

# CRACCUM

ISSUE 23, 2019



## *Makeup for lost time*

Lads you're missing out because highlighter is POPPIN

## *An Ode to Jeremy Kyle*

Keeping TV2 daytime television good, and our self-esteem high

## *A Sit-in to Stand-up to the VC*

What started as a small select few, grew to traffic-stopping proportions

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# contents

04	EDITORIAL
06	NEWS
10	HATE SPEECH

## 15 Sport

16	DRINKING
20	FOOD
24	HALLOWEEN

## 26 Comic

28	REVIEWS
30	SPOTLIGHT
34	MAKE-UP

## 36 Crossword

37	STARS
----	-------

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# The future is scary but so was uni

By BAILLEY VERRY



*Each week Craccum's esteemed Editor-in-Chief writes their editorial 10 minutes before deadline and this is the product of that.*

Week 11 often serves as the calm before the storm. The week before everything is due and before exam cramming starts. I use the phrase 'calm' loosely, as when everything is due week 12, the week prior is spent crying into your laptop whimpering "fuck this", as you continue to not in fact 'fuck this'. At least, that was my experience.

I say it 'was' my experience because I actually finished university at the end of semester one. I have tended to write retrospectively to keep up with the all-too-stressed feelings that I know you will be facing. The uni stress I am familiar with - the idea of what I'm actually doing post-uni - less so. Recently, to cement my graduate status, I got my first ever, real-life, proper grown-up job. The thing that seemed so far away as I crawled my way through many week 11s is finally here.

Now that I am here, it is less scary than I expected. I think the unknown of what I was doing after I graduated was the terrifying part. As I got closer to finishing my degree, I couldn't provide my parent's friends with a more concrete answer than when they had asked me after my first semester. There are probably plenty of you sitting in the same boat now (hello fellow arts majors). Unfortunately, I am not an oracle, so I can't tell every single person what they will be doing, however, I can at least tell you about full-time graduate-work life so you know what to expect. I am providing you with *the* definitive pro/con list of what you are missing and what you will be missing once you enter the grown-up job market.

## Pros:

1. Money - I have it. Can be exchanged for goods and/or services.
2. Work is left at work - I'm not guiltily avoiding an assignment once I get home. It's now me time.
3. Nespresso machines - a surprising number of workplaces have them and will not judge you for having 3 coffees that you in no way paid for.
4. An established routine - no more different schedules for different days. Love a little consistency.

## Cons:

1. Waking up before 12pm - it is significantly less 'optional' than it was while studying.
2. Attendance is mandatory - the biggest privilege of uni is deciding not to go to something you probably should with no consequences.
3. You can't run errands - you can't do the small things that you need to do because you can only do during working hours, and now those are your work hours.
4. "Thank god it's Friday" - prepare to hear this phrase every Friday, all day, for the rest of your working life.

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## Student Accuses UoA of Kicking Them Out Over Mental Health Issues

DANIEL MEECH

**A student posting anonymously on the UoA: Meaningful Confessions page has accused the university of rescinding their enrolment because of ongoing mental health issues.**

The poster claimed to be an international student. They said they had been “clinically diagnosed with mental health problems in 2016”, and that they had been “sexually assaulted since mid-2018” by a fellow University of Auckland student. As a result, they had sought treatment for these issues at the university. The poster said that, after they began using the university’s mental health facilities, they were told they “use too many healthcare resources for [their] mental health problems”, and that the university would be unenrolling them from their final semester of courses.

“I find it so painful that a person who has hurt me so badly can have the privilege of graduating and enjoying his life,” the poster wrote, “I cannot bear to give up on my studies at this stage and lose everything. I am writing this email as I really do not want to kill myself to solve this problem. I really, really need some constructive advice, please.”

*Craccum* has been unable to contact the student to verify the

authenticity of their statements. Several attempts to meet-up face-to-face fell apart, and a phone call between *Craccum* and the student was ended when the student became too emotional to speak.

*Craccum* asked the university to confirm or deny the student’s allegations, but the university said it would not do this for fear of breaching the student’s privacy rights. Instead, the university issued a general statement saying “the university does not terminate enrolment on the grounds of mental health”.

The statement from the university acknowledged that it was possible that an international student receiving mental health treatments at the University of Auckland could have their visa revoked. “Where international students are concerned, student visa applications must comply with immigration instructions,” a spokesperson told *Craccum*. “These can be affected by the extent of use of state resources (such as Health) and compliance with terms of the original visa (which can for example be affected by a change from full-time study status to part-time).” However, it went on to say that it provided students with “accurate information and support around fulfilling the requirements of their visas”.

*Craccum* sincerely sends the author of the post our condolences and best wishes.



# Victoria University Student Died in Halls

REPUBLISHED (WITH PERMISSION) FROM SALIENT. WRITTEN BY JOHNNY O'HAGAN BREBNER.

## Documents released under the Official Information Act have revealed a student living in one of Victoria University of Wellington's (VUW) halls of residence died at the hall in January 2018.

*Salient* has received comments from a Residential Advisor (RA) working at Education House when the body of the deceased student was discovered there in January 2018.

That RA was the individual who tipped off *Salient* about the death this week, feeling that they needed to speak out following the recent death of a student in Christchurch.

Speaking to *Salient*, they confirmed that the death of the Australian student occurred in January 2018.

The RA is unsure whether the student was an Australian or New Zealand citizen, but said they understood his entire family "were all in Australia, and I think his family came in from Australia."

This matches statements made by VUW to *Salient*.

The RA told *Salient* that they had received a call from the student's mother in Australia, the Saturday morning before the body was discovered. She was concerned for her son's wellbeing, and reportedly hadn't heard from the student in a while. Credit card details showed he'd been purchasing lots of alcohol, which concerned her.

The RA says they checked on the student, who was alive at the point and seemed fine, but reported the concern to a hall manager to keep an eye on the situation while the RA was spending time away from the hall.

The RA received a text the following Wednesday, from a resident reporting a smell coming from the student's room.

The RA told the hall manager the next day (Thursday), who handled it from there.

The coroners informed *Salient* that the case was still open, and so a report was not available. However, the RA says they were told by the head of hall that "they had ruled out suicide. So maybe they put it down as accidental death."

The RA added that the head of hall had said "He just doesn't seem like the person that would do that to himself."

However, the RA told *Salient* that the death wasn't publicised, that no media reached out to them, and that they "don't think it would have been escalated to university [communications]."

Despite counselling provided to staff and students in the hall at the time, the RA told *Salient* how badly the death had affected them, saying "people don't understand how disruptive it is to your life."

"I still probably think I have PTSD from that, to be honest."

"It really fucks you up."

They said the Head of Hall apologised to them for the lack of training.

When asked whether they think there would have been significant changes to the halls since the death, the RA said that they "really really doubt it".

In light of the death of the Christchurch University and Victoria University students, a VUW hall has said it has amended its annual awards ceremony to remove the "hermit" award.

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# Police Are Called After University of Auckland Students Protest Racist Rhetoric On Campus

DANIEL MEECH

*Police have been called to the University of Auckland after a student sit-in escalated into a full-blown protest. Events began around mid-day, when Auckland University Student Association (AUSA) staff and selected students entered the west-wing of the university's Clock Tower to stage a secret sit-in protest.*

Protestors, who carried placards denouncing the Vice-Chancellor's decision not to remove white supremacist posters from campus, sat outside the stairs leading to his office, and engaged in conversation with security and university staff.

Shortly after entering the building, AUSA released a statement explaining why they had chosen to hold the sit-in. "We are doing this to say that white supremacy, racism and discrimination have no place here at our University," the statement said. It called for the Vice-Chancellor to affirm "the university has zero tolerance for white supremacy", and ended by inviting students to join the group at the Clock Tower, so long as they were committed to being "completely peaceful".

Over the next few hours, the sit-in protest grew in number, with students from both AUT and the University of Auckland arriving to join the group. Students sat in the Clock Tower's lobby, exchanging stories with one another. Some protesters hung a banner with the words "Zero Tolerance for Intolerance" across stairs leading up to the top of the Clock Tower.

As the sit-in grew in size, and the room began to fill, protestors found themselves spilling out onto the sidewalk immediately outside the building. More and more students began to gather on the sidewalk, with spontaneous chants of "Stuey, let's have a hui!" erupting and dying down as the day went on.

By 3 o'clock, around a hundred students outside the Clock Tower had begun to block access up and down Princes Street. Protestors who had begun the day inside the Clock Tower walked outside to join them, waving placards reading "Alt-Right Delete" and "UoA Your Silence is Deafening". Students formed a wall across Princes Street, chanting and refusing to allow cars to pass through.

For a while, the students successfully blocked off the street, with most cars pulling over to park, or driving back the way they had came. But after one driver exited her car to confront the students, police were called in to de-escalate the situation.

Craccum understands the police encouraged protestors to leave the street, urging them to break-up. But the protestors, still in full swing, walked back towards the university instead. Students gathered around a plinth in the middle of the university's wind-swept quad and began encouraging protestors to share their stories with one another. Dozens of speakers took turns standing on the plinth to share their thoughts with the crowd.

A Samoan speaker told the assembled crowd that - after she had arrived in Auckland from Samoa - she had stopped wearing a flower above her ear, for fear of appearing strange or foreign. Pointing to a flower she was wearing, she apologised for giving in to the pressure, and promised the assembled students that she from henceforth she

wouldn't "stop being Samoan for anyone."

One speaker congratulated the students for vocalising their opinions, and called on the university to ask itself why it had a recurring problem with white supremacists. "Why is it happening here? Why is it only at the University of Auckland that we have these stories?" he asked, "Maybe it's because our Vice-Chancellor won't say they can't stay here."

"I almost didn't come here because I was so tired," another student told the crowd. "Tired of having to fucking protest this shit all of the time... It shouldn't take someone to come to this university and shoot it up for [McCutcheon] to wake the fuck up."

Green MP Golriz Ghahraman made a surprise appearance, informing the gathered students that she had rushed from the airport to the university to stand in solidarity with the crowd. Ghahraman told the crowd she had come because she was disappointed that her former university had failed to create a safe and inclusive space for its students. "Shame on the university!" she said. "Shame! Shame!" chanted students.

The impromptu protest wrapped up when AUSA President George Barton thanked the assembled crowd for showing their solidarity. Students cheered and hollered, before Barton jokingly pointed towards Shadows (the university's student bar) and told everyone it was time to move on.



# TETO



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# Why Hate Speech Discourse Matters More than Ever: Myanmar and New Zealand

KEEARA OFREN

*What does hate speech mean to you? The term has solidified itself in the public conscience as something amorphous and something to question over its 'hateful' nature. As our one nation debates over the status of hate speech, another in our Asia-Pacific region is facing the very real and frightening realities of it.*

Myanmar, former ruby in the Commonwealth crown, known as Burma, has been featured in media of the New Tens for their current human rights emergency. The situation at hand concerns the ethnic cleansing of the Muslim Rohingya communities living in Rakhine state, a region of North-West Myanmar that borders Bangladesh. Expulsion of Rohingya communities has involved the use of arson attacks, sexual violence and aggressive confrontation, tactics employed not only by the military but civilians. Colonial divisions, military power, institutional violence and ingrained distrust of foreigners have fed into a situation of mass violence towards Rohingya. But every wound has a weapon to deliver it. On the surface, ethnic cleansing with rudimentary weapons hardly seemed like a 21st century conflict, but



several things set the violence apart from this perception. The quick dissemination of information, largely unrestricted hate speech and the development of Facebook echochambers.

## Background

Myanmar's story starts as a majestic kingdom built on systems of hierarchy and community loyalty. It has since gone through British Colonialism, Japanese Occupation and extended military dictatorship. Through these stages, racism towards Rohingya has come in several incarnations. Despite presence in the nation since the 14th Century, the myth has persisted that Rohingya are 'illegal immigrants' from India or Bangladesh. The first wave came after Britain's informal 'divide and conquer' strategy, Myanmarers resented how 'Bengalis' were favoured in administrative roles. Then scarcity and suffering under Occupation created a sense of grievance against those perceived as foreign, which included the Rohingya. This animosity continued well into the military regime age of Myanmar's history, some examples included:

**1947:** Rohingya equated to meaning Indian or Bangladeshi in the 1947 Constitution

**1974:** Rohingya issued 'Non National' ID cards

**1982:** Rohingya exempt from citizenship under the 1982 Citizenship Law

These all work to subjugate the Rohingya in an institutional level but has spilled into the daily sphere of life. In 2015, Laws for the Protection of Race and Religion were passed which prevents miscegenation, that is, intermarriage. This view seems to be pervasive as it drew the attention of a 2018 UN Rapporteur Report where concern was expressed at similar statements echoed in classrooms and the almost completely unrestricted dissemination of such messages on Facebook.

## The Wild Wild West Public Sphere?

This brings me to the Internet frontier. According to a 2018 Reuters investigation, the last revealed number of Burmese speaking staff dealing with Facebook abuse was 2. This is in light of an investigation that uncovered thousands of posts with violent and derogatory pornography regarding Rohingya, dehumanising language and celebrations of wanting to replicate Hitler's genocide as well as other encouragements of violence. Two sheriffs against overwhelming violence. Extreme views seem to have permeated the mainstream, legitimised by their visibility. The Special Rapporteur report raises one concerning and relevant fact, Myanmar with a matrix of discriminatory legislation has no legal protections against discrimination in their multicultural nation. Not only does this mean that publications and speech which actively promote and encourage violence are able to grow, it means that there is no accountability for when these views travel to political levels to strengthen discriminatory laws. For example, in May of this year, it was not the state, but Twitter Community

Guidelines that were the turning point in preventing the hate speech of Min Aung Hlaing. He is an army general, a role of significant political and social leverage in Myanmar and a role that allows for direct exercise of these actions. He had been caught, but he is one of many in the unregulated social media environment of Myanmar. What about those who don't get reported or make it under the radar?

## Hate Speech in New Zealand

While it is a valid argument that the situations in Myanmar and New Zealand may be far too different to be viewed analogously, there are several aspects of New Zealand society that I argue need considering when we talk on hate speech legislation. After all, what is happening in both Myanmar and New Zealand comes into a timeframe where Islamophobia is visible in political rhetoric and is informing the most powerful in many nations.

Like Myanmar and like the United States and like the UK, in New Zealand, discourse of political matters differs significantly between the cities and country, but a sizable proportion of voters, people who act on political messages will be outside of cities. This may mean that access to institutions that promote critical thinking, including access to universities, forums and a wider range of news outlets will be limited. Shared views can be influential in smaller places and so too can be acted on. As well as this, these places may not be exposed to other ethnicities, this lack of exposure may be exploited. A few years ago, I had come across a certain publication (Author has chosen not to name the book or White Supremacist group) which was a thinly veiled attempt to state that indigenous people were 'inferior' and an

***"Myanmar, with its matrix of discriminatory legislation, has no legal protections against discrimination in their multicultural nation. Not only does this mean that publications and speech which actively promote and encourage violence are able to grow, it means that there is no accountability for when these views travel to political levels to strengthen discriminatory laws."***

'unclean' presence in the country, using frames that denied historical atrocities. The book contained a number of testimonials, including those from influential individuals in what I noticed to be rural areas of New Zealand. Unified provisions on preventing the dissemination of hate ensure that this isn't a message left with the institutions or an ideal which can be attacked with anti-intellectualism.

However, relying on this prospective and vague slippery slope as the crux of my argument is limited. We must consider how speech is restricted and how such provisions are formed. Myanmar's situation and New Zealand's Christchurch attacks are of the same group, as manifestations of ethnic violence. If anything, the groups that should be consulted in this process are the minorities at risk or who have statistically faced ethnically charged attacks. But who is dominating the talk on freedom of speech? How have they been affected? It is not difficult to find those in relatively privileged roles in society remarking on how their freedom of speech is under attack. Is it? In a de-facto constitutional sense, s14 of the Bill of Rights Act states that ANY expression is protected. There's comment section spats and accusations of racism, but I find it difficult to understand how limitations to discrimination can make the most privileged at risk of say, physical and institutional violence. If these accusations are unfounded and ruin their reputation, defamation can easily be claimed. Defamation is another limit to speech, particularly critical publications, and yet, as defamation is often claimed by the rich and influential, there are rarely any criticisms of its extent. Rather, it is anti-discrimination laws that leave some individuals feeling suppressed. A choice must be made, would lifting anti-discrimination laws to prevent hurt feelings or to allow potential proliferation of violent speech?

## *The Counter-Argument*

With censorship of ideas, *Abrams v US* states that it is paramount to prioritise autonomy of society through the 'marketplace of ideas' where the truth prevails after debate and consideration of several ideas. This is argued to be in the best interests of truth, self-government and self-realisation. The weakness of this consideration in determining freedom from censorship is that this does not consider existing power dynamics in internet forums in addition to the modern phenomenon of echochambers through the internet. The frontier is self-governed, so to speak, but not all have weapons and not all are about to fight it out. At present, the marketplace of social media ideas relies on algorithms and if there are discriminatory views, these are either argued to be addressed or reported to be removed. Not all will be caught by the net and not all may possess the critical experiences to evaluate such comments.

The marketplace of ideas is reflected in freedom of expression. Freedom of expression as protected in many global constitutions is made on the presumption that governments are not to encroach on the speech of their people. Specifically, this speech is to have some kind of societal value, historically this has included the right to protest, the right to critique governments and the right to speak up about injustices within a nation. In an ironic and cruel twist, freedom of expression has worked to the hand of the violence in Myanmar.

Freedom of expression has manifested into hate speech which has worked to abet mass ethnic violence, eerily similar to the days of Radio Télévision Libre des Mille Collines prior to the Rwandan Genocide. But when journalists speak out against the massacre of Rohingya, they have been arrested. Reuters journalists, Wa Lone and Kyaw Soe Oo, were known for their expose of a murder case of Rohingya boys and men. Under the pretense of revealing national secrets, they were arrested in a high profile episode which involved condemnation from human rights organisations. To come forth with information that is for the public interest and political awareness of what is happening within the country is expression of great societal value. It is also fuel for outcry against human rights abuses. The double standard of the suppression of very valuable information for the democratic process but allowance of speech that deteriorates it, has resulted in devastating consequences indeed.

## *Is freedom of expression a smoke screen for prejudice here? And ignored when convenient?*

Let's look at current events. Unlawful searches, an intimidation tactic used, were carried out on academic Anne-Marie Brady and journalist Nicky Hager. A December 2018 Stuff story covered the use of private investigation agency Thompson and Clark on Greenpeace, iwi, Christchurch earthquake victims and other activists. Yet these cases do not usually arise when freedom of expression talk comes to the forefront. Perhaps it is time they do, because we may not be so different to nations who suppress valuable democratic speech after all. There is a difference with these messages that have democratic value and those which work to subjugate minorities. Take your pick.

Finally, as seen in Myanmar and as seen in New Zealand, we do not have to wait for a tragedy to examine certain double standards and reasons for defending some types of speech and why others forms prevail. I raise the importance of defining hate speech as voiced by the targets of violence and with their participation in this process, the importance of examining the societal context that such text enters into and finally, the true value of what messages we allow. Violence is not directly caused by text, but it can very well empower and abet it.

# OTÔ SAN



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# A Week In Sport

BRIAN GU

*Joshua Jayde suffered a concussion after an Italian rugby player tip-tackled him, so the reluctant hero Brian Gu steps up for this week's sport.*

## *Writing this column at 11:53! (or, alternatively put, 7-2)*

What on earth is happening at Tottenham Hotspur?

Nearing the end of a rapid-fire year in which heart, determination and (let's be fair) a more-than-proportionate amount of luck propelled Spurs to the finals of the Champions League, Pochettino & co. look a mere skeleton of the merry band we saw relishing success earlier in the year. In fact, after a 7-2 throttling at the hands of German giants Bayern Munich, and a subsequent 3-0 humiliation delivered by a merciless Brighton, the football club has been left in tatters, and with fans left wondering what went so wrong.

There's also terrible news coming out of the Spurs camp at the moment, with players describing Pochettino's management system as a 'regime'. Talisman players such as Vertonghen, Alderweireld and Eriksen are waiting out the final year of their contract; players with the talent to garner attention from any major club in Europe, yet they find themselves stuck in Pochettino's wayward Tottenham. With no leverage, the club are at a serious risk of losing their key stars if they aren't signed to a new contract soon.

Everything at the football club points towards disaster and seems to lead towards the same inevitable question. After five painstaking years of mediocrity, why does Pochettino still have a job?

The truth to that is Tottenham just aren't one of those teams that hire and fire managers (see *Chelsea* below); in fact, Pochettino has held his current post for a whopping five years.

Despite having all the time in the world to shape his squad, Pochettino has won

nothing to account for five years of working his magic at Tottenham Hotspur. Maurizio Sarri won the Europa League within one at Chelsea, and even he received no end of abuse from Chelsea loyalists.

However, all that threatened to change in the last Champions League campaign, when against all expectations, Tottenham Hotspur made it through to the finals in Madrid. Fans of football suddenly became high on Pochettino, and he was named Manager of the Year at the London Football Awards earlier in the year. At the event, even he (rather embarrassingly) joked "finally, I've got a trophy!".

Inexplicably, Pochettino is loved by Spurs fans and the Tottenham board, and evidently, the club would have to be in dire straits for Pochettino to be axed. In fact, they'd have to be in a situation as dire as the one they're in right now.

## *The Lampard Effect*

On the other side of London, football's future generations are breathing life into Lampard's transfer-deprived Chelsea.

It's always difficult to hate a team of youngsters (unless they're funded by Red Bull), and it's even harder to hate them when they're managed by Frank  *fucking*  Lampard.

After a rocky start to life as the Blues manager, Lampard seems to have finally discovered it's with young players where his confidence lies. After finding his footing as manager, his preferred eleven is young, full of life and not getting actively mauled by Bayern.

Lampard has consistently fielded one of the youngest teams this season in the top-flight of English football, despite his club serving out a season-long transfer ban. So, if they are unable to bring in new

investments, where is their recent surge in talent coming from?

To understand that, it's necessary to take a look at some of the names occupying Lampard's eleven. To even the most active of football fans, it's doubtful that Fikayo Tomori, Kurt Zouma and Tammy Abraham are household names. And it's not like they've had much time to develop on the playing field either - the trio at a quite astonishing average of 22 years old.

The short answer is that they're the cream-of-the-crop of Chelsea's development talent, having all been recalled from loan deals (likely prematurely) to bolster a staggered Chelsea. And it's worked, with Tammy Abraham now having the confidence to bang in goals regularly, while Tomori and Zouma are starting to form a formidable backline for Chelsea.

Maybe it's time for major clubs to give their development talent more opportunities, instead of scouting for proven players on the overpriced market.

## *But Joshua Jayde Talks About Sports Other Than Football!*

You wanted to hear about some other sports? I mean, when I took over, what else did you think this column was going to be other than football.

## *What is Ultimate Frisbee?*

Also known as disc ultimate, you get a frisbee and throw it around for a bit. Other people jump and try to block you.

## *Mandated Footnote*

It's the Rugby World Cup at the moment, but I don't watch rugby. Still; go the All Blacks!



*“Get her outta here, she’s makin’ us look bad.”*

# Sobering Up: Why It's so Hard to Talk Honestly About Drinking

By ALANA MCCONNELL

*I think the term "Alcoholism" makes people really uncomfortable. Especially when it's talked about in a real, open, and vulnerable way. We've all seen the "wine mum" memes, where drinking excessively is praised and normalised. It's fun and commonplace to joke about losing your keys and wallet the night before, going home with a random stranger or waking up with no memory of the night before. I've heard people joke - myself included - "I think I'm an alcoholic."*

When we talk about drinking it needs to be packaged as a non-committal joke or else people get scared. It's rare for someone to take an honest look at their drinking habits and think "maybe this isn't healthy." Why is this? Perhaps we've been conditioned from seeing our parents drink or from being bombarded with images and adverts and dialogue that form our unconscious beliefs about drinking. We need to drink to have fun. We need to drink to be interesting or social at a party. We need to numb ourselves with Smirnoff Ice when we go clubbing or else it's unbearable. We need to relax at the end of a busy week with a glass of wine.

I talked to Dr Nicki Jackson and Professor Peter Adams, professionals in the realm of addictions and adolescent drinking. They spoke about how drinking has been framed in our society and the impact that it can have on people, especially young adults. Alcoholism has been framed in our society in a very specific way - extreme, visceral, and very visible. It is a rock-bottom image, of a disheveled-looking man passed out on the street with a bottle in a paper bag. It's someone with a DUI, who has lost their family, lost their job, and lost their dignity. Dr. Jackson quoted James Morris of The

ART BY DAPHNE ZHENG (IG: @BREAKFAST.EXPRESS)

Guardian who said "to approach all alcohol problems through the lens of alcoholism may be akin to labelling anyone experiencing a period of low mood as clinically depressed." We have created this extreme version of someone who has a problem with alcohol, because it excuses us from the picture. "I can't be an alcoholic because..." We create a criteria for what it means to be an alcoholic, so we can feel safe and secure in our habits. Professor Adams says "the trouble with the emphasis on the alcoholic is that it frames drinking into a binary; either you drink okay or you're a bad drinker."

The truth is, 90% of those who fit the actual DSM-V criteria for Alcohol Use Disorder (the correct term of Alcoholism), are not actually physically addicted. That means that our image of someone who cannot function without alcohol, needs to drink to get up in the morning, and goes into serious physical withdrawals if they don't have a drink, makes up only 10% of those with AUD. What does that mean for the rest of us? Especially those of us who are young University Students, where drinking excessively is often considered part of the social fabric of our university experience and therefore relatively normal at this stage of life. If you look at the criteria for Alcohol Use Disorder, you realise it's incredibly easy to tick the boxes. Here are a few of the criteria:

- Spending a lot of time drinking, getting alcohol or recovering from alcohol use
- Continuing to drink alcohol even though you know it's causing physical, social or interpersonal problems
- Failing to fulfill major obligations at work, school or home due to repeated alcohol use
- Being unable to limit the amount of alcohol you drink

*"The truth is, 90% of those who fit the actual DSM-V criteria for Alcohol Use Disorder (the correct term of Alcoholism), are not actually physically addicted."*

Hangovers get worse the older we get, but that doesn't stop people from continuing to binge. When I first started drinking in high school, I naively thought that I didn't "get" hangovers. Now, a few years later, hangovers are taking a massive toll on my mental health, causing intense anxiety and an overwhelming low mood. Many of us plan around our hangovers, writing the next day off for recovery, potentially cancelling plans and commitments and calling in sick to work. Though we may not all have driven under the influence, I know that I have been in dangerous situations from drinking. I once drunkenly swam at night at a beach known for riptides and nearly drowned. I could frame it as a funny story to tell at parties, but the truth is it was risky behaviour that could've ended my life. It's very common to drink more than intended, causing nights where gaps appear and we say or do things we wouldn't normally do. It's easy to laugh these off with friends, because it happens to so many of us. We can't possibly have a problem with alcohol! Why do we continue to partake in behaviours that are damaging to our relationships, mental and physical health, and overall quality of life? If we begin to realise that our relationship to alcohol may not be as healthy as we once believed, Professor Adams says that the current industry has created an individualistic framing where responsibility is placed on the individual rather than any societal or systemic factors at play. At its worst, this can result in cycles of shame, years of secrecy and silent suffering, and only reaching out for help when you have hit rock bottom. Dr. Jackson quoted research that showed 50% of alcohol abuse and dependence cases in New Zealand are developed by the age of 20 and 70% by the age of 25.

While this relationship to alcohol is permitted and even encouraged when you are young, there is also the expectation that when you get to a certain age, get a full-time job, start a family, this behaviour stops. However, for some people, the relationship they have with alcohol when they are in high-school and university, doesn't just abruptly change. Habits and beliefs have been formed. The undeniable truth is, alcohol is an addictive substance. Maybe not everyone will become physically addicted, or maybe it just happens at different rates for people. We cannot deny it is incredibly easy to form negative habits around the substance. And it is the one drug that we have to justify not taking.

There is not one single gene that is responsible for forming an alcohol addiction in someone. The concept of an addictive personality has consistently been challenged and questioned over the years. Of course there is a genetic factor, but it is not as simple as we like to believe. Alcoholics Anonymous (AA) was founded in 1935, with the purpose to help its members "stay sober and help other alcoholics achieve sobriety." In AA, members identify themselves as addicts, an

unchanging fact, a disease that will never go away. AA feeds into the way our society views alcoholics, as separate and different from the rest of the population. People in AA take comfort in the fact that they are powerless to the disease of alcoholism, and the only cure is fellowship, sobriety, and a belief in a higher power. This works for some people, so I cannot write off AA completely. Connection with others and sharing your story is so vital for recovery. But an extreme classification of alcoholism is maintained, contributing to our rock-bottom view on alcoholics. I believe this is dangerous because it makes it easy for people to avoid even questioning the idea that they may have a problem with drinking, which can go on for years and years, until the physical, social, and mental damages are out of control.

We all know that New Zealand has a reputation for its drinking culture. Turning 21 means the inevitable Yardie tradition or downing 21 shots, nearly always resulting in vomiting and getting completely blackout drunk. It's a backwards sign of "success" and "accomplishment" if you can finish it, though in reality it just freaks out your parents and grandparents who are watching. Getting shitfaced is all fun and good, until it's not. Everyone wants to be your friend if you're the life of the party, if you are the most entertaining drunk, if you have the best stories. But if anyone catches a whiff of weakness, then you are relegated to the "other" - the person who has a problem with drinking. In past friend groups, there has been that one person who we all suspect is an alcoholic, but instead of being there for them, we

simply stopped inviting them out and started gossiping about them. It's easier to judge someone than to try to understand their brokenness. It was some twisted power trip, and looking back, I know that I contributed to the very culture of stigma that I am now vehemently against. Alternately, if you choose to get real about talking about the not-so-pleasant aspects of drinking, then you start to notice people slowly back away. No one wants to hear you say at a party "I'm not drinking anymore."

It matters how we talk about drinking, especially the darker side of drinking. Recently, as I have been getting more real about my drinking, I've learnt just how important vulnerability is. Being able to be honest with yourself is the first step to healing. If you are afraid of ever speaking truthfully and painfully about drinking, then you will be stuck in a cycle. The thing that stops most people from having honest conversations about drinking is shame, and the fear of being judged. Many people don't seek help because they don't want to be seen as an "alcoholic", someone they looked down on in the past. Brene Brown says that *"shame corrodes the very part of us that believes we are capable of change."* Self-awareness and self-reflection allows us to take our lives into our own hands, and also find out who is truly for us and for our growth. Hard conversations are worth having, because shame is eroded and you realise that you are not alone in your thoughts, feelings, and struggles. This is not an individual battle, and the problem begins when we think it is.

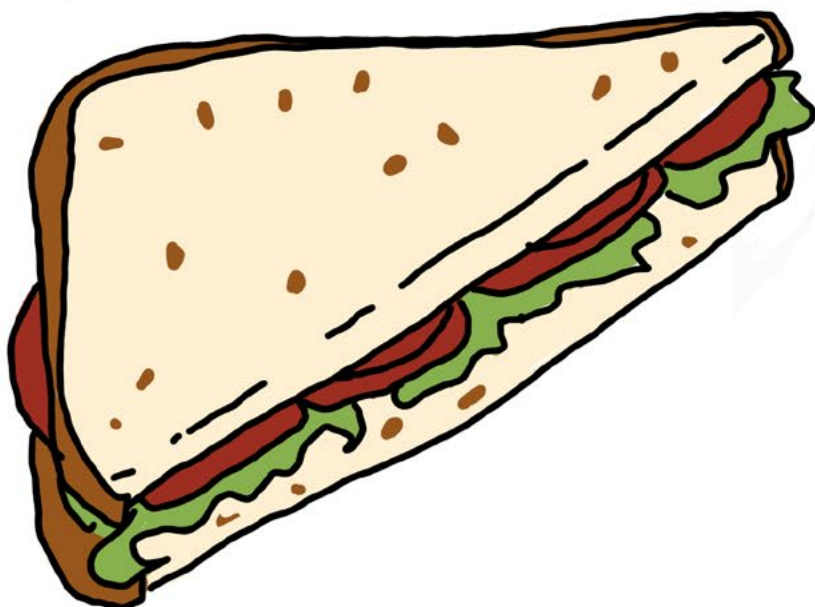
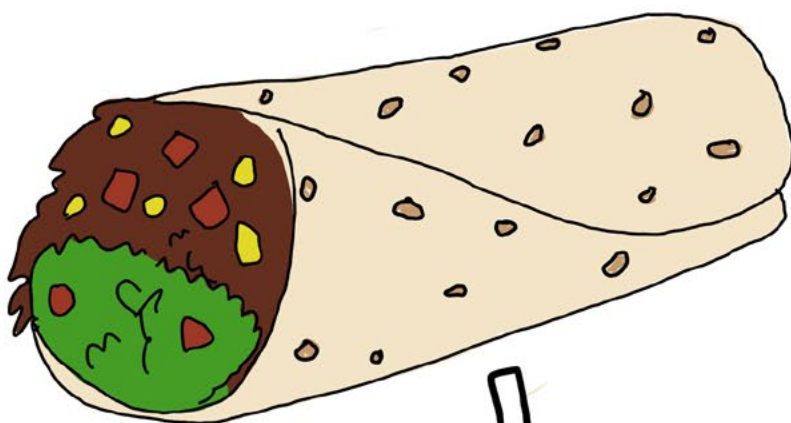


Known for her deep, bumpy house sound, **TETO** has gone from strength to strength over the past three years, growing in popularity on the Auckland club and festival circuit, with a residency at Impala Nightclub and a weekly slot on George FM Nights.

Locking in a number of support sets for heavyweights Cut Snake and Kilter, and major house acts such as Miguel Campbell, Dom Dolla, Taiki Nulight, Born Dirty, and LO'99 (just to name a few), Teto brings a unique style of her own, and will drop rich, rolling bass-lines, to sweet, dreamy vocal tracks so seamlessly you will be hooked in a heartbeat.

SEE **TETO** LIVE FROM  
6PM IN SHADOWS  
BAR ON 25TH  
OCTOBER AS PART  
OF CLASS OF 2019.







# Craccum's Zomato Gold Reviews

By BRIAN GU

*The restaurant scene in Auckland is heating up with the recent introduction of Zomato Gold. With the purchase of a long-term subscription, users are able to enjoy a plethora of highly rated dining locations with a member-exclusive buy-one-get-one-free food deal.*

With an annual subscription costing only \$80 (use my referral code BR1A4680 for a 10% discount!), and no limit on annual unlocks, I'd highly recommend Zomato Gold if you're a fan of dining out. Having only subscribed to the service two weeks ago, I've already had the opportunity to save at various restaurants across the city.

Anyways, when I was given the opportunity to channel my inner Zomato reviewer for this article, there was no way I could possibly say no. So, here's a taster into some of the locations you can expect to save with your Zomato Gold subscription!



ABOVE: I FORGOT TO TAKE A PHOTO, SO HERE IS ONE I NABBED OFF THE ZOMATO WEBSITE FOR LIKENESS.

## *The Botanist*

**8/10 – CBD, Auckland. Café at the City Works Depot.**

A cozy café within a floral store setting, *the Botanist* at the City Works Depot is an ideal lunch destination for two with Zomato Gold.

A burger at the café is usually \$25 on the menu, which is more

feature.

than enough to price out the average student. However, this would mean being priced out of treated to the absolute works. With Zomato Gold, that splits to a generous \$12.50 per person in return for a loaded burger.

Visiting the location with my brother for lunch, we both ordered the chicken burger with fries and aioli sauce. The servings were more than proportionate for a filling lunch, and our delicious burgers were *healthily* stacked with a juicy piece of fried chicken.

This location appears to be a Zomato Gold favourite, and it's easy to see why. Fortunately, I will be working in the area over the summer, so I will be able to make many more visits to this excellent café again.



ABOVE: OUR HALF-AND-HALF BROTH-BASE HOTPOT. THE SPICE WAS GENUINELY ALMOST UNBEARABLE; THAT WAS OUR FAULT FOR NOT LISTENING TO THE SERVER WHEN HE SUGGESTED "KIWI SPICE LEVEL"!

## Four Seasons Hotpot

**8/10 – Newmarket, Auckland. Hotpot (Asian Cuisine).**

I visited this place with 8 friends on my birthday, with the intention of introducing some of my friends to a new experience. If you've never tried hotpot before, it's where you cook your raw food in a boiling, flavoured broth in a pot at your own table.

Being a highly rated location on Zomato, we were eager to try this place out, and gladly we were not disappointed. The selection of meats, vegetables and other raw foods were constantly being restocked by the kitchen staff, meaning the food was fresh once it reached our table. The waiting staff were also attentive and helpful, as hotpot can be a messy and difficult dining experience.

Also make sure to go for the steamed/fried buns with condensed milk. They were an unequivocal crowd pleaser.

At the end of the night, a fun experience and a filling meal cost us a measly \$19.75 per person. Four Seasons Hotpot is definitely a place you should hit up if you're looking to try a new cultural dining experience, or if you just want to have a good time with a large group of friends.



ABOVE: FINE DINING AT A (MORE THAN) FINE PRICE.

## The Commons/The Gardens

**9/10 – Takapuna, Auckland. Family Dining and Bar.**

Having attended a 21<sup>st</sup> party at the location recently (shout-out to our friend here at Craccum Sherry Zhang), I was keen to try the dinner service at the restaurant downstairs. Of course, when I discovered this place accepted Zomato Gold, the decision to visit was a no-brainer.

The staff are friendly, the dishes are excellent, and the location is beautiful. Eat in the outdoor garden if you can; a beautiful setting at the centrefold of this Takapuna mainstay.

Fine dining at less than \$20 dollars per-person is unheard of in the restaurant scene nowadays, so the deal that *the Commons* have put forward in conjunction with Zomato Gold is honestly a testament to how great this service is.

I would highly recommend trying this place with Zomato Gold – you will not be disappointed!



ABOVE: ASIAN-WESTERN FUSION CUISINE APPARENTLY JUST MEANS KIMCHI IN WEIRD PLACES.

## Kimchi Project

6/10 – CBD, Auckland.

The reality is that as impressive as the Zomato Gold directory is, not every destination is going to be a winner for you. Unfortunately, I've landed myself in a bit of a pickle, as the place I've chosen to criticize has an unprecedented 4.5/5 rating on Zomato.

The Kimchi Project is an Asian-Western fusion restaurant, nestled within a beautiful centre-city location. Its beautiful back-room garden setting is a favourite amongst diners, and offers a unique dining experience isolated from the background noise of the city.

The menu prices were comparatively low for such an upscale location, which was a good sign. I ordered the kimchi and bacon pasta on a friend's recommendation. This dish just wasn't for me though; the kimchi sauce lacked flavour, likely to make it more palatable for Western cuisine. Given that, I honestly would have rather preferred regular spaghetti sauce on my plate.

Fusion cuisine is always a risk, particularly Asian-Western (as Asian cuisine is known for strong flavours and spices while Western is not). While I haven't given this location the highest of ratings, the common consensus on Zomato seems to be that people LOVE this place, and perhaps my experience was just unfortunate.



SEE OTOSAN LIVE  
FROM 8PM IN  
SHADOWS BAR ON  
25<sup>TH</sup> OCTOBER AS  
PART OF  
CLASS OF 2019.

Just two years into their meeting of minds, Ryan Dickinson and Ultan Burke's sound as **Otosan** is already unmistakable – deep, melodic and purpose-built for big rooms. But it's the Aussie/NZ combo's vocal hooks that stay with you...

So how did an Australian and an Irishman who met in New Zealand become one of house music's hottest properties? Introduced by a mutual friend in 2017, they forged their sound making bootlegs of French house classics and hip-hop anthems. Then came the name. They typed "dad bod" into Google, the Japanese translation came up as Otosan, and a new force in dance music was born.

**Otosan's** honour roll in that short time is already impressive, with recent highlights including the duo's debut single *Do You Feel It* clocking over **1 million Spotify streams**, their remix of **Shaun Warner's** *Chasing* spent four weeks in the US **Billboard** 'Dance Club Songs' Chart and their recent collab *Lights* with vocalist Metoyer received a spot add, multiple spins and favourable reviews on **triple j**.

Ryan has a lengthy career in Australia under his belt, including a genre-spanning LP as part of breaks duo Bitrok – an act who remixed **Gotye** and collaborated with Johnny from **Children Collide** among many more. Ultan is now a veteran of the NZ house scene, having scored multiple residencies (including a tour DJ slot with **Hed Kandi**) since arriving from Ireland in 2007 and hosting shows on **George FM** Radio for the past few years.

Freshly signed to **TMRW Music** (formerly Ministry of Sound Australia), there's much more to come from this electrifying duo – and you just know the vocal hooks will be worth waiting for.



# AUSA FOOD



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**AVAILABLE AT AUSA RECEPTION  
UP TO THREE PER SEMESTER FOR STUDENTS IN NEED**

QUESTIONS OR PROBLEMS?

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# Craccum Presents: Top Ten 2019 themed halloween costumes you'll see at the Halloween party this year

CRACCUM EDITORIAL TEAM

*Right before exams start, you're definitely going to get invited to a Halloween party hosted by a friend who has given up on their exams and just wants to get pissed while dressed up like Mario. Here's our countdown of the top-ten Halloween costumes you'll see this year:*

## 10: Ellen DeGeneres and George W. Bush:

The cutest couple costume out! Look at these two wealthy, complicit friends! Good friendships are built with one friend eroding the rights of the other.

## 9: A 'Tik Tok Clock':

Dress up like a giant clock and then start lip-syncing to *Old Town Road*. Start a new dance craze at the party and get everyone to watch you for 15 seconds.

## 8: Stuart McCutcheon 'bravely' standing

**up for free speech:** Start by dressing up like Scott Morrison - we're talking a wanky suit and tie. Show up and feign interest in conversation. Then, when something goes wrong, speak for everyone by making wildly generalised statements and denying any problem. When you get called out, don't apologise and also insist that you can't say anything because you can't speak for everyone.

**7: Justin Trudeau in Blackface:** Dress up in blackface. You're young, you don't realise it's offensive. Just make sure no one takes photographs of this party and the many others you've worn racially insensitive costumes to! Wouldn't want that getting out with a general election ahead.

**6: A No-Deal Brexit:** The scariest costume of all: what if there's no trade deal! Dress up with a blonde mop-top wig and if you don't get your way at the party, call the cops and get the party shut down. No-one can stop you doing what you want now.

## 5: Jeffrey Epstein and his 'natural cause of

**death':** What no he wasn't murdered don't be ridiculous. He was just left alone with sleeping security guards for many hours and something terrible happened. Convenient. Show up to the party in a chic orange prison suit. Someone's following you and slips the bouncer a crisp green elizabeth \$20 to not watch out for you as they slip something into your drink. You end the night passed out in the bathroom.

**4: The AUSA Executive Election:** Choose a group of eight friends to help you host a party. Then, watch five of them bail till there are only three of you remaining. Buy some red cups, a box of beers and the Salsa Doritos and open your doors for the party you're hosting. No one comes.

**3: An outdated government campaign trying to mobilize voters in the student demographic:** Hey kids! Get out there and vote. Dress up in flashy gold chains and

whatever else was cool about five years ago. Bust out some of that sweet funky street slang to everyone and 'dab' your way into the polling booth. Get Stan Walker on board! He's cool, and he's ethnic! You're gonna have a great time if you get jiggy with it and vote!

## 2: Camila Cabello and Shawn Mendes:

Watch this couple uncomfortably tongue-kiss on the dance floor in front of everyone. Let them show the whole party how much they love each other and how horny for each other they are. Then catch Shawn upstairs with another man in the spare bedroom whilst Camila's outside having a smoke and just trying to forget this whole thing is even happening.

**1: Belle Delphine and her bath water:** Show up dressed in anime cosplay with a bucket of your bathwater. Flirt with everyone at the party mentioning they can buy your bathwater for a nominal fee.

**Special mention: Grimace:** Someone from the Craccum team (Cameron) will show up in a specialty made Grimace costume. You'll all be confused until someone hands out the Grimace edition of Craccum and then you'll be even more fucking confused.



KIA DRA, I'M DAPHNE ZHENG, CURRENT VISUAL ARTS EDITOR OF ESTEEMED STUDENT MAGAZINE CRACCUM AND ELAM STUDENT. MANY OF YOU MAY WONDER: "WTF DO FINE ARTS STUDENTS EVEN DO LOL" WELL, MY DEAR READER, WONDER NO MORE! BE ENLIGHTENED BY WHAT THE DAY IN A LIFE OF AN ELAMITE IS TRULY LIKE!



AT 6.34AM I RISE WITH THE SUN. I LIGHT SOME INCENSE AND MEDITATE BY MY FRIDA KAHLO SHRINE.

I PRESENT MY NEWEST PAINTING TO MY CRIT GROUP. IT IS PIECES OF CANVAS USED AS SANITARY PAPS STITCHED TOGETHER FROM THE WEEK OF MY MONTHLY MENSTRUAL CYCLE.



A TRANSWOMAN SUGGESTS:

PERHAPS YOUR DECONSTRUCTION, AND EXPERIENCE OF WOMANHOOD AS A WHOLE, IS NOT UNIVERSAL?



WITH A SWIFT FLICK OF MY TERF BANGS, I DECLINE TO COMMENT.

WHILE I FEAST ON MY SALVADOR DALI-THEMED POST-BRUNCH SNACK, I CREATE A GIFT FOR MY HIGH-SCHOOL FRIEND'S BIRTHDAY AS AN APOLOGY FOR NOT BEING ABLE TO BE THERE AT HER PARTY. I COULD NOT MISS THE ORION RISING.





I PERFORM MY NEWEST PERFORMANCE ART PIECE, WHERE I AM BRAVELY COMMENTING ON THE RISE OF SOCIAL MEDIA.

#LookUp

GET OFF  
THE FUCKEN  
ROAD!

SOME PEOPLE CANNOT CONFRONT THEMSELVES  
BECAUSE THEY ARE AFRAID OF WHAT THEY MIGHT  
SEE.

I HOST MY ART AND  
PHILOSOPHY BOOK CLUB.  
I HAVE NOT READ  
THE BOOK YET.

IN THE EVENING I  
RETURN TO MY  
THROUPLE. WE ARE  
A LESBIAN-CENTRIC  
SEMI-NON-SEXUAL  
THROUPLE WITH A  
SUPPORTIVE BUT NON-  
THREATENING MALE  
PRESENCE. WE SHARE  
A BEAUTIFUL LOVE-  
BONDING SESSION  
WHERE TWO OF US  
SCISSOR BUT NOT  
THE TWO YOU'D  
EXPECT, WHILE  
THE OTHER ATTENDS  
A SKYPE CALL WITH  
THEIR MUM AND  
INTERMITTENTLY  
WHISPERS POSITIVE  
AFFIRMATIONS.

AS THE OTHERS DISCUSS BARTHES' THEORIES, I  
CASUALLY INTERJECT WITH "YES" AND "DEFINITELY."

NAH BUT ACTUALLY THO IT'S THE SAME AS EVERY  
OTHER UNI STUDENT. I STRESS ABOUT MY  
THESIS BUT INSTEAD OF MAKING ANY PHYSICAL  
CHANGES I REWATCH (500) DAYS OF SUMMER AND  
INSTEAD OF PAYING ATTENTION I GOOGLE 'zooez  
deschanel botox' AND THEN LOOK AT THE TIME  
AND HOW THE FUCK IS IT 3AM

SHIT



## JOKER | LACHLAN MITCHELL

4/10: *Taxi Driver* for pewdiepie subscribers

I took it upon myself to watch this for Craccum, like Orpheus descending into the depths of Tartarus, but with the knowledge that there was no Eurydice I would find there. Thing is, what was most surprising about *Joker* was how average it was – as much as irresponsible media outlets might want a mass shooting to happen because of the movie, this feedback loop isn't really relevant to *Joker*. To me, the hysteria surrounding *Joker* just sounds like another massively successful marketing campaign to drum up what would otherwise be a rather subpar Todd Phillips movie. The more I think about it, the more clear cut it seems, and that textbook manipulation is far more interesting than the movie was. As much as irresponsible media outlets might want another John Hinckley/Jodie Foster situation to arise out of what amounts to a *Taxi Driver* shitpost, it is the idea of Hollywood managing to situate *Joker* in months of #discourse, essentially free advertising, prior to the movie's release that is the real achievement.

And I mean, there is certainly much to discuss. It is incel cinema, though in a more detached, 'society, eh? Wow' kinda way. It doesn't swallow the red pill entirely – the titular character is never misogynistic as much as just entirely self-pitying, and the focus is more on class issues and one man's descent into calculated villainy because of Rich People. It's a weird movie – the discourse centered around whether it was friendly to incels, but the movie's issues lie more in how, if anything, it's very friendly to the idea that you have to be a very sick person to want a level of self-determination in a world run by the wealthy. Despite all pretenses of being on the side of the downtrodden, it's a script by Warner Brothers, so. That's the thing that I took most from it: the right of reclaiming your autonomy and protesting, and eventually rioting against, corruption, being intentionally linked to an irredeemable killer, an out and out lunatic. As if you have to be pathologically sick to want more from your life. Maybe that's the point. But if it is, it is very sloppily achieved.

But that's the woke discourse done. Phoenix himself was an undeniable masterclass, as he tends to be, and god help me, will probably be considered robbed by the masses if he doesn't win Best Actor. My money is on Brad Pitt, but the Academy loves a narrative, and giving an Oscar for the role Heath Ledger also won for just seems too tempting for them to ignore. Hopefully he doesn't die beforehand. As for the rest of the actors, there's not really that much room for them, as this is Joaquin Phoenix's show. They all did their job at worldbuilding, being just the right level of arrogant, decrepit, innocent and detached as their characters require, being the perfect storm to send this man right over the edge. So, in terms of performances, they all save the movie from being a complete joke.

I think the biggest slap in the face, and probably the single biggest insight into what Todd Phillips was aiming to do with this movie, was the inclusion of Gary Glitter, convicted paedophile, on the soundtrack. The guy's conviction has been known for decades, and was one of the few cases of a '70s rock icon having their predilections catch up with them, so this was intentional. Phillips has been outspoken in his claims that the world is Just Too Soft; that Political Correctness is ruining the culture; that you just can't be funny anymore and that art has had the life sucked out of it by 'outrage culture'. This is the guy that made the *Hangover* movies and nothing else of note, and it reads very much like a bitter old guy just being mad that the Twitter demons won't let him call people slurs anymore, lol. Maybe because that is exactly what he is mad about, according to at least three interviews where he rants on about the reception to the third *Hangover* movie, and how people have seemingly forgotten the masterclass execution of his art. So, the inclusion of Gary Glitter seems like an intentional fuck you, and gives an insight into the edgelord intentions of the movie. How passé.

If you're gonna see *Joker*, bring a friend. Wait for the part where Joker talks about #society, and then cheer and throw the popcorn around. That's the movie.





## CONTROL | SHIRLEY WEATHERS

8.5/10: *fr. fatman scoop*

The premise of *Control* on the outset is pretty simple: what if the X-Files were not just one battered and embittered department within the FBI, but an entire arm of the government? And what if you were both Mulder and Scully in one person, trying to figure out the mysteries of the paranormal, inside the house from *Monster House*? Pretty fucking good premise, eh?

I saw one clip of a scene where a fridge eats alive one employee of the bureau, and I was sold. And while I have not yet completed the game, it is so far a solid testament to the idea that Video Games Are Art, backed up by solid gameplay mechanics and internally-justifiable lore and reasonable collectible miniquests. It was touted as a Next Gen game, and they're not lying - I have a pretty decent PS4 and it has been chugging, crying out for relief from the pressure *Control* puts on its hardware. This is only noticeable for a second or two after cutscenes end or you exit the start menu, but the latter is something you may only need to do a few times the entire game, if at all. So, it works around the pressure it puts on my good ol' Final Fantasy-branded PS4.

Just go in with an open mind, and you'll be up to speed in an hour, using telekinesis and dashing through the air with no problem. Some criticism tho? The text is REALLY small. Like, giving me myopia small.



## LISTEN IN | CAMERON LEAKEY

8/10: *not bhed, good size*

On Friday 4th October, Mt Smart Stadium played host to the second Auckland iteration of *Listen In* - an offshoot of the *Listen Out* festival that tours Australia every October. Whilst *Listen Out* featured a more extensive line up ( see: Young Franco, Doja Cat, MALAA, Riton), all the major headliners from *Listen Out* made the trip over the ditch to *Listen In* including Schoolboy Q, Diplo and Flume. I went along on Friday night to the largest marquee on Australasia to check it all out.

I arrived at about 7.30 for Slowthai's set and within about 40 minutes had already dropped my ID in the mosh pit. Solid. Slowthai, 6LACK (apparently this is pronounced as *Black* ??) and Schoolboy Q all performed solidly through their sets but to the untrained ear (I am not a rap fan), their performances readily rolled into one. Diplo performed a really classic set of all his top hits, though he clearly got his setlist from the *This is Diplo* Spotify playlist, with no additions coming into the mix. Flume's set afterwards was a ripper, with the whole crowd clearly obsessed and going wild for the Australian DJ. His surprise guest, Vera Blue, bought the crowd to a frenzy.

While media reports afterwards spoke of drugged up kids climbing the marquee and the carnage of the event, *Listen In* proved to be a sweet event with some really good headliners. I would be surprised if we didn't see *Listen In* come back for round three next year.



## RETRO REVIEW: A GOOFY MOVIE | LACHLAN MITCHELL

8/10: *tail as old as time, hyuks as old as rhyme*

Daylight savings was fucking me over and I couldn't concentrate, and upon seeing a clip on my Twitter feed about how long ago *A Goofy Movie* came out, I said fuck it and downloaded the movie. And it was genuinely good!! Nostalgia undoubtedly plays a part, but it is a sign that the Renaissance did more than just impact the fortunes of Disney's princesses in the '90s, it made a pretty solidly made and far more heartfelt movie about the Goofy family than one would expect. Again, about Goofy.

For a movie in which one of the main protagonists, Max Goof, skateboards home after pulling an absolute banger of a makeshift Bobby Brown-impersonation concert at his school (or rather, skool) to impress his canine crush, it is surprisingly far less dated than you would imagine. Probably because it focuses on that classic heart-rendering emotion, the relationship between a father and his son. No mention is made of the absent mother, which is interesting - by excluding her existence entirely, we come to one of two conclusions. A) Goofy is capable of parthenogenesis or B) Goofy has dedicated himself so entirely and so wholeheartedly to his son's well-being that there's no need to mention his probably-long-dead wife. By keeping the natural zaniness of Goofy isolated to key plot moments, we're allowed to see why his son would be so embarrassed by his father, but to also see past Goofy's hyuks and see a genuinely well-written anthropomorphic canine.



ILLUSTRATION BY JULIA ZHU

# The Tragedy of Jeremy Kyle the Callous

LACHLAN MITCHELL

*In May this year, a guest on The Jeremy Kyle Show tragically killed themselves after failing a lie detector test on the show - ITV immediately cancelled the show after massive uproar, and has summarily scrubbed Jeremy Kyle's existence from its platforms and the internet as a whole. As Jeremy Kyle would say - I'm not 'aving a go at you mate, but it sounds like yer killed the guy, eh? Fuckin' disgrace.*

On a long-term level, however, the callousness of the show shone a light on the decline of a genre that barely exists in its classic form today: the point-and-laugh talk show. It was the bread and butter of reality television for at least a decade, the genre that kept the industry's lights on and rents paid during its early years. Things have changed, however. I'll talk about that soon. Right now, I'm talking about the classic form. I mean *Jerry Springer*, *Ricki Lake*, *Maury Povich*, and I mean *Oprah*. The shows where you would bring uneducated hillbilly fucks on stage and mock them for being poor and uneducated, or hiss and boo at a deviant ho-mo-sex-ual. And they they'd fight and throw chairs! Such an enlightened era.

But reality television has come a long way, and in some formats cum a long way, since *The Real World* premiered on MTV in 1990. However, while MTV really crystalised what reality TV would become, it was the point-and-laugh talk show that first proved what a ratings

success 'reality' could be. And while Oprah had many forebears, such as Phil Donahue, it was O herself that really gave the reality genre a leg up, before she whisked herself away to the land of exclusive interviews, book clubs and giving the platform to anti-vaxxers. Thanks, Oprah! Fuck off! In all the glory surrounding her unmatched success and respectability, it is often forgotten that the first decade of her show was essentially point-and-laugh with the veneer of a social conscience, parading around Klan members and #lesbians, and the audience forgetting that they, like, voted for Reagan, lol. And it was this era that ushered in the point-and-laugh talk show that would be wildly successful for well over two decades.

However, while *Maury* – essentially Jeremy Kyle's American twin – still exists, it is the last of its kind. Something happened along the way, something just stopped clicking with the average viewer. The genre was in an existential crisis, faced with the reality of age and an industry with far more variety than the classic point-and-laugh talk show could compete with. *Survivor* was still in its early-ish years of ratings supremacy, *Flavor of Love* was already legendary, and people had also started thinking that gays were maybe people, which took away the bite of half their episodes. And more to the point, viewers started realising that hmm, maybe this was a rather mean format! And just to be clear, I'm no hypocrite. I watched Jeremy Kyle on many a morning. But nonetheless, viewers for these shows slowly started dropping off in the late '00s, and even Jerry Springer fell off the air. That is not dead which can eternal lie. And with strange aeons even Jerry Springer may die. What had happened?

To put it simply, the genre had evolved and diverged. After the decade's financial crisis, a significant number of people were worse off, and had come to a rather startling realisation: how can I laugh at poor person if I am poor person? The steady rise of shows like *Dr. Phil* and the unmatched presence of *Judge Judy* pointed to a new turn in the point-and-laugh genre, not unlike Oprah decades earlier: if you were gonna laugh at people and revel in their stupidity and their misery, they needed to be taught a lesson at the same time. Or, they needed to be teaching you a lesson. Plot twist! Dr. Phil in particular has gotten this down to a masterclass, in which he can bring some precocious teen mother out on stage and lecture her for her mistakes, and then twist the knife on the audience by saying 'Now uh, ah think this young lady has uh shown some real grace in uh, listening to me and getting some uh, real help. She may be poor and stupid, but ah think she's a real gem, as glistenin' as my bald head. (audience laughs) What about you?' It allows the show to sell itself a veneer of conscience, by pretending that it cares about the plight of ol' Mary Anne McCormick or whoever the fuck, and letting you get your laughs in with a smile. As I said, I'm no hypocrite, I've partaken in this too. Most of us have! Catfish is an even better example of this, as Nature's embodiment of the gas station, Nev Schulman, has mastered the 'Oh, that sucks' sad eyes, while pressuring them to cry for the audience, and getting handheld camera closeups of their poor dental hygiene for us all to remark at.

But perhaps the biggest knife in the classic genre's back, the other half of the split, was the focus on shows that revel in their

callousness, and make it very clear there are no lessons to be taken, or at least, no lessons you need to concern yourself with. Even if the participants in the show don't realise they are the joke, i.e Real Housewives of Whatever I Don't Know, the audience knows and the advertisers know, so production frames them that way. These sorts of shows capture viewer figures in a way that the half-and-half sorta-callous sorta-'helpful' point-and-laugh talk show just never could, without being burdened by the necessity of pretending there's any sense of decency to take from it all.

In a media landscape where Jeremy Kyle was being out-Jeremy'd on every front, it was a surprise that he managed to last until 2019, only felled by his own sword as opposed to dropping viewer numbers. If he outlasted *Maury*, he could have been the Highlander: immortal, and the sole survivor of his kind. He was still super popular, almost an institution by the time he was cancelled. Maybe it was because of Jeremy's almost unique placement in today's landscape, that it was almost a novelty to be such a throwback to a time where you could mathematically calculate the number of bleeped out swears and slurs relative to the participant's missing teeth. The lie detectors, legally inadmissible pseudo-science, are so rare in today's landscape. There was a level of nostalgia that kept Jeremy Kyle thriving, Ra's Al Ghul sucking on the teat of the Lazarus Pit.

But there are always consequences, and like the now-forgotten *Jenny Jones Show* of the '90s, pitting angry, frightened people against hordes of unempathetic, jeering viewers can have disastrous consequences. In 1995, Scott Amedure was murdered by Jonathan Schmitz, after Jones revealed that Amedure had a crush on Schmitz. Once the cameras stopped rolling, Schmitz stalked Amedure down and killed him. The show still went on for another six years. In contrast, Jeremy Kyle was taken off the air immediately, and scrubbed from memory. The situations are *entirely* different, but nowadays, we won't tolerate the consequences of that kind of suffering. Just the causes leading up to them.

*"That is not dead which  
can eternal lie. And  
with strange aeons even  
Jerry Springer may die.  
What had  
happened?"*

# My Brain Has Melted, and That's Good?

MADELEINE CRUTCHLEY

*At this point in the semester, my diet consists of pure junk food. I can feel the Spicy Tomato Munchos and Cookie Dough KitKats pushing their way through my bloodstream, blocking any thought paths that are helpful for my final essays. That's how science works, right? Sadly, this diet extends past my decaying body, and seeps into my limited leisure time. Junk TV is another guilty pleasure of mine, probably doing just as much damage as my constant intake of salt and sugar.*

I do enjoy some prestige television. I love shows that make me ponder the intricacies of gender roles, existence, history, the future, inequality, race, and human relationships. Episodic storytelling is so valuable, and I would never undercut quality television. But, sometimes after a long day at uni, I just want to switch my brain off. A day spent in the General Library has killed off too many of my brain cells, and shows like *Barry* or *Atlanta* become very daunting. In a plea for simplicity, I'll secretly switch the channel over to E!. In this particularly challenging uni semester, I've found that reality TV is a warm embrace in the evening. It's been my main cuddle buddy on those cold winter nights. It doesn't challenge me, it doesn't make me think, and it puts me to sleep faster than my first year history lectures. So, I had been convincing myself that this was normal, and that my short bursts of enjoyment weren't indicative of who I was. However, in a horrifying escalation, I've actually found myself looking forward to episodes of *Married At First Sight*. I've also been stalking the cast

on Instagram, and sending Mum articles of behind-the-scenes scandal. In a moment of true darkness, I may have browsed the ThreeNow website to see if applications for next season were open. Someone needs to take my laptop away.


Instances of reality television have existed since the late 1940s, but the real boom in the industry came in the late 90s and 2000s, thanks to iconic shows like *Big Brother* and *Survivor*. Luckily (unluckily) for me, I was born in 1999, when the genre was just hitting its stride. I grew up inspired by the likes of *America's Next Top Model* and *The Amazing Race*. However, there seems to have been a decline in viewership and ratings throughout the late 2010s, with dating programs gaining the most significant buzz. Shows like *Love Island*, *The Bachelor*, *The Bachelorette*, and *Bachelor in Paradise* provide a never ending stream of booze-fuelled arguments, and become major talking points on social media. Hannah B's season of *The Bachelorette* was, reportedly, the only show on American network television to increase on the previous season's ratings over the summer. The majority of the audience is not exclusively, as often assumed, middle-aged mothers, but stretches from 18-49. It was the top rated summer show amongst 18-34 adults. The youthful audience proudly shines online, with YouTube 'crack edits' and Instagram fan pages. So, thankfully, I'm not alone in my junk TV indulgence.

Despite the enthused and loyal audience that reality TV still finds, there is

a large cultural concern about its impact on society. During the boom of the noughties, serious moral panic arose about the effect on kids and teens, with worries that they would imitate the behaviour of raunchy reality TV stars. This criticism not only ignores the agency of viewers, but also assumes that the enjoyment of these shows is completely genuine. I would argue that, overwhelmingly, audiences engage with the content with some ironic distance. For many years, we have understood the fabricated nature of "reality" TV, and have come to appreciate the tropes and familiar formulas they thrive on. The most engaging programme allows you to sit around with your friends, drinking and eating, and make fun of the editing, sound effects, and contestants. Producers know this too, and lean into the melodramatic tone, to increase the way we already laugh at the show. Even the contestants have become aware of the ironic tone and tropes. Our own darling, Lily McManus from NZ's *The Bachelor* shows us this, with her Instagram full of self-aware jokes about her presence on our screens. I'm campaigning for Lily as NZ's next *Bachelorette*, please give it to us Three.

So, I'm officially excusing myself, since most of my *Married At First Sight* enjoyment is ironic. Except when Jordan shows up, because I am head over heels for that man. Do they ever repeat contestants, and is there an age requirement? I'm down to go to Fiji for a week.





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## **CBB Māori Summer Research Scholarships 2019 - 2020**

The Centre for Biodiversity and Biosecurity (CBB), Te Whare Tiaki Koiora, is a partnership between Manaaki Whenua–Landcare Research and the University of Auckland. It fosters collaboration between the organisations and supports high quality, high impact research to improve environmental, social and economic outcomes (for more details visit: [www.biodiversity-biosecurity.auckland.ac.nz](http://www.biodiversity-biosecurity.auckland.ac.nz)).

For the first time, the CBB is offering four summer research scholarships to Stage 1 Māori students at the School of Biological Sciences (SBS) to:

1. Encourage Stage 1 Māori students to study ecology through exposure/participation in research in this field of study
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Successful applicants will:

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Scholarship research projects are completed in a 10-week period over the University summer (December 2019 – February 2020), under the supervision of researchers from the School of Biological Sciences and Manaaki Whenua–Landcare Research.

For more information on the scholarships and how to apply visit: [www.auckland.ac.nz/en/science/news-and-events/notices/cbb-maori-summer-research-scholarships-2019-2020.html](http://www.auckland.ac.nz/en/science/news-and-events/notices/cbb-maori-summer-research-scholarships-2019-2020.html).

**THE DEADLINE FOR APPLICATIONS: FRIDAY 18 OCTOBER 2019**



# Beat for the gAwDs: Finding Masculinity in Makeup

DANIEL TUKIRI

*After a solid year of serious and dedicated Rupaul watching, a close analytical viewing of the James vs Tati drama and having wildly talented makeup-wearing pals, seeing makeup in all different forms was a pretty normal part of my everyday life. However the idea of “beating” my **own** face still felt.....wrong. The world did not need me - a sweaty, bearded ‘dude’ - to powder my cheeks and get dolled up for a night on the town. It simply wasn’t how it worked.*

Until the night that I did.

I discussed the idea with a dear friend of mine, whose response was something along the lines of “yas queen slay”, and away she went glittering my face, filling in my lids and contouring these cheekbones like there was no tomorrow. Although the new experience (as subtle as the end result was) was somewhat riveting, the excitement was accompanied by a whole new set of nerves - was I about to be confronted by my own queerness? What if I see someone I know? *Is my highlighter, how they say, poppin’?*

But I stuck it through, and when the task was done and I took my first glance at my new face...I felt **alive**. I was ready to dance to my heart’s content, make a fool of myself and just be free. I know this

sounds so dramatic, especially to makeup connoisseurs, but I really did feel like an elevated version of myself. Needless to say, it was a good night.

Then I got to thinking. People, many of whom are females due to long standing societal expectations, put on makeup literally every single day as a non-negotiable part of their daily routine. It seemed pretty weird that applying even the slightest bit of makeup made me, in my raggedy clothes I've been wearing for the past 5 years, feel like I had gone from rags to *drag*. It really shouldn't be anything special, and I can imagine that those who have been told their whole life to use cosmetics are probably pretty damn sick of it. I took my selfies, wiped off my mascara and pondered why this *miniscule* change had me feeling so good.

## 1. *The confrontation of my own masculinity*

Even as a man who is relatively in touch with what could be considered his 'feminine' side, as my friend was preparing my face for the evening, I couldn't help but feel like my masculinity was being threatened. And then I thought...what the fuck does that even mean? Looking fine, fresh and fierce was going to take away from the fact that I identify as a male? What???? I didn't burst into flames as the brush hit my face. I didn't melt as the setting spray lay on my cheeks. I realized that despite being a very open minded person myself, I must have subconsciously believed that putting on makeup would *never* be ok for me.

## 2. *The realisation that makeup is literally a genderless product.*

Yes, of course makeup is, more often than not, presented through

gendered advertising schemes, aimed at women who fit a certain look, shape, size and ethnicity. We have all known this for years, and yes, it is exclusionary, unfair and marginalizing. However, I believe the rise of celebrities and influencers from a whole range of diverse backgrounds, gender identities and ethnicities taking control of the product is **amazing** and helping us all realize that makeup itself does not have a gender. The powers-that-be in the world of marketing have made sure this is something we don't question often. Going against my own idea of what makeup was, and who it was for, was an empowering experience and I can only hope that more 'dudes' or others who feel the same way can venture out into worlds they've never before been.

Ok, I know. For most of you, this is all super obvious stuff and I am *seriously* late to the party. But I think this is why I'm feeling so empowered, inspired and challenged by the whole experience - in doing something that's a little out of my norm, I've discovered a lot of things about myself that I didn't even know and I feel like that can only be a positive thing. Hey, if a smokey eye is what it takes to experience some self-growth, hand me the damn brush.

I'm not writing this to say that all the 'lads' out there need to line up at Mecca at the crack of dawn to get glammed up with the latest products. But maybe (if you're in a safe environment, of course) it's time to try something out that you've always wanted to do but thought society would shun you for. Whatever it may be, it might just unlock your inner Patricia and you'll find yourself feeling like a whole new you.

That's enough from me, catch me next week when I start my beauty guru youtube channel xx

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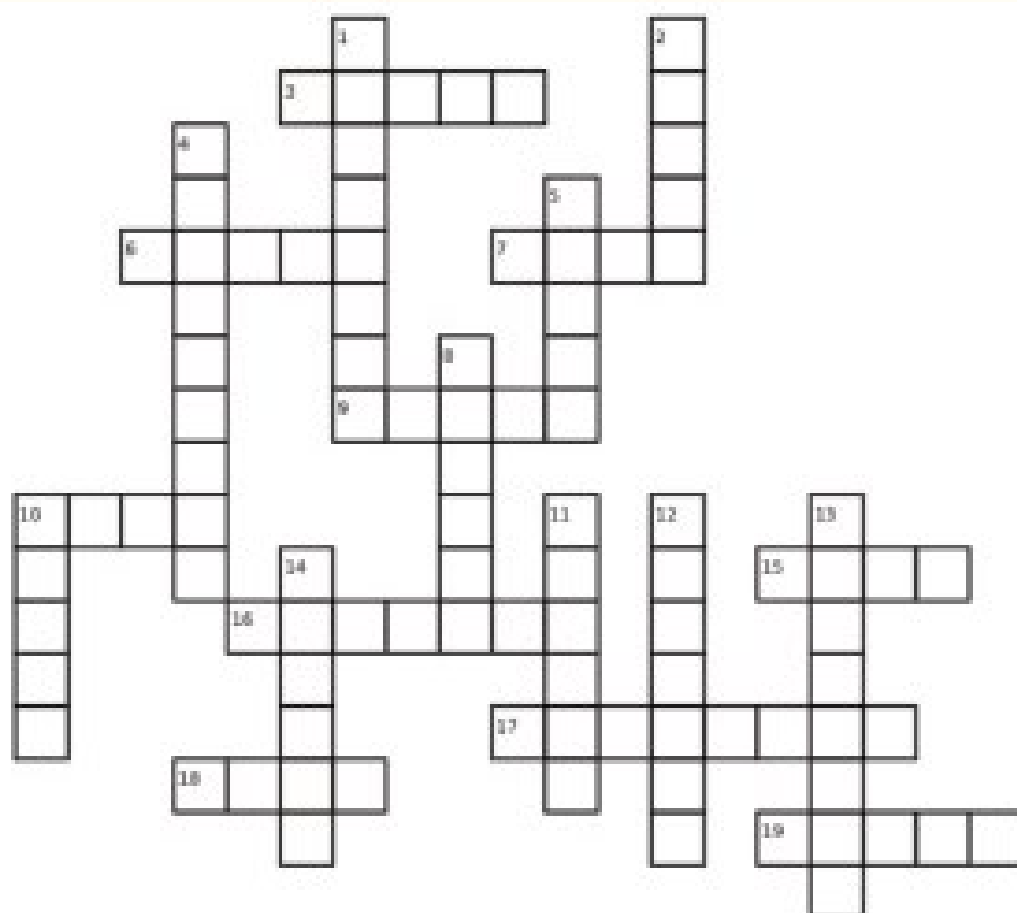


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# Just a Crossword

## Round #5(ish)



### Down:

1. Stilettos (4, 5)
2. Keep from happening
4. a loss of physical or mental health, collapse
5. Tropical fruit with green skin and green flesh
8. Package
10. Sofa
11. refrained from eating for an extended period
12. Romantic flings
13. force or speed of movement
14. spoke or declaimed extravagantly, often for a long period.

### Across:

3. Opponent
6. Blood-sucking worm
7. Burst of wind
9. Alpaca relative
10. toy grabber in an arcade machine
15. Legal wrong
16. Bets money
17. Leaving the workforce
18. those people
19. Soft rich confection



# HOROSCOPES

Average Kevin reads the stars to predict your summer hobby.

## ARIES

21 march - 20 april



Rocks are incredible. It's time you weren't ashamed and delved head first into rock collecting like you've always wanted to.

## TAURUS

21 april - 21 may



I hate to say this, but you're just not gonna be able to stop baking. It will destroy your life. Stressed? You'll make a cake. Tired? Pinwheel scones. Stop, your family will say. It's tearing us apart. "Cookies anybody?", you'll reply, eyes twitching manically, flour-coated hands holding sweet, sweet biscuits.

## GEMINI

22 may - 21 june



You've seen the limelight. It's time to step into it, be the rockstar you've always wanted to be. Dust off that bass guitar, put yourself out there and take the world by storm. Oh and side note: bass guitar is the superior instrument. You know that, in your heart, bass is the best. Trust yourself, you know what you're talking about. Bass. Guitar.

## CANCER

22 june - 22 july



It's time to get festive! You should really give it a go this year. Get that tinsel, put up the lights, get out your santa suit and welcome the masses into your home! It's an unbelievably wholesome experience. Risky, but wholesome.

## LEO

23 july - 22 august



You're too boring to have hobbies. I don't know if this counts, but try some introspection, you could really use it.

## VIRGO

23 august - 23 september



Your shirts are looking crisp and fresh at the moment but ordinary ironing is starting to get a little dull. Have you ever thought about giving extreme ironing a go? Maybe whilst water-skiing or sky-diving. The perfect summer past-time. Who knows, maybe one day you'll even make the world championships!

## LIBRA

24 september - 23 october



Aren't birds just incredible creatures? Did you know their bones are practically hollow? Once you finally take up bird watching you're going to learn (and hear) way more than that!

## SCORPIO

24 october - 22 november



After almost a year procrastinating, watching Bob Ross videos, why don't you put what you've learnt to the test? Clean your brushes, go get a canvas and get painting!!

## SAGITTARIUS

23 november - 21 december



Wow! You've just brought your 37th jar of salsa this year! This is getting ridiculous. You know there's a much healthier type of salsa? Have you ever considered the dance style?

## CAPRICORN

22 december - 20 january



You're gonna get addicted to Queen. Grow that moustache, it'll look great.

## AQUARIUS

21 january - 19 february



It doesn't matter what I tell you, your hobby will remain as exerting complete and utter ignorance to the precise science of astrology.

## PISCES

20 february - 20 march



With the endless amount of unwanted love confessions you are overwhelmed to say the least. What say you take up fishing this summer? Just you, all alone with no awkward messages and interactions. You, your fishing rod and the sea air.

# the people to blame.

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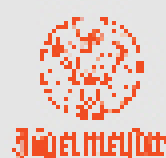
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