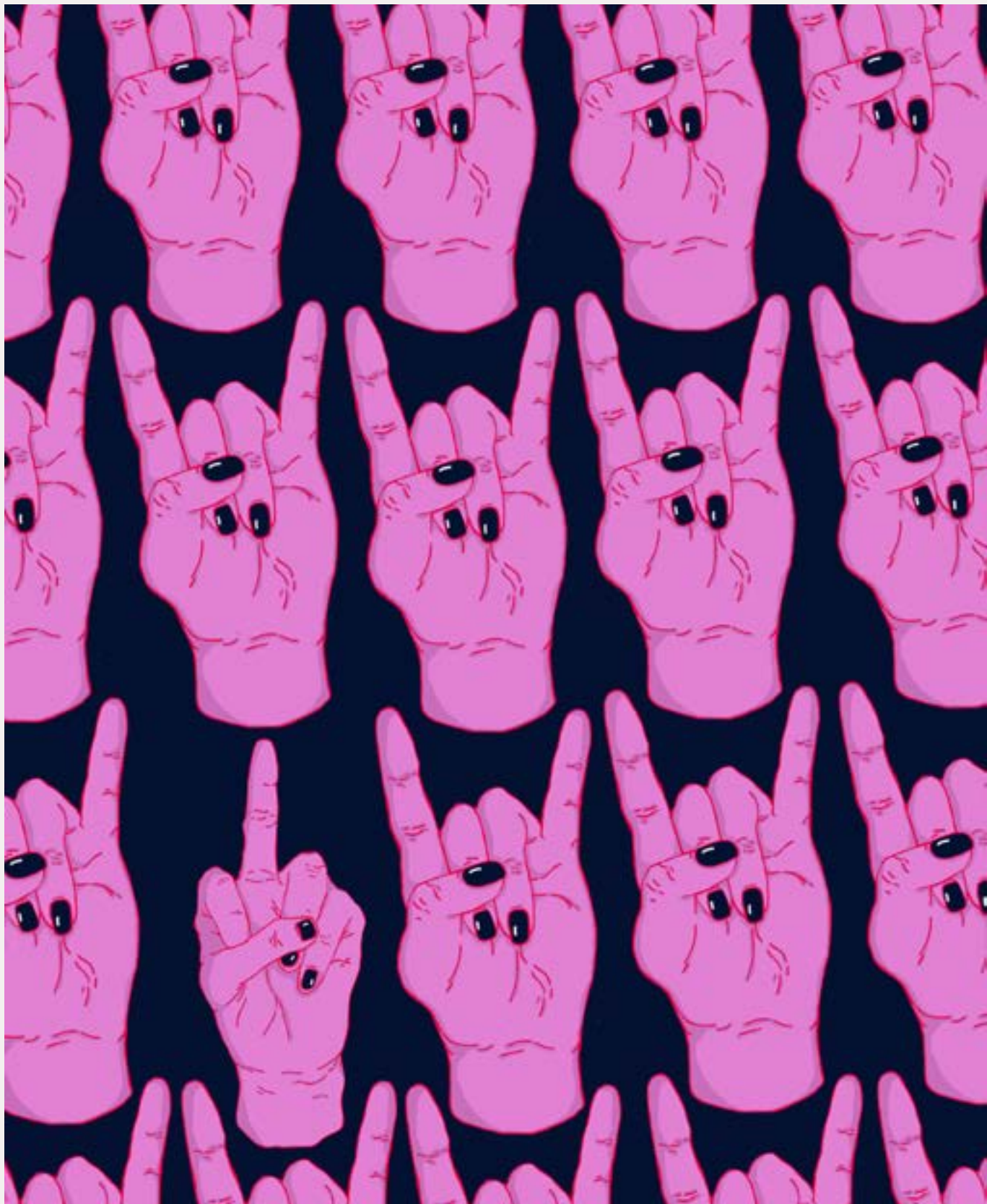


CRAC CUM



Punk'd

Helen Yeung discusses discrimination in the alternative music scene

Penny For Your Thoughts

Rachel Berryman examines the rise of online crowdfunding

Peeking into Twin Peaks

Nikki Addison marvels over David Lynch's mind-bending creation

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ISSUE SIX CONTENTS



6 NEWS

BUGGIN' OUT

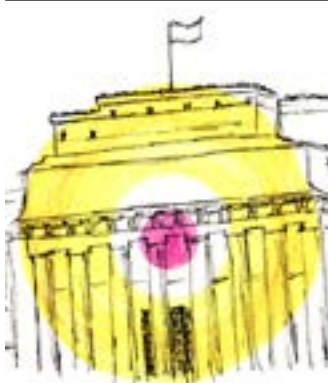
Putting an end to pesky pathogens.



12 LIFESTYLE

FIGHT THE FLU!

Top tips for staying healthy these colder months



30 ARTS

MUSIC TO YOUR EARS

An exhibition of Kiwi music at the Museum

10 COMMUNITY

REACHING FOR RAINBOWS

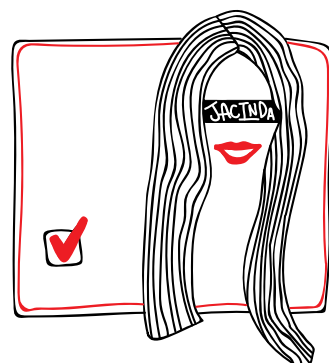
An interview with RainbowYOUTH



18 FEATURES

THE ASCENSION OF ARDERN

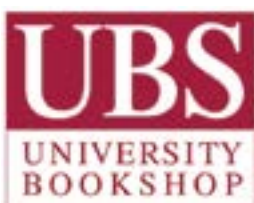
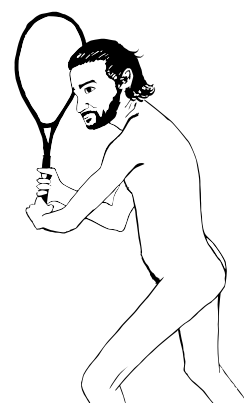
Should Jacinda be Labour Leader?



34 COLUMNS

SUPER SCORES

Mark Fullerton gets weird with rugby stats



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HOT FOOD, COOL MONEY?

New Zealand Post Group's 'BringIt team' are after hot food delivery drivers for Parnell, Ponsonby and the CBD. If you ride a scooter, moped, motorbike, or own a pair of road legal rocket-skates get in touch and make some easy coin.

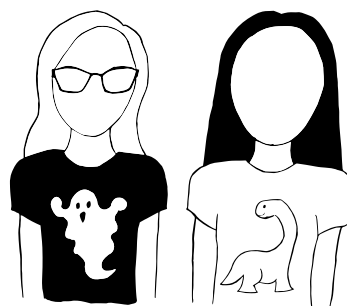
YOU KEEN?

Contact: Jasmine Taiaamoni,
jasmine.taiaamoni@nzpost.co.nz
M: 021 143 1758



BringIt

Catriona Britton



Samantha Gianotti

What is it with chicks and horses, huh?

As two people who routinely rely on Walt Disney soundtracks to provide an emotional crutch in times of personal crisis (read: at least once a fortnight), we were positively fizzing over the prospect of a live-action remake of *Beauty and the Beast*. Upon the film's international release, reviews were somewhat middling, but with thoughts of a seven-and-a-half foot tall half-human, half-beast (but all *man*, amirite ladies), we held out hope. It was just last week that this tweet passed across our feed:

"@Lana_Wallie: In beauty and the beast Matthew Crawley has long hair and he looks like George of the Jungle"

If we were fizzing before, you could colour us fair well *frothing* over this news. With new-found vigour, we packed our bags and girded our loins, trundling down to Event Cinemas to pay a cool \$278 for a student ticket and a single kernel of corn that we were to sit on and pop ourselves using the heat of our own posteriors, ready to witness Dan Stevens in all his Tarzanian glory.

Of course, we had to wait one hundred and twenty-eight minutes out of the film's one hundred and twenty-nine minute runtime for Beast to turn back into a human (spoilers). We sat (atop our yet unpopped kernels) with bated breath, waiting for the moment to arrive. And arrive it did. As the Prince stood in his white undershirt and what appeared to be a pair of eighteenth-century jorts, he bore a striking resemblance to Brendan Fraser in the scene in *George of the Jungle* where our titular hero runs about among a herd of horses in dazzling slow motion, hair blowing in the breeze, billowing white shirt

open at *least* halfway. (YouTube it. We'll wait.)

This made us very happy. Then it made us very sad. What happened to Brendan Fraser? When did Brendan become Bren-done? When did this 90s hottie become a nottie? Will we ever be able to stop talking in *Cosmopolitan* titles?

The years 1995-2001 contain a handful of Brendan Fraser bangers. *George of the Jungle* is a masterpiece. The film's central figure dances around a bonfire with a mere swathe of fabric asunder around his waist; he cares not for rigid social norms, and was coated in such an even sheen for the entire film that it must have been someone's job to lather his abdominal wall with EVOO every morning. It was filled with self-referential self awareness that its 2003 successor (sans Brendan, mind you) couldn't even dream of achieving. *The Mummy* films (the first one, plus *Returns*, not the shithouse third one that dared to recast Rachel Weisz) are filled with shitty casual racism that dates them pretty significantly, but they were schweet action films that inspired *some of us* to consider seriously a career in archaeology (and the desert climate provided Brendan with another setting to get nice and sweaty). As the 2000s continued, the bangers were few and far between—*Looney Tunes: Back in Action* is alright if you, perhaps, block one ear, squint and hum under your breath so you can't really make out more than some coloured shapes while you watch it; *Journey to the Centre of the Earth* didn't have much going for it, besides Brendan's fingerless climbing gloves. Despite a dearth of character development or quality writing or good direction, these films were carried through by Brendan's charm—he was trying his darndest. How were we to know

what was to come?

When it came to *Journey 2: The Mysterious Island*, it was said that our boy Brendan wasn't going to jump on board for a sequel until *Journey to the Centre of the Earth* director Eric Breig signed on as well. But sweet Brendan was schtipped by one Dwayne "The Rock" Johnson for the sequel's cool-father-figure role, and Brendan's exposed biceps and fingerless gloves were replaced by a slick bald head and bouncing pectorals. Slowly, he slipped out of the spotlight, not quite fading into obscurity, but hanging on the fringes—showing up regularly enough to remind us what *fun* we used to have with him and now we just feel kind of *sad* because we *don't* have fun anymore, like the glad-wrapped egg sandwich you found at the bottom of your schoolbag after a long weekend, heartbroken by its wasted potential. Now *The Mummy* franchise is being rebooted under Tom Cruise's tutelage, and the first trailer seems to suggest the film will be taking itself *very* seriously, replacing goofs and joke-em-ups with the opening riff of "Paint it Black" repeated over and over (and *over*) the top of muted colours and serious, stoic faces.

If the recent *Kong: Skull Island* is anything to go by, there is still room for *fun* in action films, puncturing the shadow cast by gritty superhero reboots and movies where aliens find all new manner of horrific ways to rip people to death. There's still room for Brendan, in our films and in our hearts. Brendan Fraser: the loinclothed larrikin we deserve, and the one we need right now. ♦



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AUCKLAND MOTELS GIVEN \$1.3 MILLION TO HOUSE HOMELESS

BY ELOISE SIMS

Figures recently obtained by *Checkpoint with John Campbell* show that the homelessness crisis has reached new depths in Auckland, with the government granting five Auckland motels over \$1.3 million in three months to provide emergency housing for the homeless.

Overall, according to the figures, the government approved 8860 grants to 2616 homeless people from October to December last year, at a total cost of over \$7.7 million.

The Budget Travellers Inn in Papatoetoe received \$351,958 in these grants, provided by the Ministry of Social Development—the largest of any emergency housing provider in New Zealand.

Recently, manager Alok Tulsankar said in an interview with the *New Zealand Herald* that 14 of the inn's 42 rooms were housing people with emergency grants, including 22–25 children.

The grants are designed to be given to

people “when all other options are exhausted, to provide a short-term solution,” according to Associate Social Housing Minister, Alfred Ngaro.

However, the recent charted rise in the number of New Zealand's homeless has meant that demand for the grants is growing rapidly. Last year, a study conducted by the University of Otago showed that the rise in homelessness was outstripping New Zealand's population growth, with numbers of those sleeping rough increasing by 25% from 2006–2013.

Radio New Zealand has estimated that if the current level of demand for emergency grants stays the same, the government will spend more than \$30 million per year placing the homeless in hotels and motels.

This means the government's four-year emergency grant budget of \$41 million, unveiled last year in response to the rapid

growth in homelessness, would be used up in 15 months alone.

In speaking with *Criccum*, Salvation Army Social Policy Unit Director Ian Hutson said that such demand reflected years of poor planning and investment in affordable housing.

“There is no quick fix to this unfortunately high level of need, and expenditure on emergency accommodation will continue for some time.”

“Commitment to a long-term plan with appropriate investment in affordable housing over the next decade is what is needed to remedy the current situation.”

The Salvation Army have also said they are currently still experiencing significant demand from families needing emergency accommodation, and urge concerned Kiwis to get involved in their Red Shield Appeal from the 1st–7th May. ♦

GREENS PROPOSE “PUBLIC INTEREST” JOURNALISM FUND

BY MICHAEL CALDERWOOD

The Green Party has proposed investing \$3 million a year in a Public Interest Journalism Fund, should they be elected into government.

The fund would provide resources for freely available journalism projects and salaries for specialist journalists. The funding could be used for investigative journalism, specialist round reporting, or other areas of public interest journalism.

The Greens have also proposed restoring *Radio New Zealand's* (RNZ) funding levels to their inflation-adjusted 2008 levels, at a cost of \$3.2 million a year.

Currently, RNZ is New Zealand's only public interest broadcaster.

The fund's \$3 million in annual re-

sources would be contestable, and the party believes it would help address the lack of public interest journalism in New Zealand, which the party says the commercial media market is incapable of doing.

The fund would be administered by Creative New Zealand, with grants being distributed by a diverse panel of journalists and other experts.

The party says that politicians would not be involved in the grant process.

“There's a lot of great journalism in New Zealand but the pressures of financial and technological disruption are taking their toll. Now's the time for the government to show commitment to a strong fourth estate,” said Green Party broadcasting spokes-

person, Gareth Hughes.

“Government can play a role in making sure those stories are being told and those voices are being heard.”

New Zealand has the second lowest per-capita spending on public broadcasting in the OECD, a group of 35 similarly developed and democratic nations.

The National Government has made real-term funding cuts to RNZ every year since 2008. Eight years of frozen Government funding have led to a reduction in staffing at RNZ, according to the Broadcaster's 2016 annual report.

“All New Zealanders benefit when our media is diverse, well-funded and resourced,” Mr. Hughes said in conclusion. ♦

MASSEY PROFESSOR IN THE FIGHT AGAINST SUPERBUGS

BY DANIELLE MAYNARD

Antimicrobial resistance is becoming a major threat to the health of the public as we try to keep up with the rise of “superbugs”—micro-organisms that become impervious to our available treatments and cause subsequent, potentially deadly, infections in patients.

In February 2017, the World Health Organisation published a list of “priority pathogens” that indicates which of these pathogens is in the most pressing need of new antibiotics. Included in the group of pathogens requiring a critical level of investigation is *Pseudomonas aeruginosa*, bacteria that causes severe infections in immunocompromised people. It is one of the main causes of hospital-acquired infections in the kidneys, respiratory system and urinary tract, with 300,000 cases per year in the United States.

Professor Bernd Rehm, a microbiologist at Massey University, is leading a study to address this urgent need for a vaccine for *Pseudomonas aeruginosa*.

“Patients are taking combinations of anti-

biotics to suppress the infection, but in most cases it is impossible to eradicate the infection by *Pseudomonas aeruginosa*,” Rehm said.

In addition to the multiple drug resistance of the pathogen itself, any administered antibiotics do not efficiently reach the pathogen due to a biofilm—a self-produced shield that protects the bacteria as they embed themselves and multiply in susceptible areas like wounds and airways.

“It has the intrinsic ability to have all these multiple resistance mechanisms, but if the antibiotic doesn’t even hit the target, then it doesn’t matter which antibiotic you throw at the bacteria, they are not being effective against the pathogen.”

One of Rehm’s previous studies focused on understanding the formation and behaviour of this polymer matrix shield, and looked at the specific mechanisms it uses to protect the bacteria against both antibiotics and the body’s immune response.

To combat this defence, Rehm developed

a technique that harnesses the pathogen’s own ability to produce a particle, which can then be loaded with its own antigen—a molecule that prompts the body’s immune system to create antibodies, which work to destroy the pathogen even before it can form a persistent biofilm.

“This is a novel approach because we are using the pathogen itself to produce those beads, thus the vaccine is derived directly from the pathogen,” Rehm said.

The next stage for Professor Rehm’s research is in collaboration with Harvard Medical School/Boston Children’s Hospital, where vaccinated mice will be studied in relation to their response to exposure to the pathogen. ♦



SCOTT KUGGELEIJN SELECTED FOR BLACK CAPS SQUAD AFTER RAPE TRIAL

BY MARK CASSON

Scott Kuggeleijn, a top Hamilton cricketer, was selected as cover for Trent Boult for the Black Caps squad after his high-profile rape case concluded earlier this year. The jury determined that Kuggeleijn was not guilty of a single charge of rape after an incident occurred in 2015.

In a summary of the trial’s proceedings, *Stuff* quoted the prosecution as stating, “Kuggeleijn was persistent and didn’t take no for an answer, but the defence says the complainant eventually relented as she did not want to come across as a ‘b... or a tease.”

“Consent means true consent given by a person that can make a rational decision.”

Judge David Wilson QC instructed the jury that, “Consent given reluctantly or later regretted is still consent.”

After the not guilty verdict was announced, Kuggeleijn left the courtroom

abruptly, and did not wish to make a comment to the media.

Craccum reached out to student cricketers to see how they felt about the matter.

One recently graduated University of Auckland student, who preferred not to be named, said that “If Kuggeleijn was selected for the Black Caps before his trial, and I was good enough for the Black Caps, I would have no problem playing with him. At the time of his trial, I wouldn’t think anything of him unless he was found guilty.”

Another student who was interviewed and also wished to remain anonymous, said, “There are senior members in the cricket association who can consider and take decisions on whether that individual will play or not.”

“If he was guilty and he served his sentence—it would affect the way people look

at cricket overall—but him not being guilty won’t stir the dreams of young aspiring cricketers coming through.”

However, the University of Auckland branch of Thursdays in Black, a student anti-sexual violence movement, has spoken out against Kuggeleijn.

“As a society it is crucial we take the accounts of victims seriously—no matter how high profile their potential abuser might be.”

“Otherwise both the authorities and society at large are remaining complicit in the epidemic of sexual and gender-based violence.” ♦

If you feel personally affected by any of the content in this piece, resources and support services are available through the Thursdays in Black website: <http://www.thursdaysinblack.org.nz/supportservices>

SEX ED IN SCHOOLS AUDITED AFTER WELLINGTON COLLEGE SCANDAL

BY LAURA KVIGSTAD

Schools New Zealand-wide are under evaluation for their sex education policies from the Education Review Office, after protests for better consent education occurred outside Parliament. The protests were in response to two Wellington College students making inappropriate rape jokes on Facebook, leaked to *Radio New Zealand*.

Comments such as, "If you don't take advantage of a drunk girl, you're not a true WC boy" were made in a closed Facebook group. Concerned students reported it to their principal, Roger Moses. The two students who made the comments have since been suspended.

Shortly after this incident, four Year 9 Students at St. Patrick's College shared highly inappropriate images of female staff members on Instagram.

At the protest, Arlo Van Helden, a Year 13 Wellington College student said that the problem with the comments was that it didn't matter "...whether it's a joke or not. The whole problem is that they think they can joke about it."

Paula Bennett, Deputy Prime Minister, commended the protesters but defended

government policies, noting that "consent education is already taught in schools."

She also claimed that changing ideas around consent was not a "government solution alone."

On May 28th 2015, the Ministry of Education advised schools to update their curriculums to include better education on consent and coercion. However, it was not made mandatory in the curriculum.

In 2015, Katie Fitzpatrick, an Associate Professor at the University of Auckland, published a set of guidelines for sexuality education in New Zealand for principals, boards of trustees, and teachers. Yet Fitzpatrick has been noticeably disappointed in how the document has been implemented into New Zealand curriculums.

"[The guide] has been published online only, it wasn't sent to schools. There's been no proper professional development for schools, no extra funding, and not really any promotion that the document was even there."

Recent information shows 23% of all high schools in New Zealand are using "Mates and Dates" as a part of their consent education. "Mates and Dates" is an ACC-funded pro-

gramme, available nationwide for all schools. The programme is designed to prevent sexual violence through the education of youth.

In addition, Sexual Abuse Prevention Network, a Wellington-based organisation, runs "Sex & Ethics"—a six-week programme for young people about how to make ethical sexual decisions that work for everyone involved.

However, Fiona McNamara, coordinator of the Network, has also complained about a lack of funding for the programmes.

"The government needs to make consent education a priority and fund the delivery of effective specialist programmes accordingly."

Deirdre Shaw, the Education Review Office Group Manager in charge of the audit on sexual education, defended government policies in speaking on the 2015 guidelines.

"In 2015, the Ministry of Education developed a sexuality education guide for schools, and we're interested in how they're using that guide."

"But our evaluation really focuses on [the schools'] implementation of sexuality education in the curriculum."

The results of the audit on sex education in New Zealand schools are yet to be seen. ♦

"ACADEMICS PRESSURED TO IGNORE CHEATING"—SURVEY

BY PATRICK NEWLAND

Questions are being raised around university practices in New Zealand, after a new report from the Tertiary Education Union showed a large proportion of lecturers are feeling pressured to pass a higher proportion of students—in order to maintain their funding levels.

There have reportedly been claims of cheating being ignored by faculty, in particular at the Manukau Institute of Technology, with various stories of students who have cheated on multiple occasions being allowed to pass courses.

"We have been pressured to change assessments, ignore cheating, pass students who are between 45 and 48 per cent," one academic said in an interview with the *New Zealand Herald*.

The University of Auckland, in response, has pointed to its academic integrity policies

and claims the issue is not occurring amongst its faculty.

Vice-Chancellor Stuart McCutcheon, who is also the chair of Universities New Zealand, has also questioned the validity of the report in speaking with the *New Zealand Herald*.

While the report is industry wide, taking the views of 1006 members of the Tertiary Education Union, the issue has not yet been seen at the University of Auckland multiple lecturers claimed when speaking with *Craicuum*.

McCutcheon has also pointed out that at this university, course entry requirements have been increased in recent years with pass rates remaining stable.

"It doesn't make sense that you would raise your entry standards and tell your staff to let everybody through."

However, this is not the case at all institu-

tions in New Zealand, with Unitec reducing its entry requirements last year, no longer requiring all students to have reached university entrance requirements.

The report also had troubling allegations around the workload of academic and professional staff, with some needing to work in excess of 60 hours a week to keep their teaching standards up, while also undergoing ever-increasing pressures to complete academic research.

There have also been complaints around the need to publish in less accessible peer review journals from some areas such as education, who would wish to have their work read by teachers, not by other academics.

The report, *Education Under Pressure*, is available on the Tertiary Education Union's website. ♦

UOA FOOTBALL'S PROMISING PRE-SEASON

BY MARK CASSON

Both the men's and women's University of Auckland footballing teams have taken their opportunity to shine in pre-season.

The men's team competed in the Tertiary Trials Tournament in Puhoi last weekend.

Two wins and a draw in the group stage were enough to bring the University students to the finals, and the winning momentum continued when the Auckland Uni boys toppled varsity rivals AUT 3–0.

In speaking with *Craccum*, Coach Robbie Bradley stated, "Pre-season has been going very well. The trials provided us a good chance to see an array of new experience and talent."

"I think we are in a very good position. We have a lot of competition and depth in the squad, and it is easy to see the talent we have. It makes it harder to choose the

teams week in and week out."

Bradley believes this year is certainly one for the team to finish in the top tier.

"In terms of goals, from a league point of view, we really want to push for a top two place—and get the promotion we narrowly missed out on last year. Another goal is to go further than last year in the Chatham Cup."

On the other side of the field, the women's team are also preparing for their big season ahead.

The women's coach, Ashleigh Marinovich said, "We are feeling relatively prepared."

"Both our Division One and Division Four teams won their leagues last year, which has resulted in promotion to play Conference and Division Three respectively."

"Due to being promoted into the Conference league, we have had to provide a reserves team—and this is the first time in decades that we will be having three women's teams playing."

"By the end of the season, we are hoping to finish either mid-table or in the top half of the table. It would be nice to win games against teams that are the favourites to win the league."

The men's side has kicked off their season against SudAmerica FC at Crossfield Reserve in the Championship Division on April 2nd, and was victorious with a 4–3 win. They will be taking on Khukuri FC on April 9th at Cox Bay Reserve.

The women's team took on Fencibles United, where they finished in a 1–1 draw. Next week, they will be taking on Metro FC at Phyllis Street Park on April 9th. ♦

SWEATY FINGERS AND CHOCOLATE DILDOS: THE MCC DEBATE

BY ERIN ROGATSKI

As the September election looms closer, political fever is certainly picking up.

Even Lloyd Burr, *NewsHub's* political journalist and mediator of the MCC 2017 Election Debate was feeling the heat—right down to his "sweaty fingers".

On the April 3rd, MPs from across the board gathered at the University of Auckland to discuss the stances of their parties on student issues.

These included Auckland transport, mental health, housing affordability, how to mitigate the effects of increasing automation in the workforce, immigration caps, the fate of our water quality, abortion, and inequality.

Despite the divisive nature of the issues, all MPs remained relatively civil and provided insight into what a vote for them could mean for our futures.

Bickering over housing affordability was criticised by Damian Light (United Future), who insisted to Jami-Lee Ross (National) that consent for houses did not mean they were being built.

Marama Fox (Māori Party) chimed in, also questioning how affordable these houses would be when they were finished.

Still, David Seymour (ACT) took the (chocolate) cake, by stating that "the things [National] have pretended to do are about as useful as a chocolate dildo."

Nevertheless, both Jacinda Ardern (Labour) and James Shaw (Greens) both took the stance that suggested housing was a supply and a demand issue.

They also suggested that stopping overseas speculation—while also building homes—would have the greatest impact.

Other highlights of the debate included an unexpected cross-party consensus on a review of medicinal cannabis, and the crowd loudly booing Elliot Ikilei (Conservative) over his chants of "LIFE" during a quick-fire round on the decriminalisation of abortion.

Fletcher Tabuteau (New Zealand First) also was quick to rebuff accusations of racism based on NZ First immigration policy.

With their closing statements, MPs made one last bid to convince the crowd.

Seymour reiterated his party was one of social liberation and generational fairness.

Ardern illustrated a vote for Labour was a vote for change, and in counter, Ross spoke for National getting better results and better outcomes.

Ikilei vowed that Conservatives were people on the front lines—not politicians—and Light stressed United Future's ability to work with both parties to bring fresh ideas.

Tabuteau of New Zealand First maintained you can't rely on the big parties and Fox agreed, adding that equity was the way forward.

Geoff Simmons of the Opportunities Party thanked the crowd for the opportunity (cue laughter) and made a final appeal for the youth vote.

Finally, Shaw rounded out the debate, claiming a vote for Greens was a vote for low carbon, high-value industry—"and also, we have Chlöe Swarbrick!"

The debate in full remains available to watch on newshub.co.nz. ♦



In Conversation With: RainbowYOUTH

April 19th will be the fourth anniversary of the legalisation of same-sex marriage in New Zealand. To celebrate, Rebecca Hallas had a quick chat with Taine Polkinghorne, co-chair of RainbowYOUTH, about what the organisation does for our Rainbow communities.

CAN YOU TELL US A BIT ABOUT THE ORGANISATION AND WHAT YOU GUYS DO?

RY is an organisation that supports queer and gender diverse young people between the ages of 13 and 27, as well as their friends, whānau, and anyone who works with them (like schools and teachers). We've been around for 28 years in Aotearoa—historically as Auckland Lesbian Gay Youth (or ALGY—funniest acronym ever), before changing our name to RainbowYOUTH in 1995.

We support young people by running a drop-in centre just off K Road, providing resources, information, and advocacy; and running social support groups throughout the North Island. We've also got a great library of books that anyone can borrow, and a Community Wardrobe full of free clothes! Our Support Team looks after young people on an individual basis and operates from a strengths-based model to help them access services and advocate for themselves at their school, workplace or home. We encourage participation from our members to get involved and meet new people, so that they can know who they are, and be who

they are!

2017 IS AN ELECTION YEAR. WHAT KIND OF POLICIES WOULD YOU LIKE TO SEE POLITICAL PARTIES PUT IN PLACE TO SUPPORT MEMBERS OF THE RAINBOW COMMUNITY?

We encourage policies from all parties that support the people in our varied and diverse community. For example, implementing the Ministry of Education guidelines in schools on education about sex, sexuality and gender; and robust policies and protections for gender diverse students. These would cover the right to use the bathroom and changing room of choice, as well as respecting the student's wish to wear a uniform congruent with their gender identity.

WHAT ARE SOME OF THE INITIATIVES AND SERVICES THAT RAINBOWYOUTH PROVIDES THAT YOU ARE MOST PROUD OF?

The Community Wardrobe (<https://www.ry.org.nz/community-wardrobe/>), providing gender-affirming clothing free of charge for young people; The I'm Local Project (<http://www.imlocal.co.nz>), which gets our "Gender and Sexuality 101" resource into rural areas of

Aotearoa; and Inside Out (<http://insideout.org.nz>), our sexuality and gender resource for teachers in schools.

WHAT ARE SOME WAYS OUR READERS CAN SUPPORT RAINBOWYOUTH?

The best way to support us is by knowing about us. Give us a like and a follow on Facebook, Instagram and Twitter, and please encourage your rainbow or questioning friends to visit our centre and website. We're a friendly bunch.

We've got a charity auction coming up at the beginning of May that we are currently seeking auction items for. If anything comes to mind that one of your readers thinks could be appropriate for that, get in touch at info@ry.org.nz. Another thing that helps us is donating directly. Any amount—no matter how small—is really important and goes a long way. A lot of the grants we get are tagged for specific projects, so the everyday things like the cost of running our drop-in centre is often not covered in these grants. ♦

WAYS TO SUPPORT RAINBOWYOUTH

INTERNING WITH RAINBOWYOUTH

Interns look after RainbowYOUTH's drop-in centre on weekdays by welcoming people, giving them resources, and pointing them in the right direction for any support they may need. Interns also answer the phone and do the odd bit of administrative work.

RainbowYOUTH will be putting on an Intern Training Session for past and new interns on April 22nd! You can check out the event page here: <https://www.facebook.com/events/1488924057794072/> and find out more about interning with RainbowYOUTH at their website: www.ry.org.nz

REPRESENTING RAINBOWYOUTH AT COMMUNITY EVENTS

As a representative, you'll be given the run-down on how to talk about RainbowYOUTH and will be sent

along to the relevant community event with either a staff member, a board member, or an intern. Representing RainbowYOUTH at community events helps others become more aware of the organisation, and in turn develops increased support for what they do. If this sounds like you, flick an email to info@ry.org.nz

FACILITATE A PEER-SUPPORT GROUP

If you feel there's an area that needs a peer-support group, and you're keen to help start one, email info@ry.org.nz with details about what, when, where, and why you want to start a group, and they can help you with the "how".

DONATE

You can donate to RainbowYOUTH at: <https://www.ry.org.nz/join-ry/volunteer/>. Every little bit helps!

FUNDRAISING EVENTS

You can also support RainbowYOUTH by attending their fundraising events, like their "It's a Bit Posh" Charity Auction designed to support rural LGBTIQ Kiwis. "It's a Bit Posh" is on May 4th, 6:30pm, at the ASB Cube (12 Jellicoe Street, North Wharf, Wynyard Quarter). Tickets are \$79 and include a complimentary drink on arrival plus a light dinner included. The event is 18+.

It's still tough for kiwi kids who grow up to identify as lesbian, gay, bisexual, transgender or part of the wider rainbow community. This event is a chance for you to help RainbowYOUTH raise money to put resources and people on the ground in rural areas, building their capacity as a community to support and nurture their LGBTIQ kids. Buy tickets here: <https://www.iticket.co.nz/events/2017/may/its-a-bit-posh-charity-auction>. *Many thanks to RainbowYOUTH co-chairperson Rachel Brebner for setting this up! ♦*

We Should All Be Feminists

By Rachel Buckman

I used to hate feminism actively.

I was 16. All I cared about was blending in and being liked, and growing out my awful, awful fringe. Feminism did not fit this lifestyle. In my eyes feminists were aggressive, confrontational and way too keen to share their opinions at any opportunity.

My problem: I didn't like feminists because their agenda didn't matter to me. I went to an all-girls school from the age of 10. As I was surrounded by girls, gender was never "a thing" that held me back. Even if I knew theoretically that some women somewhere in the world were being squashed under the weight of the patriarchy, it seemed separate from my life. My universe, a.k.a the suburbs of New Zealand, did not fit the feminist narrative. My friends trying to sell feminism to me lived (predominately) similar lives to mine, so their logic didn't make sense. If I succumbed and starting throwing around fancy buzzwords, I felt like I'd be complaining about nothing.

University life clearly converted my soul or I wouldn't be writing this. The world hit me in the face (or rather, on the butt in Bar101) and made it perfectly clear it planned to treat me differently because of my gender. The epiphany finally struck—feminism did matter, I just hadn't experienced enough of the world to realise it before.

Flash-forward to 2017. Bill English doesn't believe feminism is appropriate for men. I react with the stereotypical rage that would give my younger self a nervous breakdown, but is perfectly befitting the indignant youth status university has given me.

"He doesn't understand!" "This is why the world is still so screwed up!" "#fuckthepatriarchy."

With the benefit of a little self-critical hindsight, my reaction was, well, hypocritical. My high-school-self and the Prime Minister have very few similarities, but we could bond over both mentally struggling to feel a connection with feminism. My issue was mostly youthful ignorance. It would be a stretch for Bill English to use that card though, especially since he's not alone. While some men would disagree, don't let the liberal uni life and bright city lights blind you from the stoic Kiwi lads who would be 100% on-board with Bill's statement.

I could argue males don't want to be feminists because they don't care. Yet if I'm going to hand out a sweeping generalisation, this might be a touch harsh.

Yes, some men couldn't give a shit about my reproductive rights and run screaming at the whisper of anything *feminine*. But putting the full stop right there misses the real nitty-gritty of the story.

An unfortunate problem with people (such as myself) with strident left-wing opinions is that we very easily fall into the trap of playing the blame game. Clearly we are all-holy and it is the evil misogynistic males who are at fault. The thing about the blame game is that it's easy; too easy. It stops you from remembering that people always have reasons for the decision they make.

"Feminism" is a term with connotations harder to shake than the fresher flu. Before you even consider its history, the physical word itself sparks the flames of controversy. *Fem*-inism = female. How can a male feel included in this conversation? No matter what we pretend, it is an isolating term. Particularly since we've set it up against the contrasting ultimate evil—the patriarchy. Patriarchy = males. It's a symbolic fight of man versus women whether you like it or not. While I think hope we're leaving behind the days of labelling feminists as man-haters, that doesn't mean a seismic gap is not left behind in its wake, far too wide for your average male to consider leaping over.

These words have put us into little boxes that don't quite fit real-life. We frame the questions from one side, we call them "women's" issues. Yet we all live and interact in one world. We can't tell the story of gender without taking them both into consideration. Gender imposes boundaries and weird social rules on us all. Historically women have been treated worse, so that's where we want to place all our attention. So much so that we made up a word and based an entire movement on it.

When I talk to guys about anything vaguely related to feminism, sometimes I feel they never truly understand what it's like to be in my heels. Maybe the reason they don't understand is that they've never been factored into the conversation. For me, it doesn't matter what feminism means to other people because I am comfortable with what it means to me. Some people (16-year-old Rachel & Bill English) aren't that comfortable. I don't want imply there is something wrong with feminism itself, but maybe just suggest there's room to improve the way we have the conversation. ♦

Upcoming Community Events

Thinking of going green? Want to help make your community a cleaner and greener place? Participate in the **Protect Our Planet** week, hosted by the non-profit charity, **Lions Clubs**.

When: 17th April–23rd April

Where: All over New Zealand

Price: Free!

Age restrictions: All ages

Event info: "A healthy planet starts with healthy communities. This April, join Lions and Leos around the world for a special Worldwide Week of Service dedicated to protecting our planet and the environment in your community. Whether it's cleaning up a park or beach, starting a recycling program or planting trees in your community. No matter how you choose to Protect Our Planet, be sure to join us for this centennial event to celebrate our 100th Year."

Find out more here:

[HTTPS://WWW.FACEBOOK.COM/EVENTS/394767567553046/](https://www.facebook.com/events/394767567553046/)

Think you need to get outside of your comfort zone? Get stretching with others in your community at a

Bikes and Bends Yoga Class!

When: Varying times throughout the day, Monday through Saturday

Where: Wynyard Crossing, Wynyard Quarter

Price: \$15 for casual classes (special deals for newbies or if buying in bulk)

Age restrictions: All ages

Event info: "Bikes & Bends is a social enterprise, helping our community unplug and connect with their true nature through Yoga Outdoors, Meditation, Corporate Wellness & Retreats. With a focus on breath, body and mind, our light hearted classes are based in Wynyard Quarter, Auckland. Perfect for beginners and you don't need to be flexible!"

Find out more at:

[HTTP://WWW.BIKESANDBENDS.COM](http://www.bikesandbends.com)

CHARITY/ORGANISATION OF THE WEEK

350 Aotearoa is our organisation of the week. The organisation is New Zealand's branch of an international movement, committed to uniting the world around finding climate change solutions. You can learn more about 350 Aotearoa, donate to them, or even enter into their current "meme" competition, at their website: <http://350.org.nz> ♦



What's On

Mary Poppins

TAHIKI RESERVE, MT EDEN

Mary Poppins is coming to Mt Eden this Thursday 13th for Movies in the Park. The classic musical starring Julie Andrews will be screening at 8pm in Tahiki Reserve. Bring a blanket and a picnic for a free night out!

Waiheke International Jazz Festival

WAIHEKE ISLAND

The Waiheke International Jazz Festival is on Easter Weekend. Featuring a range of jazz artists including Hopetoun Brown and The Wellington City Shake-em-on-Downers, the festival is a dream! Buy your tickets from iticket.co.nz stat.

Record Store Day

REAL GROOVY

Our favourite record store Real Groovy is having their 10th annual Record Store Day on Wednesday 22nd April. There'll be tonnes of music; with live performances, food and freebies.

Safari Night

AUCKLAND ZOO

On April 22nd Auckland Zoo is running another of their guided night tours, where you get to see all the animals by torchlight! Starting off with a BBQ, you will then get to travel around the zoo and—if you're brave enough—you can sleep over at the Old Elephant House.

Vegan Food Fair

ALEXANDRA PARK

The Vegan Food Fair will be running on April 23rd at Alexandra Park. With more than 140 vendors and entertainment setting up, it's probably the place to be for vegans and those curious about the best that vegan food has to offer. It will run from 10am–5pm, with \$10 door sales on the day, or tickets online for cheaper at veganfair.co.nz. ♦

GUIDE TO...

Making the Most Out of Uni

The thing about uni is, it goes fast. Seriously, those three years are going to huss right by. Uni is a seminal experience, and we'd hate for you to look back and feel like you missed the full monty. Follow our tips to ensure you make the most out of your time at this fine institute.

Take Part: When you become burdened by multiple assignments and work, don't forget about attending University events—they're actually fun and a great way to meet people. There's more than just steins and gigs at Shadows. There's Unifix, Block Party, multiple sporting events and much more.

Sweat It: Join the Rec Centre! The uni gym is cheee-ap, friends. You'll probably never get to attend such a fairly-priced gym again. The fitness classes are a lot of fun and a great way to stay motivated, and there are lots of machines for self-driven workouts if that's your thing.

Represent: Call us nerdy, but we suggest putting your hand up to be a student rep at least once during your studies. It's super easy and looks fab on the old CV. Attend a couple of meetings over the semester (where you get free food and drinks), and share your email with your classmates in case anyone has complaints (which very rarely happens). Simple!

Clubs: Be a sport and join a club. One of the best things about uni is the huge range of clubs. Want to meet like-minded people and pursue or learn a hobby? This is the way to do it. Check out the uni website for a full list of clubs.

Friendz 4eva: Perhaps the number one piece of advice is lock those friends in, people. Making buddies isn't easy when you only have 12 weeks to get to know someone. As long as you can make things Facebook official before the end of semester you'll be able to secure the future of your friendship. ♦

Peanut Butter Brownie Sandwiches

Ever heard of an ice cream sandwich? This is like that, but better. Or rather, butter. Peanut butter to be exact. Sometimes you just need something sweet—and I'm a "go hard or go home" kind of person. Very rich and sweet, these are the ultimate sweet-tooth fix.

Ingredients

Brownie cookies

300g chocolate chips/buttons
3 eggs
½ cup chocolate chips (separate)
1 cup and 2tbsp caster sugar
115g of butter (unsalted), cut into pieces
1 tsp vanilla extract
½ tsp baking powder
½ tsp salt
2 tbsp cocoa powder
¾ cup plain flour

Peanut butter frosting

1 cup of icing sugar
1 cup of smooth peanut butter
70g of butter/margarine (leave it out, or heat it up slightly to soften it)
1 tsp vanilla extract
¼ tsp salt
½ cup whipping cream

Method

1. To make the brownie cookies, first preheat oven to 180°C and put baking paper over two baking trays.
2. Pour around 1 inch of water into a pot, and warm it up on a low heat.
3. Place a bowl over the water and melt the chocolate chips and butter together. Stir them into one smooth chocolaty-buttery mixture.
4. Place the eggs, cocoa powder and sugar into a bowl and beat them until combined (you can use a blender or a handheld beater for this, a non-electronic one will take a while).
5. Pour ½ of the melted chocolate into the egg/sugar mixture and mix well, then pour the rest in and repeat.
6. Add the baking powder, salt and vanilla and mix until combined.
7. Add the flour and mix till combined, but don't over mix.
8. Stir in the ½ cup of chocolate chips.
9. Drop 2 tbsp of the mixture (a good dollop) onto the baking tray, leaving 5cm between each brownie cookie.
10. Bake for 15 minutes for a soft moist cookie. You can push it a bit to 17 minutes if you'd like them a bit harder, but keep a close eye.
11. Then, to make the frosting, beat all the ingredients EXCEPT the cream until creamy. (You can do this using whatever tool you want/have at your disposal.)
12. Add the cream and continue to beat it in until the frosting is fluffy.
13. Spread the peanut butter frosting onto a cooled down cookie, then sandwich it with another cookie. ♦

Fight the Flu!

It's the changing of seasons, and as we move into colder and wetter times, there's a high chance that more of us are going to get a bit sniffly. Being sick on a university schedule is always a nightmare; it throws everything out of balance and can have ramifications for weeks to follow. Here are a few tips to try and stay healthy, and prevent becoming poorly in these coming weeks.

Take probiotics: Did you know that 60–70% of your immune system is located in your tummy area? Probiotics are an easy little tablet you can take that helps your gut by encouraging healthy bacteria and preventing infections and pathogens from getting through.

Wash your possessions: You do not want to know how many germs exist on your phone or your laptop. Every once in a while, give everything you own and touch a big scrub. Think about the buttons you press constantly, the doors you open...

Take Vitamin-C capsules: Same idea—taking a small tablet that will inevitably help you in the long run to stay fitter and healthier. You can buy these easy little capsules as dissolvable tablets that, in flu season, are something to live by. You may not like the taste, but down it in one—I'm sure you've tried worse.

STOP biting your nails: That habit that you've never been able to break? It's not just because it looks bad, but—unless you are scrupulously clean and disinfect everything you touch—every time you bite your nails you are ingesting all the dirt and bacteria that's caught under them. Yuck!

Fresh air: A big factor on why we get more sick in winter time isn't the cold. It's spending time indoors! Going outside for some bracing cold air is actually good for you. Being cooped up with others inside and sharing the air of everyone in a lecture hall, is not; it is far more likely for airborne pathogens to make their way into your system.

Tea: Tea is one of the best things on earth, and it actually helps fight off infection! The act of drinking tea and breathing in steam soothes your throat and your nasal passages. It stimulates your cilia—the hairs in your nose—helping move germs out more efficiently. Try your tea with a bit of lemon and honey as well, as lemon thins mucus and honey is antibacterial.

Hold your breath/breathe out: If you are near someone coughing or sneezing, apply the smoker technique. Hold your breath. Most germs enter your body through your mouth or nose, so when you see or hear someone sneeze/cough nearby, hold your breath for 10 to 15 seconds to avoid inhaling what they're exhaling. Alternatively, if you're passing them, breathe out slowly for 6–10 seconds until you're past the area they just sneezed into to avoid taking in their air.

Hand sanitiser: That precious little bottle you always beg off one of your friends? You should invest in it. It does what it says and is worth the few dollars you might spend. It doesn't, however, simply replace

washing your hands. You should wash your hands after you use hand sanitizer, to remove the dead bacteria from your skin. (Quick tip: If you're out on a night on the town and need some sanitisation, splash a bit of vodka over your hands. Its alcohol content is a great sanitiser.) •

***Designer's Note:** The best ways to help avoid getting and spreading the flu are hand washing, covering coughs and sneezes and getting a flu vaccine. The vaccine is varied to target the most likely prevalent strains of the influenza virus for the season, and usually provides moderate to good protection. It is very good at protecting infants in the first few months of life when given in pregnancy. Go science!*

Fashion on Campus

This is Ivan. Killer steeze.



PHOTOGRAPHER / SAIA HALATANU

TOP 5... Gig Venues

The Wine Cellar ST KEVINS ARCADE

Intimate, crowded, grimy and charming. The Wine Cellar includes a small, sweet performance space that feels like every teen's dream garage rumpus—worn rugs, old couches and minimal entrances to the outside world. Continue your partying by heading upstairs to the wonderful Whammy Bar.

REC 38 CUSTOMS ST EAST

REC is straight-up sick. Fairly new, the joint operates as a record store by day and a bar/music venue by night. The atmosphere is great, with a beautiful golden bar, rustic brickwork and a decent-sized stage.

Studio The Venue 340 KARANGAHAPE RD

With a large downstairs and a "secret" upper floor, there's room for everyone. The décor is minimalist (basically just black everywhere) and the bar is big enough that you don't have to wait too long to rehydrate.

Kings Arms Tavern 59 FRANCE ST

The Kings Arms has been a music venue for around 30 years, hosting a range of national and international acts. It's perfect for bigger gigs, has a decent outdoor area and onsite parking. Sadly, due to increased council rates the owner was forced to sell the property. Be sure to pay it a visit before the new owners tear it down in 2018.

Shadows 34 PRINCES ST

When you step back and stop viewing Shads as merely a "student bar", you realise it's actually pretty damn decent. For gigs, there is ample space and you are close to the bar (and those cheap jugs of Shadows Lager) at all times. •



ART BY ISOBEL GLEDHILL (@ISOBEL_G)

A PEAK BEHIND THE CURTAIN

With the Twin Peaks revival just six weeks away, Nikki Addison takes a look at the cult classic that changed TV as we know it

WARNING: THIS FEATURE CONTAINS SPOILERS

It's been two and a half decades since the chilling final episode of *Twin Peaks* screened, and David Lynch's peculiar masterpiece is set to return. This is big news for devoted fans, especially those that remember Laura Palmer's words to Agent Cooper in the fateful last episode: "I'll see you again in 25 years." Was this the plan all along? Do we even care? No sir. *Twin Peaks* is coming and that's what matters. So, as we brace ourselves for the magical, terrifying outlandishness that is to come, we reflect on the series that started it all.

When *Twin Peaks* first aired in 1990, there had never been anything like it. It was, as *Telegraph* writer Sarah Compton noted, "the show that brought weirdness to TV." The story follows the murder of homecoming queen Laura Palmer in the small logging town of Twin Peaks, Washington. A popular, seemingly innocent girl, Laura's death greatly affects the residents of the sleepy town. When FBI Special Agent Dale Cooper is sent in to assist the local sheriff department in solving the case, Laura's secrets and the twisted, dark underbelly of Twin Peaks itself are slowly revealed. It's a wonderfully uneasy blend of supernatural horror, crime, romance and comedy that will have you nervous-laughing in no time. The show is bizarre, unique and at times deeply unsettling. But that's not all.

Twin Peaks was revolutionary because it expanded the possibilities of what television as a medium could do. It presented TV as a canvas, and as a multifaceted artefact of popular culture, capable of blurring boundaries between genres and breaking racial and gender stereotypes. But it's not just that despite the lead being male, the cast had almost equal male-female numbers, or that a Chinese American woman and Native

American man had large recurring roles. It's more than that.

Twin Peaks refused to be labelled as one specific genre. You can't give it a singular classification as you would other TV shows from the '80s and '90s; *Friends*, comedy; *The X-Files*, science fiction. *Twin Peaks* isn't just a crime series, or a drama series. It's an amalgamation of about five different genres, which is precisely why it's so unique and so groundbreaking. It defies categorisation. If I were to even attempt to 'define' *Twin Peaks*, I would probably just call it 'alternative'. Or 'weird'. Very apt.

The show also highlighted the cinematographic potential of TV. With sweeping shots, beautiful lighting and clever camera angles, *Twin Peaks* proved for the first time that the cinematic quality of TV could equal that of film. Step aside, big screen. Your smaller counterpart will give you a run for your money.

Time to get onto the specifics. When I think of *Twin Peaks*, the first thing that comes to mind is Special Agent Dale Cooper (who I will refer to as Cooper from hereon because, lazy). What a wizard of a character. Played by a young and dapper Kyle MacLachlan, Cooper is a straight-laced, slightly OCD thirty-something with a passion for black coffee—"black as midnight on a moonless night", to be specific. His coffee-obsession is the one of the show's trademark features, the famous line "DAMN fine coffee" quickly becoming a fan-favourite.

Cooper also likes pie, specifically the cherry variety served at Twin Peak's Double R Diner. "They got a cherry pie here that'll kill you," he states at one point. (Sidenote, you can visit the diner used in the show, which is located in

North Bend, Washington. A huge sign outside advertises 'Home of Twin Peaks Cherry Pie', and the interior is decorated with still shots from the show.)

Cooper is meticulous about detail and very specific about what he wants. He calculates his mileage and records meals into his Dictaphone, whose tapes are sent to his never-present secretary Diane. Despite his precise side, Cooper is constantly fascinated by things around him, especially the wilderness of Twin Peaks. On first meeting Sheriff Harry Truman, he asks him "Sheriff, what kind of fantastic trees have you got growing here? Big, majestic." The Sheriff responds: "Douglas Firs." "Douglas Firs..." Cooper marvels. It's the little interactions like these that affirm the show's strangeness. Was that dialogue necessary? Not at all. But it's these unnecessary correspondences and moments that make *Twin Peaks* so great.

Agent Cooper may be the show's protagonist, but he'd be nothing without the cast of mismatched, wacky characters. Firstly, I want to talk about the women. There are some seriously badass female characters in *Twin Peaks*. Quite possibly everyone's favourite is Audrey Horne, the sexy, alluring eighteen year old daughter of Great Northern Hotel owner Ben Horne. Played by Sherilyn Fenn, Audrey is intelligent, sassy and very good at getting what she wants. She instantly falls for Agent Cooper, and the romance between the two—which never quite comes to fruition—is one of the highlights of the show. She also plays a big role in the investigation of Laura Palmer, showing her bravery as she risks her safety to help Cooper. Favourite Audrey line? "You know, sometimes I get so flushed, it's interesting,

Do your palms ever itch?” Sorry, what?

Following hot on Audrey’s tail in the ‘badass women of *Twin Peaks*’ list is Shelly Johnson, played by the beautiful Mädchen Amick. Shelly left high school to marry Leo Johnson, who turned out to be a violent dictator who simply “wanted a maid he didn’t have to pay for.” Miserable at home, Shelly began having an affair with Laura Palmer’s boyfriend Bobby Briggs, a high school jock with one shockingly bad haircut. After Leo beats Shelly badly, she grows the courage to retaliate and shoots him. Shelly is a sweet and funny character we can empathise with and really care about.

As well as Audrey and Shelly, the other women of *Twin Peaks* do more than just carry their weight. Double R Diner owner Norma Jennings (Peggy Lipton) is charming and kind, while Josie Packard (Joan Chen) is fiery and determined. Veteran actress Piper Laurie plays the angry, controlling Catherine Martell perfectly; you really come to loathe her. Then there’s the high-pitched, slightly immature Lucy Moran (Kimmy Robertson), who generates a ridiculous amount of laughter. There’s also Donna Hayward (Lara Flynn Boyle), who I personally found annoying most of the time, but that’s likely a testament to how embedded she was as an actress in her character.

Not to be outdone, there are the men. *Twin Peaks* would not be *Twin Peaks* without Sheriff Harry S. Truman, played by handsome Michael Ontkean. Harry is just a blimmin’ upstanding citizen. He’s loyal, brave, kind and caring. He also has a sense of humour and looks mighty fine in that sheriff’s uniform. He’s the whole package, really. His brotherly relationship with Agent Cooper is the backbone of the show, providing all the fuzzy feels. “I suppose you want me to follow them at a discreet distance?” he tiredly asks Cooper when tailing a suspect. “Harry, you’re alright” his partner grins.

Deputy Andy Brennan (Harry Goaz) is another character of note. A member of Truman’s team, Andy is a gentle simpleton with a terribly receding hairline. His stupidity and relationship with Lucy just makes fab TV, people. Bobby Briggs, mentioned earlier, is also great. He’s the classic ‘cool guy’ high school jock, but with a sweet side: he does really care about Shelly. His smartass attitude towards authority and juvenile ignorance are also extremely entertaining. There’s also Pete Martell (Jack Nance), a humble fisherman, and Deputy Tommy ‘Hawk’ Hill (Michael Horse). Both men are genuine, funny and just plain great.

The people make *Twin Peaks*, but so does the entire *mise-en-scène*. The setting and set design, the music and the costumes all contribute to the overall peculiar feel of *Twin Peaks*. The

rustic atmosphere of *Twin Peaks*, surrounded by forests and with a huge waterfall adds to that small-town, untouched vibe. The detail in the set design is commendable, with little things like the constant array of donuts at the sheriff’s department concreting the scene.

Twin Peaks is a mill town, with men dressed in practical flannel shirts and gumboots. Because of its late ’80s setting, the non-work clothing is great. Turtlenecks, slacks, checked skirts, baggy jeans and leather jackets. So good. The hairstyles (some of which have already been mentioned) are amazing. There are a lot of perms and even a couple of mullets. Audrey’s short, styled cut is definitely the most aesthetically appealing, while some are just downright atrocious. Case in point: Laura Palmer’s mother, Sarah. Her hair is best described as a long mane of pube-like curls. Just Google it, alright (Sarah Palmer, not pubehead).

The music of *Twin Peaks* is another highlight of the show. Composed by Angelo Badalamenti, the music is grand and highly atmospheric. In the darker scenes, it is eerie and builds suspense, while in the everyday scenes it is old fashioned and light. The theme song, ‘Falling’, is sweeping and orchestral, creating a sense of nostalgia and longing. It’s difficult to describe just how important and atmospheric *Twin Peaks*’ music is, but after watching the first episode you’ll completely understand how integral the soundtrack is to the series itself.

The way in which *Twin Peaks*’ story is told deserves an honorary mention here, because its an important contributory factor to the intrigue of the show. The plot progresses more in the form of a mystery than a straight crime, as it is immediately clear there is something much bigger and darker than mere murder going on. It’s the horror aspects that need recognising, because there are some seriously terrifying moments in *Twin Peaks*. Example one: Bob, the alpha villain. As described by The One-Armed Man, AKA Mike, “he is Bob, eager for fun. He wears a smile. Everybody run!” An animalistic man with long grey dirty hair, Bob is the epitome of evil. The very first time we see him, it’s from a shudder/scream-inducing high angle close up shot of him intently staring at the camera, and it induces pure fear. That memory is probably the only time I’ve ever had any difficulty sleeping after watching a movie/TV.

Scary Moment Example #2: when Leo wakes up. Are you afraid of clowns? Because you will be after watching this scene. In the second season, Shelly and Bobby look after Leo and try to help him with his disability; after being shot, he’s lost most of his motor function, and needs caretakers to ensure he gets necessities like his disability cheque. Throughout the season as

the two lovers taunt and tease him, there’s the niggling feeling that Leo is going to wake from his coma one day and resume his violent antics. In the thirteenth episode, when Shelly is home alone, he does. First, the power begins flickering on and off—a classic horror trope. Then, when Shelly goes to investigate she discovers that Leo isn’t in his bed. Instead, a freaking CLOWN is. After checking his chair and realising he isn’t there, Shelly turns to see him standing in the corner, wearing a paper party hat with colourful cake all over his face. “Shelly”, he says, and she screams. Nightmarish terror, executed perfectly.

Last but certainly not least, the wondrous weirdness of *Twin Peaks* is so exciting because it embraces all of its eccentricities. In the show, being weird isn’t portrayed as a negative thing; it’s actually the opposite. Being different is celebrated in *Twin Peaks*, and there’s an unspoken message that we are all a little weird in some way. We all have quirks, strange personality traits, unusual interests of some kind. That’s what makes us interesting as humans, and that message is echoed time and time again in the show’s narrative. Weirdness in *Twin Peaks* is shown in both subtle and overt ways. There are small, strange happenings like Agent Cooper’s decision to take up whittling “because that’s what you do in a town where a yellow light still means slow down, not speed up”. Then there are slightly larger-scale occurrences, such as the completely unnecessary (but great) addition of a boy crab-walking and waving his arms in the background of a scene at Twin Peaks High. Things get full-scale weird with The Man From Another Place, AKA the dancing dwarf who wears a red suit and, well, dances. He also offers great conversation: “I’ve got good news. That gum you like is going to come back in style.” There’s the peaceful giant, who appears to Cooper in his dreams and offers helpful advice in the form of riddles. And then there’s the Log Lady. “Who’s the lady with the log?” Cooper asks Harry. “We call her the Log Lady,” he responds. The Log Lady carries around a log and talks to it like a pet. She’s extremely wise and rather grumpy, but one of the many beautifully bizarre characters of *Twin Peaks*.

One can’t really describe *Twin Peaks*, but what you see before you has definitely been an attempt. It’s really a show that has to be seen to be understood and appreciated for the innovative creation that it is: curious, unique and defined by the unknown. In an early episode, Agent Cooper epitomises what it’s like to watch *Twin Peaks* for the first time, saying of the investigation: “I have no idea where this will lead us, but I have a definite feeling it will be a place both wonderful and strange.” ♦

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THIS HOUSE SUPPORTS JACINDA ARDERN FOR LABOUR LEADER IN THE 2017 ELECTION

A debate brought to you by the University of Auckland Debating Society



ART BY KATE MITCHELL (@KATEMITCHELL93)

AFFIRMATIVE

It shouldn't need to be stated, but Jacinda Ardern is popular. Like, *really popular*. Perhaps it's her smile or her ability to make Labour seem normal; whatever it is, Ardern has got it, and Labour needs something to help them win the election. This obviously means rolling Andrew Little as leader, but a leader is a small price to pay for a political party if it means winning an election. There is still the chance that she might lose—this is the Labour party after all and they haven't had good fortune in politics for over a decade now—but the cost here is low and the potential reward of government will make it all worth it. In this piece, I'm first going to look at how Ardern can weaponise her personality to take Labour into government (which is something they can't do currently). I'll then look at why this will be a good move for Labour going forward.

First, Ardern's image is a massive boon for Labour that can only be exploited through her being leader. The reality that seems to become clearer every day is that politics is all about personality. From figures like Trump to Trudeau,

liberal democracies increasingly demand figures that can communicate with an electorate in a plain, straightforward way whilst simultaneously making them forget their deficiencies. Any person that has seen Ardern speak can note that the same ability to woo an electorate exists within her. I can hear the negating side shouting "This will ruin her image!", but this is untrue for a few reasons. The first is that the leader being rolled has to be somewhat popular for the electorate to care at all. Little is, unfortunately, not a popular leader. Even if Paddy Gower calls it a knife on the steps of Parliament and Bill English awkwardly insinuates disloyalty in a debate, no one will care. I mean, how many of you remember David Lange, the orator and larger-than-life figure? What you may not know is that Lange constantly destabilised the previous Labour leader and former Prime Minister, Bill Rowling, with the help of Mike Moore, Roger Douglas and Mike Bassett. You may not know this because no one cares about a major politician getting rolled when they're as boring as every first-year commerce paper the University

makes a BCom student take. Aside from the fact that people will likely not care about Little's dethroning, Ardern can also grow Labour's vote; her charm can probably trick some nimbys into voting for Labour when they otherwise wouldn't have. Finally, she has the potential to cannibalise votes from the Greens, which means it will be easier to marginalise them when appealing to NZ First, if necessary, to form government. Sounds a bit harsh, but the Labour party cares about being in government above all else.

Looking to the future for a second, Ardern could lose. It will be likely that she would lose with an increased share of the vote for Labour and something of a rapport with the New Zealand people. The Labour party, while occasionally a mess, will be shell-shocked by twelve years off the treasury benches and refrain from challenging her. The end result is that Ardern will have three years with the electorate to make her case as opposed to having to engage in some messy leadership fight post-election where she might not win the leadership. Either way, it's a red future with Ardern as leader. ♦

NEGATIVE

Andrew Little is boring. There, I said it. That said, he is still the leader that guarantees Labour their best shot at forming government. He doesn't have the same character deficiencies that David Cunliffe did and a recent spending accord with the Greens shows that Little is aware of the recent sufferings his party has had on economic policy. There isn't much that can happen to the Labour party polling at the moment in terms of downward movement. Little may just make his way into government by luck or, with a bit of help from some controversy, take government as the stable alternative to a crumbling National party. The same cannot be said for Jacinda Ardern. Any move to remove Little will have drastic consequences for Labour's electability at this election and their future viability as a political party.

So first, what happens to Labour at the election with Ardern as leader? The first observation to make is that rolling political leaders is never a bloodless process. Little would proba-

bly do his best to cling to power and should he lose, his left faction would be unlikely to accept the result quietly. The likely result is that instability is projected to the electorate, but more importantly, Ardern's image is tarnished. Why is this so important? Because Ardern's entire political identity revolves around her identity; she's a warm face that appears to be above the petty squabbles of New Zealand politics, and by performing the most ruthless move in politics, she loses her trump card for winning elections. "Would it be that bad?" some may ask. The answer is yes. Any concern from the electorate at large will be preyed upon by both the media and the National party. If it isn't the obnoxious rants of Mike Hosking that does it, it will be the sustained campaign by National to ruin Ardern's image. Then boring, practical Bill comes in and National takes their fourth term. Even if Ardern's image doesn't take a hit, this is still bad for the Labour party. The main reason being that this simply projects instability and

I'm sure some variant of the rowing ad from 2014 will hit our screens soon. For boring, old, middle New Zealand, a knifing leader leading a bunch of leftist loonies is a nightmare that they will prevent from becoming a reality by voting in droves.

Let's say Little loses the election, a more than likely outcome - it would still be better for Labour that Little loses and not Ardern. Why is this? Should Labour lose, the next step is for Ardern to replace Little as leader with her image intact, leaving her ready to take the election in 2020. Ardern, as leader before the election, can't do this because she likely faces caucus revolt when she loses. This is *very bad* for Labour. Losing an election is bad for any political party but without a rising star, Labour risks taking on a leader that can do nothing for the party. It should worry any Labour-aligned person that you could lose Ardern post-election and get stuck with Labour leader Stuart Nash. ♦



THE PLAYBOY THAT WANTS TO SETTLE DOWN

Isaac Chen opens you up to the world of Trey Songz and what his latest album says about sex, love, and marketing

As a closet consumer of the so-bad-but-oh-so-good modern day minstrel that we all know as Trey Songz, I stumbled across the first single, “Nobody Else But You”, off Songz’s recently released album *Tremaine the Album* a month ago, during my daily routine of frantically scouring through Apple Music (thank god for student subscription rates). Songz has put out a release schedule churning out one new single per week. Being a sucker for smooth R&B jams and vocal runs, the song was a sonic treat. Some immediate comparisons brought to mind a more upbeat version of Drake’s “Hotline Bling” with an equally ear-worming, repetitive hook. Upon inspection of the lyrics, however, it sounds as if Songz is acknowledging (if you didn’t get it from the title) that there’s no one else for him but a particular lady acquaintance. Songs like these are a dime a dozen to a male R&B singer, and these tunes often adhere to a few variants on an otherwise tried and true formula:

1. Singer pledges affection/love for lady acquaintance
2. Singer talks about how he struggles to keep vast hordes of women away from him
3. Singer passionately exclaims that he’ll “run game”, but eventually return to said lady’s side
4. Singer addresses in vivid detail throughout the song what he intends to do with said lady (and by no means is it a 6-player game of Settlers of Catan)

As consumers, it could be that we revel in how fantastical such scenarios would be in “real life”, and that we choose to live vicariously through these songs when we listen to them; the likelihood of someone actually saying anything remotely similar to item 4 on the above list to a prospective lady acquaintance is slim. Unless you were yearning for a fist to the face or a knee to the balls, the odds likely go from slim to impossible.

Whatever their motivations, fans waited with bated breath for the weeks to roll by and

for the magical new songs to be released. We didn’t have to wait too long; week two brought us “Playboy”, and contrary to the title, that tune had Songz hitting us with some hard life questions about the playboy lifestyle and why he still adheres to it. He mused that the game was reluctant to let him leave, and that in reality, he actually yearned to settle down. Wait, what?! Mr Steal Yo Girl wants to stop stealing your girl? R U OK TREY?!

Shaken but undeterred, the Trey legion enjoyed a brief moment of silence before the next few weeks’ released songs, praying that there would be an explanation for his recent change of heart. In the weeks that followed, we were treated to “Song Goes Off”—a melancholic ode to an ex; the topsy turvy “She Lovin It” that described how Songz proved that his ex still wanted him, even though she says otherwise; and the final fancy release before the album dropped—“Animal”, a return to the old Songz and his many animal-related puns about his sexual prowess and how the women bring out the “beast” in him.

Now, here’s where it gets interesting. While the songs don’t do much on their own to explain why Mr Steal-Yo-Girl wants to have a go at being Mr Needs-A-Wife, the accompanying music videos do their bit to form a coherent story through portraying a linear narrative in the form of a “Flavor of Love-esque” satirical reality TV show, aptly titled *Tremaine the Playboy*. They even went as far as to have it look like it was shown on the same network! At the time of writing the article, five videos form the main part of the pseudo TV show, and full versions of the music videos have been extended via added footage from the show.

The proceedings kick off with the hosts of the show explaining that Trey (going by his birth name Tremaine) is looking for love and that 20 lucky ladies will vie for his affections. The show also sets out in its first “episode” that 6 months prior, Tremaine had broken up with his then-girlfriend, and throughout the next few episodes, it’s made clear through interviews with the contestants that Tremaine isn’t quite as present with these women as they’d like. The

videos show him reminiscing about his ex, to the point that his mind appears to superimpose a likeness of his ex onto one of the girls he’s got some chemistry with. To make the entire thing more authentic, the show goes whole hog and includes the general cat fights and bitchiness that we’ve all come to associate with the real-life iterations of group dating shows. By the time Tremaine has only a handful of girlfriend candidates left, his ex suddenly shows up at the same club that he’s at, and the “She Lovin It” “episode” proceeds to show the two indulging in a night of passion that results in her using then leaving him again the next day. The very last episode, “Animal”, shifts the focus back onto the contestants and the TV show as it follows Tremaine dealing with the fallout from his ex’s sudden entry and subsequent exit from his playboy life—suffice to say, Tremaine’s way of dealing with his feelings looks and sounds like a strip poker game with multiple ladies that gets very, very naughty. To date, the official release of the album has produced no further episodes of the *Tremaine the Playboy* TV show. Left on a deliberate (or not) cliffhanger of sorts, it remains to be seen whether any of the other 10 tracks on the album will get the same treatment and continue the underlying narrative of the album that has already been established.

However, there’s more to it all than entertainment value. The act of spreading out the weekly releases of the promotional “singles” is an interesting example of how recording artists nowadays have been forced to become more creative with releasing their music to consumers due to the rise of streaming culture. Songz explained in an interview that a few years ago, physical sales were artists’ primary concern—the music and all of its trappings would be centred around a central theme of the album (usually drawn from the artist’s own artistic image), and the singles would be treated as a sort of highlight reel. He realised that with this latest album, it wasn’t just about dropping an album and hoping for people to buy it solely based on the brand that is “Trey Songz”. By at least partially building a storyline of sorts, even one that smacks of parody, artists in Songz’s position

FEATURE

can prolong an album's pre-release period and build different material that's drip-fed at certain times to audiences, to expose them to the sounds and influences contained in the album slowly. With particularly well-themed releases, this sort of marketing strategy can help sell records to fans on the back of an entertaining story alone. But was this a home run for ol' Trey?

Yes in that he released a song each week, kept the hype up with fans, and Spotify stats showed that the singles given the cinematic treatment have much higher play counts. Plus, once you were introduced to the premise of the fake show, the scenes in the standalone music videos made a lot more sense and clearly helped to convey the struggle of Songz and how hard it was for him to come to terms with his feelings for his ex.

However, since this was Camp Trey's first time trying out a tiered release like this, there were bound to be some hiccups in the execution. First off, it was a little bit confusing having two sets of music videos for each song—the music videos proper, and the longer versions with the additional footage from the *Playboy* show on YouTube. The "episodes" were highlighted through the *Tremaine the Playboy* website, and I didn't actually realise that the music videos had additional footage at first; it didn't really add much once you'd already been exposed to the show. By the time the last two episodes rolled around, they seemed to be almost exactly the same, shot-for-shot, as the material portrayed in the corresponding music videos, which begs the question—maybe Songz's team had run out of steam (or patience) with producing the extra content, and were unwilling to commit further to it?

If I had to take away one thing from watching all of those episodes, lacklustre execution in the end or not, it's that I gained some insight into why shows like *The Bachelor* are such a guilty pleasure for many. People enjoy the gratification vicariously through the contestants, and it's entertaining as hell watching a bunch of people fight to get the boot. It's got the core competitiveness of *Survivor* wrapped in a shiny, civilised packaging. When you have to engage with this production format as part of experiencing a concept album, the audience gets a chance to receive not only the normal aural and visual media associated with albums, but also through television and social media posts that are specifically associated with the fake show. It's all about building an interactive sphere that extends beyond merely listening to music. Sure, we can learn a lot about Songz from his songs alone, but with this release fans felt like they could actually see him in action, and the plot point about his girlfriend rejecting him probably humanised him in the eyes of some, which

is always a good thing in showbiz.

Another thought I've often had, which was dragged out into the light by the show being a window into Songz's love life, is that I wonder what his family (particularly his mother) has thought about his antics. I mean, years ago, he famously claimed that he "invented sex". Surely if my mother heard some of his bedroom tunes blasting out of my speakers in the car, she'd have many choice words for me. But to be honest, this sort of bravado is refreshing! Songz has never shied away from expressing his passion and his sexuality in his songs. When his career first kicked off, the "genres" of hip-hop/rap and R&B were considered very different; each had their own visual representations, musical styles, and themes associated with it—generically, R&B singers were portrayed as being more soft and sensual, whilst rappers had a tougher and more aggressive image to maintain. However, our musical tastes and even the artists themselves and their music have evolved since then. Nowadays, what's popular is a sort of aural hybridisation formed by both of these genres, and no one even has issues with rappers who sing, or singers who rap, or even rappers who purport to sing being unable to actually sing (I'm looking at you, Lil Yatchy). Songz has managed to capitalise on this merging of genres by adopting a rapper's alpha-male persona, and incorporating it into his singer's sensual "sensitivity" persona.

Songz has often incorporated sex into his music—a theme that runs hot across both genres of music. I remember the first song I ever heard of Songz's: "Can't Be Friends" off his 2010 album, *Passion, Pain & Pleasure*. True to form, a girl I was trying to get to know at the time had told me about this song. Because I was a nice and friendly young man, I decided to go home and watch the music video, and I was definitely not prepared for how everyone was pretty much naked. Most young people nowadays would've been somewhat desensitised to subversive sexual imagery and lyrics (the Jump Jam coconut song is a prime offender), but this was next level. I also had to listen to other songs on that album: "Doorbell"—"Put my lips all over you... This bedroom is my Colosseum"; "Love Faces"—"Messin' up the bed while you sweating out your perm"; and "Panty Dropper". But for a boy in high school at the time, you can understand how absurdly formative and naughty it was to even listen to this kind of music, especially since I'd been raised in a somewhat conservative environment. Luckily for me and other fans, Songz hasn't changed much since those glorious days in contrast to his contemporaries who "crossed over" to pop music and had to present a clean image to appeal to the young audience and their censors (notable ex-

amples include Omarion, Chris Brown, and even Usher to some extent).

To hear Songz's music and its open adoration and conversation about sex feels a bit like an antidote to a certain stigma that we seem to have in society i.e. the rather Victorian notion of not wanting to talk about sex, sexuality or sexual emotion. There's a real need for communication, especially in relationships, and since sex is such a taboo, you can often feel like you're struggling to tell your partner what you like, or whether you'd like to do it at all.

Here's where I think Songz is doing us a public service. By constantly singing about his sexuality and his encounters with women, he shows us that he can put his feelings and his desires into words. The fact that he has such "explicit" songs, makes people think of him as a sex-crazed fiend, but aren't we all sexual beings on the face of things? People can find it hard to make the link between the scope of the accessibility and longevity of music, and the idea that albums are usually representative of a particular state of mind of the artist at a particular point in their life. Take Songz, for example. Upon closer inspection, once you understand the context behind the album and its creation, it's easy to infer that due to Songz drawing perilously close to the age where midlife crises are common, he's thinking about his lifestyle and how there might be more out there beyond the jet-setting and the fast women. "Playboy" has its moments of honesty—he talks about how his siblings already have children, and how his mother is always asking him "What's next?" This sort of heavy stuff about the future and having a family clearly weighs on his consciousness, and the narrative of "Playboy" attempts to show him taking a good hard look at himself and asking some hard questions. It shows him in a period of contemplation, and gives us a window into him re-evaluating his fondness for casual hook-ups and how he's struggled with the complexity of juggling his career and a long-term, loving relationship. These aren't just abstract concepts; they're intensely relatable to consumers in the modern age, and that's really where the album shines.

It's great because Songz is human. He loves. He loves *hard*. He's thinking about his future, and he's got the opportunity to put all of his questioning and uncertainty into music. Sure, he's probably going to never let go of his singer status and become an accountant in the suburbs with two kids and a dog, but he's given us a front-row seat on a rollercoaster of an album that deals with sex and romance in an entertaining, modern way. Let's pour one out for Trey Songz, the champion of our wayward libidos. •



Arts Editorial Damn it! I can't find my driving moccasins anywhere!

With Anoushka Maharaj
With Anoushka Maharaj

It always astounds me to remember that love is not an evolutionary concept, which is interesting, because it is one of the most significant catalysts in our lives. A big part of what love should be is found in friendship, people with whom you laugh with or go on adventures with—even if that “adventure” is just being in the same room together. It is a special thing, and a life-altering thing, to have a friend, and to *be* a friend. While romance is incredible and necessary to depict, friendship is the basis of human connection, an important and integral facet of our existence that isn't always given the pedestal it deserves in film and literature. In my brief tangle with media consumption, I haven't found many television shows that depict just how monumental friendship can be, and how one person really can change everything in your life—which is where *New Girl* comes in, but more specifically, Jessica Day. Season six finished last week, with no news on a season seven renewal—a possibility that I am not happy with, but one I can make peace with, because Meriwether and co. did a perfect job of tying up loose ends and delivering long-awaited triumphs. With that being said, I don't know how I'm going to live without Nick Miller in my life—who else is going to drop philosophical musings like, “*When does a hill become a mountain?*”

New Girl started up around six years ago, headlined by Zooey Deschanel, with whom many had a love-hate relationship, as she was often presented as the atypical manic pixie dream girl (a trait that I find dismissive for someone who is an all-round terrific and multitalented human being). Although, I am pretty sure that Jessica Day was initially just a parody/spinoff of the real Zooey Deschanel. The writing on *New Girl* is uniquely funny and clever, and its quirky

humour mixes well with its understated sweetness. With the addition of Eliot Glazer (brother of Ilana Glazer from *Broad City*) as a writer in season six, the show has managed to hold on to a lot of its oddities that it seemed to lose in season five—possibly owed to the absence of Zooey Deschanel. However, for a show that started with her as the focal point, *New Girl* has become incredibly diverse, and strong enough to maintain its high ratings throughout the absence of Jess—giving much-deserved time to the other vibrant and full characters in the loft: the boys and their antics, in addition to giving Cece/Hannah Simone a chance to shine as the significant leading lady (alongside Megan Fox).

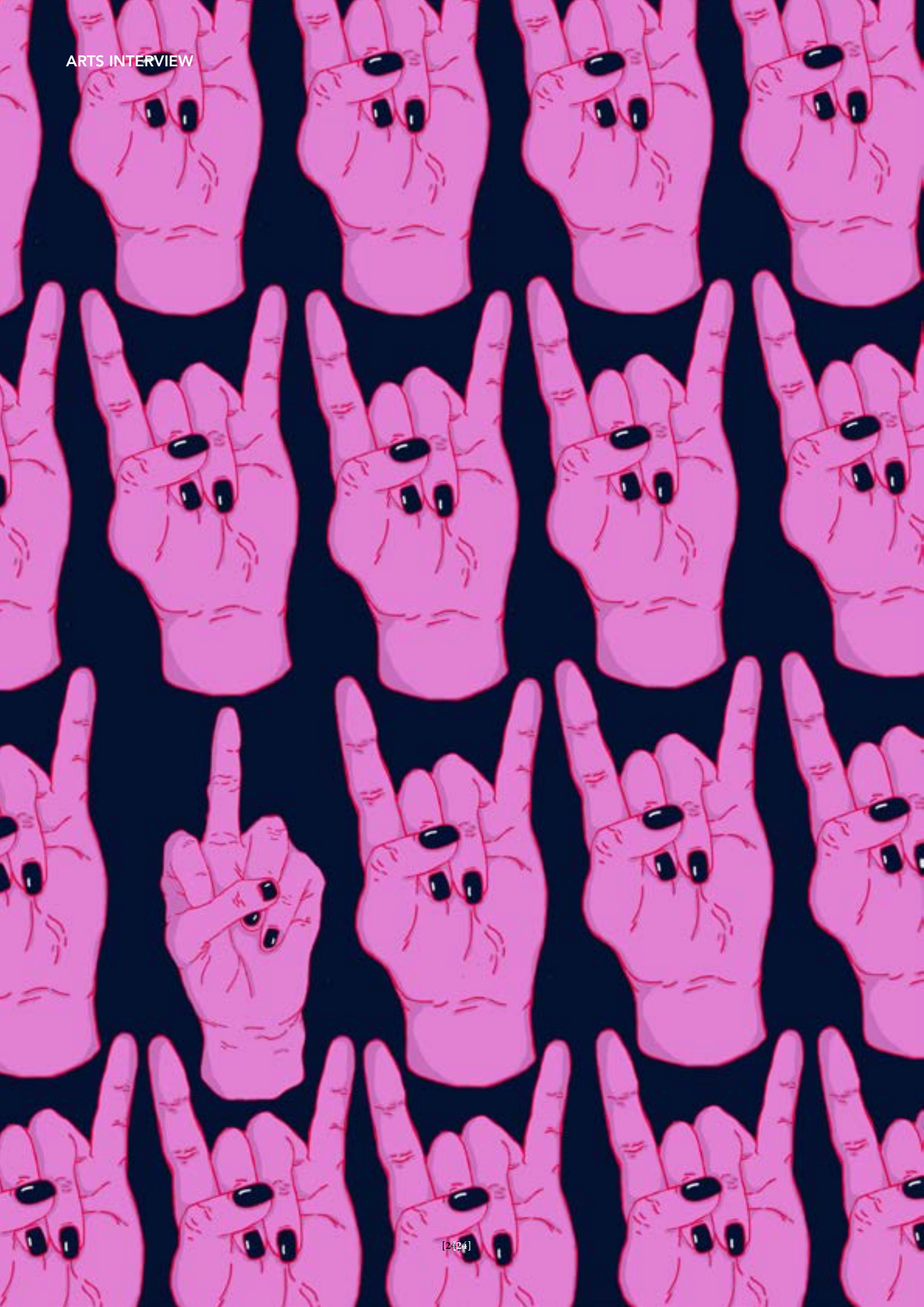
Jess is the type of lead you never get tired of watching, though—probably because she is the type of person everyone aspires to be: kind, thoughtful, funny, compassionate, intelligent, a little bit weird, and beautiful from the inside out. She spends so much of her life trying to make her friends happy and putting others before herself, which is why season six was so special—we are reminded of how much Jess is needed by the others, and what a huge and active role she plays in their lives. Apart from Winston's pranks, the best part of *New Girl* is how much they all love and support each other—like when Winston was training to become a cop; or Schmidt partnered with Nick to buy the bar; or Winston and Coach helping Cece pay for her college classes; or when all of them threw Jess her own special Christmas party outside the loft. Despite the occasional ego-fuelled fight (most recently, Schmidt vs. Schmidt), they represent the type of friendship group that we would hope to have in our adult lives. They prove that “getting older” or reaching milestones like marriage or moving house doesn't mean that your friendships must take a back

seat; they are still very much involved in each other's lives. Schmidt's undying and unconditional love for Nick is one of the most important parts of the show, as it was also a welcome change from stupid comedy tropes that prohibit men from showing emotion without it being “weird”. Moments that were steeped in hilarity still made for genuinely heartfelt moments—such as with Nick and the Star of David-shaped cookie: “*You love me too much, Schmidt, and you picked the wrong guy. When are you gonna get that through that giant head of yours? I'm just gonna let you down.*”

Though initially a cute character trait, Jess wanting them all to become a “family” is a sentiment that factors into each character's improvement. She brings out the best in everyone, simply because she loves them all unconditionally and genuinely, right from the start—and of course it would be Nick, the one who took the longest to warm up to her, who would become her best friend, and her biggest supporter, being the one to note: “*She has this giant heart...that's part compass, part flashlight. She is the greatest person I've ever met.*” If Jess's legacy is in anything, we can see it in Nick—the former man-child who wrote an entire novel and dedicated it to the woman who inspired him to become the very best version of himself.

Six years doesn't feel long enough to spend with this gang of loveable weirdos. So if this is the end, I will miss the classic Cece-and-Winston mess arounds; Nick and Schmidt's absurd schemes and business ideas (swuit is forever a favourite); Winston and Ferguson's disturbing yet charming relationship; and Jess's unfailing words of wisdom.

While its future is uncertain, *New Girl* has secured itself in television history as a beautiful anomaly, and has used its time on-screen



I'm Sorry, We Didn't Get Chinese Takeaway

Helen Yeung talks to Ian Lee about his experiences with alienation, cultural appropriation and blatant racism in the Auckland independent music scene.

"Fuck yes, life is great," I think as I drown in a pool of my sweaty white counterparts while on the brink of popping my eardrums at every gig in Auckland. That 30-year-old man with crystals around his neck and pants from his recent "exotic" holiday to Thailand? Amazing. The op shop obsessed 22-year-old wearing a shirt with random Chinese characters? Mad props to you too. In the ever-growing industry of music in New Zealand, we witness many bands come and go. The real question is, why are they predominantly white and where do migrant people of colour fit into the picture? Of all the bands I go and see, I always look back into the audience—I see two, three, maybe four people of colour—easily countable.

Like many migrants in New Zealand, my family and I moved here from Hong Kong back in 1996, before I was a year old. Growing up here, I became more aware of local bands in my teens, but I never felt like I comfortably fit in with what I was listening to. I met Ian Lee at a gig two years ago. He moved to Auckland from Malaysia in 2010 and has been involved with the Auckland independent music scene since. The contents of this interview were originally meant to be his personal piece published in *Vice*—the news outlet you're probably familiar with for publishing articles such as "My Week of Microdosing on Acid Was a Failed Test in Self Control" and "Wiz Khalifa Smoked Next to Pablo Escobar's Grave and Pissed Off Colombia". But sadly, with all these *radical* pieces, recognising diversity was just too much work for them. So this is my take on revealing what the experiences of being a migrant person of colour in the Auckland music scene can be like.

TELL ME A BIT ABOUT YOUR BACKGROUND.

I grew up in Malaysia and it was around late 2008 that my parents broke the news to me, *"We're sending you to New Zealand to live with your uncle. It'll be a start to something new, you'll meet lots of different people and school is way bet-*

ter over there".

BEFORE WE START, DID SOMEONE ACTUALLY SAY "I'M SORRY, WE DIDN'T GET CHINESE TAKEAWAY" TO YOU AT A SHOW?

Yeah. I'll never forget how when I followed PCP Eagles to Napier, the venue manager of The Cabana Bar pulled me to the side during soundcheck and demanded me to open my bag. After realising I was actually with a band, he tried to shrug it off and said, *"I'm sure no one here ordered Chinese food right?"*

WERE YOU INVOLVED WITH THE INDEPENDENT MUSIC SCENE ALREADY BEFORE BEING SENT TO NEW ZEALAND?

Yes. It was 2008, and I was 16 at the time when I started listening to hardcore. I started going to local shows, putting on my own shows and was playing in a trashy punk band (Pazahora). The scene around me was very male-dominated and often stayed extremely low key, fearing that a venue would get shut down or just being detained by religious officials or the police. True story—when I saw New York Hardcore band Have Heart in 2009, police raided the venue, confiscated all the equipment and detained anyone that was Muslim under the sole purpose that it was considered something haram. It was the most raw and real experience I've ever had. Aside from how strict laws are surrounding live music, buying a punk record or CD in Malaysia was something you'd rarely come across (as it cost as much as a full tank of gas). So I spent a large amount of my time downloading albums from forums and even longer waiting for an album to finish downloading.

WHAT WERE YOUR FIRST THOUGHTS LANDING IN AUCKLAND? WAS IT COMPLETELY DIFFERENT TO MALAYSIA?

I landed in New Zealand on the January 26th 2010, leaving nearly everything behind and having to figure out what the music scene was like here. I recall seeing a DHDFD's poster, then it hit me, that this was real and no longer something only accessible through the internet. We never had posters for shows in Malaysia, be-

"I landed an on-air name that was meant to be someone with a deep voice, gave only short one-liners and was meant to be taken as a joke. It was all perfectly fine at the beginning because in my mind, it meant that I was recognised and somewhat accepted, but after a while it only became more apparent that it was just objectification being repackaged."

ing that anything music related was associated either to Satan worshipping fronts or just plain immoral activities, but seeing this here gave that sense of security that the music community was welcoming and free.

WHAT WAS THE FIRST GIG YOU WENT TO? DID IT FEEL DIFFERENT GOING TO ONE IN A FOREIGN PLACE?

It wasn't till mid-2010 that I went to my first ever show at the Galatos basement, where true enough, I saw DHDFD's. It was such an exciting first time seeing what Auckland had to offer and DHDFD's were nothing short of being the most entertaining band I have seen to date. It only occurred to me after that I was the only person of colour at a show. It gave me the idea that people were uncomfortable that there was a person of colour in a predominantly white setting; unwelcoming and just did not want to share the scene. Isn't punk meant to be inclusive and meant to provide a safe space for people?

SO DID IT BECOME A MORE INCLUSIVE SPACE FOR PEOPLE OF COLOUR OVER TIME?

I'll fast forward to around 2012. When I started going to my fair share of shows, discovering more bands and befriended more people in the punk scene, I was still the only person of colour at a show. I still get the same stares of disbelief that I am at a show, which at this point becomes a little bit of a drag especially when the predominantly white people at shows lean in closer and speak in English to me really slowly. Aren't people in the music scene meant to be more culturally aware? Well, that was what I was led to believe when I was listening to punk in Malaysia. Which brings us to 2014. I start volunteering at a radio station in the hope of finding my place in the music industry. Finally, I could be involved with the work instead of just going to shows and attempting to make friends with people in the music industry. But to my disappointment, things remained more or less the same. People in the station found my accent really different (I am from Malaysia after all) and soon enough, everyone tried really hard to imitate it. I landed an on-air name that was meant to be someone with a deep voice, gave only short one-liners and was meant to be taken as a joke. It was all perfectly fine at the beginning because in my mind, it meant that I was recognised and somewhat accepted, but after a while it only became more apparent that it was just objectification being repackaged. The station ran heavily on predom-

inantly white volunteers and I watched a lot of them being nurtured and welcomed for all their "talents and dedication". I hosted and covered a decent amount of shows, but was never taken seriously, even when I requested to have my own show. Aside from the on-air work, I handled a lot of the admin work around the station, but again no one really noticed what I did. It came to the point where I felt that my ethnicity was the sole reason I was not being recognised and priority was always given to someone else, who didn't just land in New Zealand seven years ago.

I'VE ALWAYS FOUND THAT THE CROWD THAT GOES TO GIGS LOVE TO OBJECTIFY ASIAN CULTURE. WERE THERE INSTANCES WHERE YOU'VE FELT THAT WAY TOO?

Well, I went on tour with PCP Eagles and Shitripper and saw that it wasn't just the punk scene in Auckland that wasn't inclusive, it happened elsewhere (like Australia, parts of Europe and all over NZ), too. If there is something I've come to realise, it is that punk bands really like using Asian-themed influence for their album covers. I've seen the Chinese character "war" being used really often as an album cover by lots of bands and no one in the band is Chinese or of Asian descent. Also I played a beach-themed show with Shitripper and realised a large amount of white men wearing Batik patterned shirts to pass off as "beach attire". I come from a part of the world where Batik is not something you wear to the beach, but a fabric that is used in everyday life from plowing paddy, fishing and what not. The people that use Batik as their daily clothes do not have the privilege to turn it into beach attire—they wear it because it's the only thing they can afford. Having explained this to a white person and their privileges, I am then praised for my fluent command of English and my ability to explain how it is wrong. You're not my teacher and I am not here to learn English.

SO YOU'VE BEEN AROUND FOR A WHILE IN THE MUSIC SCENE, WHAT CAN YOU CONCLUDE FROM IT?

What I can conclude about being a migrant that has followed the scene closely is this—it is not very inclusive and there are only a handful of people that will welcome you. The reality is that it is still a predominantly white scene with very little space to welcome migrants of colour. Could this be a language issue? Do white people find it threatening that people of colour want to be included too? Are our opinions and views as people of colour towards music invalid? ♦

“It came to the point where I felt that my ethnicity was the sole reason I was not being recognised and priority was always given to someone else, who didn't just land in New Zealand seven years ago.”



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Adele Live

CONCERT REVIEW BY ATHARVA BHIDE

Sunday March 26th 2017, Mt Smart Stadium, 7:30pm. The show starts off with a close-up of Adele's closed eyes on the 360° screens and a loud echo of "Hello" is heard. The eyes open and blink a couple of times. The stage lights up and all 40,000 of us go crazy as Adele, in her sparkling, bejewelled maroon dress rises from the stage and sings "Hello". It starts to rain, but without a care, she walks around the stage waving at everyone and singing. For one song, everyone gets out their phones and turn on their flashlights. There's a sea of stars around the stadium, but I see a lady in her mid-50s waving her phone while her flashlight shines brightly onto her own face. The song is very deep, but everyone behind her is laughing their asses off and no one is telling her to turn her damn phone the other way.

Adele's dress is soaking up all the rain and her hair is drenched and sticking to her face. Brushing it aside, she continues to sing in the most soul-grasping voice. The greatest moment for me was when she sang "Set Fire to the Rain" while it was raining and there were fireworks shooting out from the set and confetti flying above us. Waving again at the crowd and soaking wet, she finished the last song, "Someone Like You", and walked off the stage while being escorted away by around fifty security personnel.

I must admire her easy-going nature, though. It's almost as if she's talking to each and every person who was there. She was complaining about how the rain was making the glue from her fake eyelashes melt into her eyes and so needed to wipe her face and cheeks constantly. Her cackle always gets me and I love it because regardless of the fame and money, she has still remained a true Cockney girl. ♦



Beauty and the Beast

FILM REVIEW BY ANOUSHKA MAHARAJ

Beauty and the Beast has always been my favourite Disney film. It contained everything I loved about fairy tales (and reality); books, singing ornaments and a giant, grumpy dog-man. Belle was kind, warm and well-read—all things embodied by Emma Watson in reality, so it was unsurprising that she made a perfect lead in the live-action remake.

As an original film, *Beauty and the Beast* would have been underwhelming, but as a remake, it was everything you could want from a Disney film—vibrant, bold and cinematic, with excellent musical numbers. Worthy of note are "Be Our Guest" and "Tale As Old As Time" which didn't fall short of their aims to delight and evoke nostalgia. The casting was similarly perfect; Luke Evans made for a natural villain, Dan Stevens made for an endearing beast and Kevin Kline was adorable and understated as Maurice. But Emma Watson was the true treasure of the film, illuminating every room and scene she was in. It was also one of the most diverse Disney films I've ever seen, which included the first ever "exclusively gay moment" on screen.

There were moments that teased at the Beast's past, so it was disappointing that there was more focus on the town (and Gaston) than on this. Nonetheless, it wasn't difficult to see the Beast's charm and elegance. As someone who has an immense love for the original film, it was a gift to see it played out so faithfully in the live-action version, while finding ways to express its own beauty and uniqueness. The castle, the costumes and the ornaments stunned and effortlessly earned your affection, a staple of Disney films, and a quality hard to find in so many films that exist now—possibly why there are so many remakes (a conversation for another time).

As someone who is shamelessly inclined toward sentimentality, *Beauty and the Beast* was everything that I hoped it would be—but more importantly, it was a sweet and powerful reminder that the best part of any film, book or song is the extravagant love that inspired it. ♦



Life

FILM REVIEW BY MAGGIE G. LINHALL

SPOILERS AHEAD

I am exhausted. My stomach is so sore. The pork belly bun I ate for dinner lurks malevolently at the base of my oesophagus. An alien blowjobbed a person to death. Jake Gyllenhaal is so, so sad. Why does he always look so tired? Please, someone let Jake take a nap.

Life tracks the tribulations of a six-person space crew who are set to study a specimen from the surface of Mars. Things go as well for them as things usually go for people in movies about a space crew set to study a specimen from the surface of another planet. Jake Gyllenhaal is such a sadboi. He plays with a yo-yo alone in space. He reads *Goodnight Moon* aloud, lilting and poetic, in space. He has been in space for four-hundred-and-something days because he likes it better up there than down on earth. The saddest boi.

In one of the TV spots for this movie, an eagle-eyed viewer noticed that one of the shots used was one lifted directly from a scene in *Spider-Man 3*. This movie is better than *Spider-Man 3*. But *Spider-Man 3* did not leave me swallowing back a hearty chunder. Not even when Peter Parker starts wearing the black Spider-Man suit and turns quasi-evil and pelvic thrusts in the street and refers to a waitress as "Legs" and whispers to her, "Find us some shade" when he's taking Bryce Dallas-Howard out on a date to make Kirsten Dunst jealous. Tobey Maguire is a sadboi, but not as sad as Jake Gyllenhaal. The saddest.

This is not a bad movie. This is a pretty good movie. I will never watch it again. I close my eyes and see nothing but death by alien blowjob.

If thou gaze long into an abyss, the abyss will also gaze into thee ♦



Legion

TELEVISION REVIEW BY JASPER LAU

Oh boy, where to begin?

Best known for his critically acclaimed series *Fargo*, showrunner Noah Hawley has created the most stylistic and refreshing superhero origin show in *Legion*. To call it just a “superhero” show is a great disservice to the boldness and creativity this series actually possesses. Hawley combines multiple genres ranging from horror to comedy to make a delightful psychedelic trip that will leave many minds scrambling from the very first episode. Whilst not for everyone’s enjoyment, those who persevere with the show will find an exhilarating artistic drama that transcends time and genre.

Based on the titular character found in the *X-Men* comics, *Legion* tells the story of David Haller (Dan Stevens), a mutant diagnosed with schizophrenia at a young age, who has been institutionalized at a psychiatric hospital ever since. He soon meets a fellow patient named Syd (Rachel Keller), which sets off the story of David escaping and learning about his identity, whilst a mysterious evil entity haunts in the background.

What makes *Legion* so special is that every component about it is top notch. The shows acting and cinematography is excellent, whilst the music choices throughout the series are a particular highlight, with our very own Jemaine Clement offering his whimsical talents.

In a world where we are often anxious about being who we are, *Legion* makes it clear that being different is actually okay and is, in fact, downright cool. With funny quips, moments of horror and beautiful action sequences scattered throughout the series, the show is never boring for any given time.

Legion is proof that comic properties have gone a long way now and that not all “superhero” shows need to be about saving the world all the damn time. Thankfully, *Legion* demonstrates what the future of comic book adaptations on both TV and film should look like—and that is a very good thing indeed. ♦



Rick and Morty: Season Three, Episode One

TELEVISION REVIEW BY DANIEL VERNON

Of course Justin Roiland and Dan Harmon would release the season three premiere on April Fools with no notice whatsoever. *Rick and Morty* is a show that grew from the internet, and its fan base yearns for more content. The third season was *supposed* to be released at the end of last year, so when this episode was Beyoncé’d, the internet scrambled and chased its own tail trying to figure out if it was the real deal. Well, it *was* the real deal and *it was amazing*.

After teasing fans for far too long, Roiland and Harmon reminded us why it’s worth waiting over a year for new content—the jokes are quick-fire and smart, it simultaneously pulls on your heartstrings and punches you in the balls, and manages to even teach you about economics and the importance of a certain exclusive McDonald’s movie tie-in sauce. The magic of *Rick and Morty* is in its writing; it is effortlessly clever and gets away with a *lot* of tropes other shows would get lambasted for, such as being too meta, too nihilist, and poo/fart jokes (of which there are *plenty* in this episode). You are never too sure where you stand with this series—if its character motivations and sentiments are honest, which plot points matter, or if the show even cares about the foundations of storytelling. Although, I am genuinely worried about one of my favourite aspects of the show—the fate of Jerry and his “will they won’t they” romance with Beth (as in, will they or won’t they divorce).

Rick and Morty is like an ex you know isn’t good for you, but you go back to nonetheless. After *over a year* of torturous waiting, I am still ready to drop everything for this goddamn show—I even took an “extended” lunch break at work just to watch this episode—and judging from the response online, a lot of other people feel the same. ♦



Missing Richard Simmons

PODCAST REVIEW BY JORDAN MARGETTS

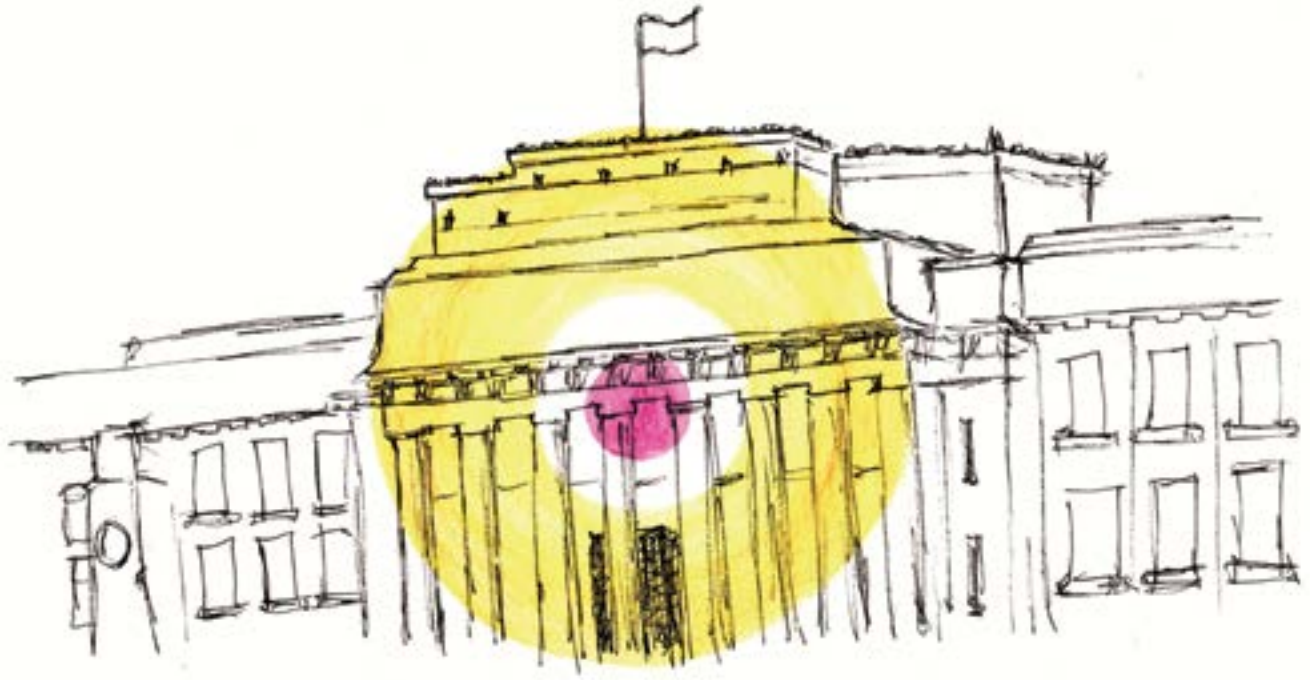
“Instantly and completely I was all about Richard Simmons”

Some books and articles seem to float in this sort-of liminal world between art and journalism. I guess people might call it “creative non-fiction”? You know the stuff I mean, the long *New Yorker* article that spins some beautiful story or psychological insight into some apparently jejune story about day-to-day life. And if there’s one story that’s *prima facie* cheap and juvenile and unimportant, it’s a podcast where a filmmaker tries to find out why his former celebrity-gym instructor doesn’t hang out with anyone anymore.

And to be honest I went in totally cynical of the thing. I hate exercise. I hate exercise videos more. I hate white men with afros in spandex screaming joyfully about exercise *even* more than that. And I think this is the sort of podcast that people might give a miss. I very much doubt anyone my age knew who Richard Simmons was before hearing about this podcast. And I don’t think the description makes it any more enticing. In fact it sounds like some sort of cheaply made daytime TV documentary, or E! Exclusive. Something a bored stay-at-home parent might get behind.

This Simmons guy, who I’d never heard of before researching the show, was a big-time celebrity, he made music videos, had a gym-chain, and taught the same exercise class for 40 years. He kept helping people, we’re told over and over, and people liked him; he also helped the kinds of people that really needed it (especially in the 80s and 90s)—young gay men, obese mid-westerners, aged grandmothers.

When a friendly weird dude, who’s all over TV, helps heaps of sad overweight people feel good and healthy, this matters if only on a small scale. And the show is brilliant at weaving together a sad portrait of a strange, but ultimately lovely guy. It’s long-form and low-stakes. But it also made me feel gross. Leery. Like a jazzed up *Woman’s Day*. ♦



Turn up the volume!

Catriona Britton interviewed University of Auckland Lecturer Graham Reid about New Zealand music and his involvement in the Volume: Making Music in Aotearoa exhibition.

CAN YOU GIVE A BRIEF DESCRIPTION ABOUT WHAT THE VOLUME EXHIBITION SHOWCASES?

It focuses on six decades of New Zealand popular music in reverse chronology. So when you walk in, you walk in at the twenty-first century and you see recent artefacts by Lorde; you walk through it and end up back at the 1950s. You have signposts as to what happened and who was important at the time, certain artists are singled out, and threads are in there too, like hip-hop and reggae, that span decades. Equally important is what [popular music] looked like at the time; video footage, film clips, Split Enz costumes, Martin Phillips' famous "I Love My Leather Jacket" jacket. It's also interactive—you can get in there and play drums, guitar and bass, dance on the stage of the 1960s television show *C'Mon*, and you can play DJ and VJ.

WHAT'S SO IMPORTANT ABOUT HAVING THIS KIND OF EXHIBITION?

The question is, why should we not have this exhibition?! We should have a permanent exhibition of New Zealand popular music or

New Zealand music in general, because we don't touch on jazz or folk [in the exhibition]. Recorded Music NZ were the people behind this. They approached the Auckland War Memorial Museum because we have this Hall of Fame where people are inducted, but there's no actual hall. This was the idea of Mark Roach, who approached the Museum and they jumped at it, and let's be honest, they jumped at it because it's exciting, it's different, and it also gets a different demographic through the door—it is aimed at people, I'd say, under 35. So the idea was to test the waters—let's see if we need a permanent exhibition like this.

WHAT HAS YOUR ROLE BEEN WITH CREATING THE EXHIBITION AND WHAT HAS IT ENTAILED?

It entailed a lot of work, I can tell you that! I was approached in early 2015 and asked to come on board as the Content Advisor, in other words, the person who tells them exactly what I think should be in there. Now it's not just me, of course. We had meetings with different groups of people, some key ones were Tanya Wilkin-

son, Victoria Travers and Esther Tobin, and we discussed what should be in there. Then I went away and wrote a report for them, and [gave them] a broad outline. I think they got a bit gobsmacked when they saw the breadth and depth of the report. They said it was great, but then wanted to drill down into specifics. If they were gobsmacked by the first report, they were astounded by the 30,000 words that came after! It just really informed the Museum people who needed to go out and source objects and artefacts and things like that, and the narrative threads that needed to run through. I have to be honest, in the second version I handed in I realised I'd completely missed out Hello Sailor! One of the most obvious bands of that era!

HOW LONG WAS THE PROCESS OF CREATING THIS EXHIBITION FROM INITIAL IDEA TO THE END PRODUCT?

Well I think Mark Roach went to the Museum a year before they spoke to me in early 2015, and those discussions have to go backwards and forwards because it's about space and place and that kind of thing. The Museum works years

ahead, of course, so this could slot in after the Air New Zealand exhibition. So it began with those discussions and getting approval, and then when I came on board it really hit a pace because we had these markers that we had to hit deadlines. And then it was a matter of going out and sourcing materials. So it was a very long process. It took 18 months before it opened. A lot of people were involved.

WHAT DO YOU THINK WAS THE MOST CHALLENGING PART OF THE PROCESS?

For me, being a full-time university lecturer and full-time on that! That was about 8 months of my life that went by in an absolute blur! I don't think I went out at night! The challenging part was trying to get everything in. But we are dealing with limited space and it's not a permanent exhibition. So you [need to] look at the emblematic [figures] and run threads from that. So if you look at South Auckland soul-funk, you put in Ardijah, which [informed] contemporary RnB.

WHAT WAS THE REACTION FROM NEW ZEALAND MUSICIANS YOU APPROACHED? WERE THEY COOPERATIVE?

For the most part, everyone was delighted! They would say, *it is about bloody time!* Many felt they'd been ignored after making this great contribution. So 95% of people we approached for objects or artwork or equipment were so behind it and wanted to make it happen. It was long overdue.

DO YOU KNOW IF ANY MUSICIANS HAVE DONATED THEIR OBJECTS PERMANENTLY TO THE MUSEUM?

Yes. The late Bill Sevesi was one of the great New Zealand popular entertainers. He started playing at the Orange Ballroom, which is just up off Symonds Street and he played there for almost 20 years. He played the ukulele and he had these sort of Pacific bands. But he also recorded lots of people in his studio and it was literally a converted garage at the back of his house—it was tiny! It was smaller than Doctor Who's police box! Bill was approached to donate a lot of his ukuleles, and the family has bequeathed them to the Museum. The Museum has a few objects of its own, but they didn't have many because it's in the nature of popular music that it comes and goes. Often within bands, there is that one person in the band who is an archivist and kept everything.

HOW IMPORTANT HAS THE ELEMENT OF AUDIENCE-OBJECT INTERACTION BEEN IN THIS EXHIBITION?

It's absolutely crucial. The way we respond to music is at a visceral level—you either like a song or you don't. Younger people [come] into the Museum and [have] the expectation to play

some of the tools. Older people like me are happy to look at shit in boxes and go, "Wow! That's really cool! An old Bible! Great!" One of the most popular things in there I think, besides being able to play the instruments, is where you can mix songs. It's very simple, but is a little hands-on experience that shows people how you can make a song sound differently by moving the faders.

WITH THE PASSING OF RAY COLUMBUS IN NOVEMBER LAST YEAR, HOW IMPORTANT IS IT THAT NEW GENERATIONS OF NEW ZEALANDERS UNDERSTAND WHAT AND WHO HAS SHAPED OUR MUSIC IDENTITY?

There are layers and layers of music that is laid down. Just the other day I played a song by The Swingers, "Counting the Beat". You only need to play a few bars of it and say, "What's that?", and everybody says it's the Countdown ad because they recognise that instantly. We look back and draw on the history that ran before us. In the early 90s, Double J and Twice the T did a "She's the Mod" rap, and used Ray Columbus, and they talk about how their mum went down and saw Ray Columbus in the 1960s. So that's that kind of cross-generational thing. I took The Chills around there the day before Laneway [this year], and one of the guys was gobsmacked when he realised we had glam-rock in New Zealand. He hadn't thought that happened here—it was small and brief, but it happened. People can learn from what went before. For most people popular music began from the first song they can remember. If they think about it, they can think about who influenced that artist. It is a journey back. I think it's very important we know our history. If you look at the 1950s at rebel rockers, they were making a statement as blunt as punk in the late 70s and early 80s, just in the way they look, the music they listened to. We don't think that happened in the 1950s in New Zealand, but it absolutely did!

THIS IS A PRETTY LOADED QUESTION, BUT WHAT SETS NEW ZEALAND MUSIC APART FROM THE REST OF THE WORLD?

It's ours for a start, and I know that sounds kind of obvious, but these are songs that speak to us. You know, they live amongst us. I drop my wife at work sometimes and there's Neil Finn walking down the road! The music they make touches us in various ways. Dave Dobbyn's "Welcome Home" captured the zeitgeist here, just how people were feeling about migrants coming here for the first time and making people feel welcome. At the same time, I'd cite David Dallas' "Southside", which I think is one of the most remarkable pieces of music that's around at the moment. In that song, Sid Diamond and Mareko talk about their parents

coming from the islands in search of a better life, so ask you not to judge them on what you hear on the news. That's how we respond to these things. Also Aaradhna's "Brown Girl" speaks volumes (I even worked it in, didn't I?)

WHAT ERA OF NEW ZEALAND MUSIC DO YOU CONSIDER THE MOST INFLUENTIAL IN SHAPING WHO WE ARE TODAY, BOTH CULTURALLY AND MUSICALLY?

I had an older musician ring me and say, "Graham, as you know, the 1960s was the most important decade in New Zealand music," and I thought, *No, I don't know or think that at all.* Someone in a Flying Nun band said that they should have had a bigger part in this because the 80s were so huge. I would think that the attitude of punk changed everything. It put music back in the hands of different people, it took it away from musicians basically. If you look at the enormous diversity of New Zealand popular music in the 80s that came through and into early 90s, you have the emergence of post-punk bands, a lot of good pop music, and the rise of reggae, which was fundamentally important for those that had no voices, and which inevitably led into hip-hop. You see this flowering of talent here, and by that time of course, it was possible to make a living out of music in a way that people in the 1960s couldn't.

WHAT IS YOUR HOPE FOR CONTINUING TO SHOWCASE OUR MUSIC HISTORY ONCE THIS EXHIBITION HAS ENDED?

The exhibition closes in May. All the artefacts go back to the people who were generous enough to lend them. I know that Mark Roach is working on something at the moment and I would hope that very soon we would see the proposal, if nothing else, to have a permanent exhibition of New Zealand music. It would be a large space, at least twice the size of this one, which will have space for special exhibitions outside of the permanent exhibition, it should have a recording studio, or at least rehearsal space, a café and room for functions. That's what you dream and hope for. Property prices in Auckland, being what they are, that's kind of a hard thing to do, but then again, these things are not impossible. Sponsorship is always an issue, and Spark has been behind this one. So that's the long-game and let us hope that we see that within the next 5 years. To me, it's just as important as a railway line to the airport. ♦

The Volume: Making Music in Aotearoa exhibition runs till May 21st at the Auckland War Memorial Museum. It is free with Museum entry.

WHAT NOT TO DO IN A CAFE

BY ALANA MISSELBROOK

Being students there is a huge majority of us who work part time in order to pay rents, food, electricity and for the most important things in our life, WIFI. most jobs that are available to students are ones in hospitality or retail, being the perfect jobs to work around being students. As a barista, and I think I speak for most people who work in Hospitality, that there are things that people should not ask for. If you don't know what these things are, let me explain it for you.

First of all, if you want to use the word espresso, say the word espresso. Do not ask the person at the till or the barista for an 'espresso', we don't have espressos we have espressos. Next up, complaining there is too much foam in your cappuccino, or even better, saying you "want a no foam cappuccino". A cappuccino is one third foam, that is what makes a cappuccino, if you want a no foam cappuccino order a flat white with chocolate powder. If you are waiting for a takeaway coffee, do us barista's a favour and not stare at us? It won't make the coffee come any faster, nor will it stop the person ahead of you getting their coffees first. If anything, starting at the barista will make them purposefully go slower, and just makes them seriously uncomfortable. Also your time management skills, are not our problem. If you have somewhere to be, and you don't want to wait five minutes for your coffee, then come on in earlier, or not at all. If you can't appropriately manage your time, don't expect us to put you ahead of other customers.

Barista's and staff in cafe's are people too, so you know we deserve some respect. It is one of our biggest

pet peeves is when you order, whilst on the phone. Things aren't as simple as just ordering, we need to communicate with you. Such as "which size would you like? May I have a name for your order? Is there anything else I can get for you today?" This can not be done, whilst your on your phone, and when we have to ask you these things, don't get frustrated that we are interrupting your call. Use common sense and tell the person to hold on while you give us your attention, or wait until you've finished the call before you approach the counter. Next, don't complain about the sizes of the coffee, or the prices of the coffee/food. The staff don't choose the sizes, nor the prices, they just work there. So please don't complain about the sizes or compare them to places like Starbucks as everywhere is different, and you shouldn't need more than a twelve ounce cup as you'd just be drinking milk otherwise. Again, prices is not the staffs problem, they're just there to work.

When it comes to paying, please hand the person at the counter your money, don't put it somewhere out of their reach and expect them to pick it up. It just takes the order longer to process, and holds other people up. Don't openly talk to people about topics that no one want to hear, especially if you don't want to hear other opinions about it. People don't want to hear you obnoxiously talking about religion, or your political thought, so please keep it in a neutral aspect. So these are the things that you should really avoid doing in a cafe, just to keep the staff happy, and in return you will get awesome customer service, and great coffee. •

FIONA'S FEATURES

FORTNIGHTLY UPDATES FROM YOUR CLUBS AND SOCIETIES OFFICER

It was Groucho Marx who said, "I refuse to join any club that would have me as a member." Ouch. How... Grouch-y.

Clubs on campus at the University of Auckland pride themselves on inclusivity, not elitism. With the recent abolition of Student Forum and the transference of Clubs affiliations to AUSA, it's prime time more of us learn about the weird and wonderful activities our clubs, the visible and the less visible, engage in week in and week out.

Watch this space as it'll be filled with a fortnightly column doing exactly that!

Coming up this week:

TAIWANESE AND NEW ZEALAND STUDENTS ASSOCIATION

After a treacherous semester, what better way is there to celebrate with some snow?! Join TANSAs and conquer mountains in our name!! Ski, snowboard, toboggan or fall, whatever your form of shredding, in the beautiful scenic QUEENSTOWN! That's right - this year's ski trip will be bigger and better than ever. We'll be flying down, hitting the snow, and chilling by the fire while we're eating fondue!

Whether you're sponsored by Burton, figuring out how to balance without falling on your butt, or have not even set foot in the snow before, TANSAs ski trip is here for us all to have fun and embark on a new learning experience!! Spice up your hot coco and your inter-semester break with three days of fun, action and stories with your TANSAs family!!

Get in quick as spaces are very limited!! Contact tansa.ausa@gmail.com for more information

EDUCATION AND SOCIAL WORK STUDENTS ASSOCIATION

Hare hare! The time has come for us to splurge extra hard on chocolates shaped in eggs & rabbits - ESSA invites you to our Easter Eggstravaganza Quiz Night, Wednesday 12th April, 7.30pm at De Post in Mt Eden. Tickets are only \$5! Open invite to anyone & everyone - join us for a quiz, quality yarns & some student deals on food + beverages! Register through our ESSA Easter Eggstravaganza Facebook event, or email us at info@essa.co.nz. See y'all there!

UNIVERSITY OF AUCKLAND GLEE CLUB

Want to sing your heart out to your favourite rock ballad? Or get turned to your favourite banger? Even if you don't want to sing, come along for an evening of entertainment! Steal the spotlight, or get together with your friends or with people you haven't met! You don't need to be talented to rule the stage! You just need to own it!

Join the University of Auckland Glee Club on Wednesday 12th April for our Karaoke Night, starting at 6.00pm, hosted at Shadows Student Bar.

Remember that this event is R18, so please bring an approved form of ID for admittance. Check out more at <https://www.facebook.com/events/1593688050661187/> •

WHAT'S GOING ON AT AUSA?

WE NEED A NEW ADMINISTRATIVE VICE PRESIDENT!

AUSA's got a big vacancy - we're on the lookout for a new Administrative Vice-President (AVP). The AVP is a paid role, expected to work at least 20 hours a week. The AVP is in charge of overseeing the nuts and bolts of the Association - everything from constitutional changes, to policy, to helping organise events, to managing staff, executive and volunteers! The AUSA Executive will be releasing details of the by-election to elect a new AVP very soon, so keep your eyes peeled!

AUSA'S EGCELENT EASTER!

AUSA is so eggcited for Easter and hopefully you are too! AUSA easter bunnies will be out and around on all campuses before you head off for mid-semester break, so be sure to stop by to get involved - all completely free! Feat free. chocolate eggs for all AUSA members, Toss the Carrot in the Bunny's Mouth and other prizes! Check out the Facebook event here

ARE YOU A BUDDING WRITER?

Craccum magazine is looking to wrangle some more writers and illustrators to join our merry gang! If you're interested in getting your writing or art published, give us a bell at editor@craccum.co.nz. You can also now check out past issues online here

CONTRIBUTE TO QUEER CRACCUM!

Submissions for the pride edition of Craccum are now open! Send your feature articles (100-200 words) or artworks on any aspects of queerness to qro@ausa.org.nz before April 24th

DO YOU WANT TO BE A PART OF KATE MAGAZINE?

Submissions for Kate magazine are NOW OPEN!! Kate is our annual magazine showcasing all things women, empowerment and equality. If you have a poem, artwork, photograph, opinion piece, movie/book review, life observation or other piece of writing you want to share, email us at wro@ausa.org.nz. Get creative & get published! We'll be waiting for your awesome submissions :)

AUSA REWARD SPOTLIGHT

50% OFF AT PLAYER'S PARADISE

This week, we're focusing on the AUSA Reward from Player's Paradise!

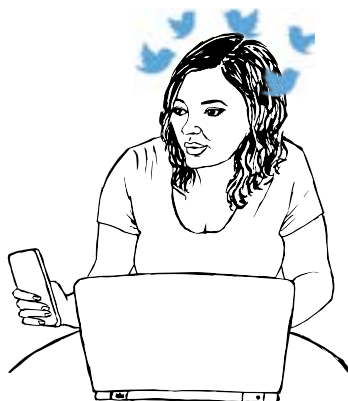
Have you played Secret Hitler? Cards Against Humanity? Have you wanted to own them for yourself, but find it too expensive? No worries, AUSA and Player's Paradise have you covered! At Player's Paradise you can pick up these games and a wide range of other games, toys and activities for WAY LESS than you would usually pay for them! It's never been easier to enjoy these party games while on a student budget.

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Wired In

With
Rachel Berryman



‘Cause We Are Living in a Material World

Each week Rachel, social media enthusiast and online lurker extraordinaire, keeps you in-the-know about what is topical and trending across the world wide web.

With each passing day (and with each Breaking News notification I receive from the *New York Times* app), it gets harder to deny that we're headed for a future plucked directly from the pages of a dystopian fiction novel. Indeed, when the trailer for Hulu's adaptation of *The Handmaid's Tale* was released two weeks ago, enraged commentators quickly flocked to YouTube's comments section to critique its "thinly-veiled" references to Trump's presidency—apparently oblivious to the fact that Margaret Atwood's eponymous novel, which the trailer quotes verbatim, was published in 1985.

Last week's contributions to an increasingly uncertain sociopolitical future included Mike Pence's tie-breaker vote to advance legislation that will reinstate the ability to defund health clinics offering abortion services; the revelation, as reported by *The Washington Post*, that the very same Mike Pence refuses to dine one-on-one with women who are not his wife (presumably lest they tempt him with their feminine wiles);¹ the advancement of legislation allowing your internet history to be sold to conglomerates eager to track your every digital movement; and a truly awful overhaul of Twitter's user interface which, in the words of *Motherboard* contributor @sarahjeong, "sucks and makes me want to punch a bear until it bites off my hands and makes it so I can't tweet anymore anyways."

However, Twitter wasn't the only social media platform to introduce new functionality last week. As well as adding react emojis to Messenger (and thereby heightening my stress level tenfold over each message I send lest they not receive a MF love react from the recipient),

Facebook also revealed that its users will soon be able to host personal fundraising campaigns on the site. Eradicating the need for third-party sites such as GoFundMe or Givealittle, Facebook will offer users the ability to launch crowdfunding campaigns for education, medical, *pet* medical, crisis relief, personal emergency, and funeral costs straight from their News Feeds.

According to the Facebook Newsroom blog, these new fundraising tools will be launching in beta for users aged 18+ in the US over the next few weeks. The service will purportedly charge a 6.9% + \$0.30 fee, undercutting GoFundMe's current 7.9% + \$0.30 fee (but, for future reference, exceeding local crowd-funding site Givealittle's 5% flat rate). Unlike other crowdfunding platforms, Facebook will offer the easy integration of personal fundraising campaigns into an existing social networking framework, making it simpler to share your campaign with friends and family, to flesh out the campaign page with personal information and photos, and to keep your networks up-to-date with your campaign progress.

Facebook's introduction of these personal fundraising tools is testament to the growing ubiquity of online crowdfunding in times of personal crises. On Twitter, for instance, I follow one user who regularly promotes her art Patreon in order to raise money towards weekly living expenses, and another who is currently crowdfunding the \$23,000 she needs for Genital Reassignment Surgery. While the ability to raise funds for otherwise unaffordable expenses arguably characterises the rise of personal fundraising as a positive development, its very existence signals the resolute failing of our societal and financial infrastructure to support those who desperately need it. As the aforementioned examples attest, these personal campaigns aren't raising money towards luxu-

ry expenses; rather, in their pursuit of day-to-day utilities and egregiously expensive medical procedures, these individuals are attempting to crowdfund a basic standard of living.

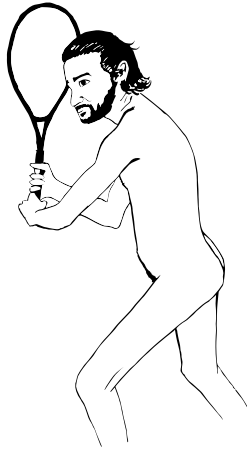
As Twitter user @wronsweeney notes, "The future is going to be amazing. It's fine. Just ignore the terrifying dystopia in which billionaires watch us crowdfund daily expenses."

Making matters worse, these personal fundraising campaigns are forced to operate within what scholars call the "attention economy" of social media. Due to the plethora of content available online, increasingly high demands are placed on users' creativity and ingenuity so as to ensure their content stands out from the crowd. As well as featuring an attention-piquing "hook", personal fundraisers must also present an engaging, cohesive and sympathetic narrative, possessing the ability to translate users' attention into monetary donations towards their cause (and potentially an added share on social media). In effect, these campaigns are an exercise in self-branding, requiring the application of digitally-savvy marketing skills and powerful storytelling abilities to sell yourself, your story and (thereby solve) your cause.

As we watch the White House's continued efforts to restrict health care provisions and financial support for its most vulnerable citizens, the likelihood of a terrifyingly dystopian reality in which the internet is overwhelmed by those same individuals' desperate pleas for help increases incrementally. Facebook's new personal fundraising tools not only normalise this disturbing premise, they also eradicate the barriers to entry, throwing open the door to a carnival of chaos wherein a multiplicity of online campaigns for education, medicine and disaster relief are forced to compete for eyeballs, sympathy and donations. ♦

¹ This news inspired a great Twitter thread by Mother Jones Editor-in-Chief @ClaraJefferly about how Pence's mindset has specific repercussions for women's professional advancement, which I would definitely recommend you track down.

How to Talk About Sport



*With
Mark Fullerton*

a super rugby sum-up but with heaps of different words

Each week Mark, disgraced former-editor-in-chief, tries desperately to fill out space when he realises that his witty idea for a column is going to come up about 200 words too short so tries to fill in the gaps with entirely irrelevant footnotes.

In the first game of the season, the Blues beat the Rebels 56–18. The Highlanders won against the Chiefs in Dunedin, while down the road the Crusaders defeated the Brumbies 17–13. The Reds overpowered the Sharks 28–26. The Hurricanes blew away the Sunwolves 83–17. The Waratahs smashed the Force 19–13 and the Lions crushed the Cheetahs 28–15. The Jaguares trounced the Kings 26–39 and the Stormers walloped the Bulls 37–24.

To begin Round Two, the Reds scored 26 to the Force's paltry 19. The Chiefs conquered the Blues 41–26. The Rebels were on the wrong end of a rout from the Hurricanes, 71–6. The Crusaders owned the Highlanders 30–17. The Kings subdued the Sunwolves¹ 37–23, the Sharks crushed the Brumbies 27–22 and the Lions clobbered the Waratahs 55–36. The Cheetahs licked the Bulls in a distinctly unsexual way, 34–18. The Stormers thwarted the Jaguares 32–25.²

The genesis of Round Three saw the Sharks plucking 37 petals from the Waratahs' 14 waratahs³, as the Highlanders snuck by the Blues

16–12 and the Chiefs destroyed the Hurricanes 26–18. The Brumbies whipped the Force 25–17. The Reds surrendered to the Crusaders 20–22 and the Stormers eviscerated the Kings 41–10. The Cheetahs slaughtered the Sunwolves⁴ 38–31 while the Jaguares downed the Lions 36–24.

Round Four got underway with a thorough ass-blasting for the Blues from the Crusaders, 33–24. The Chiefs demolished the Rebels 27–14. The Bulls wiped the floor with the Sunwolves 34–21 and the Hurricanes defecated upon the Highlanders. The Brumbies were victorious over the Waratahs 28–12, but the Reds were vastly inferior to the Lions, 44–14. The Cheetahs were absolutely shithouse against the Jaguares, 14–41 in a delightfully palindromic affair.

Round Five was established with the Crusaders treating the Force's title aspirations like a can of beer in a "rhino" drinking game, 45–17. The Rebels were an orange in the juicing machine of the Waratahs, 32–25. The 8 points from the Reds was a wart that faced 22 points of liquid nitrogen from the Jaguares. The Blues channelled the uncompromising period of torrential rain that would go on to clog up the water treatment plant that was the Bulls, resulting in a serious points shortage, ending 38–14.⁵ The Highlanders treated their game against the Brumbies like a walk in the park where one would stop to feed bread to the ducks, knowing full well that ducks should not eat bread, but damn well doing it anyway. The Stormers

took out their game with the Sunwolves 44–31. The Lions spread the Kings across the park like cream cheese on a cracker, before adding on a small piece of smoked salmon and parsley then eating it in one go, 42–19. The Cheetahs very nearly upset the apple cart of the Sharks before the dudes from Durban⁶ regained control of their produce transporter with 38 points to 30.

The Highlanders pioneered Round Six by going at the Rebels in a remarkably similar fashion to Darth Vader going at Old Ben Kenobi in the 1977 film *Star Wars*, 51–12. The Blues were a kitchen sponge scraping up the post-dinner bench scraps of the Force, 24–15. The Chiefs well and truly and severely fucked up the Bulls, 28–12. The Hurricanes held the Reds to 12 points, while discarding any sense of decorum and sportsmanship and rudely going on to take 34 points for themselves in a game that was simply not cricket, simply because it was rugby. The Lions brought the valiant efforts of the Sharks to naught, 34–29, while the Crusaders brutalised the Waratahs 22–41. In Cape Town, the Cheetahs lay down the welcome mat for the Stormers, who promptly placed a paper bag of dog poo on said mat and lit the bag on fire and rang the doorbell and hid behind a tree in order to surreptitiously watch the Cheetahs stamp out the fire, the end result being a) the Cheetahs getting dog poo all over their boots, b) as well as the new welcome mat they had purchased specifically for the occasion, and c) a final score of 53 to 10. ♦

¹ Actual typo on the Super Rugby website.

² Side note: maybe instead of blabbing on about how they're the number one rehab facility for sad league players, the Warriors should focus on how Kieran Foran is playing on the field rather than his personal issues off it. Foran has had a rough time—his wife left him with his children, he's suffered through depression and contemplated suicide and now he's stuck with the most regularly underperforming side in the NRL. Stephen Kearney says they want to sort him out as a person before they sort him out as a player, which is a goddamn lie, because no one pays the amount of money the Warriors paid for Foran with the sole intention of giving him gentle bugs and leetle keeses when he's having a bad day. They paid that money so that they could load their backline with international stars, and yet they're still stuck in 13th place.

³ Because a waratah is a flower, geddit?

⁴ Recently corrected.

⁵ Have you noticed how many columnists used footnotes this week? It used to just be my thing.

⁶ The Sharks, if you didn't know.

Amateur Hour



With
Jordan Margetts

Can We Talk to Each Other?

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

Last week a broad canvas of academics, commentators, public personalities, and politicians signed an “open letter” asserting that freedom of speech at our universities is under threat. The argument goes that certain outspoken campus groups take it upon themselves to object to, attack, and often ban the expression of ideas that cause “offense”. I’m not sure they’re right. But I do suspect we’re interacting with certain types of ideas in a basically weird and presumptuous way.

To be clear, I’m not about to vomit out a spurious “snowflake bashing” article about how central free speech is to the university community. But I do think the increasing polarisation around notions of offense and safety on the one hand and “free speech” on the other need be examined a little more closely. Basically, I don’t even think we’re ready to discuss the free speech issue until we figure out how to have some kind of reasonable conversation. Also a quick apology: this column is not an attempt at a sophisticated break down of, say, third-wave-identity views on free speech; it’s my attempt to think through the mental divisions we’ve developed on campus and online.

I’m a straight-white-cis-male, so it won’t come as any surprise that I was a total douchebag-new-atheist-free-speech-fetishist at the tail end of high school. And when I edited this magazine three years ago, I let my writers get away with all sorts of offensive shit: we had a parodical short story about Meatloaf, where the author offhandedly mentioned him being “briskly raped” by a cluster of nuns. Another columnist wrote a pretty offensively worded rebuttal in response to the trans/trans-allied activists who shut down a controversial “pussy-cupcake” event hosted by the WROs in 2015. Now, I was at least reasonably up-to-date with identity politics at the time, but the logic we had as an editorial team was that encouraging campus debate in the one instance, and letting good writers write lines as they please in the other, was a perfectly defensible goal for a university magazine. If I was the editor now, I’d probably not publish those articles. I’m about a hundred per cent sure the current editors wouldn’t either.

Among my friends there are basically two reactions to the censorship of unpopular views: either “well done you’ve learnt something, bigot,” or “outrage, free speech, being offended is your own

business.” And it seems like these reactions encapsulate a common dynamic. The problem is that each side takes an incredibly manichean view of the other. People who prioritise “free speech” are painted as evil troglodytic monsters who perpetuate rape culture, cause suicide, and a multitude of other sins. In response, the “snowflake-haters” run around posting awfully offensive “jokes”, insisting that horrendous bigotry counts as “just an opinion” and, for some totally inscrutable reason, declare all sorts of people “cucks”.

I should point out that these two groups are not totally equal in their approach. Quite obviously calling trans-women men, or homosexuals “f****s”, is cruel and unnecessary in a way that objecting to speakers (or articles) you don’t like just isn’t. This being said, the two are similar to the degree that each has constructed a closed epistemic loop through which they view the world.

On one side of the divide we have the argument that certain views are fundamentally damaging, and are used by the privileged to oppress the vulnerable. To engage in a “debate” about said views only allows the perpetuation of a pernicious status quo. Hence the oft-used phrase “go educate yourself”, which makes sense if you think the “other side” is toxic and dangerous. But notice the central problem: that now you need to be “educated” (which in this context means something fairly specific, i.e. educated in a particular third-wave brand of thinking about identity issues and victimisation) before you can have the discussion, which means you can’t have any sort of debate about identity politics without already agreeing with your interlocutor. Now I’m clearly being a little simplistic, but this is how the thinking operates at a non-academic level. I think it’s basically this dynamic, along with the corollary that wrong/bad/offensive opinions should be kept away from anyone they might hurt, that inspires the rage of the internet, and the fears of the kind of academics who signed the “open letter”.

And while the snowflake-haters (I’m struggling with figuring out the appropriate nomenclature for these groups) would like to tell you that the whole dynamic comes down to the snowflakes versus the guardians of free speech, they too have created their own closed loop. The logic goes something like this: *the axiomatic principle in*

intellectual life is free speech. Free speech needs to be unencumbered. In order for this to be the case you must be able to offend whoever you like. Anyone who is offended has the right to be. But their lacrymose personalities are not our problem.

Now the obvious logical response is that total free speech includes the kind that tells these guys to shut up. But as soon as you claim “offense” (or “triggering”) you’re dismissed as an enemy of free speech, called a cuck or a snowflake or worse, and are yourself told to shut up.

Both groups have developed closed systems of thinking about public discourse, with restrictive terminology and a *very low bar* for excluding others from the conversation. And while my automatic reaction is to say you should never exclude anyone from a conversation, this is obviously not true. It’s entirely fair that trans-people don’t particularly want to hear from someone who keeps insisting they’re mentally disordered. Or that women don’t want to listen to rape-apologetics. It’s also fair that the other team don’t want to hear from people who refuse to defend any of their own arguments, and instead imply that wanting a debate transforms you into some sort of leering villain.

My suspicion is that we’ve set the bar too low for exclusion from a discussion. So much so that neither of these two groups can communicate. Think about a comedian who makes offensive but sophisticated jokes: e.g. Louis CK, who uses the words “f****” and “n****r” ad nauseum to examine the way they function as particular signifiers and unpack the weight they carry. Or in fact when Dave Chappelle talked about Bill Cosby’s horrific crimes, examining the peculiar space he occupies in the African American community. One camp insists that these jokes are utterly defensible “because free speech”, while the other is adamant they’re totally evil and damaging. This is my point: I don’t know where to stand on these issues most of the time, and the fact that I’m liable to end up being characterised as either a fuckwit or a bigot doesn’t help me come to a socially responsible conclusion. And I know this column is oversimplified. I don’t know how to fix it, but seeing how bad this kind of antipathy has become overseas, I think we need to consider some new methods for talking to each other. ♦

Quarter-Life
CrisisWith
Caitlin Abley

Bad Medicine, or Why You're Not Fucked Up for Thinking Your Pill is Fucking You Up, or Why Bon Jovi References are Still Relevant in 2017

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

This week's challenge was to *make that lifestyle change you've been putting off!* No one wants to read about diet and exercise because they are axiomatically dull subjects, so instead I decided I would bite the bullet and change my method of contraception. Content warning: this column is unavoidably unfunny, and if you don't want to read about icky stuff like sex and depression honestly get out while you can—but I truly do think it's a conversation worth having and worth normalising.

I avoided the Pill for most of my teenage years (I also stopped using shampoo, went barefoot half the time to "stimulate my pressure points" and bought a copy of *The Crystal Bible*—i.e. I was the worst) and when I finally couldn't avoid it, I went to my GP and told her that I was a little worried that the Pill would have an unnatural effect on my hormones. She just about flew out of her chair, squawking at me, "If you were being 'natural', you would have pumped out your first child at 14 and continued to pump one out every year until you hit 25 and died in childbirth—you're being ridiculous." By this point, I felt so embarrassed and so *scolded* that I grabbed the prescription and left. At no point did my doctor indicate that there was even a remote chance that the Pill would have any impact on my mood whatsoever. Even today, the Family Planning pamphlet for the Combined Contraceptive Pill lists the only possible side effects as irregular bleeding and skin changes. The pamphlet specifically says, "The research does NOT show that the pill causes weight gain, headaches, breast tenderness, nausea, or change in libido." It makes no reference to changes in mood.

I stayed on Norimen for a year. I slowly slipped into what can best be described as a funk—everything just felt flat and grey. It was like the top and bottom of my mood range had been sliced off. I attributed it to personal issues in my life—my mum had been diagnosed with breast cancer, I was editing *Craccum*, uni was stressful. Then I read about some controversial Danish research that seemed to find a link between the Pill and depression. It was a nationwide study of more

than one million people aged 15-35 living in Denmark. Its main findings were as follows: those using the Combined Pill were 23 per cent more likely to be prescribed antidepressants than those not taking any hormonal contraceptives, while those on the Progestin-only Pill were 34 per cent more likely. Teenagers appeared to be massively affected; those on the Combined Pill were 80 per cent more likely to be prescribed antidepressants, and those taking the Progestin-only Pill were, incredibly, twice as likely.¹

Obviously, this is just one study. But seeing it shared all over Facebook, it made me realise that a number of my friends felt the same level of validation from this large-scale research as I did. It opened up a number of frank discussions with my peers and suddenly I didn't feel so crazy. I stopped taking the Pill shortly afterwards.

My mood undeniably lifted significantly within a month of coming off the Pill—again, this could have other explanations, but I know deep down that coming off Norimen massively helped. I had hoped that I could just stay off hormonal contraception altogether but I *constantly* experience pregnancy anxiety (a lingering hang-up from a Catholic education that insisted sex = pregnancy = eternal damnation). It seemed like my choice was between being depressed on the Pill, or anxious off it. I did consider the IUD, the implant and the injection (which are all methods a number of my friends swear by) but in a number of cases, these contraceptives stop periods altogether, which isn't my personal preference. That's when my friend from the States suggested that I try the NuvaRing—a ring which sits inside the vagina and releases the same two hormones as the pill, but it is localised, so generally has less of an effect on mood. The Family Planning website had it listed as one of the contraceptives they offered.

This was the perfect opportunity for me to

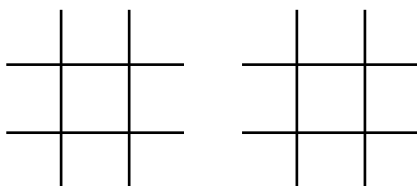
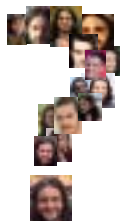
tick *lifestyle change* off of my Twenty Things To Do In My Twenties—I waited a month for an appointment at Family Planning and just about bounded into the nurse's office, where she made me weigh myself (rude) and book myself in for a smear test (double rude). I finally got round to explaining what I wanted... Only to have her tell me that the NuvaRing had just been discontinued because the pharmaceutical company that supplied it wasn't making enough money off it in New Zealand. Of course, I promptly burst into tears. She asked me if I was okay. I sniffled something about "big pharma" and "my column is ruined". She gave me a tissue. We spent the rest of the appointment going through every available option, and I finally decided to go on a different kind of Pill, Ava 20.

It's hard to explain just how wound up this all made me—my first experience on Norimen was just so hideous that the idea of going back on any form of the Pill just about paralysed me with anxiety. But six weeks in, and everything is *good*. I know it seems odd to write a whole column about this, but I'm truly hoping that sharing my experience will maybe help someone in some way—maybe you have been feeling unusually flat, or out of touch with your body, or out of control of your moods, and you need a nudge to actually address it. I lived in that chemically-induced fog for way too long, and it was only after conversations with others that I felt validated in actually making a change. So please, consider this your validation. In the least greasy-haired, barefoot, *Crystal Bible* way possible, listen to what your body is trying to tell you. For whatever reason, many doctors are unwilling to acknowledge any possibility of a link between the Pill and mood change—I would recommend going to Family Planning instead to discuss your concerns; they seem to be far more receptive to at least having the conversation. It might just be that you need to try a different variant, or another contraceptive method altogether, but you shouldn't have to feel ill-at-ease with your current medication. Hit that mf lifestyle change button. ♦

¹ Search "The Jama Network, Association of Hormonal Contraception with Depression" for a summary of these findings; also, I would recommend reading Tess McClure's excellent article for The Wireless, titled "Is It True the Pill Could Be Making Us Depressed?"

BABY'S BOTTOM SUDOKU

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KISSES AND QUIZZES

EASY (ONE POINT)

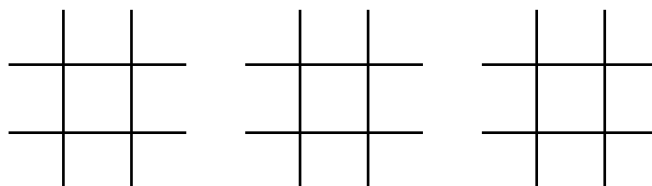
1. Feilding was the location of which notorious unsolved murder?
2. Also known as "The Sultry Sultan" and "Unpronounceable Love Symbol", which famous American musician died of a possible drug overdose last year?
3. Gully, slip and silly midwicket are positions in which summer sport?

MEDIUM (TWO POINTS)

4. General Francisco Franco was the military dictator of which country?
5. Often referred to as laughing gas, what is the name of the chemical compound with the formula N_2O ?
6. *The Fate of the Furious* comes out on Thursday—what number is it in the franchise?
7. By what name was the Indian city of Mumbai formerly known?

HARD (THREE POINTS)

8. Coca Cola inventor John Pemberton fought in which conflict, developing the drink to stave off his morphine addiction?
9. Who created the characters Peter Rabbit, Benjamin Bunny and Tom Kitten?
10. Which artist did Valerie Solanis attempt to assassinate in 1968?



ROCK SOLID SUDOKU

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4			3		2			9

HERALD'S HEROES

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



#JeSuisMaureen

Answers: 1. The shooting of Scott Guy 2. Prince 3. Cricket 4. Spain 5. Nitrous Oxide 6. Fight 7. Bombay 8. The American Civil War 9. Beatrix Potter 10. Andy Warhol

the people to blame.

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