen's internal struggle and his fractured relationships as his fame ascended.

Subject matter aside, the aesthetic composition of this documentary is brilliant, the collections functioning as chapters that structure the film, marked by mesmerizing graphics of a skull that changes stylistically with every collection. We have a score by McQueen's long time musical muse Michael Nyman and a vast array of archival footage, not just of the shows themselves, but more personal photos and videos. To think what more we could've seen from Alexander McQueen. This documentary is perhaps the perfect appreciation of his artistry.

- Emily Holland

Rainbow Time

Rainbow Time is a fun, lighthearted comedy about the trials and tribulations of being a brother to the irrepressible Shonzi. A young man with a bowl cut hairstyle who is a bit soft in the head, well his Brother did run over it. Shonzi likes to play with dolls and is obsessed with Fonzi from "Happy Days". Who is Fonzi? He's that weird guy in popular culture who constantly wears a leather jacket with slicked back hair and goes 'Ayyyyyyyy' whenever he does something cool.

Shonzi a self-confessed 'rainbow child' (an innocent and young soul by definition) idolizes Fonzi due to his perceived and exemplary sexual prowess with women. "He just snaps his fingers and girls appear" says Shonzi when he is called upon to put forward the virtues of Fonzi haha. "Happy Days" was a classical American sitcom long before millennials walked the earth or wore diapers for that matter. But you will know the actor that plays 'the Fonz'; Henry Winkler. The coach off Adam Sandler's cult-classic *Waterboy*. But why watch *Rainbow Time*? Well this film is deep and may cause you to tear up, be warned. It also centres around strained family relationships but in a truly comic fashion.

Sure it's not a movie with a ton of money poured all over it to make it good. Instead this film simply rocks because it has a great script, got made and has excellent acting throughout. The Kiwi actress Melanie Lynskey stars as leading lady, with the film itself now available on Netflix.

- Moss Bioletti

American Vandal

Every sequel has a lot to live up to especially if you're following up on one of Netflix's best offerings that is *American Vandal*. The first season's premise was simple enough: a true crime mockumentary following the mystery of who drew 27 dicks on the teacher's cars at a high school. Season two's answer to where you go from here is straightforward but no less effective: poop jokes.

Season 2 has filmmakers Peter and Sam head over to the affluent St. Bernadine High where a new vandal, the 'turbur-glar', is causing trouble. They seek to exonerate Kevin whom they believe has wrongly taken the fall for the burglar's crimes. Kevin is joined by another

colourful ensemble cast that deliver the laughs and drama the first season nailed. While this season does not have the same comedic highs the first did, it is an improvement in every other way.

American Vandal continues to use its absurd premise not just for comedy but as a vessel for exploring what it's like growing up as a kid today. The novelty of the genre, the mystery, and humour would make for a solid show already, but what makes *American Vandal* outstanding is how it examines the issues facing kids in 2018. It does so earnestly and with empathy, never leaving a joke or punchline to define a character. Everyone is taken seriously, and its brilliance is in how it leads us to misjudge people only to reveal our first impressions may have

been wrong.

Worth mentioning also is the presence of social media and how it's integral to what the show has to say rather than being a convenient plot device. It's further impressive how it's portrayed as a tool sadly often too exploited rather than an innate force for bad.

Essential to any good whodunit is how it all resolves which it does with confidence. The finale is more hopeful than the previous season's despite treading darker territory and most importantly, this does not feel unearned.

- Nam Woon Kim

THEATRE

Retail Therapy

Retail Therapy is the brainchild (and first play) of writer Grace-Amelia Vernal and is on at The Basement Theatre as part of Auckland's Theatre Month. Set in a *fancy* clothing shop, the show is based around the shop's farcical employees who are battling it out between themselves to be the next store manager. All the bases are covered – we have the resident druggy employee, Mercy, who's super alt and probably listens exclusively to alt-J; the pretty boy employee, Darren, who can't stop checking himself out and definitely uses a ring light to take selfies; the funny man, Charlie (who omg I swear is Dave Grohl's doppelganger); the loveable employee and definitely my favourite, Nina; the borderline evil employee, Vicky; the boring as a square store manager, Stewart and the precocious daddy's girl shopper, Stefani (as in Gwen, y'know).

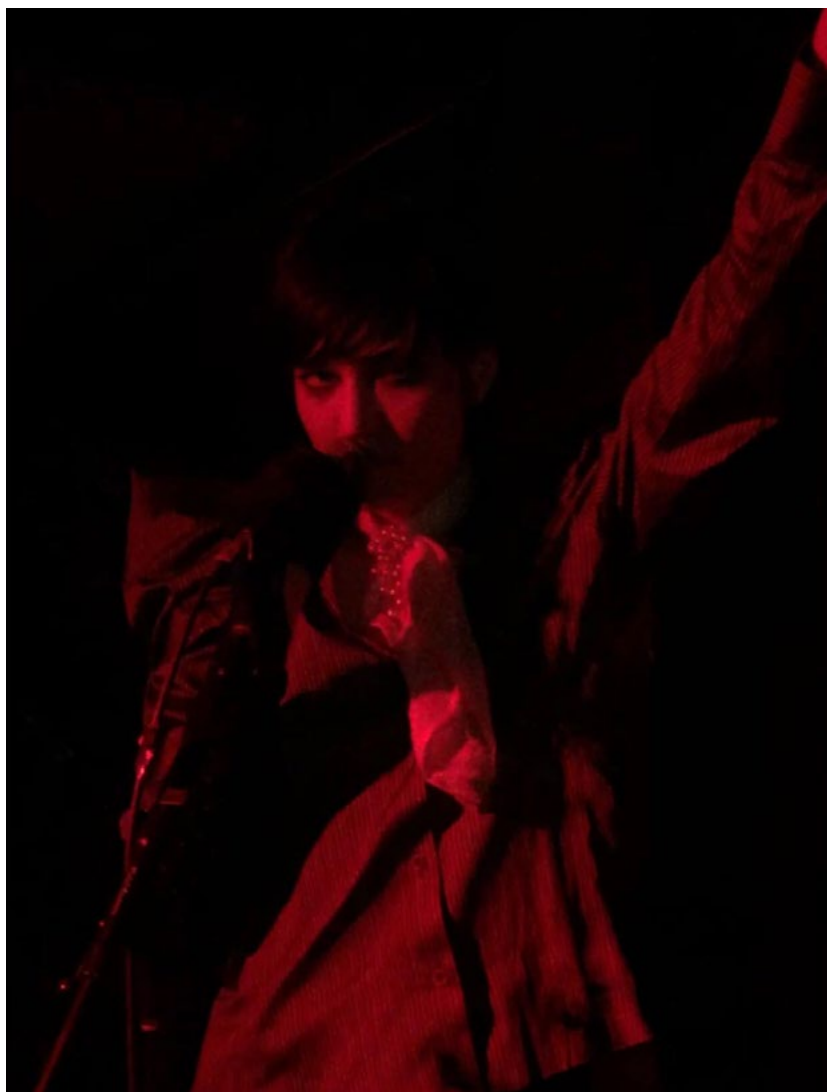
The cast (most of whom I hadn't seen before but are now popping up in every

KFC and VTNZ ad on TV) gelled well and the show provided a number of laugh out loud moments. With that said, there were some lulls – the first half was probably 15 minutes too long and the second half had so many catfights and bitch slaps in it, it was hard to keep track. The storyline may also have been better suited to a web-series or mockumentary/*The Office*/*Parks and Rec*-style

format rather than the theatre show it found itself in. All in all, *Retail Therapy* was the therapy I needed to make my rainy Tuesday night a lot better but I'm not sure it's what I would call a must-see. But there is definitely promise in Vernal's work and I'll be interested to see what she comes up with next.

- Olivia Zambuto





October

With support from Maxwell Young, local Auckland artist October headlined her first live performance for 2018 with all the pop/synth goodies from her debut album *Ultra Red*. Walking down the stairs to the illustrious Whammy Bar on K'Rd, it seemed to get darker and darker—much like the pop/punk spiral of October herself, who draws influence from artists like Jim Morrison and the Doors, while still maintaining a unique, idiosyncratic style that audiences can relate to in this day and age. October is a performer in all sense of the word. She sings with passion and she moves with passion, while actively interacting with the closely huddled—and might I add very enthusiastic audience of the Whammy. An audience who was

specially equipped with cameras and phones, desperately trying to capture the perfect moment, especially with popular hits such as “cherry cola” and “not the sweetest”.

Overall, a quality gig with the opportunity to meet some cool as people and listen to some sweet, sweet tunes. Living up to her name, October will be supporting Lontalius in October on his tour around Dunedin, Wellington and Auckland. Catch her in Auckland on the 12th of October and give *Ultra Red* a listen, which is available on Spotify.

For when you want to dance, for when you want to cry, there is a blazing song for everyone.

- Alisha Siraj

Cher – Here We Go Again Tour

Going into this review, let me be upfront. I paid \$800 for the privilege to see Cher from Row 2, so naturally I am going to want to get my money's worth. And I did. Oh, God provided.

It was an experience well worth paying for. She brought every Cher stereotype – the talks, the costumes, the wigs and a touch of racism that she's never quite shaken off. I counted 11 costume changes. 18 songs. Cher arrived in Auckland and brought over every aspect of the Vegas professionalism you could expect – while there wasn't as anywhere as many of her famed monologues as I expected, that was perfectly fine, because she had 50 years of hits to get through.

She had a song for every fan of a particular era, no one was left wanting. There were a few older women close to me who couldn't hold back the tears after a poignant video duet of *I Got You, Babe* with her deceased partner Sonny Bono, and my newfound conversation friend for the night brought out a custom-made sailor hat for *If I Could Turn Back Time*. There is footage of me screaming along to *Walking in Memphis* somewhere, and I'm pretty sure *Believe* could have been heard in Wellington, given that the entire audience of twelve thousand fans were trying to out-sing their idol. Oh, and she could always forge a new career as a one-woman ABBA tribute band.

It was spectacular. Given that she is 72 and it was 13 years since her last stop here, during her Farewell Tour, I don't know if she'll ever stop by again. But that doesn't matter, because *I* finally got to see her.

I wish I could say Cher was perfect. She just needed to avoid the Pocahontas cosplay and not ride an elephant during an already uncomfortable Hindu mantra. Even God makes mistakes.

- Lachlan Mitchell



Queen Street Special

**25% off glasses
for students**

When purchasing one pair from the \$169 range or above

155 Queen Street, CBD
(corner of Queen & Wyndham Streets)
09 303 1364
www.specsavers.co.nz/stores/aucklandcbd



When purchasing 1 pair from the \$169 range or above. Current student card must be presented at time of purchase. Cannot be used in conjunction with any other offer. Frames available while stocks last. Price correct at time of print. © 2017 Specsavers Optical Group.



STRANGELY AROUSING INTERVIEW

Moss Bioletti interviews Strangely Arousing about their upcoming single "Ladedá", their release show, and their experiences recording and touring overseas

Whereabouts did you guys recording your upcoming single 'Ladedá'?

We recorded most of the song in our living room, unbeknownst to our landlord (shhh), in a nice old house out west Auckland. The vocals, piano and some other bits, we were lucky enough to record at a beautiful studio in Hefei City, China.

How was the recording experience? Did you have a producer involved?

The recording experience was extremely relaxed and unhurried at first, but then after an interesting turn of events, we ended up having to rush the tail end of the process, which was un-ideal, but when do things always go to plan? It

was a stark contrast, recording the track in our living room as opposed to our last recording experience, which was in Roundhead Studios, the best in New Zealand.

However, that certainly wasn't a bad thing, some mornings we would wake up to the call of "Hey! Want to record some trumpet on this?" We didn't hire in a producer as such, however, Lukas Wharekura (lead vocals, guitar) produced the song along with Scott Seabright, who also mixed and mastered the track, and also mixed our debut album.

What can we come to expect from the new song "Ladedá"?

The new song is a new musical direction for Strangely. One that lovers of psychedelic rock and groove will appreciate. Followers of us will know that each one of our songs ventures in whichever

direction it wants to, and we've never been ones to box ourselves into one genre or style. I think the mood of this song is influenced by the beautiful fresh style of music being made by groups such as Sticky Fingers and Ocean Alley. It also definitely reflects some of the struggles we have faced as a group, and are still trying to overcome.

Tell us about the upcoming release show for "Ladedá" at the Tuning Fork downtown in Auckland, what can we come to expect from the live show?

People who have seen our live show before will know it's an entirely different thing from our recorded music. Also if you attended a show on our last album release tour, you will know we've been putting in the Mahi to step up our live

ARTS INTERVIEW

show. For these two shows, we are introducing to the fold Anau from Oceania who will be producing the lighting on the night, as well as DJ Straw Hat - well known and loved Tim Nolier, who will be warming you up and cooling you down throughout the night. Our set will include the classics that Strangely fans want to hear, our new single Ladedda, and some other new tracks that are unreleased and have only been played live on our Asia tour.

What are some of the great points about being a member of Strangely Arousing?

Too many to list. But a few that stand out would be the ever-present sense of amazement that we are creating something unique together, and able to present it to people who love and appreciate what we are doing. We are always growing and maturing as individuals, musicians and as a collective.

This can lead to conflict naturally, but we are always improving how we care and look out for each other, how we function as a business and a touring unit. I honestly think in terms of being open and talking about some issues that would normally be left unsaid, we are a pretty sensitive bunch of dudes!

There is definitely a strong sense of camaraderie, it's the bros. But in terms of competitiveness and arguments over musical direction, we are always interested in what is best for the band, and always happy to come to conclusions that keep everyone happy whilst staying true to our musical values.

Are any members of the part Maori?

Yeah, Lukas is Ngati Kahungunu Ki Horohoro, and Shaun is Ngai Tahu and

Ngati Mutanga

How was touring overseas?

Playing overseas was absolutely amazing. The recent tour was one of the most self-affirming parts of our band's journey. The audiences were absolutely lovely and so responsive. And we met so many people that will remain good friends for life. I couldn't be more grateful to everyone over there for treating us so well, everyone involved in helping me plan it, and to the boys for smashing the shows, and being an absolute pleasure to travel and learn with.

There was a lot of noticeable differences compared to touring here in NZ, and there was a bit of culture-shock but we had no time for homesickness! I would definitely classify it as an epic adventure and such a great opportunity to learn about Asia as an integral part of our touring circuit.

Advice on learning instruments?

Practicing is hard and often progress is frustratingly slow. I don't think anyone in the band would qualify themselves to offer advice on their particular weapon of choice - we're all still learning everyday and try to be extremely humble about it.

I would say, try to practice mindfully. Listen to what you are playing and how you're playing it, don't just let your mind wander and not focus on the task at hand. It's also really useful to have a teacher to monitor your progress and help you make sense of issues that may pop up. Another thing that I think is very important is playing with other musicians at every chance you get. Especially if they are far better than you!

Socials and listening to your music?

<https://www.facebook.com/strangel-yarousing>

You can stream our music on Spotify, YouTube, Apple Music, Google Play, just search up 'Strangely Arousing' and there shouldn't be too many results to sort through! If you are wanting to buy a hard copy of our album, you can message us on facebook, or go to our bandcamp: <https://strangelyarousing.bandcamp.com/>

Aries (March 21-April 19)

Thor: Ragnarok

Hates admitting that they're wrong
Always wants the last word
Knows everybody's secrets
Has the lamest excuses to avoid going out

Taurus (April 20-May 20)

Spider-Man 2

Will ask for advice after they've already done a thing
Hates surprises
Struggles with technology
Loves trying new recipes

Gemini (May 21-June 20)

The Sisterhood of the Travelling Pants 2

Will lose their ID on a night out
Still counts on their fingers
The spontaneous friend
Will go along with your bad plans

Cancer (June 21-July 22)

The Godfather: Part II

Will send you ominous texts at 2am
Always on their phone
The ultimate cutie
Music taste needs work

Leo (July 23-August 22)

Terminator 2: Judgement Day

Will pull up receipts from years ago
Disappears for days at a time
Always at least 10 minutes late
Makes decisions for the group

Virgo (August 23-September 22)

The Lion King 2

Makes the best memes
Loves to take a "golden hour" selfie
Haircut every two weeks
Catches flights not feelings

Libra (September 23-October 22)

Toy Story 2

The most forgetful
Loves to reminisce about the good times
Joins a new club at uni every year
Still stuck reading the same book from the beginning of the year

Scorpio (October 23-November 21)

Back to the Future Part II

Likes long beach walks
Never picks up their phone
Always last to leave class
Only ever has one pen on them

Sagittarius (November 22-December 21)

The Matrix Reloaded

Wants to be Instagram famous
Only ever drinks energy drinks
Watching lectures online > attending lectures
Never knows the name of their lecturer

Capricorn (December 22-January 19)

Iron Man 2

Always volunteers to help lecturers with their computer issues
Still has Snapchat streaks
Sleeps through all five alarms
Has the best notes from a lecture

Aquarius (January 20 to February 18)

Mamma Mia 2

Loves to give dating advice
0 to 100 really quick
Sings along to every song
Terrible dancer

Pisces (February 19 to March 20)

Harry Potter and the Chamber of Secrets

Has a playlist for every mood
Can convince literally anyone to do anything
Terrible at saving
Always hands things in late



TEN ESSENTIAL HORROR FILMS

The horror genre can get a really bad rap sometimes. From below-average franchises to the genre being largely dismissed as low-brow, it's often difficult to prove horror's value. It should be recognized, however, that horror has brought so many creative and engaging works to the world of cinema, with films that not only entertain and scare, but inform and enlighten. Allow me to take you through some essential horror films for newbies as well as more seasoned fans.

Carrie (Brian De Palma, 1976)

The 1976 adaptation of Stephen King's debut novel is one of the most emotionally engaging horror films of all time and with, thanks to De Palma's penchant for the split-screen, one of the most wonderfully executed climaxes in horror history. What sets *Carrie* apart from many horror films is that its terror is located purely in the social. We have no supernatural monsters, but bullies, fanatics and the freak who gets pushed to breaking point. Despite its sad tone, *Carrie* has some brilliant moments of comic relief, especially with John Travolta playing the mean

girl's dopey boyfriend. A great cast of characters and some excellent seventies fashion that shouldn't be missed!

It Follows (David Robert Mitchell, 2014)

It Follows pulls many great elements from older horror films and transforms them into something very different and special. After sleeping with her boyfriend, Jay finds herself cursed by an entity that continues to follow her with the intent to kill, changing appearance whenever it chooses. A sexually-transmitted demon of sorts that can be "passed on" to delay its pursuit, Jay enlists in the help of her

friends to find a way out of the deadly chain. David Robert Mitchell takes a very simple primal fear and executes it in a nuanced and aesthetically inventive way, with the striking synthwave score by Disasterpeace heightening the film's pervasive sense of dread. *It Follows* is an intricately layered piece that causes unease long after its final shot.

Halloween (John Carpenter, 1978)

While not exactly the very first slasher film, *Halloween* laid the groundwork that subsequent entries into the sub-genre would pick up including *Friday The 13th* which was made to capitalize on the success of Carpenter's film. Both use the formula of teenagers getting picked off one by one after engaging in some kind of "transgressive" behaviour. While *Halloween* refrains from falling into the cheesy realm as many slashers of the eighties did, the film instead creates pure terror in the iconic figure of the masked Michael Myers. *Halloween* is an absolute classic of seventies horror and Carpenter's famous score is sure to elicit fear in both old and new viewers.

Cat People (Jacques Tourneur, 1942)

A true gem from producer Val Lewton's low-budget RKO flicks, *Cat People* is a masterful piece of atmospheric horror, placing its source of fright in the interplay between light and shadow, between black and white. Serbian immigrant Irena falls in love with All-American Oliver, but Irena has an issue in which she fears that once angered or aroused, she'll transform into a vicious black panther. As it turns out, this transformation is not merely an irrational thought from Irena's troubled mind. *Cat People* is eerily beautiful at every turn, with a stylish film noir-esque sets and some equally enchanting women. If you're after a black and white horror, *Cat People* will not disappoint.

Under The Skin (Jonathan Glazer, 2013)

While it's tempting to pin Ridley Scott's *Alien* as the essential sci-fi horror, I urge you to give this broodingly dark and surreal film a chance. Scarlett Johansson plays an alien who drives a van around Scotland, luring men into a black abyss. *Under The Skin* incorporates some incredibly surreal and nightmarish imagery in the vein of Kubrick's 2001: *A Space Odyssey*. The high-pitched minimalist score from musician Mica Levi is one of the most unnerving and spine-chilling in a modern horror film. While it delivers on scares, *Under The Skin* is an incredibly profound exploration of gender relations and what it means to be human. You'll either love it or hate it, but it's certainly worth a shot.

Suspria (Dario Argento, 1977)

Before you even think about seeing the remake, allow yourself to get swept up in the technicolour dream that is Dario Argento's *Suspria*. Set in a German ballet academy, new student Suzy Banyon realises, after a string of mysterious and violent events, that the school may be home to a coven of witches. Argento's films always put aesthetics at the helm and *Suspria* is packed to the brim with vivid light and colour, a garishly brilliant attention to set composition and architecture, some mind-boggling patterned wallpaper and of course Goblin's moody score comprised of guttural groans, banshee-like wails and stomach-dropping percussion. If you like your violence extravagant and colourful, then *Suspria* might be for you.

Trick R' Treat (Michael Dougherty, 2007)

Trick R' Treat is an entertaining anthology that follows different characters on Halloween night: young trick or treaters who come a little too close to an old urban legend, a group of girls keeping a dark surprise for a late-night liaison, a grumpy old man who just wants to be left in peace

and a father who shares an interesting Halloween activity with his son. *Trick R' Treat* has the best Halloween atmosphere of any film set on the spooky holiday, awash with Jack O' Lanterns, elaborate costumes and autumn leaves. You might want to save this one for Halloween!

The Shining (Stanley Kubrick, 1980)

The Shining is arguably one of the best ghost films of all time. The film centres on Jack Torrance who takes on the role of caring for The Overlook Hotel during its off-season, using the opportunity to work on a writing project. As the winter elements close in on the isolated hotel, Jack begins to experience a psychological breakdown that will have grave consequences for his wife and son. It turns out that the hotel's dark past may be responsible. *The Shining* is a great slow-burn that culminates in a nail-biting climax. With an outstanding performance from Jack Nicholson, *The Shining* will leave you absolutely shaken by the time its terrifying narrative comes to an end.

French Double-Bill: Inside (Julien Maury and Alexandre Bustillo, 2007) and Raw (Julia Ducournau, 2016)

When it comes to the horror genre, I would argue that the French are the best in the business. While French horror tends lean towards the extreme, both *Inside* and *Raw* are well crafted films that are especially satisfying for the gore fans out there. *Inside* is a brutally unforgiving home invasion film that will cause some wincing and eye-covering, while French-Belgian production *Raw* is a cannibalistic coming-of-age. Despite their grisly nature, both films are very creative with nicely composed shots, interesting characters and quirky dream-like sequences. They're not for the squeamish but give them a try if you think you can stomach it.

GOD, AS PRESENTED BY SPARK ARENA

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

On September 21st, life gained new meaning. Every angel and demon, every deity and demiurge in all the spiritual pantheons stopped their actions – for the ruler of the heavenly spheres had stepped out on stage. The gods were mesmerised. Hera stopped yelling at Zeus. Sobek paused during his meal. And Quetzalcoatl shone a little bit brighter.

It was time. The being walked out on stage. She talked to the flock in front of her for a while, delivering a little monologue about turning 40 and calling David Letterman an asshole. Then the greatest four lettered deity since YHWH asked one question.

“What is your granny doing tonight?”

Cher had arrived.

The response was unlike anything I had ever been privy to before – while I’ve seen Mariah Carey up close at concert, it wasn’t a packed house like Cherilyn’s was. And it was completely packed. Twelve thousand people had descended upon the arena for even the slightest glimpse of their god. The gay screams were much more ecstatic, the drones of tipsy wine mothers balancing out the hysteria like mother whales singing to their brood. On top of that, the range of fans was much more diverse. The freshest of faces were balanced out by the wrinkled crevasses that remembered when Cher was just the wife of Sonny Bono, over 50 years ago. I was probably one of the younger ones there, but not because of a lack of early 20s adult gays, it was just because the legend had drawn out so many baby boomers from their caves. They were just as hyped up as the generations they seem so determined to destroy – it was a wondrous

sight to see, like first stepping out onto the Farplane in Final Fantasy 10. The spectre of Death had no place here.

Cher did not come to play games. She brought every aspect of her persona that allowed her to command such high ticket fees, and transported the Vegas professionalism that had made her such a desired tour act even into her early 70s. While the song choices were definitely a greatest hits collection as well as a chance to showcase her upcoming ABBA cover album, it was by no means stuck in the past. She’s a historic figure, but she’s still living, goddamnit! It was much a celebration of what she could do as much as what she had already done – if her Farewell Tour of nearly 15 years ago was meant to be a bookend to her career, she didn’t let the bookshelf know that. It doesn’t need to be said, but just to be clear, her voice still holds up. The autotune is just for shits and giggles.

Each song got the audience out of their seats – even the soppiest power ballads of the mid ‘80s had the audience dancing. I jumped about a metre out of my chair when I heard the opening piano track to *Walking in Memphis*, and I think I joined the thousands of people struggling to hold back tears when she did a video duet with aforementioned Sonny Bono, who died twenty years ago. *I Got You, Babe* was definitely a moment to behold.

It wasn’t all great, though. I was desperately hoping she wouldn’t bring over her fascination with exoticism that she’s been somewhat linked to over the years, and I knew I would be cringing at some point in the concert, as there was no way that she wasn’t going to be singing some of songs from her early years, when her career was built around

being faux-Native American and prancing around in sacred headdresses. And unfortunately, Ms Cherilyn did not hold back – being over 50 years into her career with little public blowback about such a matter, I guess it’s just not something you even consider. While the songs themselves are great, if discussing social matters that I don’t really have a place to comment on, it’s kinda cringey to see her in full Native American cosplay. Likewise, the riding on a decorative elephant during a Hindu mantra session was similarly wrinkle-inducing.

I love the woman, and I think she’s gotten better at this stuff in recent years. Not enough, but certainly more than her peers of the era, and even today. (No Doubt, for one thing.) It helps that she’s also become a strong figure for transgender acceptance – her relationship with the concept was not as warm as it is today, so it shows that even as the years go by, this particular baby boomer is capable of change.

But anyway. The wigs were on point – maybe not the fluffy orange one she first wore, but the rest of her collection of crowns and party wigs were outstanding. The costumes were to die for – I can’t imagine being 72 and looking as fantastic in her burlesque costume as she did. There are many people 50 years younger than her that would be jealous: there were women in the audience of similar age to Cher who were staring with envy. My favourite of the night was the rhinestone-studded golden skintight fit, with a golden sun crown on top. It was divine.

Everyone got what they wanted. We knew what was coming and we were not let down. And of course, much like her career, *Believe* went on for much longer than anyone thought possible.

21. HOW TO LET THINGS GO

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

It is normal to invest emotional attachment to objects, especially things that cost us a significant amount of money or other limited resources. However, if there comes a point where the emotive effect of that object no longer increases your happiness, it may be time to remove it from your life. By no means does this mean you must become a minimalist, in fact, I would describe my personal aesthetic as *maximalist*, but I encourage the self-awareness that you are an ever-changing being, and the objects that you thought were indicative of yourself some time ago need not be the same objects your present self holds on to.

It has greatly helped me to reframe my thoughts from obligation of capital investment – that I need to hold onto these things because I spent money on them, to a more fluid conceptualisation where objects can be manifest experiments – things I learned from but don't need to keep the results of. For this reason, I sometimes note in my diary what I am letting go and why because if I learned anything from taking three kinds of science in high school it was that experimentation without documentation is just messing around.

You are not obligated to keep things that don't make you happy. It is not your job to find a place for everything you liked or thought you would like, used or thought you would use. Even museums, great pillars or preservation, recognise the need for curation. If something no longer is of functional or aesthetic use to you, send it to a new home. Pop it on TradeMe, ask your friends if they want it, or donate it to one of the many



charity services that help unite objects and seekers.

If these objects happen to be clothes, especially gently used and clean garments,

may I suggest you bring them along to the exchange I am hosting on Thursday the 4th of October from 12 pm in the new Queerspace.



THE WAR ON VACCINES

Get educated about vaccines and vaccine-preventable diseases so that you will understand that vaccines are safe, necessary, and that they work, and so you will be able to counter any anti-vaccine talking point you hear.

What is a vaccine?

"A vaccine is an antigenic substance prepared from the causative agent of a disease or a synthetic substitute, used to provide immunity

against one or several diseases"

Public health scientists and clinicians tout vaccines as one of the greatest achievements of modern medicine. But for many, vaccines have become contro-

versal. Despite scientific consensus that recommended vaccines are extraordinarily effective and extraordinarily safe, unsubstantiated scares regarding their safety still occur, resulting in outbreaks and deaths from vaccine-preventable diseases. Another source of controversy is whether mandatory vaccination violates civil liberties or reduces public trust in vaccination. Young parents are concerned at the number of shots — some 26 inoculations for 14 different diseases by age 6- and choose to follow alternative vaccination schedules. In some cases parents are choosing not to vaccinate their kids at all. This could be a difference between life and death for many people. That's because parents who have bought the anti-vax line are far less likely to vaccinate their children, putting those kids at risk as well as anyone in the community who can't be vaccinated due to age or a medical problem.

In order to disrupt the chains of infection in a population, a large portion of the population needs to be immune to the infection. A higher vaccination rate can break those chains of infection. This is why it is important for a large proportion of the population to be vaccinated

Vaccinations have always been an area of controversy since even before the term vaccination was introduced. What's not up for debate anymore is the idea that vaccines aren't safe or necessary or that vaccines don't work. Yet there has been a new wave of anti-vaccination propaganda floating around which is dangerous for all of us. Below are top 5 common arguments against vaccines that I have heard and how to tackle them in your daily life.

"Vaccines cause autism"

*NO. There is no evidence that vaccines cause autism. Autism is a **genetic** disability. Kindly go back to school and educate yourself*

The concern here generally is around the idea that chemicals in vaccines can interact differently with kids that have

autism but again this has not been proven and does not in any way **cause** autism. The doctor who claimed there was a link between autism and vaccines lost his license for creating fraudulent data

"Vaccines cause the disease they are designed to prevent"

They definitely do not. Vaccines use "dead" or damaged viruses to provoke an immune response and it is impossible to get sick from them.

"Vaccines do not work most of the time"

Smallpox. Polio. Measles. Dengue Fever. Rubella. Yellow Fever. Rabies... to name a few.

In saying this, some of these diseases are still alive in many parts of the world and can "come back" affecting all those who are not or cannot be immunized. Herd immunity keeps those weakest in our society alive- there are some who have an extremely weak immune system and cannot be immunized (immunocompromised) and others who develop a weak system over time. These are the people who could die from **preventable** diseases.

"Children's immunity systems get overloaded by vaccines"

No scientific research to prove this. On the contrary a child could have 10,000 vaccines and still have a healthy immune system.

"Natural Immunity Is Better Than Vaccine-acquired Immunity"

The only way to get natural immunity is through infection with the actual disease. This means that you have to get sick—sometimes severely ill—to

develop resistance. The fact still remains that natural infections can cause severe complications and be deadly.

So the next time you see or hear someone arguing against vaccines do knock their head and check if they have a brain! Their ignorance and die-hard belief in a pseudoscience could (**literally**) kill. Ironically they themselves are only alive and kicking because they were vaccinated as a child- the only things vaccines cause is adults. As Bill Nye (science god) said, vaccines are to germs what seatbelts are to car wrecks. Both work and save lives of the person and those around them.

As with anything "bad" it's important to speak up if you see it happen. So if you see an anti-vaxer do stand up and say something- your silence could save their current and future children a lot of pain and might even save lives. The only way to combat fact facts is to replace them with real ones.

Vaccines work.

Now it's up to us to put them to use and protect our communities.

- Rushika Bhatnagar

POETRY

Where am I right now?

(17 August 2018)

I live on a planet huffing and puffing its last breath;
It cries everyday, wailing and begging for help and love in loud obvious ways;
Its cries are heard by all.

Some scream to save it, crying alongside a force more powerful than all mankind;

Some do nothing at all and watch it burn around them as they look with pity;

Some claim the planet isn't crying in pain but that it's always been this way.

***It's important to note that, whether it is to console themselves or to live in denial, those mentioned second are far more dangerous to this planet than the others;
- They see but lack empathy.

I live part of a civilisation, a being that fights within its people based on the colour of their skin and who they choose to love-to name a few;

This society celebrates the good, the bad and the ugly in some and believes itself to thrive off the conformity in any that are seemingly feminine in nature.

Some love and fight alongside the weakest of us;

Some turn a blind eye and allow for these injustices to take place;

Some fight for their hatred, the kindest of these for their misunderstanding.

***It's important to note that here it is harder to distinguish which of the latter two causes more pain and suffering to its own;

One slaps the face and the other let's it happen.

I live part of a community that provides for their kids in the way they know best, in a country very different to their own;
They bring with them a need for a better future, values of diligence and a culture close to their heart.

Some use this culture in combination with the one they live in, giving their children a chance at freedom, identity and self acceptance;

Some wade cautiously in this mix of cultures, never allowing the two to combine;

Some create a wall- they separate either themselves from culture or culture from their understanding.

***It's important to note here the last of all, at the best, manages to preserve their own idea of their culture- never fully acknowledging the cost at which this comes for the future generations.

I now break off to talk about me as an individual.

I am finally still.

I live in a physical being that in all her beauty never loved herself;

one inch taller, a cup size bigger or a couple kgs less.
So close yet so far everytime, nothing was ever good enough.

I live in a mental space that has been turbulent for so many years;

anxious, lonely and confused.

Should I get help? Should I run away? Or should I make all this end once and for all?

I live in a social sphere surrounded by those who came temporarily;

they walked all over the doormat I allowed myself to be and then left abruptly.

They helped shape part of who I am today.

I was left asking myself who do I want to be and where am I going?

They say the day your life changes it will be like a switch turned on and everything the light touches will be clearer.

I guarantee you, life is no epiphany.

I cannot tell you when things changed or what I did to get here, but I can confirm that things change a little everyday and you never realise till you look back.

I am finally still.

I have allowed myself to simply exist and nothing more. It's not a life-hack. I'm just floating around my life and letting myself be;

no more worrying or working towards a future- whether it's with someone or for my career.

I've allowed myself to be.

And so now...

I live in a physical being that looks in the mirror and does not hate what she sees;

I do not love her, but I respect her.

I am slowly seeing myself for who I am.

I live in a mental space that is not devoid of the negative;

But I do not let my mind hate myself for it.

No more running away from reality.

I live in a social sphere where I fill my heart with love for those who surround me and in turn they fill mine with pride due to the people they are or have become.

The doormat too now has spikes making people hesitant to come it.

That too is fine.

Some will understand my still form;

Some will pity it, as in their eyes it lacks movement and consequently growth.

Some will say I am wasting my life.

***It is important to note here that I could not care less;

I am existing;

I am doing me;

I am still.

- Rushika Bhatnagar

EQUITY OFFICE – TE ARA TAUTIKA

PROUD TO SUPPORT OUR LGBTI COMMUNITY AND PRIDE WEEK

The University supports a safe, inclusive and equitable environment through:

- Our LGBTI Student and Staff Network
- Rainbow Groups in every faculty
- Legal name change support for transgender students
- Unisex toilets for gender diverse students and staff

Find out more

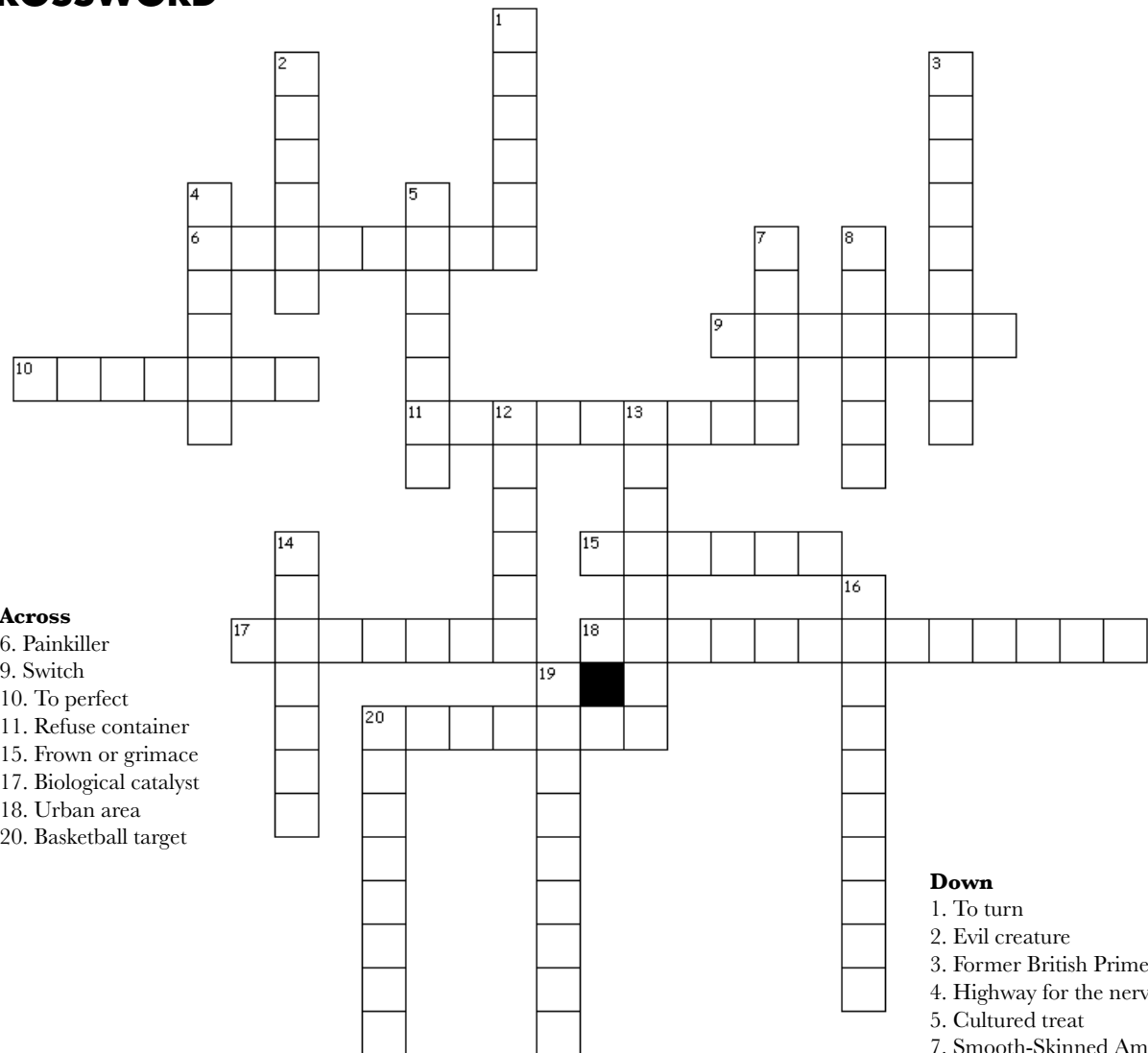
www.equity.auckland.ac.nz/lgbti



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

PUZZLES

CROSSWORD



- Across**
- 6. Painkiller
 - 9. Switch
 - 10. To perfect
 - 11. Refuse container
 - 15. Frown or grimace
 - 17. Biological catalyst
 - 18. Urban area
 - 20. Basketball target

- Down**
- 1. To turn
 - 2. Evil creature
 - 3. Former British Prime Minister
 - 4. Highway for the nervous system
 - 5. Cultured treat
 - 7. Smooth-Skinned Amphibian
 - 8. Big cat
 - 12. Decorative scarf
 - 13. Game that relies on bowling
 - 14. Yellow fruit
 - 16. A vessel
 - 19. Horrible
 - 20. Appalachian humanoid

SUDOKU EASY

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

SUDOKU MEDIUM

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

SUDOKU HARD

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

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

DECEMBER - JANUARY WEEK 1

2018 - 2019

31 Monday 3650

9:00 am
10:00
11:00
Noon
1:00
2:00
3:00
4:00
5:00 pm

2019 Diaries in
Store Now!

1 Tuesday 1364

New Year's Day

9:00 am
10:00
11:00
Noon
1:00
2:00
3:00
4:00
5:00 pm

2 Wednesday 2363

New Year Holiday (NZ)

9:00 am
10:00
11:00
Noon
1:00
2:00
3:00
4:00
5:00 pm

January 2019	February 2019	March 2019	April 2019	May 2019	June 2019
M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

2019

JANUARY

3362 Thursday 3

9:00 am
10:00
11:00
Noon
1:00
2:00
3:00
4:00
5:00 pm

4361 Friday 4

9:00 am
10:00
11:00
Noon
1:00
2:00
3:00
4:00
5:00 pm

5360 Saturday 5

6359 Sunday 6

DIARY CHECKED: ☐ YES

SCHOOL NOTICE RECEIVED: ☐ YES ☐ NO

SIGNATURES PARENT H.G. TEACHER

July 2019	August 2019	September 2019	October 2019	November 2019	December 2019
M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	M T W T F S S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



ubiq.co.nz

ubiq
Discover • Read • Succeed

Level 1, Kate Edger Information Commons
Tel: 306 2700 Fax: 306 2701 Email: uoa@ubiq.co.nz
Open Monday to Saturday or shop securely online 24/7