

# CRACCUM



## Time After Time

Celebrating *Craccum* magazine becoming a nonagenarian

## Roses are Red, Violets are Blue

The lifestyle section has a simple bread recipe for you

## Strangely Arousing

We're talking about the New Zealand reggae band, ya pervs

# Choosing frames to suit your face shape

When it comes to finding the perfect glasses, a lot depends on your individual face shape. Different frame styles can either enhance or exaggerate facial contours, so knowing your face shape is really important when searching for the perfect pair of specs! It will also help you find glasses that are comfortable to wear, and of course enhance your personal style.

## Square

If your face width and length are proportionate and you've got a broad forehead and a strong jaw, you're probably in this category. For this face shape consider oval or round frames as they soften the jawline. Avoid angular frames as these will emphasize your angular facial features.



**Dickens**, 2 pairs  
standard single vision \$169



**Hurston**, 2 pairs  
standard single vision \$169

## Oval

Oval faces are evenly proportioned and softly rounded. If you've got an oval shaped face, almost all frame shapes will suit you; why not be adventurous and try some modern styles bold, eye-catching colours?



**Cindy**, 2 pairs  
standard single vision \$299



**Woolf**, 2 pairs  
standard single vision \$169

## Round

Round faces tend to be fairly short with wider forehead, full cheeks and a rounded chin. If you've got a round shaped face, consider angular styles as they draw attention to the top half of the face, and avoid oval or round shaped frames.



**Faulkner**, 2 pairs  
standard single vision \$459



**Nagoya**, 2 pairs  
standard single vision \$459

## Triangle

Triangular faces generally have a deeper forehead, longer nose or square jaw. If you've got a triangular face shape, we recommend a frame with a strong brow line to make your face appear wider. Avoid narrow frames that will lengthen its appearance.



**Issey**, 2 pairs  
standard single vision \$299



**Turner**, 2 pairs  
standard single vision \$299

## Heart

A heart-shaped face is defined by a broader forehead and narrower jawline and chin. Choose shapes that balance the varying widths of the face and avoid ones that could exaggerate the width of the forehead or the narrowness of the chin.



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AUSA AND THE UNIVERSITY OF AUCKLAND PRESENT

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# ISSUE THIRTEEN

# CONTENTS



## 8 NEWS

### MISSING MIGRANT WORKFORCE

Economic slump caused by  
migration crackdown



## 14 LIFESTYLE

### COFFEE FIX

*Craccum* drinks in the new  
coffee establishment, Wednes-  
days



## 28 ARTS

### CLASH OF CULTURES

An interview with Kore-  
an-New Zealand rapper, .hans.

## 12 COMMUNITY

### PREPARING YOUNG MINDS

An interview with Irene Wake-  
field on educating young people  
about abusive relationships



prepair nz

## 17 FEATURES

### LET'S DO THE TIME WARP

A look back at 90 years of  
*Craccum* because it's our  
birthday!



## 36 COLUMNS

### COMMUNITY CALAMITY

Michael Clark talks  
*Community*, capitalism and the  
precarious position of television

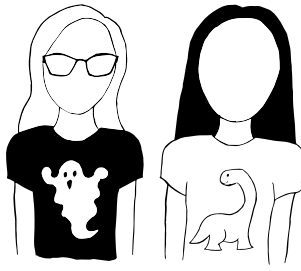


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Samantha Gianotti

## Cracc a Cold One

Craccum. Crack cum. Ye old crack stack. Crack a cold one. Show us your crack. This year, *Craccum* magazine turns ninety. Ahhh, novus.

Nine decades really ain't too shabby for a magazine whose name is a nonsensical, out of order acronym for "Auckland University College Men's Common Room Committee". The various facets of this acronym have become increasingly irrelevant over the years: our office is not so much a "Common Room" as it is a (much-loved) hole in the wall that freezes your tits off in the winter and prompts swamp ass galore come spring. (Desperate attempts to create any sort of ambience have come in the form of a stolen Bruce Springsteen poster and low-hanging Warehouse *Star Wars* bunting that threatens to decapitate anyone over 5 foot.) As for the "Men's Committee", the first solo woman editor of the magazine seems to have appeared all the way back in 1943 (shoutout to Betty Sweetman for holding it down). And the phrase "University College" speaks beautifully to the delusions we all shared, that our time in these hallowed halls would be anything like the college movies we watched in our tween years (no offence, but Amanda Bynes can well and truly jog on for leading us to believe we would spend our years of study making out with Channing Tatum and being an incredibly talented soccer player. We're currently zero for two).

Despite sticking with a name whose origins reek of stuffy old dudes gathering en masse at a country club/golf course/closure of a Planned Parenthood, our beloved mag's history has been anything but conventional. The editorship has been held by a Mayor of Invercargill, a former Premier of South Australia; within the last five years, one *Craccum* editor's tenure was put to a

vote before AUSA after a group of students expressed waning confidence in their editor's abilities. In the 90s, *Craccum* reportedly ran many a story about the University using student money to construct a cheeky rooftop swimming pool. Which was not true. Banter.

In its younger years, *Craccum* was not a glossy mag but a newspaper—scrolling through the pages, you can see the hallmarks of history emblazoned across the covers: the Vietnam War, the developments of Apartheid, the pursuit of equal rights. The difficulties of student living, access to education and finding a foothold in the workforce that pepper the pages of today's *Craccum* also fill the pages of the issues of yore (the similarities are equal parts comforting and distressing). The magazine's front page has oftentimes been offered up as a point of political powwow: in the 80s, *Craccum* briefly changed its name to "Kia Ora" to show support for Naida Glavish, a national telephone tolls operator who was removed from her call centre duties by the bigwig jabronis for her refusal to stop answering the phone with a cheery "kia ora". In 2011, the cover of the magazine's "Kate" issue, compiled and edited by the Women's Rights Officers, was auctioned off on TradeMe, with proceeds from the auction donated to the Women's Refuge. Cracking stuff.

*Craccum* even took out the Best Publication category at the Aotearoa Student Press Association awards back in 2007. The magazine's Wikipedia page goes on to note that *Craccum* "has not won the award since", which seems like an unnecessary turn of the knife, but alright. Yet many an award does not a great magazine make, and taking home a handful of ASPA certificates


is not the only way of measuring success.

In recent years, *Craccum* has gone from an institution that was afforded no budget beyond that allocated to pay the chief editors' salary, to the allocation of a fairly hearty budget that allows us to find ways to thank those who voluntarily give up their time to fill our pages with insightful writing and incredible artwork each week. Despite a general increase in apathy among the student body, contributions and interest in involvement continue to grow. It's hard not to feel like a nameless, faceless, shapeless blob as you shuffle along Symonds St, subsisting purely on Kit-Kit chunkies, shoving assignments into slots and wailing about the vagaries of word counts. But despite a lack of cohesion within the student body, and a feeling that sometimes getting involved is just *too hard* or maybe just a *bit too scary*—there's a little mag made by a ragtag bunch of misfits each week that, above all else, just wants you to take a shot at putting your art and your thoughts and your "Top 5 Romantic Frodo/Samwise Scenes" listicles out into the world. As we look back at the work of our forebears, it leaves you feeling pretty chuffed—back in the 20s, 30s, 40s and onwards, there were a group of folks putting together a publication about things they thought were important—some with whom we agree, and some we don't. In twenty, thirty, forty years and onwards, if we don't end up in the *Rise of the Planet of the Apes* timeline, a group of folks will still be putting together a publication about things they think are important—some with whom we'll agree, and some we won't. Because that's what it's all about, really: discourse and discord and dabbing with your mates.

Oh, sweet *Craccum*. Long may she reign. ♦



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# KATE EDGER AND HSB COURTYARD GETTING SERIOUS FOODIE UPGRADES

BY ELOISE SIMS

University of Auckland Retail have announced both the Kate Edger Information Commons and the Human Sciences Building courtyard will be undergoing long-awaited improvements, following the success of the new Mojo Coffee container café constructed outside HSB in Semester One.

News of the improvements first broke in a University of Auckland Facebook post on April 19<sup>th</sup>, which announced a new student kitchen and convenience store would be opened on Level 0 of Kate Edger.

In speaking with *Craccum*, Retail Operations Manager Catherine Cutler explained that the new kitchen would possess microwaves, hot water access, sinks and a vending machine.

The convenience store, on the other hand, will be providing both heat-to-eat meals and affordable fresh produce. The convenience store is understood to be a pre-existing campus facility, which will be relocated after UBS finishes its renovations on Level 1 of Kate Edger.

When asked if the convenience store would affect current retailers in Kate Edger,

Cutler said the changes were intended to “complement and enhance current retail stores.”

If the majority of construction runs to schedule, both of these facilities will be available “very soon” after the inter-semester break.

Cutler also announced that a Ha!Poke facility will be opening in July, right next to the popular Mojo Coffee container in the HSB Courtyard.

“Pronounced ‘poh-keh’, this cuisine hails from Hawaii, and is brought to the University by two Californian brothers with a passion for healthy and sustainable food—who are also the brains behind Mexicali Fresh,” Cutler explained.

“Poke is made up of superfoods, salads, raw fish and other proteins—perfect brain food. Ha!Poke will also offer seasonal soups and broths, along with nutritious breakfast bowls.”

Ha!Poke will be providing both sustainable and student-friendly meals, including their own variation of the popular Budgie Meals available in many outlets around campus.

However, Cutler hinted that many more retail changes may still be upcoming for the

University of Auckland, with the Retail Services team currently reviewing a number of outlets within the Quad for improvement.

The changes have come as a result of surveys and focus groups completed by students, which highlighted a dire need for more sustainable food options on campus, as well as increased access to kitchen facilities.

“These retail changes are part of a wider strategy that aims to improve the student experience at the University,” Cutler said.

“We have invested our efforts in engaging with the student community to really gauge and understand how to make their time spent on campus a positive one.” ♦



# AUSA PAYS TO STAY

BY ELOISE SIMS

In a surprising turn of events, the Auckland University Students’ Association (AUSA) has recently chosen to retain full membership with the New Zealand Union of Students’ Association (NZUSA) after a motion was passed among the Executive to resign from the Association in 2016.

According to AUSA President Will Matthews, the decision to remain in NZUSA was made after a five-hour Executive meeting on July 10<sup>th</sup>, following meetings held with NZUSA President Jonathan Gee, Executive Director Alistair Shaw, and Victoria University of Wellington Students’ Association (VUWSA) President Rory-Lenihan Ikin.

Matthews claims the 2016 AUSA Executive was motivated to leave NZUSA after concerns as to NZUSA’s communication, professionalism, relative effectiveness, and value for money. Membership fees for AUSA to remain in NZUSA cost \$50,000 in total in 2016.

In an interview with *Salient* in 2016, Matthews criticised NZUSA for continually failing to address key issues with the service, further claiming at the time that NZUSA refused to engage or support AUSA’s “Auckland-centric” concerns.

However, Matthews now believes NZUSA has made serious inroads into addressing these concerns, which, he claims, was part of the reason to decide to stay. The motion to stay with NZUSA was passed among a majority in the Executive, with two votes against and one abstention.

“We have engaged with NZUSA over the last year on these issues, and the Executive is really pleased to see some major improvements taking place within NZUSA to address them,” Matthews wrote.

NZUSA President Jonathan Gee was quick to take to Twitter after the decision was made, claiming he was “absolutely delighted” AUSA had chosen to stay.

Alongside AUSA choosing to retain its membership, Gee pointed out that NZUSA has also acquired three new membership associations this year—Toi Ohomai Institute of Technology, Massey Wellington, and Eastern Institute of Technology.

“Our national voice is getting stronger, not weaker,” Gee said when contacted for comment by *Craccum*.

“We’re looking forward to getting back

to making a difference for our students in this important election year.”

It’s not the first time a prominent New Zealand student association has reversed its decision to leave NZUSA. In September 2014, VUWSA announced its resignation from the organisation after a unanimous vote by the Executive—shortly followed by the Otago University Students’ Association (OUSA) in November of that year.

However, after a referendum in 2015 showed 72% of Victoria University students wanted to remain in NZUSA, VUWSA voted to rejoin the organisation. OUSA also re-affiliated at the end of 2015 following a similar referendum, despite ongoing heated debates as to the cost of membership fees of the organisation.

However, Matthews has signalled AUSA’s decision to stay will not be the end of their debates with NZUSA.

“We have signalled to NZUSA that AUSA would like to continue working on further reforms to NZUSA and that we feel that our current membership levy is much too high.”

“We will be working with NZUSA on each of these points over the remainder of the year, and in the future.” ♦

# MORE NON-RELIGIOUS IN NEW ZEALAND THAN AUSTRALIA

BY MAX WALLACE

According to the results of the latest Australian census, 29.6 per cent of Australians identified as non-religious in 2016—a significant jump.

This rise could be partly attributed to Australia copying—for the first time ever—the New Zealand census question where “No religion” appears atop the list of possible responses. Previously, the Australian “No religion” option was buried under a long list of religious options. “No religion” is now the largest cohort in Australia ahead of Catholicism, which dropped to 22.6 per cent.

Superficially, one might argue that New Zealand is more secular than Australia, as a much greater 41.9 per cent of New Zealanders said they had no religion in the 2013 census. But whether a country is actually secular is more than just a numbers game. It is a question of law. It turns very largely on what a nation's constitution says about the relationship between church and state.

New Zealand does not yet have a written constitution, and case law has said precious little about this all-important topic.

In contrast, the Australian federal consti-

tution contains one section that deals with religion—section 116. It was based on the American First Amendment, which their Supreme Court interpreted to mean “separation of church and state”. The Australian High Court refused to follow the American precedent in 1981, declaring that section 116 signified only that the federal government could not create a national religion that identifies with the state.

On the New Zealand side, in their book *A Constitution for Aotearoa New Zealand*, Sir Geoffrey Palmer and Andrew Butler embrace the idea of New Zealand becoming a republic, but are notably silent about separation of church and state.

Our NZARH Colmar Brunton survey found last year that 56 per cent of New Zealanders would like to see a separation of church and state, which a constitution would codify. 15 per cent did not want to see such a separation—however, a startling 29 per cent had no opinion. This last statistic goes to show the general lack of knowledge about these matters.

Having a republic without a separation is perplexing, considering the nearby Republic of Fiji also separated church and state in their 2013 constitution.

The Prime Minister, Mr. Bainimarama, has stated previously that, as Fiji was a secular nation, he would not agree to rebuild damaged churches after Cyclone Winston. Funds, he declared, would instead go to housing the homeless and repairing infrastructure.

At the same time, the New Zealand Government is contemplating giving the Anglican Church \$10 million to help repair the Christchurch Cathedral. It would be hard to find a clearer example of what separation of government and religion can mean.

The last Fiji census in 2007 found that 99 per cent of the population was religious, yet their government is officially secular.

Curiously, in New Zealand, we have the exact opposite—New Zealand is not an officially secular nation, yet the population is significantly more non-religious. ♦

# MIGRATION CRACKDOWN COULD LEAD TO ECONOMIC SLUMP: STUDY

BY MICHAEL CALDERWOOD

A new study by economics analysis firm Infometrics has found that New Zealand's economic growth is being held back by a shortage of workers in some areas—and that this problem would become even more widespread if there is a crackdown on migration after the election.

Infometrics' forecast predicts lower economic growth this year than typical for New Zealand, with this growth forecast to rebound in 2018. However, such increased growth is contingent on no reduction in the number of migrant workers coming to work in New Zealand—on whom businesses have become increasingly dependent.

“High levels of immigration have undoubtedly contributed to stresses around infrastructure and the housing market, particularly in Auckland,” commented Infometrics Chief Forecaster Gareth Kiernan in an interview with *Radio New Zealand*.

“But employment growth of more than 1.0% per quarter over the last 18 months demonstrates the need for workers across the economy.”

“Without these inflows of foreign workers and returning New Zealanders, businesses would have struggled to meet growing demand, and cost pressures would be even more intense

in areas such as the construction and tourism sectors,” he said, further indicating that slashing immigration numbers overnight would ultimately have detrimental effects on prices, interest rates, and overall economic growth.

As net migration reaches record highs, many political parties have been campaigning on a policy of cutting immigration if they win the election in September.

New Zealand First, who is likely to play the role of kingmaker in the election, has campaigned on cutting net migration from roughly 70,000 per year to just 10,000. The infamously anti-immigration party recently reached 11 per cent in a *One News* Colmar Brunton poll.

The Labour Party has campaigned on a lesser, but still relatively large, cut to immigration. The party has pledged to cut immigration by 20,000 to 30,000 per year if it forms a Government after the election.

The Green Party announced a policy of capping migration at 1 per cent of the population (equivalent to a cut of around 30,000) in 2016, but Green Party co-leader James Shaw recently walked back the party's position. He said he was “sorry” for the effect that the pol-

icy might have had on migrant communities, and that that the party's immigration policy is currently under review.

Speaking at the Federation of Multicultural Councils' annual general meeting, he said that “by talking about the numbers rather than about the values”, he worsened the overall perceptions of migrants.

“Migrants are not to blame for the social and economic ills of this country. Migrants are not to blame for the housing crisis. Migrants are not to blame for our children who go to school hungry. Migrants are not to blame for the long hospital wait lists. Migrants are not to blame for our degraded rivers,” Mr Shaw said.

Although Infometrics expects net migration to fall gradually over the next few years, they have urged that “a cautious approach is needed to avoid replacing one lot of problems in the economy with a completely new set.” ♦







# BEYOND THE AMERICA'S CUP: THE SPORT YOU MISSED OVER THE BREAK

BY MARK CASSON

If you were living under a rock during the semester break, you may not have noticed the number of New Zealand national sporting teams that were in action in several international tournaments in the winter months. Not only were our sailing, rugby, football and cricket teams on display, but also a number of UoA sporting teams took to the stage in a great month for New Zealand sport.

The big talking point across all forms of media was, of course, Emirates Team New Zealand's third America's Cup win. In the 35<sup>th</sup> edition of the America's Cup, New Zealand took on defending champions, Oracle Team USA. Oracle Captain Jimmy Spithill was certainly left spitting chips after New Zealand swept far ahead of Oracle, winning with an impressive score of 7–1.

On Queen Street, one couldn't miss the thousands of red-shirted British rugby fans milling around every bar in sight for the British and Irish Lions tour. The tour's itinerary included ten matches, five of them against our Super Rugby teams, as well as one each against the New Zealand Provincial Barbarians and the Māori All Blacks.

However, the coup de grâce was the overall result between the Lions and the All Blacks, with the All Blacks comfortably winning the first test match. However, in the second match, the Lions showed grit and determination to beat a weakened All Blacks side due to the red-carding of Sonny Bill Williams after a shoulder charge. In the final test match, New Zealand led by a fingernail right until the last few minutes where a controversial scrum penalty to the Lions in the 78<sup>th</sup> minute saw the match finish with a 15–15 draw—a spectacular end to the test series.

Another sporting event that you might have

missed over the semester break was the popular FIFA Confederations Cup. The tournament traditionally acts as a precursor to the all-important FIFA World Cup held next year in Russia.

Nicknamed the “tournament of champions”, New Zealand took part after beating Papua New Guinea dramatically on penalties in the final of the OFC Nations Cup last year. Unfortunately for the All Whites, they were placed in Group A alongside hosts Russia, North American champions Mexico and European champions Portugal. In the tough volley of matches, the All Whites fell to Russia 2–0 and Portugal 4–0 with one of the world's best players, Cristiano Ronaldo, scoring for Portugal.

In the match against Mexico, the All Whites had an outstanding first half and were subsequently up 1–0 at half-time, courtesy of a goal by Chris Wood. However, they eventually fell 2–1, with Mexico picking up all three points.

Up in the cloudy Northern Hemisphere, the Black Caps took part in the 2017 ICC Champions Trophy hosted in Great Britain. The team faced a series of imposing matches against hosts England, surprise qualifiers Bangladesh, and arch enemies Australia in Group A.

Not for the first time in the Champions' Trophy, British rain spelt disaster for the Kiwis, with the match against Australia ending in a cancellation and both teams receiving a point each. However, it could have been worse. In the following match against England, the hosts scored a massive total of 310 all-out against the Kiwis, with just three balls left in the first innings (49.3 overs). After that, England's superior bowling attack dismissed New Zealand for

223 (44.3 overs), giving them an 87-run victory.

The loss left New Zealand desperately needing a win over tournament minnows Bangladesh in order to qualify for the semi-finals. However, in a shock defeat, New Zealand's poor batting led them to a total of 265/8 after the full 50 overs. Bangladesh seized the opportunity after a hesitant start, leading New Zealand 268/5 after 47.2 overs.

In the University's sporting events, the UoA Women's Football team took part in the ASB Women's Knockout Cup. After drubbing Otumotai 5–1 in Round Two, they progressed to Round Three against footballing giants Forrest Hill, who possessed three New Zealand U-20 Football Ferns in their squad. Although the UoA girls put up a decent fight, they were no match for the likes of Saskia Vosper, Malia Steinmetz and Samantha Tawharu, and were consequently thrashed 8–0.

Down in windy Wellington, both UoA Men's and Women's hockey teams competed in the New Zealand Tertiary Championships over the break. While both sides managed to break into the finals of their respective competitions, neither could defeat their strong opposition—with the men's team losing to the University of Waikato, and the women's team narrowly missing out on the gold to hosts Victoria University.

However, Auckland did have success on the futsal pitch, with the Men's team taking out the trophy by defeating Victoria in the final. While the women's side capitulated to local varsity rivals AUT, the defeat wasn't enough to stop UoA becoming the highest point scorer in the overall tertiary sports table—scoring a whopping 77 points in total in the Shield Points table. ♦



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## INSIDE CHECHNYA—A HUMAN RIGHTS WASTELAND

JACK GRADWELL DISCUSSES WHY THE CHECHEN REPUBLIC'S RECENT PURGE OF GAY MEN AND WOMEN IS, SADLY, NOTHING NEW FOR THE TROUBLED REGION

In the past few weeks, some horrifying headlines have emerged from a rather remote corner of Southern Russia. Within Chechnya, a semi-autonomous Caucasian Republic, President Ramzan Kadyrov has undertaken the latest in a string of abuses that have shocked human rights activists across the world.

In the face of detailed accusations of rounding up, torturing, and placing suspected homosexuals in concentration camps, the governments have insisted such claims are false—on the basis that, in Chechnya, “gays don’t exist”.

While the Chechen crackdown inspired horror and condemnation across the Western world, for those familiar with the region, this latest episode is business as usual.

Located in the mountainous Caucasus region along Russia’s South-Western border, Chechnya is a land known for being rugged, rural, tribal, and deeply Islamic.

Conquered by the Russian Empire in the late nineteenth century, Chechnya’s mountain warriors gained relative notoriety for their perennial struggle for independence and use of violent guerrilla tactics.

In response to these armed rebellions, Soviet dictator Joseph Stalin deported half a million Chechens to central Asia in 1944.

While Chechens were later allowed to return, many found their former homes inhabited by new Slavic Russian settlers—precipitating a string of ethnic clashes that would foreshadow decades of violence to come.

When the Soviet Union fell apart in the early 1990s, a group of Chechen rebels again seized the moment. Storming the local assembly, Chechen militants declared their independence from Moscow and, in the process, killed the local Soviet chief, Vitali Kutsenko, by allegedly throwing him out a window.

Russia’s attempts to recapture the region in 1994 were met with very little success. Using the same hit-and-run style guerrilla tactics of their forebears, Chechen rebels (with child soldiers among their ranks) were able to snipe off Russian forces expecting a conventional battle.

Supported by Al-Qaeda and other foreign Islamist groups, Chechnya’s warlords supplemented their fight with terror. In June 1995, Chechen militants took 1500 Russian hospital patients hostage, killing 140 in the process.

In 1996, with almost 6,000 soldiers and up to 80,000 civilians dead, Russia withdrew—leaving a ruined, but effectively independent, Chechnya.

The new nation quickly became a gangster’s paradise of organised crime. New President, Aslan Maskhadov, attempted to gain the support of Chechnya’s roaming warlords by declaring Sharia law. As the Chechen economy collapsed around itself, public executions and floggings were instituted for crimes of adultery.

Following a string of further terrorist attacks on Russian soil, Russia returned to the region in 1999 under the leadership of Vladimir Putin. Realising the treacherous Chechen terrain could not be subjugated without local support, Putin bought off local warlords and clans to the Russian side—most notably, the Kadyrovs.

Possessing a fearsome private militia, leader Akhmad Kadyrov, the appointed Chechen President, launched a brutal crackdown against the rebel Chechens separatists. In return, in 2004, the separatists took a whole 1100 schoolchildren hostage—resulting in a shootout that killed 334.

After Akhmad was assassinated in 2004, he was succeeded by his son Ramzan Kadyrov,

who continued his father’s crackdown. Over the next decade, the few remaining separatist rebels were driven into the most remote mountains or to fight in conflicts abroad. Interestingly, many now serve amongst ISIS’ top rank and file.

In return for pacifying the Chechen region and his continued loyalty to the Russian regime, Kadyrov has received enormous sums from Moscow.

Subsequently, the former warlord has splurged on some of the most ostentatious displays of wealth imaginable. Beyond building one of the largest mosques in the world, Kadyrov possesses pet tigers, gold-plated AK-47s and a large collection of Bentleys. Furthermore, Kadyrov has paid millions to A-list celebrities and professional footballers to come to Chechnya to perform at his parties or have a kick around.

Re-elected in 2016 with an apparent 97 per cent of the vote, Kadyrov’s megalomania eclipses even the infamous North Koreans. In addition to launching his own reality television show, Kadyrov regularly posts videos of his cats, gym workouts and suits of medieval armour on Instagram (Kadyrov\_95) and Twitter (@Rkadyrov).

In 2016, Chechen national television put the entirety of the Republic on notice to try and find Kadyrov’s lost cat.

When Kadyrov engages in spats with John Oliver, one almost loses sight of the fact that this leader has openly endorsed honor killing—and stands accused of personally beating a prisoner to death with a shovel handle.

Yet within this madness, it becomes easy to see how a policy of imprisoning gays in concentration camps came about.

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## What is Emotional Abuse?

*Rebecca Hallas interviewed Prepair NZ Founder Irene Wakefield on the issue of mentally and emotionally abusive relationships*

**I'VE BEEN READING INTO YOUR BACKGROUND AND WHAT YOU DO AND I THINK YOUR PREVENTATIVE FOCUS IS REALLY COOL. I THINK THE DOMINANT NARRATIVE IN NEW ZEALAND IS HELPING VICTIMS OF DOMESTIC VIOLENCE AFTER THE VIOLENCE HAS OCCURRED—WHICH OBVIOUSLY IS REALLY IMPORTANT—BUT THE PREVENTATIVE FOCUS THAT YOU HAVE IS REALLY INTERESTING. COULD YOU TALK A BIT ABOUT WHY YOU WANTED PREPAIR NZ TO HAVE THAT FOCUS, AND YOUR PERSONAL STORY?**

I only learnt about mental and emotional abuse a couple of years after I'd left an abusive relationship. I was with somebody for four years. I left him the fourth year because of one act of physical abuse. [Physical abuse] was what I defined as an abusive relationship. I knew nothing about mental and emotional abuse at all. It was a couple of years after I'd left this relationship—I was at an airport and I just stumbled across this random article that was about mental and emotional abuse. And I knew that the relationship [I had been in] had been abusive—the entire thing. I could recall things that happened early on in the relationship which I just thought was really normal. They were things that had happened to my friends in their relationships as well, and I just didn't really second-guess any of it. So when I found that out [that it was abusive], I was really frustrated that I could have saved four years of my life if someone had talked about it with me earlier.

**YEAH TOTALLY. ARE THERE ANY COMMON RED FLAGS YOU'VE NOTICED THAT COME UP WHICH PEOPLE TYPICALLY DON'T RECOGNISE AS BEING ABUSIVE?**

Things which seem to be very common are things like having to ask for permission or feeling like you need to ask for permission to just go and hang out with your friends, or you know, go to a party? Another one is again asking for permission for what to wear. For myself, a common comment I got if I wore a dress or a skirt was, "Are you gonna wear tights under that?" And isolation. So if you look at the stories on our

website ([www.prepairnz.com](http://www.prepairnz.com)), a lot of the girls talk about how their partner would make them stay home while they were out all night partying and wouldn't reply to messages or anything like that, and just being completely rude in the way they spoke—using names, blaming the girls for their own behaviour. Actually, another one which I should mention is using alcohol as an excuse for behaviour. The alcohol one comes up a lot, particularly with young girls. So they'll kind of get that "Oh, you know. I was drunk, babe." So they often find that loophole to try to make their behaviour okay. And especially the younger girls—I'm talking 15, 16 year olds.

**AND I MEAN, ALSO BECAUSE NEW ZEALAND HAS A BIT OF A DRINKING CULTURE, IT'S MAYBE MORE NORMALISED SO PEOPLE THINK—YOU KNOW, OH HE WAS DRUNK, THIS IS NORMAL, KIND OF THING?**

I guess it's important to note within our programme, yes it absolutely is in part about what is and what isn't healthy and what are the signs, but actually the first part of the programme, and 50% of it, is actually focused on the relationship you have with yourself. I know that a lot of those decisions that I made, I did it because I really didn't think I was enough and I thought that re-negotiating my worth was like, how to create a perfect relationship? If I change me, then everything in this relationship will be perfect. But I never put that expectation on my partner. I wish I had understood how to be a bit more confident in who I was showing up to that relationship. And it really could even have been simple things like, having an idea of what my values might be, or having an idea of what I wasn't willing to negotiate in a relationship before I got into one. And that's why it's called Prepair, you know, preparing the mind for relationships.

**I ALSO WANTED TO ASK ABOUT YOUR EXPERI-**

**ENCE GOING THROUGH THE LIVE THE DREAM PROGRAMME ([LIVETHEDREAM.ORG.NZ](http://LIVETHEDREAM.ORG.NZ)) AND MAYBE HOW THAT GAVE YOU THE TOOLS TO START PREPAIR NZ?**

I was probably a little bit different among the participants in that I had been running Prepair for just over a year when I joined and most people come with just an idea. I had to juggle Prepair and being a manager at ANZ. My head was so stuck in the bank and my heart was stuck in Prepair. I didn't know how to move away from the corporate world and move on to something I really cared about. I joined Live the Dream to figure that out. And I guess the major advantage for me was [that] it just spoke about this massive world of connections. So in the first couple of weeks I found myself up in the Ministry of Social Development working with someone there, who then connected me with the It's Not Okay campaign ([areyouok.org.nz](http://areyouok.org.nz)). Live the Dream finished in February; I'm now being contracted to do work for the It's Not Okay campaign. And as a result of that, I have been able to connect with New Zealand Police, and run workshops with girls they support, who experience things like sexual abuse in the home. So I take the Prepair workshops to them to help them as a part of their rehabilitation process. Absolutely the number one thing are the connections I've been able to get. You've got to work hard obviously to really get the value out of those connections, but I would have struggled to get that on my own, you know, having my banker hat on from 9–5 and then going home and doing all that in the background. So three months into it with amazing people, the speakers [Live the Dream] brought in as well, really accelerated Prepair to where it is today.

**DO YOU OFTEN FIND WHEN YOU WORK WITH THESE GIRLS THAT THEIR SELF-ESTEEM IS LOW?**

Yep totally. When I first started, I thought by tar-



getting younger age groups like 13–15 years old that I could get in before that started happening, but then a couple of weeks ago I was sitting at a table with 15–18 year old girls, a lot of them young mothers as well, and just by telling them my story I could see these girls nodding their heads and crying like they were experiencing it. And so I think the work has had to shift a little bit, because it's no longer getting in early, it's actually sometimes dealing with people in a room, who, just as I'm telling my story, are recognising, "Wow that's me" and "This mental and emotional abuse thing [Irene] is talking about is what I'm going through right now." And a lot of them say that they thought, before I came along, an abusive relationship was only physical.

**WHEN YOU SPEAK AT FESTIVAL FOR THE FUTURE, WHAT ARE YOU HOPING PEOPLE LEAVE YOUR TALK WITH?**

I've been thinking about that a lot actually. I guess for me, I actually think, you sort of touched on it before, we've got this major issue with domestic violence in New Zealand and there are so many wonderful organisations out there who do the support work. They're like the, for lack of a better phrase, they're the ambulance at the bottom of the cliff, right? But for me, I kind of look at it and I think, well if somebody had just had a conversation with me, and told me about this stuff and what I was worth earlier on, how much of a difference would that have made in just my own life? Let alone, the lives of many other women across New Zealand? I think what we could all be doing is being a little bit more attentive and responsive to

those subtle behaviours. I think if I put on the board or on the projector at this talk, the 10 early signs of abuse, which are known to be evident in a relationship that escalates to violence, I think that everyone in that room would have seen at least one of them. And so I guess the intention of this talk is to say, *hey, this stuff is happening, and it happens in our circles and around us, and if we're going to make a change where domestic violence is concerned, we've all kind of got to step up and be willing to have an uncomfortable conversation.*

**DO YOU HAVE ANY GENERAL TIPS OR DAY-TO-DAY THINGS THAT OUR READERS CAN DO TO LOVE THEMSELVES A BIT MORE?**

I think the first step is learning to be comfortable in your own company. I think that almost creates that confidence for you in situations with other people. For me, I used to think the hardest thing to do would be to leave that relationship. And then a week later I learned that wasn't even the hardest part, the hardest part was learning to be alone and making decisions without someone else's expectation. I started doing things like going for a walk on my own without my cellphone. Now, every single week I always go for a coffee by myself, and I'll write in my notebook or read a book or just people-watch, and that's enough time for me to centre myself. ♦

IRENE RECENTLY GAVE A TEDX TALK IN WELLINGTON. YOU CAN WATCH IT ONLINE FOR FREE BY SEARCHING "SOFTENING INTO THE DISCOMFORT OF CONVERSATIONS, IRENE WAKEFIELD, TEDXWELLINGTON" ON YOUTUBE. IRENE WILL ALSO BE SPEAKING AT FESTIVAL FOR THE FUTURE, WHICH RUNS FROM 4<sup>TH</sup>–6<sup>TH</sup> AUGUST. YOU CAN BUY STUDENT TICKETS ONLINE AT [WWW.FESTIVALFORTHEFUTURE.ORG.NZ](http://WWW.FESTIVALFORTHEFUTURE.ORG.NZ).



**The future is ours to create.**  
4–6 AUGUST 2017 • AOTEA CENTRE, AUCKLAND



**New Zealand AIDS Foundation**  
Te Tūāpapa Mate Āraikore o Aotearoa

## CHARITY/ORGANISATION OF THE WEEK

This week we're shining a light on the New Zealand AIDS Foundation. NZAF was born out of the gay community's response to AIDS in the early 1980s and became an incorporated society called The AIDS Support Network in March 1985.

NZAF is focused on preventing the transmission of HIV and providing support for people living with HIV. Check out <http://www.nzaf.org.nz> to support NZAF's work by donating to them or volunteering. ♦

## UPCOMING COMMUNITY EVENTS

Get your creative juices flowing at

### Zinefest!

**When:** Sunday 30<sup>th</sup> July, 11am–4pm

**Where:** Auckland Art Gallery Toi o Tāmaki

**Price:** Free!

**Age restrictions:** All ages

**Event info:** "80+ zinemakers will be selling their fresh zines on everything from science, psychedelic journeys, feminism, mini comics, gender politics, colonialism, design, diaspora and other ideas worth sharing. There will also be talks and panels in the Auckland Art Gallery Auditorium throughout the day. Stallholders will be selling their zines individually so please remember to bring cash."

Show your love for our furry friends  
by hitting up the

### Direct Animal Action Monthly Meeting and Workshop

**When:** Sunday 30<sup>th</sup> July, 11:30am–1pm

**Where:** Hum Salon, 123 Grafton Road

**Price:** Free, but RSVP essential!

**Age restrictions:** All ages

**Event info:** "We are excited to announce this month's speaker is Catriona MacLennan. Catriona is a barrister, journalist, author, report writer, television presenter, media commentator and project director. Catriona will be speaking about how to effectively lobby politicians for animals which is particularly crucial as we head towards this year's General Election. She will also talk us through the political party responses Animal Agenda Aotearoa has received so far regarding their animal policies, enabling us to make more informed choices when voting with animals in mind during this year's General Election." ♦

## What's On

### Wildlife Photographer of the Year

AUCKLAND MUSEUM

The exhibit is on every day until December! Show your animal love by checking out these stunning images. It is free with museum entry.

### World Press Photo Exhibition

SMITH & CAUGHEY'S

Venture down to Smith and Caughey's for a gander at the year's best press photography from around the world. The exhibition runs until Sunday 30<sup>th</sup> July and student tickets are just \$10.

### NZ International Film Festival

VARIOUS CINEMAS

Films from all over the world have travelled to NZ and are being shown at screenings in cinemas and theatres all over Auckland. If you haven't seen anything yet, check out what's on at [nziff.co.nz](http://nziff.co.nz) and buy your tickets ASAP. The festival ends on Sunday 6<sup>th</sup> August.

### Auckland Food Show

ASB SHOWGROUNDS

What could be better than a show dedicated to food? Nothing. For mouth-watering goodness, check out the Auckland Food Show running from the 27<sup>th</sup>–30<sup>th</sup> July. Get earlybird tickets online.

### Galaxy Bear

BASEMENT THEATRE

Love rock music, space and grizzlies? Head down to the Basement Theatre at 10.30pm on Saturday 29<sup>th</sup> July to catch Galaxy Bear—an up-and-coming Auckland rock band led by an extra-dimensional interstellar bear! Admission is free.

### Zinefest

AUCKLAND ART GALLERY

Zines are creative and small magazines (hence the diminutive “zines”) that show off some of the best and brightest of Auckland's creative talent. The market will be held on Sunday 30<sup>th</sup> July and there will be talks and panels held in the Gallery's Auditorium throughout the day. Remember to bring cash! ♦



## Mastering Hump Day: Wednesdays Espresso Bar

*Nikki Addison caught up with entrepreneur Tyler Kells to discuss his new espresso bar, Wednesdays*

Always wanted a regular barista who knows your order and provides great bants? You need to head to Wednesdays Espresso Bar, stat.

Opened earlier this year by young Kiwi Tyler Kells, Wednesdays provides Fairtrade organic coffee magic in the heart of the CBD. Located on the corner of Wellesley and Elliot Street—just a short stroll from UoA—the espresso bar offers a range of delicious Kokako coffee, from all the norms to filter and cold brew.

Tyler first encountered the coffee industry when he scored a job at the Kokako flagship store in Grey Lynn. Starting as a dishwasher, he put in the hard yards and later became a barista. From there his interest in coffee grew and he began talking to Kokako's owner about the finer details of running a coffee business. A year later, having saved enough money and found the ideal location, Wednesdays' doors opened.

The store, chosen for its compactness and the high-volume of foot traffic, is beautifully minimalist and also offers a range of cabinet food. While Wednesdays is partly a result of Tyler's desire to be his own boss, he explains the social aspect of being a barista is a massive motivator: “I enjoy the people side of it. We get a lot regulars, we know almost all our customers' coffee orders.” This is no exaggeration. As I sit chatting to Tyler, he notices two customers enter the store and turns to Head Barista Matt Trevelyan: “Two cappuccinos,” he calls out. Goals.

While Tyler is the owner and face of Wednesdays, the day-to-day running of the store is a team effort. Sipping my cappuccino (10/10 BTW), it's hard to imagine the place without Matt behind the counter, too. After doing a design internship, Matt turned his passion for coffee into a career and began working at Wednesdays. He's been a barista for six years, and you wouldn't know that he and Tyler only met each other a few months ago. Their self-confessed “bromance” is clear.

Things aren't always fun and games, however. Tyler admits there's a lot that goes on behind the scenes of a business. With he and Matt being responsible for everything from ordering supplies to fixing machinery to managing social media, there's a lot of pressure. “If something goes wrong, it's all on us,” Matt says. Luckily the Wednesdays crew thrive on a challenge. “It pushes us to be on point, which is awesome.”

I round up the conversation by asking the guys what drink they'd recommend to any wandering students. Apparently there's such a thing as Nitro Cold Brew, which has no dairy and, upon sampling, is creamy and delicious. Definitely worth a visit. If cold coffee isn't your thang, go for the guys' personal fave—the classic long black. Can't go wrong. ♦

WANT SOME KOKAKO GOODNESS? TYLER HAS KINDLY GIVEN CRACCUM TEN WEDNESDAYS COFFEE VOUCHERS TO GIVE AWAY. GO TO THE CRACCUM FACEBOOK PAGE TO WIN ONE!





## ALCOHOLLY

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

New term, new you, new bank balance! Spent the holidays cranking that hospo job you had during high school that takes you back during the inter-semester break? Lived on hospital food for seven days on a dodgy drug-testing trial? Ya girl Alcoholly is here to encourage you to spend a chunk of that on a fancy bottle you can afford this week only!

**2016 Tony Bish Golden Egg Chardonnay (\$36):** M8, this guy stored the wine in a giant golden concrete egg for a year. Science means it tastes extra good and is probs a bargain—Tony is the Chardonnay master after all. Bonus: has a very good label ready for a second life as a candlestick.

**2016 Chateau Climens (\$124.03):** A dessert wine from France that will taste like apricot nectar juiced by a sun god. Unfortunately, even once you pay you don't get the wine for about two years—but that receipt will look good in a frame! Hot tip: sweet wine is perfectly paired with salty fried chicken.

**2016 Miraval Rosé (\$33):** The fun stuff first; this chateau is owned by Brangelina so it's a bit bling. But don't go imagining the Jolie-Pitt tribe out there stomping grapes! The estate is managed by the Perrin family who have been making killer wine for yonks. This is as close as it comes to the perfect rosé; super dry with lush strawberry, cream and lavender flavours. Buy a bottle now (will sell out quick) and save it to celebrate the first signs of Spring. ♦

## Easiest, Ultimate White Bread

*The ability to make bread honestly seems like one of the greatest domestic accomplishments of all time. Thanks to this recipe, you'll be able to do it effortlessly and you won't even need an expensive breadmaker! Hopefully this will help you in your preparation for the apocalypse.*

### What you need:

500g strong flour  
1 tsp salt  
7g dried active yeast  
350mls lukewarm water

### What you do:

1. Place flour into a large bowl and stir in the salt.
2. Dissolve the yeast in the jug of warm water by whisking—it cannot be any hotter than 35°C.
3. Pour the yeast water onto the flour and bring together with a table knife until you have a dough you can knead.
4. Knead the bread on a lightly floured surface for a good 10 minutes.
5. Leave the dough to prove, covered with a clean tea towel, at room temperature for an hour to

double in size.

6. Preheat oven to 220°C.
7. Knock the air out of the dough and shape it into a rectangle that'll fit inside of a 900g loaf tin. Cover with the tea towel again and leave for another 30–45 minutes to prove once more.
8. Score the top with a sharp knife to break the surface and allow the loaf to rise more easily.
9. Bake in the oven for 15 minutes before lowering the temperature to 180°C to continue baking for a further 25 minutes. For a really nice crusty loaf, place a tray of water underneath the loaf while it bakes.
10. Check that the bread is cooked by turning it out of the tin and tapping the bottom, it should sound hollow.
11. Allow to cool on a wire rack before slicing. ♦

## Top 5... Local Parks

### Cornwall Park EPSOM

Just a short drive from the CBD lies Cornwall Park. Home to One Tree Hill, Cornwall Park is also a working farm and contains numerous heritage sites, walking trails and sports grounds. There's plenty to do at this beauty!

### Auckland Domain GRAFTON

The Domain is bloody gorgeous and conveniently close to UoA if you need some time out. Why not go for a run or cycle on one of the various tracks, or visit the lily pond outside the amazing Wintergardens? You'll feel revived in no time.

### Western Springs GREY LYNN

If you aren't afraid of swans or geese, you're sure to love Western Springs. The park is based around a huge picturesque lake lined with willow trees. There's plenty of wildlife and a tonne of paved pathways to satisfy all your exercising needs.

### Albert Park CBD

Bless, our very own Albert Park made it onto the list. Named after Queen Victoria's consort Prince Albert, the park has a variety of historic statues and monuments as well as the eye-catching centrepiece fountain. Also, let's just talk about those flowerbeds—10/10, Auckland Council!

### Dove-Myer Robinson Park PARNELL

Also known as the Parnell Rose Gardens, this wee park has over 5000 rose bushes (!!). It has great views of the city and surrounding waters, and is also home to Auckland's oldest Manuka and largest Pohutukawa. Now that's something you should tick off your bucket list! ♦



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experience

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# RE//ORIENTATION

## Winterfest

FEAT

**DRAX PROJECT**

UNIVERSITY QUAD, 27 JULY

3 - 9pm

Shadows Ice Bar

Ice Rink • DJs



## "CRACCUM"

5

## ON DIT.

That Athol has promised Daughts a gold watch if she gets through in Latin before 1930.

That Bernard knits his own night-caps.

That Ron. T—rs is going to get his hair combed and cut—but not this year.

That Lucy is not trying to grow a mo—he merely wants to see what colour it would be if he did.

That Keith's visits to 'Varsity have become even more infrequent since the appearance of the last number of "Craccum."

That the editor has received numerous inquiries as to the personnel of Training College social committee, but that no disclosures are being made.

That there is a cheap line of straw hats on offer at "The Mansions" at present, and that any young lady requiring one for the summer would be well advised to buy now. The special sale price is 2s. 6d.—(per dozen).

That Mansionites have decided to purchase that new Daimler from the Mount Eden Community Transit Club, although the price—£25—seems rather high.

When a lecturer is late for his lecture by what rule of logic does it follow that the whole class is present?

The proceeds of the Unofficial Graduation Ceremony, which are to be handed to the Auckland City Mission, will exceed £130.

There are no flies on Buster. Even flies draw the line somewhere.

## DOUG'S DIARY.

## THE TAUMARUNUI TRIP.

June 21st, 11 a.m.: Taumarunui team set at last (H. M. Alexander, E. L. Goodenough, C. E. H. Watson, R. E. Jones, C. B. Radcliffe, N. J. Ellison, A. M. Spencer, J. N. Wilson, D. H. Hume, W. G. Miller, K. R. Kapoor; manager, G. B. Owen). Myself centre forward. Always wanted to play centre forward—rather fancy myself at it. Insides no good—inside forwards, that is. Coffee and scones for two. 8 p.m.: Got away at last. N. tried to bet that Rad. would be last on station, but no takers. However an outsider (Kap.) arrived last by two minutes. Had funny looking package. Apparently typewriter but feel suspicious going into dry area. 11 p.m.: Spent time learning hakas till guard said that carriage next door supposed to be sleeping car. R. is amusing himself fixing light so it will stay off. Midnight: Goodie has bootblackened the faces of half the others, ha! ha! (Keep away from me, you blighter.) Kissed 'em good-night with blacked lips. Young Tom and George are holding a gambling hell in one corner. N. has just joined them, so they won't last long.

June 22, 10 a.m.: Very snug. Landed tip-top billets. Just finished breakfast in bed. Funny thing happened last night when we were going to bed. R. went to the window (let go my arm, R., d—n you). Noon: Beginning to rain. All went to Manunui this morn to see the box factory. All the men had had breakfast in bed except Art. and N. Great jumping speculators! How it rains. They put the Council steam roller over the ground this morning, too.

June 23rd, 2 a.m.: Others are asleep. Played a great game in the mud. Won 2—0. About one foot deep. Scored a beauty. Had a real binder at Hotel Cecil afterwards. Ray did his best, but was outclassed. Tried to get one of waitresses to go to the dance, but no luck. Think Pat. must have

prejudiced her against us. Dance disappeared, too. N. asked Tom's girls, notably Marie and Flo. Lost 'em both tho'. Wish we hadn't brought George. Rad. disappeared, too. N. asked Tom's special for a dance and got turned down. Looked like a bust balloon. Paul Jones and Excuse Me's are my favourite dances. Nearly lost G. Never met anyone with such a flo'. Sandy, Tom and Goodie nearly missed the train. Kissed two apiece. Must get some sleep.

The Students' Assn. has decided to establish a zoo for the benefit of students of zoology and biology. It already has a seal—a common seal, that is to say.

When passing the "Craccum" selling bureau don't tell the editor "I've got one thanks." He doesn't believe it—unless you produce your copy—and even then he suspects that it is borrowed for the occasion.



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(2 doors from St. Kevin's Arcade)

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## AUNT ALICE'S CORNER

Dear Aunt Alice,

Your advice to "Eve" has got me into a terrible mess. I was unfortunate enough to drop all my books in the corridor to-day, and immediately a boy made a dive to pick them up. I felt terrible when he began to get fresh with me, and asked me if he could take me home in his car. And he has such a dreadful reputation. I was really most embarrassed, because he wouldn't take no for an answer. However, I managed to slip out of the window of the Women's Common Room and got away before he saw me. But I am dreading the next time I see him. Oh, Aunt Alice, what shall I do? Please help me.

Yours tearfully,

Sob-Sister.

Answer:—After giving your query careful thought, I think I can find a way out for you. Accept his next invitation, but before meeting him have a heavy meal of spring onions and garlic, which I confidently predict will cure him for ever, or at least keep him at a respectable distance all night. And, by the way, just how did you get down from that window?

Aunt Alice.

Correspondence arising out of "Eve's" letter is now closed. \* \* \* \*

Dear Aunt Alice,

I want to ask your advice on something which means a great deal to me. I am a poet, and my family is very wayward. When the glory of a sunset calls to the depths within me, and I quote the Immortals, my brother asks brutally: "Feeling better now?"

Dear Aunt Alice, last night I read through all my poems (I call them my soul-children) and decided to send to you for criticism the following, which I consider to be the most inspired expression of my feelings. Will you tell me frankly, if I should continue?

"Ah, Love, Love, Love!

I pant and sigh for thee.

Come, take thy bow

And aim a shaft at me.

I cannot eat—

My appetite is gone!

I yearn for love

Before my life is done."

And oh! Aunt Alice, please tell me, where was Moses when the light went out? I've always wanted to know, but I was shy of asking, because he chose such queer places to be in. You know, hushes and things.

Yours affectionately,

"A Violet by a Mossy Stone."

Answer:—Far be it from me to curb your girlish enthusiasm, but I cannot help feeling that you should wait and let the lava of your volcanic nature cool to the hard basalt of experience. Then when wisdom and maturity have come to mellow the leaping flames of your genius, perhaps you can take up the pen again. In other words, Violet, if that poem really expresses the way you are feeling, go and see a doctor.

As regards Moses, I trust I have always held myself apart from low humour, and if you really want the truth you had better ask Mr. O'Shea, who is the most likely man I know.

Aunt Alice.

Dear Aunt Alice,

I arranged to go to the Labour Club dance with a girl, but she turned me down at the last minute, and now I have to find someone else. The other evening I met a very nice girl and in fact went over pretty big. The trouble is I do not know her address. How can I find it, Aunt Alice?

Jimmie W.

Answer:—Just ask at the College Office. You will find the staff there most sympathetic—in fact, they may become embarrassingly so—and they should fix you up. If all else fails, try Miss Bourne.

Aunt Alice.

Dear Aunt Alice,

My father is a Presbyterian Minister and I have been subjected to a very pious upbringing. It is my intention to join either the E.U. or the S.C.M., but I must confess that I find it extremely difficult to choose between them. You understand that I must be most solicitous as regards my spiritual welfare.

McGorin.

Answer:—You must understand that I am strictly neutral and will endeavour to set out the relative merits of the societies concerned

as dispassionately as possible. In the first place, the E.U. believe in the "literal inerrancy" of the Bible; that is, it is all O.K. except for printer's errors. The S.C.M., however, try to explain a lot of it away and hold out for the seven deadly sins instead. (The Hongi Club just practice them and don't believe in anything at all.) As far as the library is concerned, the E.U. go in for heavy anti-Darwinism, the S.C.M. pin their faith to paperbacks, while I may also mention that the Catholic Club go in for a lighter style altogether. In fact, parts of their encyclopaedia are positively frothy. The E.U. are perhaps the more active socially and their banquet is one of the functions of the year, while I am informed that their poker school was one of the bright spots of the tournament team's trip to Wellington. This again is offset by the superior charms of Miss Morton-Smith, as President of the S.C.M. So you see it is a hard choice and largely depends on your personal tastes in the matter of entertainment.

Aunt Alice.

## TRAMPING CLUB

The annual general meeting of the Tramping Club is to be held on Thursday, April 22nd, in Room 37, at 8 p.m. Unfortunately, for several years there has been a lack of interest in the club, and it has been threatened with extinction. But there seems to be no reason why this state of affairs should be allowed to continue—a brisk and vigorous programme, aided by some measure of public support, should make it possible to build up an energetic and flourishing club of which the A.U.C. should have every reason to feel proud.

We urge, therefore, all those who would like to take up tramping, and all those who cannot decide with which sports societies of the university they would like to be associated, to make sure to attend the general meeting on April 22nd. Your support is needed, and your suggestions are needed. If we have an enthusiastic membership and an enterprising committee, the revitalisation of the Tramping Club will be an accomplished fact.

## A.U.C. FIELD CLUB

If the fame of the Field Club activities has not yet reached you, we now welcome any students interested in Natural History, to join with us in making 1937 a more memorable year than ever as far as this club is concerned.

Profusely illustrated lectures are given throughout the season by well-known Auckland scientists or by visitors of note who happen to be in the city. Informal discussions follow each lecture and the famous Field Club suppers.

On Wednesday afternoons, excursions are made to some of Auckland's finest gardens and to other spots of scientific interest in and about the city. Day excursions are held from time to time, these usually including a lunch trip to one of the islands of the Gulf, or a motor trip to some part of the Ranges.

Perhaps the most popular of the club's activities are the camps. These include week-end camps, a weeks camp in the first week of the May vacation and a more ambitious trip after degree, when we endeavour to recuperate after the great ordeal and forget all our troubles (if only for a week).

Watch the notice boards for announcements re lectures and excursions and then come along. You will not be disappointed.

## SUCCESSFUL ANNUAL MEETING OF HONGI CLUB

Two and a-half hours of ordered method resulted in the election of the 1936-37 Hongi Executive. Important decisions were reached about the future policy of the Club and one and all can count on the Club for a fair number of laughs from now on!

Officers are:—

Patron: Brain Rudman.

President: Bruce Orcheston.

Vice-President: Jack Alexander.

Secretary: Darcy Walker.

Treasurer: Jack Fairbrother.

Auditor: Bill Mackay.

Committee: Bob Wallace, Eric Halstead, Doug.

Kenrick, Jim Takle.

## STUDENT CHRISTIAN MOVEMENT

DR. T. Z. KOO,

Eminent Chinese Scholar,

General Meeting, College Hall, Tuesday, May 4th, at 8 p.m.

Meeting and Tea, Sunday, May 9th, at 4.30 p.m.

## CORRESPONDENCE

(The Editor wishes it to be understood that he does not hold himself responsible for the opinions expressed by his correspondents.)

## THE GRADUATION CEREMONY

Dear Sir,

Next month brings with it the most important event of the University year, which is the Graduation Ceremony. The question was raised last year, whether there was any particular reason why the citizens of Auckland had not been more generous in the past in endowing this College with bequests. I venture to suggest that the answer lies in the fact that this College, by its public behaviour, does not inspire any feelings of civic pride. The Procession in the Town Hall of the Professorial Board, the Convocation, and the Graduates was dignified and worthy of the occasion. This early impression, however, was completely vitiated by the activities of the Hongi Club. No doubt this club may claim that the mantle of the motley, cap, and bells has descended upon its shoulders from the Court Jesters of the ancient Saxon Kings, but the "keeping of fools" is no longer considered part of the modern panoply of royal dignity. In your paper, the Hongi Club claims to be "the only institution in this Varsity which brings members of all the Faculties together in the interests of the Varsity." Furthermore, that "it has the spirit and the good of the College at heart." If these claims are to be substantiated, let them prove them by concentrating their activities in spheres other than those of the Graduation Ceremony itself. One more quotation, "our ideal is to have every student a member of the club." Since they are so far from realizing their ideal, by what right do they inflict their conceptions of humour on a defenceless public? It is only just that a referendum of all students should be taken on such questions before any club arrogates for itself so much undelimited authority.

I make a strong appeal to all students to cultivate the impression that this College is building up traditions of scholarly dignity, and to be proud of the fact that they are privileged to be members of such an institution, which in turn should become the greatest source of civic pride to Aucklanders.

C. P. HUTCHINSON.

## SWIMMING

Dear Sir,

With regard to the very poor exhibition given by the A.U.C. swimmers at the recent tournament, I am certain that there must be a remedy for the unfortunate state of affairs which exists.

In the past few years very little encouragement has been given A.U.C. swimmers. There are apparently no facilities for organised training. Admittedly there is a Varsity club night at the baths, but what does that mean—a gathering of two or three undergraduates who discuss the weather and have an idle swim around the baths. There is no mention of organised racing, no competition of any kind is conducted, and no coaching is available—apart from that which individual members are able to arrange for themselves.

What we would like to see would be an effort on the part of the committee to provide the services of a coach on club nights. An exorbitant fee for such services should not be necessary, and the coaching would be invaluable in giving us better chances of getting somewhere next tournament. Also, it is not possible to arrange swimming for points prizes, etc. Anything to stimulate interest and to keep that interest alive until 1938, when I hope that we will be able to gain more points in swimming than at least one of the other three colleges.

Yours, etc.,

HOPEFUL.

## ARCHITECTS AND POULTRY CLASS

Sir,

The committees of certain College clubs are curious to comprehend the basis on which the architects have calculated the cost of the colour work they are occasionally commissioned to execute. We do not doubt that their drawings are not dear at the price of four shillings a piece. They are well worth it, for the white walls of our buildings could bear brightening a bit. It is possible, however, that our guineas will not go so far and that the executive will be forced to increase the levy, or the clubs cease to advertise. The architects may then shelve a unique biological metamorphosis; having done in the goose that laid the golden egg, they will find only an ugly duckling avowing Douglas Credit ideas.

Yours, etc.,

"NONEN."



# WHAT THEY THINK OF CRACCUM

## PROFESSOR RUTHERFORD

The obvious comment to pass on Craccum's twenty-first birthday is that it's high time it grew up. But, equally obviously, it is impossible that it should. Students don't grow up in College; they leave and then their place is taken by a new generation of juvenile delinquents. These contrive to utter all those half-formed



thoughts that student generations have uttered ever since Universities were founded in the Middle Ages—only, of course, the medieval Universities did not encourage the commitment of such utterances to the indelible medium of the printed word. The real justification of Craccum is that it helps young people to get rid of a lot of ideas, which, if retained in their systems, would probably go bad. So may Craccum flourish and remain for ever young. But let all issues be consigned to the flames a few days after publication. It would never do if it were taken seriously.

## DR. WEST

With the Tournament issue fresh in my memory, my first impulse is to say that Craccum is becoming more and more a journal worthy of University students. I have, however, the usual plea that more space be devoted to original contributions from students. I wonder if, in their ingenuity, the editorial staff could find some means of stimulating students to contribute to what is, after all, their own paper. I should welcome from students a far greater number of articles on serious questions. For I feel that they must be agitated by problems and doubts well worth discussing through the medium of such a journal as Craccum.

## DR. ANCHUTZ

I think it a good thing to have an organ of student opinion. But don't you consider it very dull sometimes, especially the club reports? Besides,

there does not seem to be enough general discussion on such subjects as Tamaki or the College Chapel.

## PROFESSOR KEYS

Adequate but undistinguished.

## MR. SINCLAIR

Craccum's reportage tends to be extremely conservative in comparison with that of other University papers. A ball is reported in exactly the same manner as a football match, and there are no striking headlines. There seems to be little striving towards the attainment of a literary standard. The Craccum staff has made no real effort towards eliciting original contributions from students through competitions or the offer of prizes. It might be possible to devote an entire page to original prose writing and to verse which at present tends to stand in splendid isolation.

## PROFESSOR FITT

I feel I am incompetent to express an opinion, not being fully aware of the audience to which Craccum is addressed. How many of the part-time students read it? However, allowing for numerous fluctuations of tone and temper, I consider that Craccum is making an advance.



Thus . .

## MR. SANDALL

I like Craccum. I look forward to reading it. But I always assume that Craccum meant cracking 'em. And I think it should do something about taking a crack at long-established customs. As for that column by "Off the Beat" or whatever he styles himself, . . .

## DEAN ARDERN

Last year I was dragged into subscribing to Craccum. This year I refused ABRUPTLY!



## PROFESSOR BARTRUM

I consider the opinion of the staff not of great value, but I have admired the general standard of Craccum. The staff is more interested in good tone and Craccum has done well to show high standard.

## MR. JOSEPH

Craccum has a good coverage and is improved in quality. But doesn't it rather lack the personal touch? I seem to remember a gossip column on the lines of, who was seen with so-and-so on the night of such-and-such. Most entertaining!

## PROFESSOR KNIGHT

It's energetic. Doing alright. You don't want to meddle with it.



## PROFESSOR MUSGROVE

Craccum compares favourably with other college papers. A lot solid, isn't it?

## MR. HARVEY (AND OTHERS)

I think Craccum is too serious and that Craccum caters for 'Arty types rather than Science people. I don't think the film reviews are suitable and I do think more sporting news could be included. Also I would like to see some articles illustrating the research work being carried out in Scientific departments just to show the "night scholars" that the University is awake during the day too.

A sophisticated rhetorician, inebriated with the exuberance of his own verbosity, and gifted with an egotistical imagination that can at all times command an interminable and inconsistent series of arguments to malign an opponent and to glorify himself.—*Elmer* (on Gladstone).

## PROFESSOR CHAPMAN



I have been favourably impressed with Craccum. As student newspapers go, it is quite good, and I would hesitate to suggest improvements. The blend of humour with wit and seriousness is excellent in a student newspaper. I should hate to see something completely serious. I rather look forward to reading Craccum to keep me in touch with student affairs.

## "KIWI" — 1947

Have you started writing for KIWI yet? Copy will close about half-way through next term. Any sort of writing is required—verse, fiction, essays, criticism of films, drama, art or society. Remember that KIWI is the annual magazine of the College and should reflect serious opinions on social matters as well as contain literary contributions.

Now is the time to hand in that B— essay that you considered so good.

Contributions clearly marked KIWI can be placed in CRACCUM Box in Exec. door.

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# CRACCU

AUCKLAND UNIVERSITY STUDENTS' PAPER

Vol. XXXI—No. 10.

Auckland, N.Z., Thursday, 19th September, 1957.

Price 3d.

NOVEMBER 30th — REFERENDUM ON THE STATE'S RIGHT TO HANG —

## SANCTITY OF HUMAN LIFE

Must We Perpetuate In Peace The Crimes of War

### 36 States have abolished it

THE following States have either abolished capital punishment by law for the civil crime of murder or allowed it to fall into abeyance by a policy of reprieve. Some imposed capital punishment after the war on traitors and war criminals.

**AUSTRIA** — Abolished 1919 and restored under Dollfus Government. Abolished 1926, restored 1945 and again abolished in June, 1956.

**BELGIUM** — Abolished by decree. No execution since 1863, except for one case in 1914-15 war.

**DENMARK** — Abolished 1930. No execution since 1892.

**FINLAND** — Abolished 1949. No execution since 1826, except during 1918 revolution.

**HOLLAND** — Abolished 1870. No execution since 1860.

**ICELAND** — Not included in new Republic's Penal Code in 1944.

**ITALY** — Abolished 1889 and again in 1948. No execution for murder 1877-1931.

**LUXEMBOURG** — Abolished by decree. No execution since 1822.

**NORWAY** — Abolished 1905. No execution since 1876.

**PORTUGAL** — Abolished 1867.

**ROMANIA** — Abolished 1864. No execution since 1838. (Restored for political crimes 1940.)

**SWEDEN** — Abolished 1921. No execution since 1910.

**SWITZERLAND** — Abolished 1942. No execution since 1924. (Previously abolished in 1874, but in 1879 cantons given power to reintroduce it; 15 remained abolitionist, 20 restored death penalty, but only 7 executions in 45 years.)

**USSR** — Abolished 1947. (Restored for some political crimes in 1950.)

**WESTERN GERMANY** — Abolished 1949.

**UNITED STATES OF AMERICA** —

Michigan Abolished 1847.

Wisconsin Abolished 1853.

Maine Abolished 1887.

Minnesota Abolished 1911.

Rhode Island Abolished 1892.

North Dakota Abolished 1895.

ARGENTINE — Abolished 1922.

BRAZIL — Abolished 1891.

COLUMBIA — Abolished 1910.

COSTA RICA — Abolished 1880.

SOMINICA — Abolished 1924.

GUADALUPE — Abolished 1897.

HONDURAS — Abolished 1894.

MEXICO — Abolished 1928.

PARAGUAY — Abolished 1902.

PERU — Abolished 1900.

PRUSSIA — Abolished 1907.

RUSSIA — Abolished 1863.

QUEENSLAND — Abolished 1922. No execution since 1913.

SPAIN — Abolished 1921.

SAVANCORE — Abolished 1944.

The Government has taken the tragic step of calling on the electorate to state yes or no to the retention of the death penalty. The fact that the referendum will be held in conjunction with the General Election, turns this fundamental moral issue into an electioneering football.

It is the duty of the intelligent voters of this country led, it is to be hoped, by the church and university, to counter the evil influences of political propaganda and fear campaigns to which the plebs are so susceptible.

Capital punishment was abrogated in New Zealand in 1933 and abolished in 1941 by the Labour Government, and re-introduced for purely policy reasons by the National Party in 1950. Ostensibly the argument for its reimposition was its value as a deterrent to would-be murderers. The figures for New Zealand (see Table) and for the 36 states who have long removed this obscene and uncivilised act of execution, prove that the argument has no basis in fact. The experience of these 36 states also shatters every other major argument for retention. In evidence collected by a British Royal Commission (1949-53 on Capital Punishment) that led to the abolition of the death penalty in the United Kingdom this year, these facts were conclusive. In all the states, the abolition of the death penalty has never led to any increase in the rate of murder; secondly, that murderers are no more difficult to deal with in prison than other long-sentence offenders; thirdly, that they do not "rot" in prison, but in many cases rehabilitate themselves, and when released, live useful lives; fourthly, that they are less likely to become recidivists than several other classes of prisoners; and fifthly, that they have very seldom been known to commit a second murder.

These facts are all the more convincing when the length of time that most of these states have abrogated or abolished capital punishment, is considered. What justification then has New Zealand, who believes herself one of the

#### NEW ZEALAND MURDER RATE

12 years before 12 years since

Abolition Abolition

1924 8 1950 8

1925 6 1951 4

1926 12 1952 7

1927 12 1953 4

1928 2 1954 4

1929 5 1955 5

1930 7 1956 5

1931 12 1957 10

1932 15 1958 20

1933 22 1959 20

1934 16 1960 10

1935 11 1961 12

Total 132 Total 119

Note: Population increased 30% 1930-47.

most progressive welfare states, to retain the death penalty when so many governments in all parts of the world have abandoned it without any dangerous results.

The issue involved is more than a punishment for murder. While we sanction the state's right to take human life in time of peace, we violate the sanctity of human life itself. The terrible destruction

of human life and the even more disastrous lowering of civilised standards that the world has lately suffered, has made it vital to the progress of society, that there be a new and intensified effort to restore and reinforce the dignity of human life.

Wars cheapen human values; the wholesale killings, mutilations and tortures of the last at first aroused feelings of horror, but gradually the very extent of the crimes against humanity began to blunt the reaction against them. With every new exposure of some devilish form of savagery the public mind becomes less sensitive. Inevitably the sanctity of human life ceases to be an article of faith and tends to be regarded as little more than an antiquated formula that no longer inspires the Christian world.

The argument that the public exposure to atrocities acts as a warning and a deterrent to potential criminals can only be justified so long as publicity does not accustom society to the existence of crime, or stir the dregs of cruelty always lying below the surface of human nature. Its unchecked acceptance, stimulated by press, radio, films and TV, leads to a dangerous gloating over horrors — and a lowering of the very standards it is desired to raise.

The morbid satisfaction expressed by a large proportion of the public at the hanging of a murderer in cold blood, is a primitive emotion more in keeping with the ignorance and brutality of the dark ages. Public anxiety against repealing the penalty is natural enough, but it is based on ignorance and a reluctance to study facts. The issue is shrouded in an alternating mixture of excited sentiment and indifference. Official opinion has long supported capital punishment. But it would be surprising if police officers, prison governors and judges did not. They see the worst side of human nature, and their primary duty is the maintenance of law and order.

The death penalty must be abolished for the following reasons:

● Capital punishment is not a deterrent to crime. The figures in this, and 35 other states, prove it. The thing which most deters crime is not the brutality of the punishment, but the knowledge that it will certainly be exacted.

● Innocent men have been hanged for crimes they did not commit. Despite the safeguards and perfect fairness of our judicial system, we cannot escape the ineluctable fact that human nature is fallible, and that where the penalty for

a crime is irrevocable, there is no chance of redressing a possible mistake.

● Murderers are rarely criminals, and it is exceedingly rare for a murderer ever to have been previously convicted. Doctors and psychologists, in and out of prisons, agree with the findings of the Royal Commission that murder is usually an unpremeditated act, that at the time of the crime most murderers are in a disordered state of mind, and that it is usually due to a combination of circumstances in one person's life, which are unlikely to recur. Statistics for Great Britain for 1900 to 1948, show that 61% of known murderers were of unsound mind; a figure that incidentally proves that the death penalty is admittedly no protection against a very large number of murders.

● Hanging punishes not only the murderer but his family. Imprisonment brings shame; but hanging a horrible

THE following quotes are from debates on capital punishment during 1948 in the House of Commons and House of Lords.

**Mr Sydney Silverman, M.P.** "After Hiroshima and Nagasaki . . . it may seem a very small matter whether half a dozen worthless human beings, who have themselves taken human life, should die or live. But surely it is the duty of all of us who value our civilisation not to depress still further those moral and spiritual values . . . or precisely this moment . . . when they are most in danger."

**Mr Beverley Baxter, M.P.** "As an editor I have come to realise that the death sentence has made the murderer an aristocrat among criminals, and creates a false glamour deluding its own object. Europe is cursed with sheer physical brutality. Hanging does nothing but brutalise those who take part in it. . . . Let us say as a legislature: 'as people with responsibility — We will not kill.'"

**Lord Rochester** "The death penalty is not worthy of a civilised state and it places on those who carry it out a burden we should impose on no one."

stain that should never be inflicted on the children of any man. The greatest sentence for a murderer is not the death sentence, and at the same time reformatory and giving a sense of responsibility, is to make a murderer responsible for the dependents of the person whom he murdered.

We ourselves must reject and endeavour to persuade all others, the sordid ruthlessness of official killing in cold blood; and thereby reaffirm our unshakable belief in the dignity and sanctity of human life.

THOU shalt not avenge nor bear any grudge against the children of thy people: but thou shalt love thy neighbour as thyself.

—Leviticus 19:18.

# DEATH PENALTY CONCERNS—YOU



# LITERARY SUPPLEMENT

## A TELEPHONE CONVERSATION OVERHEARD

- Julio? Yes it is, Maurice.
- You know where I've been.
- Yes you do.
- Very enjoyable. The snow and air was quite delightful.
- My uncle.
- The extremely fat uncle - with a moustache. Uncle Daniel.
- So we start again. I told you weeks ago...
- No of course not. Don't be silly. That would be incestuous after all.
- How do you know?
- Who did you ring?
- He told you did he? Did it occur to your sweet little mind, so very free of suspicion that Michael may have been lying just to intimate himself somewhere? You always think the same thing. I can't go on under this constant suspicion.
- And you rang Pauline. You're very thorough aren't you. Why don't you get a job as a counter-spy. Of course by the current myths about them, you'd fail in a few areas.
- I'm not being nasty Maurice. Well all right yes I was. I'm sorry. Please, please I'm sorry. Look you can check. You can meet Daniel. I'll arrange. All right I won't mention it again. But please try to be fair. Don't you mention him either.
- We won't talk about anyone else then, Daniel Elton.
- So it's not really uncle Daniel whose bothering you. It's her.
- It's no good talking about women like that. It's no good talking about their fat softness smothering you and their bleeding and smelling. We're just the same to them.
- I'm not one of THEM. I've always said all things are ... equal. You know that. You know what I think.
- I don't know. Yes I have seen her. Not last weekend.
- I don't know what I'm doing this weekend. I might be. Stop forcing me.
- It doesn't mean I'm going out with someone else.
- Not necessarily. I just want to be with no-one for a while.
- Uncle Daniel Uncle Daniel I'm sick of hearing about my "uncle" Daniel when he isn't even my uncle ...
- I'm sorry I didn't mean to ... Stop screaming. I meant to ...
- Yes he is ... was now probably
- Yes
- Yes
- What are you going to do? Are you there? Will you say something please?
- Maurice?
- No don't I still like you - I'm quite fond of you.
- It's enough for many others
- I know that
- Have you run out of oases? I have a couple which-
- Don't be a fool!
- You've got to learn to live without - Maurice! Maurice!
- Just stay there and don't do anything. I'll come over
- Don't say it's no use. Maurice?

L. Patterson

## ON THE DECAPITATION OF JAYNE MANSFIELD IN A MOTOR CAR ACCIDENT

Somewhere in North America  
The operatic fantasy of necrophilia  
Is real

(Gays and a tearful Rubens Jostle at the ambulance)

The Amazonian wilderness of chest and thighs etc  
Keeps the wan attendants taut  
With elegant slowness, and she who once  
With platinum orchestrations  
Out-Murdered Monroe  
Is in eclipse.

The cruel truth of her being merest flesh  
- a body mere and simple to a curve  
Is now retracted by distances of distaste.

And overhead  
The stars seductively  
Reshape their points.

Z.E.B.



## FOR RACHEL

Dear Rachel  
they buried me at twelve o'clock  
promptly.

In a corner of my coffin  
they lit a saucer  
of incense.  
It was a cheap brand  
and  
the aromatic smoke  
has filtered through  
my cranium.  
In fact  
it's made me quite delirious.

Could you arrange  
to have sent me  
a book, a pencil  
and a piece of candle.

At the moment I am scratching  
on the varnish  
of my coffin.  
The nail of my  
finger  
has become quite worn.

-- Russel Haley



## BOOK-MARKS IN AUTUMN

Leave the leaves of your old world autumn now -  
the summer scarlets duller  
in a blood and average month.

Handpick the crackling pelion-  
in an old and orange month  
their dry outline attempt to keep  
between the fingered pages  
of an adolescent testament,  
where you may read  
nostalgic homilies  
between the lines:

a sad compulsive onegesis,  
formed upon a single text,  
unbounded by the veritable fading print.

- Arthur Singleton



## HERMIT CRAB

I am myself just such a brittle fingered  
and soft-bodied thing.  
Who crawls, from birth to death  
In sudden movements  
Out of one protective shell  
Into the next.  
But nobody pays the guilt  
Of having cracked me out of my shield  
And showed my back  
And bag of innards  
To the grinning tide.  
If I were a god-adopting man  
I would construct a chapel to my sin  
And colour it with sea;  
And purchase in supplication  
Rueful space at the usmerry of the judge.  
But I am the guilty god  
Who bares these entrails  
Out of love,  
And has not strength to anything  
But let them crawl away.

- N.A.J.

He was found dead  
As all true actors are,  
Among his coloured masks  
In his old dressing room.  
White, as an octopus  
tought in across the stern

N.A.J.

\* \* \*

## SMALL TALKINGS

All afternoon  
like altruistic blood-donors  
determined to give the necessary social pint  
we inter-changed our red pathetic talk  
helping neither ourselves  
nor any other human animal

Beneath the similiar surfaces  
our groups are incompatible -  
not even the symbiotic relation  
of vampire to victim  
to cheer us up.

Must we go on giving?  
Whose lives do we save?  
Our own?

J.D. MORGAN-SMITH

# Books

Charles Brasch  
James Bertram  
O.U.P.

**T**HIS slim volume, retailing at \$3.65, appears as part of a series on "New Zealand Writers and their Work," produced by the Oxford University Press. The author has been, until recently, a lecturer in English at Victoria University. The subject, Charles Brasch, was a poet, a critic, and the founder of New Zealand's premier literary journal, "Landfall", which he edited for the first twenty years of its existence.

Mr Bertram gives a condensed history of Brasch's life, from his birth in Dunedin in 1909 to his death in 1973, a victim of Hodgkin's disease. Brasch's father wanted his son to follow him into business, and this conflict of interest between father and son is given in some detail. Other aspects of Brasch's life are sketched in very lightly, for this is primarily intended as a work of criticism.

Charles Brasch published five books of poetry in his lifetime; a sixth, "Home Ground", appeared after his death. Bertram, quoting frequently from these poems, traces Brasch's literary development over the years, detailing changing influences and changing style. For those who may be interested, this book constitutes a thorough introduction to one of New Zealand's more important minor poets.

HUGH COOK

# Theatre

Cider with Rosie  
Laurie Lee  
Theatre Corporate

**C**IDER with Rosie', currently running at Theatre Corporate is an adaptation of Laurie Lee's prose reminiscence, and a taste for it will depend very much on a taste for Lee's writing. 'Cider with Rosie' is a consciously styled work, built from a dense prose which often agilely turns itself into witicism or irony. At its best the language conveys the warm childhood impressions of village life; at its worst it is laboured and over-elaborate.

The production itself adds or detracts little from Lee's original. On the whole, the actors make an adequate attempt at filling out what is really an episodic saunter, Ellen Freeman standing out as Phyllis, Miss Crabby B, and Granny Wallon with a kind of polished flippancy that is appropriate.

However, the reason for producing 'Cider with Rosie' is a puzzle. By nature the action tends to be stop-start; assumed accents lack a certain warmth, and, generally there is no way that a stage can summon the descriptive richness of a 200-page book. That Mr Hawthorne and company have made something of the play is to their credit, but the difficulties overcome are imposed by selection of material. Auckland's theatre space, time, and talent are limited enough to deserve to which only the theatre can do justice.

BRUCE BELSHAM

The Ecstasy of Rita Joe  
George Ryga  
New Independent Theatre

**W**HY does an amateur theatre company like New Independent do this? Surely they can see that a production such as 'The Ecstasy of Rita Joe' is a melodramatic form of suicide. From the out-set its documentary-style presentation gives the entire play a sterility unbroken by screams, fights and even a ridiculous gang rape scene. The story, of an off-the-rails Indian girl taunted by the civilized Canadian world and unable to "find her way home", has been seen and heard countless times before. The cliché-ridden script with every stereo-type imaginable even includes protest songs. And someone described this as the "definitive Canadian play of the seventies"?

Despite the material with which they are lumbered, the cast do an amazingly good job

under the direction of Dick Johnston (of 'Fat Little Indians' and 'Merchant of Venice' fame); Maggie Baron as Rita Joe makes up for her trite lines and pained looks when, every now and then, she and the male dancer go off into flights of fancy around the bare stage. Rita Joe's father, Robert Leek, and Brian Saipie as the angry young Injun also cope well with some extraordinarily bad lines. The set design and lighting are probably the best seen at New Independent for quite some time - so sad that they should be wasted on 'Rita Joe'.

To return to the initial question ... why, oh why, do they do it? Angry young men playwrights filled the fifties and sixties but must we endure the tortured screams of varicoloured Rita Joes for another decade? This play is saved from absolute disaster by some deft acting and rather beautiful dance sequences, but without these it would have been the dullest play to hit Auckland in quite some time. There's not one fresh line, not one new idea to prompt any sort of emotion for the plight of the Indians in Canadian society. So, sadly, there's nothing left but a stage full of stereo-types raging with anger and pity, but quite unable to produce anything but stifled yawns.

LOUISE CHUNN

# Film

Taxi Driver  
Martin Scorsese  
Westend

**W**HATEVER you may have heard, Martin Scorsese's 'Taxi Driver' is really not a deflating street film of the 'Dog Day Afternoon' type, for it is a film about heroism, not romantic heroism, but heroism all the same.

Travis (Robert de Niro), a 26-year-old ex-marine, cannot sleep nights so he takes a job driving cabs. Unlike other cabbies he goes anywhere, takes anyone, and shoots his mouth off little; only to his diary does he confide the disgust felt at New York, its prostitutes, pimps, drunks, thieves, pushers. Yet these characters, the streets, and a cab are the sum total of Travis' world - a world Scorsese takes care to evoke with frequent and stunning close shots of visual detail.

Gradually Travis comes to see himself as New York's punitive angel, his fury reinforced by an unproductive infatuation with the affluent Betsy (Cybil Shepherd) and the circumstances surrounding Iris, a pubescent whore.

Indignation builds towards its bloody climax. Close camera work is continued in what might be termed intimate violence - and it is stomach turning. Yet no cleansing of New York is likely to be pleasant and there is a measure of triumph in Travis' activities as a scourge. 'Taxi Driver' suggests, even if it does not advocate the promise of cleansing violence. If you think the idea is at all digestible, 'Taxi Driver' is worth seeing, for it is a movie that constructs a visual and moral atmosphere all its own.

BRUCE BELSHAM

# Next Week

CRACCUM BENDS THE KNEE ...  
THAT PARAGON OF  
ROYALIST SENTIMENT  
PRESENTS ...

THE QUEEN.  
(& DIVERS OTHER FAMOUS LADIES)

# 'Are you listening, A.D.?'

/dont  
cross  
said the traffic light with a warning teaspoon,  
(dont you dare  
fucking cross).  
And David understood  
and understood  
and understood...

for the next thirty-five minutes.  
After all the traffic light was having its morning tea and being quite a respectful fellow for the workers statutes, David occupied himself burbling to babies and sorting out the deepest secrets in sparrows eyes while the traffic light had its morning cup of tea.

you're David  
Ignition, aren't you  
said the traffic light, eventually nibbling a biscuit.

Yes thats me, said David.

Youre an understanding little fellow arent you David Ignition  
said the traffic light.  
I try to be, said David.

A virtuous little fellow too, eh David  
I try to be, said David.

And though I walk  
In the valley of  
The shadow of death,  
I will fear no evil.  
That's you, eh David.

I wish...

A naive little cunt  
arent you David.  
I suppose I am, said David.  
Standing there waiting for me to finish my teabreak before I let you cross the street. You must know that my teabreak lasts till the second after you get fed up and cross somewhere else,  
eh David.

Why, said David.

To piss you off  
You silly little prick.  
Why do you hate me, said David.

You little turd.  
You are perverted.  
I saw you put barbed wire in little childrens pants, and rip their bums;  
You are a dog merchant.  
And a motherfucker to boot:  
And you beat up my 18 stone bulldozer driver mate, who is very sensitive,  
and inflicted 49 stitches on your own face with a broken beer bottle  
and told the fuzz  
'that you didn't want to press charges.

He got 14 years, but I'm a reasonable joker, I don't hate you for that!  
Then why, said David.  
Shut Your Bloody Little Face  
While I'm Talking!!! Thas why!!!  
You think you know so much with your ten thousand dollar education that you can't shut your bloody little face! while I'm talking... I'm embarrassed

...David looked at the traffic light;  
the traffic light stared at David  
and stared, and stared, and stared...  
Its a long way to come for a joke, said David  
cross  
now  
said the traffic light.

And David got squashed by an ambulance  
(I'm revising the Road Code. In practice.  
muttered the ambulance driver

cross now  
cross now  
cross now  
this is most poetic. I didn't feel a thing  
said the traffic light.  
But are you still listening, Ambulance David?

by LEW BRORR





## ALL CLUBS ALL CLUBS

Re-affiliations must be done every year. Fill out an affiliation form and give it to the AUSA Receptionist as soon as possible.

Societies Grants Sub-Committee nominations open on March 4th and close on March 11th for S.R.C.

Societies Council Meeting is at 1pm March 17th in the Council Room (2 reps per club). Dates for Societies Grants Sub-Committee Meetings are April 25th and 26th, June 11th and July 17th. Applications must be in at least one week before hand.

Any problems or queries - see Dave Stewart, the Society Rep, in the Student Union Building.

## THEOLOGY FORUM

The first Saturday morning of each month at 10am is when the Auckland Theology Forum meets in the Chapel Hall. Comprising people of all ages and backgrounds, the Forum explores issues of interest and matters of moment against a theological background.

This Saturday the theme is 'N.Z., monocultural, bicultural or multi-cultural' and you are invited to participate. Saturday 7 March 10 am - noon.

## BIOMEDICAL ETHICS

Tuesday 3 March 1-2pm Dr Alastair Campbell a visitor at Medical School, will conduct a FORUM in the MacLaurin Chapel Hall.

Are you puzzled about heart transplants, in vitro fertilization, euthanasia or other issues?

Bring your questions and your lunch. Tea and coffee available.

## WORLD DAY OF PRAYER

For a hundred years, people round the world have gathered on the first Friday in March to affirm their faith together and take up one another's burdens.

This Friday there will be celebration in 170 countries as we keep the theme 'Come and Rejoice'. There will be a service in the Newman Hall Chapel (upstairs) to which all are invited.

The offering this year provides for a boat for the Rongelap people and a Bible printing press for China.

## LESBIANS ON CAMPUS

Lesbians on Campus in Womenpace, 5pm Fri 6th March. Refreshment and childcare available.

## AIKIDO - ORIENTATION SPECIAL

Free demonstration. March 3, 1pm - 2pm Rec Centre - Martial Arts Room

## NETBALL

Trials for team selections start on 7 March at the Rec Centre from 9am to 12pm. See the Rec Centre Noticeboard for details. Ring Lucinda 589-517 or Katrina 780-258 if you have any queries.

## WANTED

Delicatessen Assistant Hours 12 - 8pm Excellent wages and conditions Ph: 797-726 ask for Colin or John.

## MONDAY MOVIES

TODAY: Mad Max II  
NEXT MONDAY (9 MARCH): Blade Runner \$1.00 at the Maidment

## SILLY GAMES TODAY

Yes today, at 12.30 - 1.00 in the QUAD. Featuring: (shaving) CREAM PIE FIGHTS. Come and laugh, or join in and get MESSY.

## ALTERNATIVE MEDICINE EXHIBITION

March 21, 22 - Stands and lecture series. Student Union Building 9.30am - 6.00pm Contact: Chris Copper, Ph 436-172.

## CHRISTIAN FOCUS

Friday March 6th, 1pm. The Chapel Hall. 'Learning to Love Yourself: building a healthy self-esteem'. By John Sturt, a Christian Counsellor.

## LIBRARY TOURS 1987

Guided tours of the General Library for new students will depart from the library foyer at the following times for the first week of term - Monday 2 - Friday 6 March  
11.10am; 12.10am;  
2.10pm; 3.10pm;  
7.10pm.

## ARCHAEOLOGICAL SOCIETY BBQ

Want to munch burnt sausages while talking about carbon dating, or discuss the origins of viticulture over an ale or two. Come to our BBQ. WEDNESDAY 4th March, 3pm. HSB QUAD.

## WANTED

A Queenize bed, with or without base, must be an innersprung mattress. Will pay up to \$150.00. Please phone 788-569 evenings. Ask for Victoria.

## AUCKLAND REVOLUTIONARY ARMY

Solidarity Siblings! Who are we? What do we do?



Watch out for notice of AGM - coming soon. This is no drill. Yep!

## CRACCUM NOTICES

Anyone wishing to submit notices for this page, please hand to the Craccum Office, 3rd floor S.U. Building or the Craccum pigeon hole by mid-day on Mondays, for the following weeks issue.

# Guide to Cheep Eats

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## THE GOLDEN EMPIRE

LOCATION: Plaza Mall, Queen St.  
HOURS: Lunch (Mon-Fri) 12.00-2.30pm  
Dinner (Mon-Sun) 6.00-10.00pm

The Golden Empire as the name suggests, a restaurant of Chinese (Cantonese style) descent. Being unaccustomed to such delights, I was immediately enchanted with the small waterfall-type fountain to the left of the entrance stairwell. It's worth a visit to the Golden Empire just to see this fountain and the red-eyed dragons on the wall.

Lunch was our sustenance, and it appears in smorgasbord style at the Golden Empire. This is no doubt a remnant from the many hundreds of Swedish-Chinese families that settled in New Zealand, bringing the combined culinary creations of their countries.

The Golden Empire is fully licensed, set up for live music with tables scattered throughout its elegant polygonal interior.

The assortment of tasty morsels available includes the classic Chinese (New Zealand style) fare:

Soup, Shrimp chips, Egg Foo Yoong, Steak 'n' capicum, Crispy chicken, and Sweet 'n' Sour Pork (with the last being my personal favourite). All the food is fresh looking and tasting, with the fruit salad desert being impressively cut from real live fruit and not from a can.

My two co-samplers munched happily through their lunch, both returning to the dishes on display for second helpings, and both agreeing that food trays were well-stocked and tidily presented.

Our waitress was pleasantly unobtrusive, occasionally returning to refill our drinks.

Chopsticks are the supplied utensil but knives and forks are available for the less well educated among us.

This was lunch, Golden Empire Smorgasbord style at \$11.50 plus GST. Evenings it's à la carte with a minimum charge of \$10.00.

Don't forget to see the fountain.

David Ward, Wendy Lawson, Vicki Turner

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# Banqueting on a Bursary



Here's a yummy dish that's easy and cheap to prepare, especially in large amounts:

## SPAGHETTI BOLOGNAISE

You need:

1 large onion (sliced)  
500 g mince  
8 oz tomato paste  
1 pint water  
salt, pepper

2 beef stock cubes  
1/4 tsp oregano  
1/4 tsp thyme  
2 tbs oil  
spaghetti, cheese

Heat the oil and fry the onions till golden brown. Add the mince; cook, while stirring till brown all over. Finally add water, tomato, stock (crumbled), seasonings and herbs. When boiling, reduce the heat and simmer, uncovered for about an hour. Add extra water if necessary.

Serve on top of cooked spaghetti. Sprinkle grated cheese over the meat. Eat and Enjoy.

V.T.



## BARS TO TRY

**Deshlers** (the best Frank Sinatra bar in the world)

**Shadows** (the cheapest bar in the world)

**Judder Bar** (if you can stand putting up with the people who couldn't get into the Waterfront)

**Margaritas** (sure place for shore girls)

**Legends** (sure place for shore boys)

**Eastside** (one bar that doesn't play 'uplifting intellectual house')

## BOUNCERS

Most of you will be well aware that bouncers are not the worlds quickest thinkers. Possibly the best example of why expectant Mothers shouldn't drink, Bouncers are a product of our society. Try remembering that when they're bashing you.

WORST EXCUSES FOR NOT HAVING ID

"I left it in Mum's car"

"Dog ate it"

"But they let me in at the Globe"

"Fuck off I'm going in and there ain't anything you and your three 7 foot ugly goons can do about it"

# PIGS

Not the cute ones they have on the Clear advert, these are baton wielding, no nonsense lads who are embittered because they were unable to get into their first career choice of being a bouncer. Best known for breaking up student pub crawls and generally beating people up, Auckland Police are among the most violent in the country. Smiling annoys them and asking for small things like directions is likely to get you arrested. The New Zealand Police force is the only one left in the world who still accept the old South African official explanation that Steve Biko wasn't beaten to death, but slipped in his shower 35 times. The simple truth is that when dealing with the cops in any capacity you should only ask for your rights when there are lots of witnesses. It is a sad but true fact that if the cops perceive you as a 'smart arse student' (and asking for your rights suggests to them that you're a little brighter than the general populace they bully) then they will 'slap' you 'round a bit. It might help, when they have hit you, to hum that neat little song about Mr Policeman not being heavy, but being your Brother.

## KNOW YOUR RIGHTS

(but for fucks sake don't try to enforce)

- You only have to give your name, address, date of birth and occupation (not employer's name).
- You don't have to give any other information unless you are driving a vehicle, then you must supply the name and address of the owner of the vehicle.
- You do not have to accompany an officer unless you have been arrested (if in doubt ask "Am I under arrest?"; if not refuse to go) or you are being dealt with under the Transport Act as a suspected drunken driver or you are found intoxicated in a public place.
- You do not have to consent to a search of yourself, your car, or your property without a search warrant being presented unless the officer invokes the Misuse of Drugs Act Sections (ii) & (iii), the Firemans Act, or arrests you.
- Once arrested you have the right to be informed of the reason for the arrest, the right to consult a lawyer (don't say anything until you've talked to a lawyer) the right to be informed of your rights (if you forget them, ask the officer to inform you of your rights).
- If you are arrested the police have to charge you within 4 hours (they might change the exact charge between the initial arrest and the Police station). They also must allow you to phone your lawyer or family - if not they are contravening the Bill of Rights.

## Traffic Wardens

Also known as TFW (Those Fuck-ing Wankers) Traffic Wardens have increasingly been getting their fair share of shit lately as parking space gets smaller and smaller and they write more and more parking tickets. Seeing as Traffic Wardens are paid a commission for the tickets they write, it doesn't take a genius to figure out that they are going to hunt in the richest fields and so pick on students and capitalise on our parking woes. Rumour has it that the University and the Auckland City Council have a deal whereby the University doesn't provide us with any car parks and so gets a percentage deal on all tickets the Council write. There isn't really a hell of a lot students can do by lobbying University so it's been suggested that direct action is a better form of approach. All car drivers are being asked to pay a \$1 levy every week to buy 16 dozen eggs to pelt the TFW's with as they walk up and down Princess Street. Sound like a good idea? Quick then, call the National Affairs Officer, Michael McFadden on 309 0789 with your donation.



# Reincarnated Dudes

Stella McKay

Let me indulge in a rather questionable explanation of the reincarnation/transmigration/rebirth ideas. We all have a body, and most of us have a soul. The body has the potential to reincarnate or transform throughout the various life cycles that range to infinity, while the soul itself does not as it is intangible. It's just like Antoine de Saint-Exupéry's quote: "What is essential is invisible to the human eye." But today, we tend to just take everything in our world literally at face value. There are also the rather cryptic ideas of the wandering single soul and multi-soul existence, the latter of which is applicable here to the recent intense phenomenon of emos in image-conscious mainstream music videos.

For rhetorical purposes, resemblance here is a kind of physical manifestation [or remnant] of reincarnation [re-embodiment]. Now, before the purist New Age folks cry "sacrilege!" hear me out. In light of the romantic revival of the eighties and nineties and the spread of neo-emoism, some observant spectators have reported an alarming development in today's pop videos: mostly male look-alikes of 'dead' or zombie-like movie idols and rock stars. Indeed, history can and does repeat itself. But in the realm of pop stardom, particularly emodom, look-alikes — as musical/cultural mutants — tend to transmigrate between the past and present and vice versa. Think of the physical expressions of time, the ref-laden images we consume everyday, as these interchangeable chunks of capital that the pop stars appropriate for the purpose of musical/cultural 'authenticity'. It could just be pure coincidence or a product of celebrity inbreeding, but I think it's something more sinister: the work of crazy fanatical stylists and too-influential idols of yesteryear. In an industry where looks and connections often count for more than 'original' talent, today's 'edgy' pop idols acquire fame and fan capital by attrition; that is, they are perhaps just as famous or memorable for their resemblance to that old dead dude or once-cool rocker as they are for their 'deep' lyrics and 'pensive' close-ups.



RED JUMPSUIT APPARATUS IS A STUPID NAME, SO IS RIVER PHOENIX. COINCIDENCE...?

**The Red Jumpsuit Apparatus:** River Phoenix, Axl Rose, and a bit of Jamie Lamb for good measure.

Straight out of Emosville, U.S.A., RJA's front man, Ronnie Winter, is a peculiar fusion of River Phoenix, Guns N' Roses era Axl Rose and our very own Jamie Lamb (see photo comparison). Note Winter's affectation of the sveite Axl Rose physique, stage mannerisms, hairstyle (Lamb's too), and his uncanny resemblance to the late River Phoenix (circa I Love You to Death (1990) and My Own Private Idaho (1991)) in the 'False Pretense' video. Is Ronnie Winter a medium for deceased movie luminaries and semi-faded rock stars? Or did he (or they) just consciously fashion himself into their likeness?

**My Chemical Romance and the Smashing Pumpkins:** Emo and Grunge! Alt face-off!

The idea of My Chemical Romance's front man Gerard Way and alt-rock icon Billy Corgan as twins seems obvious, but some grungers resent the compari-



GERARD WAY AND BILLY CORGAN: IMPOSSIBLE TO TELL THEIR ANNOYING VOICES APART

son (see photos). The emos' excitement arises from Way's similarity to Corgan circa Zero era Smashing Pumpkins 1995-7. The likeness doesn't really go beyond the pale complexions and cropped cuts, but the emos insist that Way's appearance in 'I Don't Love You' video is confirmation of his 'coolness' and similitude with the ethereal Corgan.



JARED LETO, YOU WERE COOL IN REQUIEM. WHAT HAPPENED TO YOU?

**Jared Leto and Ozzy Osbourne:** the dark side's freak-out. Now I know it's just a slight resemblance, but it's still a striking similarity nonetheless. Confused emo musician/actor Jared Leto was once quite the all-American blonde and bronzed athlete in Prefontaine (1997), but his more 'enigmatic' appearance in 'The Kill', 'From Yesterday', and Chapter 27 (2007) makes him a near-dead ringer for good ol' Ozzy Osbourne circa 1975 (see photo comparison). Note the carefully swept emo (the poor cousin) and goth fringes and heavy black eyeliner for that sharp, meditative blue-eyed look.



DONNY OSMOND: THE ORIGINAL EMO PRAT

**Donny Osmond as the Original Emo** Weird Al Yankovic's recent video, 'White & Nerdy', is a comical parody of Chamillionaire's 'Ridin'' and features Donny Osmond in hyper self-deprecate mode. Osmond achieved notoriety back in the seventies for his crisp white suits, immaculate basin bowl-style haircut, and that timeless hit, 'Puppy Love'. Although Osmond's appearance and his resemblance to Weird Al Yankovic's young nerd-o is no coincidence, it's still good fun to chuckle at the similarities. As an aside, Osmond can now claim his rightful status as the forerunner of the sculpted emo fringe way back in the mid-seventies (see photo).

Now run along folks and see how many look-alikes you can find. There's a whole untapped layer of meaning in melodic moments that is just waiting to be deciphered.

# Starting a new chapter?

AUSA and UBIQ offer  
**\$3,000 worth of textbook grants** each semester to students who have persevered with study despite suffering financial hardship.

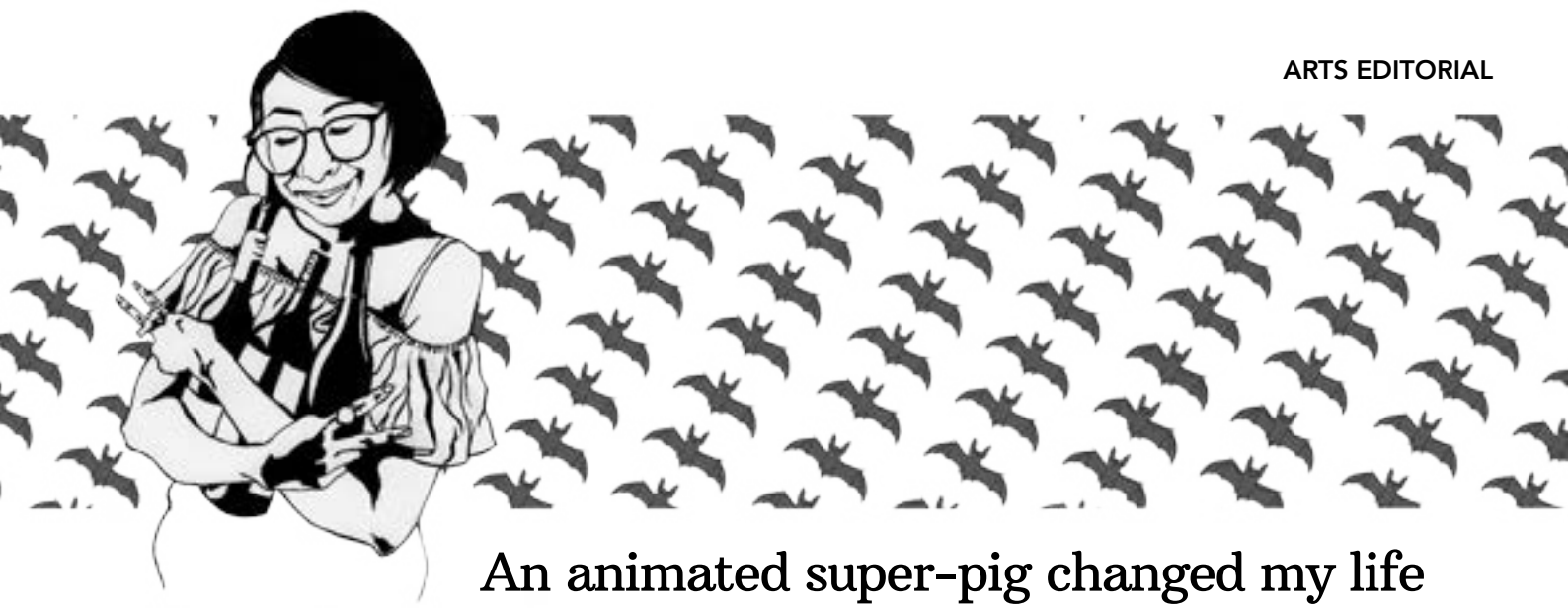
Semester Two  
applications close  
midnight **Sunday July 30**

Apply online at  
**[www.ausa.org.nz/textbooks](http://www.ausa.org.nz/textbooks)**

EMAIL [WELFARE@AUSA.ORG.NZ](mailto:WELFARE@AUSA.ORG.NZ) WITH ANY ISSUES OR QUESTIONS







## An animated super-pig changed my life

With Anoushka Maharaj

SPOILERS AND ABUNDANT EMOTION UP AHEAD!

The news that Paul Dano (*Swiss Army Man*) and Steven Yeun (*The Walking Dead*) were going to be in the same film was enough to have me excited for the release of the Netflix original film, *Okja*—but just like life, it wasn't until I experienced the capacity of its depth that I realised that intense, handsome men were only one part of what made it so wonderful.

Despite director Bong Joon-Ho's insistence that the film didn't intend to shame people for their dietary choices, it's nearly impossible to watch *Okja* and thousands of super-pigs like her be tortured to satisfy the "supply and demand" mentality that overwhelms our society—which, when you think about how damaging and fickle corporate greed is, doesn't seem proportionate to the barbarism of the meat industry. While domesticated animals are saved from this fate simply because they are imprisoned within our houses so that we can have someone to watch *Misfits* with, we often forget that *all* animals are capable of feeling pain.

The portrayal of the "adults" in the film was intentionally comical and exaggerated, relying on the naturally maniacal characteristics that accompany such a monstrous level of greed to remind us that capitalism is stupid, and that adults don't know *shit*. The only reasonable character in the film was Mija, whose determination literally smashed a glass wall, and whose unconditional love for her pig pal led her to throw away several pounds of solid gold, because *Okja* wasn't just an animal—she was family.

*Okja* has been commonly analysed as a "cautionary tale of late-capitalistic greed",<sup>1</sup> though it can be read with emphasis on several different aspects—the environment, the remnants of colonialist attitudes, or the potentially problematic aspects of activism. But the most compelling,

and the most powerful by far, was the indelible and unconditional love between *Okja* and Mija—and ultimately, the lengths that we go to for the things that we are lucky enough to love more than our own comfort (or even our own lives).

In Yeun's interview about the film, he said something that you could take away from the film was "*what it's like to love something or someone*", addressing the (sometimes misguided) passion of the "heroes" of the film—the Animal Liberation Front (or ALF). Led by the enchanting and stoic Jay (Paul Dano), ALF are committed to protecting animals from being led to their deaths in various slaughterhouses—which is what leads them to Mija and *Okja*. Throughout the film, you are exposed to their creative and vowed "non-violent" forms of resistance—at one point holding up umbrellas to shield *Okja* from various darts—and these are by far some of the most moving scenes when you consider the state of the earth and how revolutionary it is to witness people protecting one another. But there is a flagrant disregard for what is reasonable, or rational, and the lines between "vigilante" and "criminal" become blurred. It also becomes evident that despite the virtue of having a passionate belief in your cause, this passion can blind you from making the right choices—after Yeun/K reveals that he betrayed Mija's trust in order to keep the mission moving, Jay beats the shit out of him. In the ALF's attempt to protect animals, they often hurt their own fellow humans, sparking that old moral dilemma of what "for the greater good" really means. However, the contrast between two militant bodies—the ALF and the literal soldiers who bodyslam Mija in an attempt to stop *Okja* escaping—is stark, and you are forced to consider the role of self-sacrifice and what we individually consider a cause worth fighting for. While the logistics of business seem ruthless and, frankly, pathetic, who's to say that people with a boner

for business are any less justified in their actions than those who have a boner for activism? (Me. I'm to say. And I say that you're wrong if you have a boner for business.)

Anyway. In my cynicism and frequent disgust for human behaviour, I can understand the overwhelming need to protect helpless animals that are far more innocent than ourselves—but human beings are just as often in desperate need of our compassion and protection. When we see Mija physically stop Jay, who is trying to protect her from a corrupted *Okja* after she has been brutalised in a lab, we don't see a misguided little girl—we see a brave and determined individual who fights harder than any other collective in the film.

The polar opposite of every other character we have seen, Mija is not driven by greed, or self-interest, or self-aggrandisement—it is her conviction and her integrity that have led her so resolutely to this place, where her love for *Okja* exceeds the chaos that is happening around them (which is kind of what love feels like, when you think about it). In short, Mija outshines every other character in *Okja* as she teaches us that to love is first and foremost a courageous act—and to love someone or something despite the pervasive threat of loss and defeat is incredibly rare, especially in these troubled times.

If you couldn't stomach my oversaturated affection, I'll just leave it at this—*Okja* was a swooping, heart-mending, Miyazaki-come-to-life film that will remind you how magnificent and important it is to fight passionately for what you believe in, and how finding someone or something to love so unconditionally is already a remarkable triumph in itself. But most of all, *Okja* reminds us that while you might not save the entire world all at once, you must persist nevertheless—and remind yourself that saving the world starts by saving one person (or one super-pig) at a time. ♦

1 By pretentious and arguably short-sighted articles like *The Guardian*. Pish posh.

# An Interview with .hans.

*Helen Yeung talks to Korean-New Zealand rapper, Hanju Kim, about his inspirations, representing East Asian cultures and the importance of identity in his music*

**HEY HANJU, TELL ME ABOUT YOURSELF AND HOW YOU GOT STARTED?**

I go by .hans. (or melon to some)—I'm a Korean New Zealand rapper, raised in Kerikeri and currently based on the North Shore. I started getting into recording music in Year 10 just for fun, but then after a while it developed into something more serious. I got more devoted over time and eventually I found that I wanted to do this for a large chunk of my life. Growing up I was already exposed to music; my mum was a piano teacher so I did a bit of piano but I lost touch with it for a while. Right now I'm starting to get into it again through production.

**HAVE YOU BEEN INTO RAP FOR A WHILE NOW? WHO ARE YOUR INFLUENCES?**

I got into rap in high school, starting with 90s hip-hop like 2Pac and Biggie and then onto newer stuff. I personally felt most inspired by artists like Chance the Rapper, Mac Miller and Isaiah Rashad. Locally I love dudes like Home Brew too. Aside from rap though, I listen to a lot of 60s soul and indie rock. I'd be lying if I said King Krule isn't a major part of my sonic scape as an artist.

**YOU MENTIONED YOU GREW UP ON THE NORTH SHORE. I KNOW IT'S A PLACE WITH LOTS OF EAST ASIAN INFLUENCES. IS THIS SOMETHING THAT INSPIRES YOU AS AN ARTIST?**

Definitely. If you see the history of hip-hop and where it came from—The Bronx—it's all about repping who you are and your community. I feel like it'd be wrong as a hip-hop artist to not include that. Especially as an ethnic minority, I believe it's my duty to incorporate those cultural elements into my music and that's what I try to do. Whether it be through references to my favourite local spots, or the language itself, mixing some Korean into songs, I feel comfortable having those elements help define who I am.

**WHAT ARE YOUR THOUGHTS ON TRENDING EAST ASIAN RAPPERS?**

People mostly only know Rich Chigga and Keith Ape, but I feel like in the last two years, East Asians really broke into the sphere. They're still not fully mainstream, but it's crazy what they're doing. It's so important that these rappers stay true to themselves. I reckon this way we could really leave a mark in music history, so I think the growing scene is really good for East Asia.

**A LOT OF EAST ASIAN HIP-HOP ARTISTS HAVE BEEN ACCUSED OF APPROPRIATING BLACK CULTURE. HOW DO YOU FEEL ABOUT THIS?**

Hip-hop is African-American music, so if you're inside hip-hop, I feel like you have a responsibility to stand up for the struggle and also be socially conscious and acknowledge the origins of the music. There was a lot of fuss recently that I know of—for example, Keith Ape having braided hair and Rich Chigga said the "N" word—but I feel like their intentions weren't bad. As an Asian artist, I think you just need to really acknowledge and respect the origins of the art form as well as what it stands for, which is what I support.



**YOU TALKED ABOUT REPRESENTING EAST ASIAN CULTURE EARLIER ON. SO HOW DOES YOUR IDENTITY AND BACKGROUND PLAY A ROLE IN YOUR MUSIC?**

With this new music I'm working on, there's a growing influence from Korean/Asian identity. A large basis of my lyrical content and what I try to speak about comes from my personal identity as a Korean-New Zealander; it's almost the foundation of my music. My parents actually came to New Zealand in 1994, and I was born in '97 here. They were part of the big Korean wave of migration, because the laws changed in '87 making it a lot easier for Asians to come in. They moved to a place called Moerewa which is four hours north from [Auckland], the town has, like, 300 people

so they were alone when they moved and had to learn English from scratch. It was really brave of them. I actually had a song ages back about the struggles my mum and dad went through, so I've been trying to put little snippets of my childhood and upbringing in my music, but I feel like I haven't substantially touched on it. Back then I knew I wasn't technically that good at rapping so I wanted to save it for later—now it's something I'm working towards incorporating.

**WHERE DID YOU LEARN MUSIC PRODUCTION? WAS IT SELF-TAUGHT?**

The beats aren't me at the moment, they're actually through people I know and people online. I was always the vocals and writing, but I'm trying to pick up production at the moment. I'm also working on a new EP too, so hopefully that'll be out before the end of the year.

**AS A PERSON OF COLOUR, WHAT ARE YOUR THOUGHTS TOWARDS REPRESENTATION IN THE NEW ZEALAND MUSIC INDUSTRY? HAS IT BEEN DIFFICULT FOR YOUR MUSIC TO BE RECOGNISED?**

Representation in general can be a double-edged sword sometimes as you might not be taken seriously or you could be held up as a novelty, but that also depends on the sort of music you make, I think. For example, you see a lot of "mumble" rappers these days not get taken seriously or made into memes. I feel like New Zealand is way more chill than overseas when it comes to this sort of stuff though and I don't have any bad experiences here. A lot of the time, as an artist, I feel like you can't care so much about how people perceive or portray you. I just make the music that I want and whatever comes with that is what it is. Any change in the music industry is really up to the listeners.

**WHAT ARE SOME SONGS YOU'VE BEEN LISTENING TO LATELY THAT YOU CAN RECOMMEND TO US?**

"West" – River Tiber  
 "Great Dane" – Cosmo Pyke  
 "Close One" – Swidt  
 "The Story of O.J." – Jay-Z  
 "Drew Barrymore" – SZA  
 "Love Is Only A Feeling" – Joey Bada\$\$ ♦

YOU CAN CHECK OUT .HANS' SOUNDCLLOUD HERE  
[HTTPS://SOUNDCLLOUD.COM/KIMYUNTAK](https://soundcloud.com/kimyuntak)





## *The Miltones* The Miltones

ALBUM REVIEW BY NIKKI ADDISON

West Auckland 5-piece band The Miltones have just released their self-titled debut album—and *goddang is it a cracker*. The brainchild of vocalist Milly Tabak and lead guitarist Liam Pratt, *The Miltones* is an original and intelligent album with a careful blend of upbeat and slow tunes.

Consisting of 11 tracks all up, *The Miltones* is a smooth ride of Americana blues and soft old-school rock. Opening with the band's latest single "Pursed Lips", listeners are invited into the world of a confident, fun, but modest group. Following in the train of this feel-good track are catchy tunes "Wildfire" and "Dancing with the Dead". The latter is a swell song to release your inner hillbilly and dance to, while both make great sing-alongs. "Wildfire" is beautifully complemented by Guy Harrison's expert skills on the keyboard.

Tabak has previously cited Fleetwood Mac as a big influence of hers, and critics have compared her voice to the band's lead singer Stevie Nicks. This is certainly evident in some of *The Miltones* tracks, particularly "The Wanderer"—a dreamy 70s rock tune where Tabak's husky, changeable vocals shine. "Firing Way" likewise alludes to Fleetwood Mac, while maintaining The Miltones' own unique sound.

The album shows that it can also do dark music, best shown in the powerful track "Glory", which has an almost theatrical quality to it. Listeners are drawn into an emotional underworld, where confusion and passion run high. Slower tracks like "Carlos" provide a soft and contemplative contrast.

While the entire album is one tight unit, it's hard to look past "Gypsy Queen" as its culmination. An epic, drawn-out blues rock ballad with one killer guitar solo from Pratt and some wild vocals by Tabak, this is a song that highlights The Miltones' point of difference. Don't be surprised if this track is a classic one day.

With insightful lyrics, exceptional guitar and an invigoratingly authentic yet vintage sound, this is an album you can play on repeat without tiring. Do yourself a favour and have a listen. ♦



## "Pine and Clover" Chad VanGaal

SONG REVIEW BY ABRAHAM VAN HESLING

Honestly, I haven't thought about Chad VanGaal in several years—but when I checked my calendar, there was already a reminder in there that his forthcoming album, *Light Information*, would be out on September 8<sup>th</sup>. So, I don't know. Maybe I've been subconsciously thinking about him all this time.

The song I most associate with Chad VanGaal is "Molten Light", an appropriately dark and captivating track about a vengeful, murderous woman, which stood out considerably as it was released against the backdrop of the indie scene with artists like Andrew Bird at its forefront (who has also made a reappearance, by the way). But I don't believe that Chad VanGaal ever really got his fair go at dominating the music industry—which is why it's intriguing to see him release new music and share his inspiration for *Light Information*—which he said has largely been the culmination of "not feeling comfortable with really anything" and the "new kind of wisdom and anxiety" that comes from being a parent. The significant shift in focus in this album is both figurative and literal, as VanGaal's daughters lend their vocals on "Static Shape"—reinforcing the thought that *Light Information* will be much more intimate and personal, and an expectedly courageous venture as it will be his seventh album.

"Pine and Clover", the newly-released single off the upcoming album, is guitar-heavy, romantic and earnest, as VanGaal's characteristically wavering voice rises and falls and is accompanied by the (not entirely unwelcome) moments of discord. The music video for "Pine and Clover" is quintessentially eerie, eclectic and bizarre, illustrated entirely by VanGaal—as his videos always have been—and features snippets of his inspirational and distracting vegetable garden. It also features varying forms of hand-drawn animation and Claymation, evidence of how much work goes into making each one of his ventures as thoughtful and individualistic as possible. ♦



## *Friends From College*

TV SHOW REVIEW BY PATRICK NEWLAND

I really wanted to like *Friends from College*.

I liked the premise. I liked the cast. I made it through five episodes and eleven minutes. I think I did well. *Friends from College* is a mess. While it is common for any show to start off wobbly, these kinks are normally smoothed out. It seems, however, that the showrunners, Nicholas Stoller and Francesca Delbanco of *Forgetting Sarah Marshall* and *Bad Neighbours* fame, decided that it would be better to just continue on and see if it would improve. It didn't.

While the quality of acting was, on the whole, good, it was Keegan-Michael Key who was the most disappointing. This is not necessarily because he was bad—it is more because he is so much better than this. His character quickly became annoying and unlikeable. For someone who can be so funny, he didn't get me to crack a smile once. Not that any of the characters were particularly likable. This to me seems to be the key issue with the show. It is ironic that it was a key part of the premise I loved—but this time warp makes the characters seem as though they haven't developed, and over the course of the show they go backwards, not forwards.

The fifth episode was probably the highlight, and the one to watch if you do feel curious. While it was still not particularly funny overall, there were a few laugh-out-loud moments and the story itself had a bit of heart. Cobie Smulders has probably the only positive character moment, in her grief of a failed IVF cycle. Yet by episode six I was lost—Key was on screen with Seth Rogen, and it was bad enough for me to give up.

*Friends from College* has a great cast, it has great pedigree, and it has no idea what it is doing. The only certain thing is that it is not a comedy. ♦



# “Stay on the Grind”: An Interview with Strangely Arousing

By Anoushka Maharaj

Outlasting most modern-day relationships, Strangely Arousing have been making sweet reggae jams together since 2011, and now they have a brand new album dropping on July 28<sup>th</sup>—*What Do*—in addition to a nationwide tour alongside their pals Summer Thieves and Brendon Thomas and the Vibes.

Inspired by their endearing confidence and the delivery of their funky vibes to almost every corner of New Zealand, I had a chat with trumpeter/keyboard wizard, Forrest Thorp, and Shaun Loper, chilled-out millennial bassist, about perseverance in the music industry, their upcoming album and the mountain of student debt that hasn't stopped them from doing what they want to do.

In addition to their theatrical ventures, SA have also managed to add their own twist to their jazz and funk arrangements by incorporating Te Reo into their EP. Primarily influenced by The Black Seeds and Fat Freddy's Drop, they have navigated through a variety of genres in their music in their efforts to keep reggae around.

Not to mention, they have been able to see a huge chunk of New Zealand (dodging a few stalkers in the process)—with the South Island being their favourite part.

*FT: The South Island is pretty sick.*

*SL: They've all got their specialties... it's so cool living in New Zealand because you can just pull over at a random stop, follow a track, and then you find this amazing waterfall.*

*FT: The South Island would have to be a favourite for me, because if I was going on my own or with a friend, it would cost quite a bit to get down there—but the coolest thing about being in this band is that we can do that for free. We're working our way across New Zealand and I really like that.*

Adding to their list of accomplishments, SA have also played Raggamuffin in the past alongside the likes of Damian Marley, and Soundsplash, alongside The Black Seeds and Sticky Fingers.

*FT: We just played on the Sunday, so it was pretty chill. Everyone just came and sat down and recovered from the Saturday night. I think the best part was being able to enjoy the festival for the Friday and Saturday night.*

SO YOU WEREN'T HUNGOVER?

*[everyone laughs]*

*FT: I mean, we were able to play...*

Making their first full-length studio album was accompanied with a few challenges, especially since they've decided to self-manage in the last couple of years. Despite this, they have channelled all their energy and best friendship into making something dynamic and courageous.

*FT: I think with the album the whole idea was to just take things to the next level. Like, professionally and creatively, and as a band... we just wanted it to be a step up so that people could see us progressing. Obviously, there was quite a big gap between our EP and this album—like, three years.*

*SL: We pretty much just went HAM. With the EP, we did, like, five songs in five days. But we spent a month working on it [What Do], because we wanted to take our time—and the music on it is... different.*

*FT: Yeah. It's been very honed by us. The points where the songs started, and the points where they ended up [on the album] are very different.*

*That's kind of a mark of how long we've spent just sort of moulding this album, slowly, and getting it ready. And we all kind of agreed—if the album's*

*not sounding how we want it to sound, we won't release it. It's definitely been a work in progress for a long time, and I hope that shows when we release it—that people can see the sort of, behind the scenes work, that we've put in.*

WHAT SORT OF INFLUENCES WENT INTO THIS? DID YOU HAVE DIFFERENT THINGS THAT INSPIRED YOU?

*SL: Well, I know a lot of bands say that they cross genres, but this is really, really out-the-gate... like, there's this grunge song, then there's another song and that's something else, and then we added two genres together and that starts to get a bit freaky.*

*FT: We're very big on, like, not getting boxed in by genre.*

*SL: And all five of us have very different backgrounds—I was really into grunge, Forrest was really into New Zealand bands, like Fat Freddy's and The Black Seeds; Lukas was really into Guns 'N Roses; our drummer is really into heavy metal.*

*FT: Liam's pretty into New Zealand reggae as well. And then three of us went to jazz school.*

Something that is overwhelmingly evident about SA is their incredibly close friendship, which has allowed them to move past the trickier (and inevitably challenging) aspects of being in a band. Forrest and Shaun have “pretty much been in a band together since, like, primary school” and as well as having been a band since high school, they have been living together for the last five years (with the exception of Shaun, who lives with his girlfriend \*wolf whistle\*)—a move that was hailed as risky by the people around them.

*FT: When we were leaving high school, that was the hardest part, because we were just like, “What do we do? Are we gonna give this a crack or do our own thing and have this as a side project?” But then*



*we decided to give it a crack. We all lived together, our first year out of high school, which was interesting, to say the least. But it kind of worked.*

*SL: All our teachers were like, "If you're gonna be a band, don't live together." But then we ended up living together another year after that, and then...*

*FT: We got so tight, at one point, there was five of us living in a two-person house. That was amazing.*

**WOW. HOW DID YOU GET THROUGH THAT? WAS THERE ANY DRAMA?**

*FT: Ah, yeah, there's always drama—but we're at the stage where we're like, we're riding this out till the end.*

*SL: Even if me and Forrest got into the biggest fight—*

*FT: If we had a gig tomorrow, it'd just be like—*

*SL: "Hey bro. Cheer up." It's just like, bros, you know?*

Anybody who works within the creative industry knows that there is an incessant fight against transience, and most of all, finding people that will support your creative ventures. SA are no strangers to this struggle, who noted that they have struggled with the recent closure of several New Zealand gig venues.

*FT: That's quite scary for us, because we rely on them to tour New Zealand and get our music out there. A lot of good music venues are getting shut down for next to no reason, which means that there won't be so much of a future here for upcoming bands.*

*SL: Hopefully we can ride the wave out of it, but the bands after us—what are they gonna do? Play a 400-capacity venue to 10 people?*

*FT: I think that's definitely going to be a challenge for us as well. But on the other side of things, it's really good to see all of those great New Zealand bands touring constantly and getting overseas and stuff, and seeing that New Zealand music is so well-received. It's really encouraging for us.*

Luckily, SA have been able to rely on their own contacts and resources to help them organise gigs and events around the country—one of these being the upcoming tour with Brendon Thomas and The Vibes and

Summer Thieves—which was organised purely between the bands. Apart from being a great opportunity to introduce more of the country to their music, they are encouraged by the surge in local bands who are getting things done all on their own.

*FT: When we were in the recording studio, if you weren't recording then you just hunker down and work—like, sending out emails to venues, working on sponsors, getting opening bands on board. It all started in the studio. We just wrote a list of jobs, and the jobs got done.*

*SL: Also, to your previous question, in terms of mindset—this time, I thought, "Alright, let's just do it. If we can do it, then why aren't we doing it?"*

Eventually, we ended up on the topic of how disheartening it can be to be a creative person trying to succeed in New Zealand (or make it overseas). While it can be incredibly difficult to feel like you are making a big impact in your community, the boys agree that perseverance is key, and to not get too hung up on inevitable setbacks.

*SL: It can be disheartening, and there are a lot of downs—but there are also a lot of ups, which is*

*awesome. I find New Zealand a bit weird in that the industry doesn't really support you very much—until you go overseas, then maybe they'll support you, and then New Zealand tries to get a piece of it. It also is sort of disheartening—I feel like reggae music is on the decline, and there's this "be like Lorde and Broods, make electronic music"—which is cool, but if everyone does it, what's the point?*

*FT: There should be a place for every kind of music, really. The world's big enough that people can appreciate all kinds of music. I don't know if we're in a place to be giving advice yet... I guess what we've done is just follow our nose a lot of the time. If something feels like the right thing to do then we just do it. And also—don't get held up if the people you want to support you don't support you. Like, say you want funding from some people and you're not getting it—don't get hung up on that, just find a way around it. I guess, like—don't rely on people you really want because they probably won't want you as much as you want them.*

So, what next? The boys hope that their tour and album will create more opportunities for them, as they hope to play festivals in the summertime—not to mention, the rise of different streaming outlets have them excited at the possibility to be able to distribute

such a large catalogue of their work easily. Their dream, however, is to be able to play their music all around the world.

Despite the expected pressure of maintaining social and cultural relevance, though, SA try their best not to take things too seriously; their primary focus is creating enjoyable, dynamic music and having fun together as a band—because, as Forrest so aptly put it—they are "still just bros, at the end of the day."

*SL: There's nothing better than the feeling when you're jamming with your mates, and it all just clicks together.*

*FT: There are certain moments where they're just... unbelievable. Like, you'll remember for the rest of your life, kinda thing. And then you're just like, well—all of that was worth it. •*

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## NOTICES

### NOTICE IS HEREBY GIVEN FOR NOMINATIONS OF 2018 AUSA EXECUTIVE POSITIONS & 2017 EAO POSITION

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

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

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

- AUSA Returning Officer

### NOTICE IS HEREBY GIVEN OF AN AUSA SPECIAL GENERAL MEETING

To be held on TUESDAY, 25 JULY 2017 at 1.00 pm in the Student Union Quad. The SGM has been called to consider the following:

- Deletion of the following Executive positions: Clubs & Societies Officer and Media Officer
- Discussion of changes to the Student Engagement Officer position
- Discussion of changes to, or abolition of, the Grafton Representative and Tamaki Representative positions
- Discussion of the creation of a Satellite Campus Representative position

- Association Secretary

### US LEADERSHIP TOUR 2018

We are beyond excited to announce the US Leadership Tour 2018! Co-Directors Victoria Brownlee and Penelope Jones will be taking 14 talented NZ tertiary students on an educational tour of the US in January/February 2018. Delegates will compete at the Harvard Model United Nations, meet the biggest players in foreign affairs and visit famous US attractions. Will you join them? Applications are open NOW and close on 13 August 2017. More information and application packs are available at

<https://unyouth.org.nz/events/us-leadership-tour/>

Feel free to contact [usleadershiptour@unyouth.org.nz](mailto:usleadershiptour@unyouth.org.nz) with any questions.

- UN Youth Auckland

## Introducing AUSA Online Referenda

For the first time ever, AUSA is proud to introduce AUSA Online Referenda. AUSA Online Referenda will be an easy and accessible mechanism for students from all campuses at the University of Auckland to engage with AUSA. Get excited!

### WHAT IS AUSA ONLINE REFERENDA?

AUSA Online Referenda will be one of the ways you can have your say through AUSA. It's a direct online vote which every University of Auckland student can use. You'll be voting on referenda questions posed by students, and we encourage you to submit referenda questions of your own! If you're wondering what referenda questions could actually look like, here are some examples:

- Should AUSA support a change of government in the 2017 general election?
- Should AUSA buy a speedboat?
- Should AUSA lobby for greater funding for University Health and Counselling?

Be sure when you are submitting your questions that they are clear, concise and unbiased! You will be able to send your referenda questions from Monday 24th July 9am to the Returning Officer, Penelope Jones at [seo@ausa.org.nz](mailto:seo@ausa.org.nz). Be sure send your email before Friday 11th August 3pm, when submissions close.

### WHY DOES AUSA ONLINE REFERENDA MATTER?

You can make a difference. Sounds cheesy, but you could be leading AUSA's policy. Your student union answer to you, the students. Let them know what you want!

All referenda questions are binding on AUSA, if a minimum of 3% of AUSA members participate in the referendum. However, there is an exception with matters concerning finance, administration, human resources or governance – these will be non-binding and indicative only. Although these matters will only be indicative, they will be considered seriously by the AUSA Executive.

### HOW WILL I KNOW THE PROS AND CONS FOR EACH REFERENDA QUESTION?

A Student Forum for questions will be held to promote discussion and debate. All students who submitted valid referendum questions will be invited to speak, and to answer any questions from the floor. We hope that this will encourage students to make an informed vote.

If you are unable to attend the Student Forum, no worries there because AUSA will ensure a video recording is available.

### KEY DATES

**Monday 24 July:** Call for referendum questions – email them to [seo@ausa.org.nz](mailto:seo@ausa.org.nz)

**Friday 11 August:** Referendum question submissions close at 3pm

**Monday 14 August:** Final referendum questions released

**TBC:** Student Forum in the Quad to discuss referendum questions (free BBQ)

**21 August:** Voting commences at 9am

**25 August:** Voting closes at 4pm





## Quarter-Life Crisis



With  
Caitlin Abley

# Cracc City Bitch Cracc Cracc City Bitch

*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.*

The whole set-up of this column is taking way more time than I anticipated. Before this year, I would shit out a half-baked liberal opinion piece in an hour or two and that would be enough, but with this column I actually have to *do* stuff every week. It's fucking awful. As we have only had a mere seven weeks off over exams and the inter-semester break, of course I am writing my column at 1am the morning we go to print—what was I meant to do with two months off, write columns ahead of time to ease stress during the semester? Fuck right off. So this week, I cheated. I didn't do a one-off activity for my Twenty Things To Do In Your Twenties challenge. Instead, I thought I'd take a more long-term approach to this one on the list:

*Do something you will tell your children about one day.*

If there's one thing I can't wait to tell my kids about, it's my time working on this lovable little mongrel of a magazine. It's *Craccum*'s 90<sup>th</sup> birthday, so I'm going to take the last three years of my life as fulfillment of this particular challenge. The ol' mates Wilson, McNickle and Matthews who edited the magazine in 1927 would shit their breeches if they saw the tripe we printed these days. In true scumbag millennial style, I'm going to list the nine things I will tell my children that I learned over my three years (maybe more—maybe I'll still be writing for *Craccum* at this point, 45-years-old, scribbling editorials in crayon and pasting them up around the abandoned University campus, devoid of students since Stuart McCutcheon officially went mad and froze them all to death, thinking they were newborn lambs). I'm going with nine because,

though I could surely shit out 90 lessons to honour Cracc's 90<sup>th</sup>, let's be real.

*To my children, on what Craccum taught me:*

1. If you subsist on a diet of Willy Wonka Nerds, soggy sausage rolls from Munchy Mart, Vanilla Coke and Kit Kat Chunkies, you will become flabby and flatulent. If this doesn't bother you, carry on.
2. Stand up for yourself if you're pretty sure you haven't been a jerk. e.g. Don't give in when the Media Complaints Tribunal tries to make you apologise for the hilarious headline, "PRO LIFERS ARE EVIL FUCK PRO LIFE: A Measured Opinion", but when you have been actually derogatory and genuinely hurtful and kind of a dickwad, just apologise.
3. The phrase "EAT MY ENTIRE ASS" is funny in any situation.
4. Just because someone has an opinion you disagree with does not necessarily mean it is offensive, or even wrong. Even the Young NZ First crowd has some un-terrible things to say. Occasionally.
5. When stuck for design ideas, add more negative space. You can't go wrong. People will cream themselves over half a page of absolute emptiness.
6. It's not sexist that boys can wee off the top of the stairs into the Quad and girls can't; it's just gross.

7. You can use the word "cunt" if you are reclaiming it from a long oppressive history in which women's genitalia and general sexuality have been vilified and you want it to be on par with "dick" or "cock" which aren't seen as horribly repulsive terms. Maybe don't use the word "cunt" if you're an actual misogynist. If you are the latter, get out of my house—you're no child of mine. Go on, scram!
8. Deadlines are more of a loose aspirational philosophy rather than a rigid target; nothing to get your nuts in a knot over.
9. In the words of the late, great Linkin Park (neither of these adjectives are true): in the end, it doesn't even matter. It's only *Craccum*—no one really reads it, except for your mum. It's only life—no one really cares that much about what you do, except for your mum. Just have fun, write some shit, take a risk, and don't worry about who's reading it.

I bloody love this runty wee magazine. *Craccum* has given me so much that my Arts degree never could—a group of mates on campus, a cosy (if a bit sweaty) office, a chance to break from the monotony of academic essays, trips away in which I invariably end up sober driving a bunch of goobers to get cigarettes at 2am, the opportunity to interview politicians while accidentally drunk at 11am and possibly suffering from heatstroke—heck, printing a whole bloody mag every week with my best friends. *Craccum* has been home for me for the last three years and I'll miss it terribly when we part ways. Happy 90<sup>th</sup>, old girl.♦

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## Craccstotelian Virtue Theory

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

*"The Craccum Editors, feeling great pity for themselves having grown worn and fat in the drudging infernos of the Craccum offices, messaged their friends suggesting that they run for Craccum so that they might grow worn and fat in the drudging infernos of the Craccum offices."* –Jorge Luis Borges, *The Cruel Redeemer* Jordan Margetts, 1935.

As the holidays drew to a rapid close, I was forced to come up with a topic for a column I frankly forgot I was committed to writing for the rest of the year. I began to brainstorm. You see, I was going to have an interview with a Green MP but she kept moving the dates and I gave up. Then *Stuff* was offensive about women. Well, rather, men were offensive about women—apparently we kill ourselves more often since they started taking our jobs (bitches). That seemed like a good column. But *The Spinoff* beat me to it.

Everything was looking bleak. I sat smoking a cigarette outside the Mojo in that alleyway next to the NZ merchandise store on Queen Street (the one that sells endless possum related clothing). Clouds darkened overhead. Pathetic fallacy. I had nothing to say. Then, low and behold—*deus ex machina*—I get a message from Caitlin: "Jordan ya cunt. Pay me \$10 for petrol. You have a column due today. No you can't do a drinking review. Just write

something about *Craccum*, we're turning ninety."

The rest of the message I won't repeat, a lengthy and embarrassing sycophantic panegyric to my talent, body, and friendship abilities (the words "genius", "adonis" and "satyriasis" were used more than once).

And *lo* I chose to write something about *Craccum*. The sort of vague intention for the column I planned to write about *Craccum* was some broad defence of student journalism. But, of course, I can't. We can't provide news because the internet does that now. We can't provide pre/mid-lecture entertainment because the internet does that now. We can't do investigative journalism because (a) we don't get enough money from the University, and (b) the internet does that now. We can't just make a series of in-joke references to student culture because the student body has become too big, and, let's be honest, what culture?

So why do *Craccum*? Is its 90<sup>th</sup> year maybe the year it should die? I guess the results-based answer would, of course, be yes. *Craccum* marketing has been fudging the pick-up numbers for years now (think about it, 40k students; quite obviously there aren't 40k print mags; quite obviously of the number of print mags, no one picks them up).

CV value might seem like the obvious answer, except other clubs seem to offer job-anxious students better resumé value for less work. Not a lot of

networking opportunities at *Craccum* events.

My theory of *Craccum* is that it essentially provides two services: a small pocket of enduring student culture on campus in a milieu of CV-builders, and a training ground for would-be creative types. Elam students frequently provide the cover and feature art, and contributors write articles for a publication where very little subject matter is off limits and, with a readership the size of the *Craccum* editorial team, who really cares if your stuff is average anyway.

Few other institutions at Auckland Uni offer the chance to engage in an activity that is quintessentially student-y. In commenting on student culture, we also get to create it (at least for those involved with the magazine). When else in my life will I get given a one-page weekly column? Plus, it's nice having a ready-made social space that you can turn up to 24/7 (I hear this year's Editors are better at not peeing off the balcony after 10pm).

And if 10% of contributors become decent writers along the way, then you (we) might even occasionally get to read some better content.

My column was done. Inaugurating my eighth semester of column-writing for this particular magazine. I poured myself a drink. I lit another cigarette. I ordered a pizza (Pizza Hut \$5 + the stuffed crust = \$8.90). I vomited slightly in my mouth. Things looked the same as they ever had. *Craccum*. Art. ♦

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## How to Talk About Sport



With  
Mark Fullerton

# The Lions Have Gone! The Cup Is Home! And Other Thoughts I Had During My Extended Absence!

*Each week Mark, disgraced former-editor-in-chief, tries desperately to not go over wordcount while, in a stunning turn of events, is the first to submit a column.*

The holidays came and went, and so did virtually every exciting sporting event all year.<sup>1</sup> So I should probably say something about them, right?

### THE TRY-IONS

First off, to anyone who can cast their minds back to my Issue 11 column, I'm sorry.<sup>2</sup> Of my ten predictions, only three were correct in predicting the victor and none were within any respectable margin. But despite my less-than-Nostradamian efforts pre-series, I do have a few thoughts on the results.

*On this tour safeguarding the future of the Lions:*

So they scraped past the Barbarians, lost to the Blues and Highlanders and beat a few depleted Super Rugby teams. It's fair to say that the Lions weren't exactly setting this part of the world on fire. Then they lost to the All Blacks, which everyone expected. There was talk of the Wellington test being the last stand—if they lose this, all Lions tours forever are finished. The Lions did pull through, but taking 52 minutes to scrape to a lead with a numerical advantage and a fully powered scrum shouldn't rate as a game for the ages. My Monday night seven-a-side social football team once won a third-place playoff against a team who could only field five players. It was fun winning 13–0, but we were hardly gunning for a place in the Premier League.

*On the draw:*

I get that the Lions only needed to not lose to be respected, but when Owen Farrell lined up that final penalty I was annoyed. Instead of taking a punt à la Chris Robshaw in the 2015 RWC pool game against Wales and playing for the lineout and the chance to win outright, they took the easy option and the intensely-frustrating-blue-balls-inducing draw. Poite fuckup aside,

it would have been far more satisfying if SOME-ONE had won.<sup>3</sup>

*On Beauden kicking instead of Jordie, even though Jordie kicks instead of Beauden for the Hurricanes: Why. Why? WHY? WHY?! WHY?!*

### YAY-MERICA'S CUP

So the America's Cup<sup>4</sup> came and went, and everyone forgave the Government for having \$5 million worth of faith in our Boys in the Boat because we all Backed the Boys in the Boat in Black because we love the Boys in the Boat in Black and we are a Proud Yachting Nation.<sup>5</sup>

Unfortunately the very brief interim between the win and the return was somewhat spoiled by Phil Goff coming right out and saying that the Council wasn't going to make any particular effort to fund the hosting infrastructure. Which is fair, because it is a lot of money, and given the immense public backlash when the Government gave ETNZ like \$5 million or something<sup>6</sup> following the 2013 disaster, you can see why a mayor wouldn't want to make such a rash decision. But, like, couldn't he have waited until a bit later? He may as well have mixed his piss in with the Moët and told Pistol Pete Burling to take a knee, the amount of goodwill that little gesture

<sup>3</sup> The Lover likes draws. "I just think it's nice because both teams get to win," she says. "No one is disappointed."

<sup>4</sup> Emphasis on the AM, amirite? Those early starts were a killer. Or rather, that early start was a killer. Unwilling to drag myself out of bed at 5am for a week just to relive the frustrations of San Francisco, I waited until ETNZ were 6–1 up before I set my alarm for that ungodly hour. Wise choice. The exhaustion, coupled with an underlying predilection for getting really fucking sick, meant that I got really fucking sick, got sent home from work after lunch that day and spent the next 48 hours virtually unconscious in bed.

<sup>5</sup> ...and other falsehoods perpetuated by a news media desperate to be on the right side of history this time.

<sup>6</sup> Money I can only assume was gathered by accosting the entire New Zealand population for a gold coin donation and counting on those sweet \$2 to get them over the mark, because it seems like the Government has sweet fuck-all money to spend on anything these days, god forbid affordable housing or anything else that benefits me.

generated.

It was nice to have something overshadow rugby for once, though. And that hook manoeuvre in the pre-start of race 8? Goddamn.<sup>7</sup>

### CHAMPIONS (OF TRYING THEIR BEST) TROPHY

Again, the Black Caps gave the Black Caps' haters another reason to talk shit.<sup>8</sup> And, while they admittedly could have done better, the fact they didn't get through the first round of the Champions Trophy is largely in part to the washout in the first match against Australia. They had them on the ropes, man, they had them on the fucking ROPES. But the rain had the final say, as did a fucking dismal performance against Bangladesh (didn't the Black Caps spank them like 9–0 when they were here over summer?). Luckily, with the games being on at an even worse time than the yachting, no one really knew that it was on, and even fewer actually watched the games.

But maybe we should have, because at the moment the Black Caps have a grand total of four matches scheduled for the summer, all against Australia and England—an issue because with the Australians on strike, the Ashes will be cancelled and the English won't have a reason to come down here at all. There's also a "TBA vs TBA" T20 at Eden Park, which is apparently part of a Trans-Tasman series, so my question is—who the fuck else would be playing?

### NBA FINAL-LY THAT SHIT FINISHED.

Fuck the NBA finals. No game should last that long.<sup>9</sup> ♦

<sup>7</sup> I'm very much on deadline right now, but very much just spent the last fifteen minutes watching sailing highlights.

<sup>8</sup> See Fullerton, Mark. "How to Talk About Sport: Backing the Black Craps." CRACCUM Magazine 90, no. 5 (2017): 34.

<sup>9</sup> Nor should my footnotes, sorry Nick.

<sup>1</sup> If you've been a good little *Craccum* reader and read everything up to this point, you can probably move on now because Mark Casson summed everything up pretty nicely on page 9.

<sup>2</sup> No one? Okay, we'll move on.

By Popular  
Demand



With  
Michael Clark

# Ode to *Community*: The Show That Endured the Harshness of Television

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

Television is a fickle game. It's all about the money and the eyes glued to your screen. And if you can't do that then you get cut. This undermines one of television's core strengths: long-form storytelling. The ability to create different plot strands and character arcs, and pad it out over a long time. We fall in love with TV characters over movie characters because we spend  $45 \times 13 = 585$  minutes over the course of a year-long season with TV characters, as opposed to 120 mins for a two-hour movie. They grow as we grow. Their lives run parallel to ours rather than putting our life on hold to go to a dark cinema and watch the life of another.

It's why it's so tragic when your favourite TV series get cancelled abruptly by some greedy executive producer without letting the creative team wrap anything up. There are the classic examples like *Twin Peaks*, *Veronica Mars*, and *Deadwood* that never really wrapped everything up nicely. And who could forget poor *Firefly* that Fox screwed over before it even aired, resulting in low viewership from the get go. And more recently, Netflix's cancellation of *Sense8* for the same reason it axed *Arrested Development*; it was critically praised but it just wasn't as financially successful as Netflix hoped. The opposite is also true with series like *Scrubs* and *How I Met Your Mother*, when the creatives clearly wanted to wrap things up but the execs wanted to push it one more season for the fat stacks, only to have the whole show suffer.

This can be stressful; television by default forces us to invest time, emotional energy, maybe even money, and if you know that your new potential favourite show may not get a second season, then what is the point of even investing in the first place? This means that shows won't get a sizeable audience until its second or third season. But then again, if it's not a hit right from the bat, then execs and stations won't always consider it for a follow up season. It's a bit of a catch-22.

This has led the writers to finish the series on contingency cliffhangers—they'll wrap characters and stories up nicely so that the series can stand on

its own if it gets canned, but they leave some questions unanswered or start new story arcs right at the end so it's open enough to justify a second season. This is especially transparent in Netflix series where the whole series is pitched and plotted from the start. If the audience is receptive enough, Netflix asks the creatives back to pitch another season. Shows like *Stranger Things* and *13 Reasons Why* were pitched as one-offs, but there was always a niggling sensation in the back of everyone's minds that there was the potential for another season. So they tacked a contingency cliffhanger as a way of future-proofing a series, should it have a future.

This hit one of my favourite series hard. *Community* had been on the brink of being canned for almost its entire run on air, certainly the latter half of its life. A brief history of *Community* goes like this:

*Community's* first two seasons ran pretty smoothly, with season two as the show's golden period. But halfway through the third, communication slipped between the executive producers and the creative team which ended with some off words being said between cast, production, and producers and the showrunner, Dan Harmon, being fired. After talk of cancellation, the decision was made that the showrunner would be replaced, but the new head writers didn't quite hit the tone that Harmon had set up, so fans were disheartened and ratings plummeted. The new showrunners, not knowing whether the series would continue or not, created a farcical, haphazard ending. The series did get renewed for a fifth season and Harmon was brought back, only for the show to be cancelled again by the end of it. Fans pushed for another season and Yahoo!, seizing the opportunity, bought up the series and took it for another season and then cancelled it for good. *Community's* last episode, being the self-aware series that it is, was an ode to its endurance, and a eulogy to a seventh season that it probably would never get. The series knew that it had become so divorced from what it originally had wanted to be, yet Harmon was still

able to keep it fresh and entertaining, which is why it stuck out so long.

Dealing with being constantly on the brink of cancellation was hard—both on the fans and the creatives. *Community* started becoming cautious not to create plot strands that couldn't easily be wrapped up within a single episode, and would never dare entertain the idea of a multi-seasonal arc.

Characters were the most affected. Harmon has a core philosophy when he's writing television: each episode, no matter how small, something changes. This is how he does character development. Not through massive sweeping shifts, but minor episode-by-episode tremors. He hated status quo. So it was sad to see, during *Community's* late years, Harmon's hesitance to develop these characters in fear that they would be left too uncooked should the series be cancelled.

Meanwhile, the finale of each season would always wrap up any storyline that had been introduced throughout the year, as well as farewell all the characters in a way that tried to top the false farewell of the previous season. Instead of having plot contingency cliffhangers, the show would instead have emotional contingency cliffhangers, in which a promise would be made between show (via meta dialogue) and audience, that the show would do what it could to remain on the air. While these cliffhangers were emotional, they became emotionally tiring.

I loved *Community*. I still do. It weathered its perpetual cancellation with a tired, yet always cheeky grin. There's never been a series more enduring of the harsh reality of television as this. It's a miracle that it had been on for that long. It should have died half its life ago, but it continued even if it was rather fumbling. But that's television. It's a dirty, unkempt art, born from a capitalism that never cared about your emotional involvement, just there to make a buck or two. Nobody knew this more than *Community*. But I'm so glad that they never accepted it. ♦





# the people to blame.

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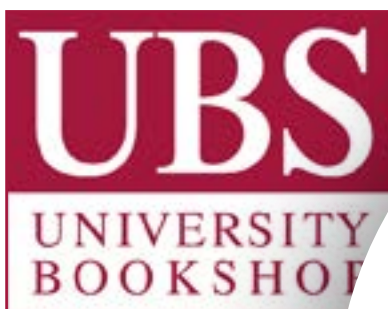


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