




**CRACCUM**  
ISSUE 18, 2018

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# IT'S **BREWD**



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# MY TOP FOUR FUCKUPS WHEN MAKING A BOWL OF CHICKPEAS LAST NIGHT

I promised you bastards I wouldn't write another column about student politics. I am an honourable man.

[Also, I'm trying to push the magazine to "be more like BuzzFeed", and "produce viral content" but also "listicles", and I believe in leading by example - so here we go (In reverse order, for suspense)]:

## 4. I didn't use any sauce

Turns out that chickpeas without sauce are gross as fuck? Absolutely crazy. Apparently you're not meant to eat them on their own at all. Would never have guessed.

If this story has a silver lining, it's here: I'm currently googling correctly prepared chickpea recipes, and I'm in heaven.

## 3. I poured in a big pile of lentils halfway through.

So: I did think I was being really smart with this one. Lentils and chickpeas are both prepared by boiling them in water, and together give you a nice rounded protein profile.

However: The lentils need to boil for 25 minutes, and the chickpeas need to cook for 45 minutes. I LOVE the planet, and would never want to wash two saucepans when I could just wash one. So I added the lentils in after I had boiled the chickpeas for 20 minutes, so they'd be done at the same time.

Anyway: that is how I ended up with a bunch of uncooked lentils in my big bowl of chickpeas.

## 2. I didn't turn the element off and left them for like a good quarter of an hour to burn.

IT STOPPED MAKING NOISE AND I STOPPED THINKING ABOUT IT! LEAVE ME ALONE!

Ironically, this meant I then had to spend like 20 minutes cleaning the saucepan. What a nightmare.

So - you might be asking - what was the Number One Top Way I Fucked Up When Eating A

## 1. Despite 1 - 4, I still thought it was a good

idea to eat them.

Yes, this includes the burnt ones.

(Also, to be fair, I'm poor as fuck and desperately need protein, in order to maintain my sculpted ass.)

Kinda crazy I'm trusted to run this magazine every week, huh.

PS: While I wrote this editorial, one of my section editors (the lovely Cameron, our new head of News) told me about Aquafaba. The following is copied and pasted from Wikipedia:

***Aquafaba** is the name for the viscous water in which legume seeds such as chickpeas have been cooked.*

*Due to its ability to mimic functional properties of egg whites in cooking, aquafaba can be used as a direct replacement for them in some cases, including meringues and marshmallows.*

Isn't that INSANE? It's FUCKED. Send Tweet.



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## NEWS BULLETINS

### Phil Goff invited to speak at Free Speech Event

New Zealand's rolling free speech debate continues this week - Mayor of Auckland Phil Goff has accepted an invitation to join controversial Australian politician Pauline Hanson in a debate about the topic at the Takapuna Memorial Hall on November 24th.

Hanson is the founder of the One Nation Party, an Australian right-wing political party best known for their rabid anti-immigration views. The invitation was extended to Goff by John Lehmann, President of the Government Accountability League and organiser of the event.

Goff made news last month for banning far-right Canadian speakers Lauren Southern and Stefan Molyneux from using Auckland Council venues for their tour, saying that "[Auckland Council] venues shouldn't be used to stir up ethnic or religious tensions."

Goff has not yet had a chance to give thought to the invitation as he has been away on holiday.

- Kat Tokareva

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### E Tū Union go on strike

Members of the E Tū union - which includes Maori Television workers - have initiated strike action, following claims that member's concerns were being ignored by the company.

Approximately forty workers protested outside Maori Television offices in East Tamaki.

There was a clear sign of trouble with comments that surrounded inaction from the company around the end of last year (2017), where a lack of communication and seriousness about issues was present. E tū industry co-ordinator Joe Gallagher reported elsewhere that this inaction by Maori TV wasn't rectified until the threat of a strike notice was administered.

This is what upset members of the union most of all; the monetary incentives used to be the main focus however, a lack of respect by the broadcaster exacerbated the issue into something far

more serious than it needed to be.

As it stands, negotiations are still ongoing and Maori TV have contingency plans in place so programming is unaffected.

- Daniel Young

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### PharmaCann to bring Cannabis production to Aotearoa

Tāmaki-Makaurau based start-up PharmaCann has begun the legal journey to becoming the first company to produce medical cannabis products in Aotearoa. If they're successful, it could mean medical cannabis products become much cheaper and more accessible in New Zealand.

Under current law, there are two medical cannabis products which can be prescribed by doctors, but both are imported from overseas and the cost is not subsidised by the government. Current users of legal medical cannabis pay \$1500 for one month supply.

The laws surrounding medical cannabis are in the process of being reformed. A law decriminalising cannabis use for the terminally ill with less than 12 months left to live has come into place while the government debates further laws to legalise medical cannabis for a wider variety of people.

PharmaCann is working in conjunction with AUT University who are seeking to undertake clinical research into medical cannabis. Both organisations have applied to the Ministry of Health for licences to begin undergoing their trials while the laws are still being changed. PharmaCann founder Chris Fowle said, "It means we can greatly accelerate our product development... and for patients, that means access to cannabis-based products in a quicker time frame, and at cheaper price."

- Mary Gwendolon

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### Maori electoral roll grows, but only slightly - Cameron Leakey

The latest Maori electoral roll option has closed with a net growth

of 1200 voters reported on the Maori Roll. Every five years, Maori voters are given the choice to enrol to vote under the General Roll or the Maori Roll. Statistics from the latest electoral option show that 10,000 voters chose to shift from the Maori Roll to the General Roll while only 8000 changed from the General Roll to the Maori Roll. The influx of new voters on the Maori Roll however meant that a net growth was reported.

Early estimates suggest that the number of Maori seats in parliament should stay the same however census data is required to affirm this.

- Cameron Leakey

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### WE GET IT, STUDENTS ARE DESPERATE FOR CASH, BUT LEAVE THE DUMPLINGS OUT OF IT

Two businesses operating in UOA's Retail Quarter - Barilla Dumplings and The Campus Store - experienced overnight break-ins early last week, temporarily closing both businesses.

We reached out to the University for more details, but they've declined to comment until the Police have finished their investigation.



Picture: Campus Security stationed outside The Campus Store immediately after the break-in.

- Andrew Winstanley

# A CRASH COURSE GUIDE TO THE AUSA ELECTIONS

Missed the fact that there was AUSA elections on last week? (Honestly, we don't blame you).

Here the most important parts of the campaign:

## Where are all the candidates?

9 out of 12 positions ran uncontested this year. That's 75% of the executive.

Uncontested positions included: President, Administrative Vice President, Treasurer, Welfare Vice President, Campaigns Officer, Queer Rights Officer, and Satellite Campus Officer, as well as (lol) Craccum Editor.

For the folks following along at home: that's basically everything.

The exact reason for all this is all a little bit opaque - nominations weren't particularly well publicised, AUSA has had a number of high profile resignations this year, etc etc (the job is also just generically a miserable underpaid grind)

But the lack of candidates sort of gave the campaign a weird vibe - with so little competition between candidates, there was basically no postering in the Quad, the relevant campaign Facebook groups got little-to-no attention. Students turnout for these elections is usually ridiculously low - it hovers at around 1-1.5% - but it's hard to not imagine that this year will be even lower.

## "Unfuck AUSA"

11 out of the 12 Executive positions - in other words, every position aside from Craccum Editor - were being filled by students under a shared banner, "Unfuck AUSA".

"Unfuck AUSA" ran on a platform of radical reform of AUSA's internal culture. They opened their "about" section on their Facebook page with a pretty bold "AUSA is shit." - which, quietly, ruffled some feathers, particular among

longtime AUSA members.

One such former longtime AUSA member, who asked not to be named put it to us this way: while it's true that AUSA has really really struggled over the last few years - that's the fault of systemic underfunding, not the executive. AUSA gets less money than VUWSA and OUSA, hence the lower level of services.

The last few years in particular (*just so it's clear, I'm still paraphrasing this phantom AUSA member here*) have been very much about dealing with that problem, and AUSA has done a really good job - you can see it in the way that O-Week has gotten exponentially bigger recently, for example.

"Unfuck AUSA" is insulting because it seems to basically shit on all that hard work.

We reached out to Anand Rama - Unfuck AUSA's candidate for President - for comment. Through Facebook Messenger he gave us the following quotes:

"If people who've worked at AUSA are offended by the wording of our campaign than there's nothing we can do about that. We've had AUSA Alumni come up to us and tell us that our campaign is the most exciting thing they've seen for AUSA is years. Students who would otherwise be disengaged with AUSA - and yes, AUSA has done an incredibly poor job with advertising the election - have told us they like our policies, and the fact that we get what AUSA is for them."

On the one hand, it's easy to be critical - it is frankly a little bit weird to run a platform with that stance when a number of your candidates are returning AUSA members. But they're the executive we have now.

## Online Voting

This has been the first year that the AUSA General Elections have been

conducted entirely online\*. It's been a change that AUSA have pushed for for a number of years now: it makes voting a lot more convenient, it makes it easier to share through social media, and it makes counting votes a lot more straightforward.

But that only works if AUSA is really proactive about promoting the campaign.

After all - taking away physical polling booths removes a big chunk of the physical presence elections have on campus - especially in a year where postering is at an all time low. Dragging unengaged students to the polling booth has been a large component of previous campaigns - it's a lot harder for candidates running in contested positions to do that now.

There has been at least one formal complaint lodged against AUSA for their weird inaction on this issue.

*\*This isn't technically true - students can post a paper ballot in AUSA house. But you get my point.*

## Candidates forum

Talking of big changes to the AUSA election format - this year was the first year without a candidates forum. Admittedly, the candidates forum is a bit shit, but between the lack of postering, the lack of candidates, and the weird non-presence of AUSA in terms of promoting the election - it seems like having at least one obligatory public facing event would have been really beneficial.

We don't have the full election results yet - we will publish them on our Facebook page, and then in our next issue after the back.

- Andrew Winstanley

# THE SMALLER GOV

## THE LEFT - MEG WILLIAMS

**Meg** is a History/English student and wannabe journalist who's obviously failing at being apolitical

At the Act Party's recent conference, David Seymour introduced his new *Smaller Government Bill*, a bill which, if passed into law, would reduce the number of MPs from 120 to 100, restrict the number of Ministers to 20, and abolish the Māori seats\*.

The question of how many representatives there should be in a representational democracy isn't a new one. Typically, a balance is sought between too few MPs and too many MPs – too few is said to risk being undemocratic, and too many is said to produce more “red tape” and costing more to the taxpayer.

In New Zealand the population per seat is about 40,000. In comparison with other representational democracies around the world, New Zealand's population per seat is pretty much average.

So why change the number of MPs? *The Smaller Government Bill* is in line with Act's classical liberal, or libertarian, vision for a society free from taxes and with limited government interference, among other things.

David Seymour's rationale is that

“big government” (is it really that big, though?) hasn't solved New Zealand's problems: “politicians have had their chance. If big-spending, hyper-regulating politicians were the solution to our problems, we wouldn't have any problems.”

Here Seymour is using something that isn't true in order to argue that we need to reduce the number of MPs. New Zealand hasn't been doing any “big-spending” or “hyper-regulating”. Government expenditure as a percentage of GDP has been declining since 1991, with a regime of “fiscally responsible” regulatory management – which has dominated New Zealand's political economy since the early 90s – resulting in an underfunding of public services and some government functions being contracted out to private providers. This has resulted in a more expensive and ineffective operation (the mismanagement of the Pike River Mine is a good example).

Seymour's commitment to freedom from state intervention even took the bizarre form of some off-hand comments about public holidays. When asked if New Zea-

land should do away with public holidays, Seymour said: “I'm not into the government telling people when they should go on holiday – what is this a fascist state?” Oh, come on!

Act's call for smaller government is effectively a call for less government intervention, because libertarians believe the market will fix our problems. Yet evidence has shown that increasing privatisation and deregulation has resulted in New Zealand's homelessness number rising, the gap between the super rich and everyone else widening, household debt increasing, and house prices and rents increasing while real wages have stagnated. No amount of reducing the number of MPs is going to fix these problems. The state needs to embrace its role in redistribution of wealth and funding our public services properly – only then will I be open to a conversation with my friend David Seymour about abolishing the state.

[\* *The latter part of the policy is, of course, ridiculous and is a sentiment echoed by the likes of Don Brash and his alt-right followers, but due to word limit I'll leave that debate for another time.*]



# VERNMENT BILL



## THE RIGHT - THOMAS CARR

**Thomas Carr** is a second year LLB/BGlobal Student. Originally from Auckland, Thomas is a self described 'right wing nut job'. Thomas identifies as a libertarian, socially liberal but fiscally conservative

The New Zealand government is stuck in a cycle of inefficiency and it is partially due to an oversized and overlapping government. David Seymour, leader of the ACT party, recently announced that he wishes to decrease the number of seats in parliament from 120 to 100 as well as remove the seven designated Maori seats. I believe that ACT has made a valid suggestion. More people in government does not equal a *better* government. Large Government leads to a large costs. Minister salaries are not insignificant, and inefficient parliamentary processes are costly.

Seymour claims that "We [*New Zealand*] have too many pointless ministerial portfolios. They are not improving the lives of New Zealanders and this bill will do away with them". This is not a new idea: in the 1999 election there was a referendum where 81.5 percent of voters supported a decrease in MPs from 120 to 99. This referendum was non binding and subsequently ignored.

Now it should not be ignored, now is the time for New Zealand government to recognise its weaknesses and do something

about it. Part of the downsizing of the government would include the abolition of the Māori seats. It is important to realise that is not meant to be a policy belittling the injustices that Maori have faced but instead a policy celebrating the success that Māori have. At the moment there are 27 Māori MPs, which is statistically an over-representation based on population statistics, showing that Māori are more than capable of being elected on their own merits and not by having special seats in parliament. Seymour suggested that there is no right for one group of people to be treated differently under the law. The law is formed to be followed by everyone and be equal, not treat different groups of people differently. The Māori seats have been important in developing Maori culture in the government and providing for Maori interests however they are no longer as necessary as they once were and Maori are now elected on their own merits for any parliamentary seat, not just the maori seats.

Celebration of holidays is important - however, not everyone celebrates the same holidays. As such, why should the government

be allowed to dictate what people can and can not celebrate? New Zealand is a very diverse country with a wide variety of different ethnic and religious groups, all of which celebrate different festivals and holidays, however only some groups of people get their celebrations deemed worthy enough to be public holidays. This does not seem fair to me. Why is the government allowed to dictate which holidays are more important than others? In his announcement Seymour stated that public holidays such as ANZAC day and Waitangi day should stay but all the others should go. ANZAC day and Waitangi day are different because they are New Zealand institutions and everyone living in New Zealand has this commonality. The other Public holidays such as Christmas or Queen's Birthday do not have that same connection to the people. Instead of public holidays the Act party suggests instead allowing the public to choose when they want to take their holidays, so that they can celebrate what is truly important to them. Overall I Believe ACT is a progressive and forward thinking party who people need to take more seriously, even if you do not agree with the policies.

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# WE DON'T RATE MATES & DATES

*CW: Sexual Assault*

After trialling the initiative in increasing numbers since 2014, It has been announced that ACC will be rolling out the \$18.4 million *Mates & Dates* programme across the country - garnering calls that those funds that are better used for the teachers already familiar with the students they themselves teach.

Mates & Dates is an ACC initiative designed to teach students healthy sexual behaviour – this includes the enforcement of seeking consent, recognising coercion and maintaining a healthy sexuality. In no uncertain terms, the goal of this program is to work from the ground up to eliminate the rape culture New Zealand has implicitly encouraged over the last several decades.

Mates and Dates particularly rose out of the abhorrent Roast Busters events of 2013, in which numerous adult men were caught organising and bragging about gang raping underage victims. These

events were only made worse by the lacklustre response by police that only enabled the actions of the perpetrators.

The issue being raised is not to do with the content being presented, sex educators, researchers and teachers alike are in unison that we desperately need more robust sex education program in our schools. The issue is how this program is presented; it does not come from the teachers themselves, as Mates and Dates is a completely external program. Therefore, the presentations come from outsider figures (youth workers and counsellors) with no connections to the students – wholly unrelated to the school and, while well-meaning and professionally capable, fundamentally detached from the students they wish to educate.

There is now a building argument for the idea that this funding should be given to the teachers themselves: they are the ones who build connections with their students and they are the ones who will

**MATES &  
DATES**

An ACC Initiative

be around on a continual basis. Therefore, it makes sense to train these teachers to the professional level necessary to deliver the content – not to mention that most of said content is already available within the curriculum itself. Instead, Mates and Dates amounts to misguided spending at best or funnelling of funds at worst.

At a time where teachers are scraping for dollars just to do right by their students without burning out, it makes no sense to deny them the funds to support those that they are already familiar with, teach on a regular basis and have a long standing relationship with particularly with such a dire issue as sexual education.

- Lachlan Mitchell

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## BIN THE BAGS

The government has formally announced its decision to phase out single-use plastic shopping bags over the next year. The announcement was made by the Prime Minister Jacinda Ardern, and Associate Environment Minister, Eugenie Sage.

The decision follows a petition calling for an outright ban on all plastic bags, signed by 65,000 New Zealanders. An earlier petition launched in 2014 attracted only around one quarter of

the total number of signatures.

Prime minister Jacinda Ardern stated that many of the letters of concern she had received regarding the use of plastics came from children.

Single-use plastic bags have become controversial because, while their existence as practical objects is very short, especially when compared to the decades that it takes for a single-use plastic bag to break down. Most estimates say that it will take up to 100 years for a

single-use plastic bag to biodegrade. And during those hundred years, that plastic bag will pollute and endangers waterways and marine areas, as well as clog up landfills and bush areas..

New Zealand supermarkets are already starting the process of removing plastic bags and checkouts, with the plan to have no plastic bags by the end of 2018.

- Emma Benvie-Watson

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## 125 YEARS OF WOMEN'S SUFFRAGE - LEADING GENERATIONAL CHANGE

125 years ago, New Zealand passed the Electoral Act 1893, becoming the first self-governing nation to grant women to right to vote in parliamentary elections. This landmark legislation followed years of courageous and persistent effort, injecting suffrage campaigns worldwide with hope and momentum.

This event is about celebrating the achievements of women in politics, and inspiring the next generation of women leaders in public life. It will have

a strong 'generational' focus, featuring two former female Prime Ministers of New Zealand – Dame Jenny Shipley and Helen Clark. Over the evening, we will hear their reflections on lessons they have learnt during their time in office, and where they think the challenges that lie ahead are.

The Public Policy Club would like to thank Chorus, Anthem, and Spark for generously sponsoring this event.

### Event Details

Thursday, 6th September - 5:30pm at the Heritage Hotel Grand Tea Room (35 Hobson St, Auckland CBD)

Tickets: \$5 for PPC members, \$10 for other university students (with free membership included)

Tickets can be purchased on Eventbrite – the link can be found on our Facebook page. Ticket includes free drinks and nibbles, provided after the event.

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OCTOBER 17 SPARK ARENA

## COMMUNITY: IN CONVERSATION WITH WELLINGTON-BASED ARTIST NICHOLA HENDERSON



*Emelia Masari had the privilege of speaking with one of the best artists in Wellington - Nichola Henderson, about being in a Fine Arts Community.*

### What does being an artist mean to you?

I have loved art ever since I could hold a pencil and scribble away. Personally, one of my favourite things is to create funny stories and characters that go on adventures together. I really love a mixture of beautiful, ugly and cute art. I want to be able to make a living from my art, and to spread my little ideas and pictures around for others to enjoy. If perhaps one day I can inspire someone else to draw too, then that would be great.

### What are some of the barriers you faced

### when you decided to pursue art as a career?

I've only ever lived in Aotearoa as an adult, and so I haven't yet experienced being an artist outside of this country, just so you know I can't make comparisons or have a fuller viewpoint. I would say the wider population aren't greatly involved or interested in 'Art' (this is the broadest sense including many mediums) or that knowledgeable. I think it could definitely be more respected and encouraged, as art has multiple functions and anyone can participate. Personally, art was something I was always interested in and considered to be skilled, so I was encouraged to continue to pursue it. However once I reached young adulthood, I found many adults in my life were no longer sup-

portive of my passions and wanted me to find a 'real' job. Of course this was very confusing, one minute being told 'wow Nichola that's so good! You're such a good drawer' and the next 'Artists have no job security and aren't respected so you should become an accountant' (of course no offense to accountants, I would be a terrible one). I would say Wellington has a really great artistic community, once you know about it and join in. However most of the respect and knowledge comes from inwards, from teachers and active community members that encourage art making in generations after them. I feel like lots of people in the wider public have a very outsider view, they think 'oh artists are such strange creatures they sit and brood and paint and write poetry'. Which I mean yeah some of us do, but it's romanticising the amount of work



that an artist puts into a piece, and also their entire body of work, and their purpose.

## What is the best part of being in a fine arts community?

I really love the mutual understanding and supportive atmosphere! I found my short time in Fine Arts has already been so full of caring, inspiring and funny people. It is a true sense of community, which is something I need; everyone is in the same boat, so we all work together. I like that art is so subjective, and (of course) you're going to receive criticism and feedback for work. But art is also about what everyone else is doing and experiencing. You can't point a finger at someone and say 'what you are doing is pointless' because you will have another finger pointed back at you. In Short, I just love that everything is not set in stone. I also love that I have the opportunity to talk with so many different people, see so much, and learn more and expand my artistic practice.

## Have you ever found yourself in situations in the arts community where you felt prejudice?

My time working within the arts community hasn't been that long, but so far it has been pretty pleasant (at least to my face), as there are obviously a lot of queer, feminist and people of colour working within the arts. I have had some issues more in academic settings where people are uneducated on a topic and haven't yet deeply researched, and don't understand the complex relationship between aspects of a person's identity, and will then try and correct me or others on their experiences. Just for an example, some pakeha students did not understand that people

of colour all experience othering and prejudice on some level, because they have not first hand experienced that themselves in terms of racism. I would also add in creative settings of discussion and exploration of sensitive topics it can be uncomfortable at times for me (and probably others). Usually this again stems from a person or group talking about a topic they have not experienced and have not deeply researched, and so their dialogue comes off as very summarised and stereotypical. An example would be in a creative workshop for game design, where a group of people thought it would be really cool to make a game about being in the Aokigahara Forest. This of course brings up issues of using mental illness as a horror tool and exploiting suicide, as well as taking an 'exotic' aspect of another country or culture and using it for personal gain and shock factor, rather than examining why this issue has occurred and if as a creator you can do anything to help the problem.

## Who do you often draw inspiration from?

I have many inspirations and mentors for my art, and many of us take on little things from others in our community, in hopes of improving our own work. I struggle to name one specific person right now, but there are certainly many queer artists in there, many women of colour, many gender nonconforming people, many disabled people, and many who are a combination of many things that have empowered me. I usually am drawn towards artists that are lovely people, funny, have similar political and social views to me, and have aesthetics that I like. This is only due to me not wanting to see media that makes me uncomfortable, that upsets or hurts me, but instead, inspire my art. This is probably the same for friends and peers that I associate with, I don't have time, energy or patience to be friends with people

who I consider rude and hateful.

## What is some advice you would give to first-year fine arts students who are struggling to find their feet and their art style?

I would say that an art style will come when it comes, it's best to try multiple things, lots of stuff, see what ticks for you, see what makes you happy. This means trying new mediums, colour palettes, different techniques and of course making mistakes and making really bad art. You can't expect every art piece to be amazing and beautiful and make a thousand babies weep. You just gotta make something that you're happy with and other people might just be happy with it too. Have fun, see what others are doing, bond, work together, discuss ideas and eat some good food. One of the biggest issues for an artists image is to be tortured, alone, and brooding, but that is all a lie. That will make you miserable and make your art suffer in my opinion. Make friends, eat some food, drink some water, get some sleep, smell a flower, look at a snail, try to make something as often as possible, once a day, once a week. *Practice. Practice. Practice.* Art is a skill, a skill you must learn and keep working towards, otherwise you will not get better. It is not magic, it just pretends to be.

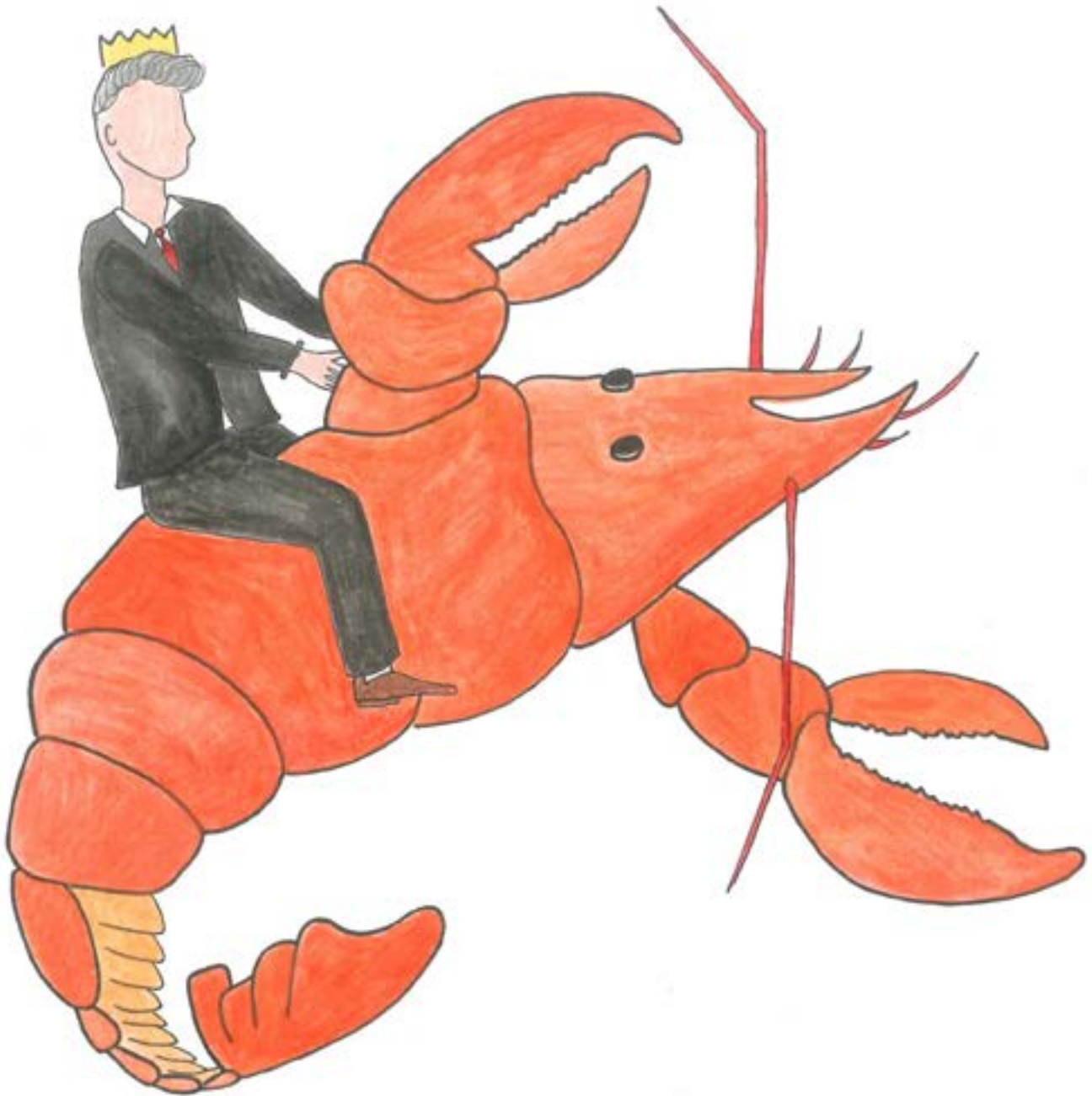
## If you're interested in viewing some of Nichola's amazing work, find her on:

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LOBSTER KING



# HUMANS ARE NOT LOBSTERS, JORDAN!



'I just don't feel the need to transition' my mum says to me, theatrically waving her hands as we race along the North Western motorway. 'my feminism allowed women to simply be women in any way they wanted to! In the 80s, I didn't have to wear high heels or dresses or makeup- I could cut my hair short, wear men's clothes, and be me'. I exhale as my brain turns into an infected computer of feminist gender theory pop up ads. I've had many conversations with my mum about gender and sexuality, beginning at the ripe ol' age of 12 when I came out as a rampaging lesbian, always with a sometimes overbearing acceptance. When I was sixteen, I nervously broached the topic of non-binary genders as mum drove me to a friends' house who had recently come out.

I expected the worst.

"They're non-binary, meaning-"

But before I could continue, mum says, 'oh, I really get that'.

I sit, mildly stunned. Most people invest so much in the gender binary its difficult to comprehend anything outside pink and blue. She continued, 'I feel that. I've always felt like I was in drag when I wore makeup or dresses- I've always kept my hair short and worn pants. Anything else made me feel deeply uncomfortable.' A sentiment my friend recounted to me almost word-for-word a few months before, as one of the most intense forms of their

gender dysphoria. Stunned, I said, "I thought you were just a pantsuit power feminist, you know, challenging your inner Hellen Clark some bullshit'. We laughed, but a strange feeling hung over us. For the first time, mum had put into words a feeling she's felt all her life.

This is where my mum's foray into exploring gender ends, however. That's her choice. It's not as if, just because she chooses to deal with her feelings differently, her self-defined womanhood is invalid. An anti-essentialist approach to gender allows anyone to perform gender in ways that make you happy, ways that give you 'gender euphoria'. Yet, the idea that someone wants to exist outside the gender binary is still controversial. Some, like Jordan Peterson, passionate advocate for free speech, argued that the bill c-16, passed to protect the human rights of trans people, impacts upon his right to.... not... use preferred pronouns. The Bill, that really just extended Canada's human rights act to trans people, was considered by Jordan Peterson to put power in the hands of the Ontario Human Rights commission, a 'radically leftist' group and 'the most dangerous organisation in Canada'. This would make the refusal to use preferred pronouns a criminal offence, a hate crime. Never-mind that's not what the legislation actually said. Peterson is perhaps most famous for his 'lobster' comments regarding gender essentialism, where he used sex dimorphism in lobsters to argue that the gender binary was a scientific fact. The arguments could be forgiven for ignorance, but it's not like Judith

Butler invented trans people in the 90s.

Simone De Beauvoir in 'Second Sex' argues "One is not born, but rather becomes, a woman" Meaning that the way society views female bodies moulds how women feel about them. Basically, until we hit puberty, our bodies are treated relatively equally. However, as women go through puberty, a woman's body is stared at, objectified, and socially controlled in a way Beauvoir defined as 'becoming flesh'. For theory written in 1949, it's still pretty on the nose. Two of my non-binary friends told me that it was their body being sexualised, policed, and observed as a young female body that gave them the most dysphoria. One even said "I felt comfortable with being a little girl, but I cannot become a woman". As a person who had size 12 DD's at age 11, I can confirm that there is a DRA-MATIC difference in how a body is perceived as you complete puberty. Anyway, instead of doing what my mother did, which was modifying her body in ways that made her perceived as less feminine, these damned millennials are inventing new words and are generally ruining the good, pure and holy gender binary. Because, as we all know, neologisms, along with trans people, were invented by Judith Butler in the 90s.

Most people, I think, are familiar with the teal-haired, crochet-enthusiast Twitter feminist who screams 'gender is a social construct!' Social construction theory of gender, popularised by Judith Butler, is fucking hard to read. Butler loves rhetoric. The gist is that gender is performed in social situations and is a learned behaviour that we acquire in childhood as we grow our understanding of socially acceptable ways to conduct ourselves and live in our bodies. Oftentimes, this comes in the form of behaviours coded feminine and masculine. This extends to fashion and aesthetics, jobs and social roles, or expected sexual

habits. These 'social facts' are unquestioned and often invisible as we conduct our lives, which is perhaps why "Lobster King" Peterson got so irate when his understanding of gender was questioned by a piece of legislation that didn't even make it illegal in any way to not use preferred pronouns.

The question remains, if all of this is made up, and none of this is real, and if your mum did fine with bleached spikes for hair while she was at Elam in 1979, why do pronouns matter?

When feminists say 'gender isn't real', what we mean is gender essentialist pseudoscience is fake. We are not denying 'biology', we know what gametes are. We just acknowledge that secondary sex characteristics shouldn't control the way your body interacts with the world, or rather, the way the world interacts with your body. And that's really what Lobster Peterson is arguing- because most people have XX or XY chromosomes, and thus have two different sets of gametes, science says we must put XX in pink and XY in blue. It's science. Before you know it, you've fallen down a rabbit hole of chaos into sex dimorphism in nonhuman animals and using it to justify being a prick.

If you came here for an argument about why you should respect people's pronoun choices, this is it. It's nice. It's good for people's mental health and alleviates gender dysphoria. The fact that new words are being used isn't a threat to Western civilisation, but it might be a threat to the way so many of us have lived our lives until now. The fact that my mum felt gender dysphoria and chose not to transition in a more conventional sense is also not an argument for the gender binary, it's just one way to live among many. I guess what I'm saying is that humans aren't lobsters, and perhaps you should read some gender theory.

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**THE CITY OF MARACAY FROM EL CONTAINER, CERRO HOTEL MARACAY**



# THE INSIDE STORY ON THE WORST HUMANITARIAN CRISIS THIS CENTURY

{ A New Zealand student's account of a Christmas spent in Venezuela by Jono Burkin }

A close friend of mine attended the opening night of New Zealand's first embassy in Bogota, Colombia, in February. During a conversation with several expat New Zealanders, he let slip that he knew of a fellow New Zealand student who had recently spent two weeks in Venezuela. The comment was met with pure disbelief. Who would want to travel to Venezuela, a country in the midst of one of history's worst economic and social crises?

It was a Monday, December 23<sup>rd</sup>, 2017 to be precise. And something felt off. As I waited patiently for the boarding of Avior flight 1241, Panama City, Panama to Valencia, Carabobo, Venezuela, one could have heard a pin drop. An airport departure gate full of families and friends just a few days before Christmas should be vibrant – full of chatter, laughter and shared excitement at the prospect of returning home to spend the holiday season with loved ones, shouldn't it?

Justification for the sombre mood was soon provided

as we touched down safely on the tarmac in Valencia at the Arturo Michelena International Airport, a mere 45-minute drive from my final destination, Maracay. Walking off the plane and on to the worn tarmac provided a chilling reality. Complete and utter desertion.

Throughout the two-minute walk toward the arrivals terminal, a building more akin to a deserted office block in appearance than the third largest airport terminal in the country, we were peered at by skeletal-looking tarmac staff in groups of two or three. Their probing eyes gave away the only question on their minds – why are you here?

Having already spent 6 months living in neighbouring Colombia, I was well aware of the political, social and economic deterioration occurring throughout Venezuela. Headlines of most of the major Colombian national newspapers were regularly dominated by updates stemming from Venezuela, 'El Colombiano' going as far as offering an individual editorial pro-

viding the latest news and updates on the crisis. No longer was the catastrophe restricted to Venezuela. It had transformed into a fully-blown regional crisis and a crucial talking point in the build-up to June's 2018 Colombian Presidential Election.

The collapses of Venezuelan political, social and economic systems have been spectacular to say the least. The origins of the decline seen over the last four years can be dated back to 1999, the year of the 'Bolivarian Revolution'.

Induced by a 20<sup>th</sup> century culture of political corruption and a growing resentment toward the ever-present multi-national oil companies that appeared to be pillaging Venezuela's oil fields for exorbitant profits and operating under favourable tax terms, a new political regime whose name was inspired by the very man who liberated Venezuela from colonial Spanish rule in the early 19<sup>th</sup> century, Simón Bolívar, was led by to-be President, Hugo Chávez.

A former military officer, socialist sympathizer and jovial orator, Chávez's socialist rhetoric regularly denounced the "savage neo-liberal capitalism" that, in his eyes, had infected and toxically spread throughout Venezuelan society.

By the beginning of 2007, Chávez had nationalized the entire Venezuelan oil industry. Oil companies were being forced to contribute upwards of 90% of all profits to the state coffers. Funded by record high oil prices throughout the opening decade of the new millennium and the resulting sudden influx of American dollars, Chávez solidified his vice-like hold over Venezuelan politics through extravagant social spending.

Whilst, for example, thousands of state-built apartments and houses were gifted to the members of the lowest socio-economic classes, any thought of investment in economically viable industries that could have offered alternative forms of income outside that of oil were swept under the red carpet of *Chavismo*.

Unsurprisingly in 2009, blinded by the sweeping social reforms of *Chavismo*, voters supported a constitutional reform that allowed presidents the right to run for office indefinitely. On the back of plentiful spending facilitated only by the global boom in oil

prices in 2008, Venezuela's socialist dictatorship had well and truly begun.

All of this background history and information was explained to me by Victoria Naranjo, a Venezuelan national living in Medellín who doubled as a close friend and my main point of contact, who had invited me to spend Christmas and New Year with her family. Along with her step-father, Pablo, the 45-minute drive from Valencia to Maracay took us through the winding industrial back roads of Valencia. Factories of some of the world's largest multinational companies such as General Motors and Ford lay empty and idle.

Pablo, a former director of a manufacturing company in Valencia himself, explained that many companies under Chávez's successor, former bus-driver Nicolás Maduro, were being hamstrung by strict currency controls inflicted by the state that denied them access to the US dollars they required to import raw materials for production.

"With Chávez, the country was decaying more slowly, it seemed like there was still some sort of control. Under Maduro, everything suddenly collapsed into misery" he explained.

If the height of the grass surrounding the factories were anything to go by, they had been out of work for quite some time.

This has had a gargantuan effect on every-day Venezuelan consumers, even those who belong to the higher socio-economic groups of society. The domestic production of basic consumer products such as toilet paper and washing detergents is scarce, and the importing of food staples from around the world is scarcer still.

Equally as concerning, simple medicines such as paracetamols, over-the-counter drugs that we in New Zealand stroll past on a daily basis (including contraception) are near impossible to find, even for the most connected and well-off individuals. Families are now solely relying on other family members or close friends flying into Venezuela from overseas with whole suitcases packed with medicines purchased over the counter.

Coupled with inflation racing towards 1,000,000%

since 2015, a result of the runaway devaluation of the Bolivar (Venezuelan currency), prices for everyday consumer products are simply out of reach.

“The last time I checked the value of the Bolivar, the price of a single egg was USD \$0.33, or the equivalent of one third of the monthly minimum wage” explains Naranjo. “But for the price of a can of tuna, you can fill up your car with petrol over one thousand times – it just doesn’t make sense”

“we were peered at by skeletal-looking tarmac staff in groups of two or three. Their probing eyes gave away the only question on their minds – why are you here?”

“There is no food” added 22-year-old university student Luis Alejandro Ruis, “there are no services, and what little is left is extremely expensive”.

This was all made very clear to me as we made a last-minute run to the supermarket in the *Las Americas* shopping mall in central Maracay on Christmas Eve. Rotting fruit and vegetables lined the produce section whilst the meat and poultry section laid completely bare. However, products in excess stock still lined the shelves.

Having seen my shocked face after walking down an entire aisle made up solely of Heinz Tomato Ketchup, Pablo explained to me that this was state-enforced regulation. In order to keep up appearances and avoid public scrutiny, the Maduro regime had enforced a law forbidding supermarket chains to leave shelves empty, even if that meant stocking the same product in up to four aisles.

However, for many Venezuelans like Ruis who have remained in Venezuela, and Naranjo (who has left to start a new life), being far away from friends, family and everyday normality has been the hardest to accept.

“All my friends are far away from me” says Ruis.

“Obviously with time you make new friends and meet new people” clarifies Naranjo, “but old friends from back home you never forget. Especially when some of them you never had the chance to say good bye to”.

Recent developments have seen a turn against the controlling red tide of *Chavismo*. On a recent state tour through South America, American Vice-President Mike Pence openly criticized the Maduro regime and opened talks with both Brazil and Colombia over potential action against the regime moving forward.

“The Maduro regime has violently suppressed those who question or criticize their reign,” stated Pence whilst talking to displaced Venezuelan nationals in Brazil. “So many of you have experienced and seen firsthand the extraordinary, heartbreaking, devastating impact of dictatorship on your homeland in Venezuela.”

It may only be the initial stages of international dialogue, but it is dialogue nonetheless. For many Venezuelans, international intervention is now the only way forward.

“There has to be international involvement” explains Naranjo, “at the moment it’s clear that the military won’t do anything. They’re either scared of what could happen or they’ve been bought by the Government.”

What happens now, only time will tell. All that is certain, is that for the moment, Venezuelans both at home and abroad are stuck in a period of limbo. Those that have managed to escape the brutal regime are busy attempting to start new lives in foreign territories. Those that remain in Venezuela are left to bear the brunt of one of history’s most brutal periods of economic and social hardship.

However, as was famously said by the nation’s founding father, Simon Bolívar, “a people that loves freedom, will in the end, be free”. Freedom is a certainty. The only question that begs to be asked is: when will it come?



## The Miseducation of Cameron Post

CW: *Gay Conversion Therapy*

Adapted from a novel - which was itself adapted from a series of true events - *The Miseducation of Cameron Post* revolves around high schooler Cameron Post, played by Chloë Grace Moretz, being sent to a conversion therapy camp in the 1990's after being caught making out with prom queen and close friend Coley Taylor in the backseat of a car after they had snuck off during a school prom.

Post's reaction to being sent off to the camp is a single exasperated "fuck..." as her aunt drives off. She spends the rest of the film playing along while also silently defying the camp's instructors, which is run by an "ex-gay", and his sister who had apparently played a significant part in "de-gaying" him. The camp portrayed in the film is at odds to what one would ordinarily consider to be a conversion camp - oddly peaceful, without the use of any electric shocks or nausea inducing techniques that you would usually expect.

As it leads up to its climax, we find that the camp's instructors themselves do not actually know or understand what they are doing; believing that they are pleasing God through their treatment centre's methods of emotional abuse, teaching kids to hate themselves, while likening homosexuality to cannibalism.

This results in some scarring consequences.

The film runs at a steady pace, sprinkled with tender and amusing moments throughout, however it runs into the clichés that many young adult films do, and comes across as slightly too passive, lightly treading on places where they could've been capitalised on more effectively.

*The Miseducation of Cameron Post* comes at an extremely important moment in time in New Zealand. "Conversion therapy" is still legal in this country, and has been making national headlines recently.

Hopefully the film will help ignite discussion of this controversial practice, and have it banned outright altogether.

- Chris Wong

## First Reformed

*First Reformed* is a powerful and intimate character study, channelling the dark energy of director Paul Schrader's trademark work, *Taxi Driver*. Without Martin Scorsese at the helm, this is very much Schrader's vision and one uniquely rooted in the anxieties of our modern times. The film closely follows tormented priest, Ernst Toller, in his desperate quest for spiritual redemption. Expertly played by Ethan Hawke, Father Toller's soul-searching journey is bleak, dramatic and very human.

Father Toller is the minister of a small, historical and increasingly irrelevant

church. An ex military chaplain, whose son died in the Iraq War, which he encouraged him to enlist in — and whose wife subsequently left him, Toller is alone. In lieu of an overt musical score, the film, is propped up by Toller's uncompromising diary entries, illustrating his loss of faith. As if things couldn't get any worse (and they do), Toller is also an alcoholic and displaying cancer-like symptoms. The plot kicks in when a young couple approaches Toller for his services. Mary the young wife (Biblical references are plenty, of course), played by Amanda Seyfried, is pregnant but her husband Michael (Philip Ettinger) cannot bear to bring a baby into this world with such a hopeless future due to climate change. This leads to Toller agonising over the question — "Can God forgive us?" Schrader doesn't answer this for us but he certainly highlights the moral implications of mankind's immense environmental damage.

Toller's personal struggle takes on the weight of this huge issue. Though Schrader pulls no punches in exploring the darkness, the film is never without, at least, the slightest shimmer of hope and a surprising amount of genuinely funny black comedy. There is also a transcendent section of the film that has to be seen to be believed — and appreciated.

Just as we're all affected by climate change, *First Reformed*, is for far more than churchgoers, Greenpeace, Rialto and even regular film buffs.

## Donbass

In an age where post-truth politics and fake news are becoming normalised, Ukrainian documentary and film director Sergei Loznitsa brings us his pseudo-documentary drama, *Donbass*.

Donbass is a region in eastern Ukraine, which up until 2014 had been a densely

populated, significant coal mining region. Following the Ukrainian Revolution in 2014, the area became a war zone between pro-Russian separatists and Ukrainian government supporters. The ongoing conflict has frequently appeared in the news, with the reports often being tinged with propaganda from both sides.

The film opens in a makeup trailer where actors are getting ready before being escorted to a housing complex yard, a series of controlled explosions occur. It is revealed to us that the actors are not playing in a film, but in a fake news forecast. They have been hired to portray neighbours devastated by this act of 'terrorism' supposedly perpetrated by the 'fascist pro-government supporters'. From there, the film continues as a series of short vignettes depicting different aspects of life in Donbass. We are shown scenes of corrupt officials, soldiers, destitute citizens who have lost their homes, an act of savage mob mentality and even a lurid military wedding. The drama and brutality are offset by flashes of absurd dark humour throughout the entirety of Donbass and the ensemble cast are fantastic and convincing in their roles.

At first, the mini episodes flow quite smoothly into each other; only a quarter of the way through do you realise that you are watching something with no singular narrative arc. Due to the film's documentary style, there is a lack of background music, making the explosions and sounds of violence all the more jarring. The cool-toned, dull colours accurately capture the bleakness of winter in a provincial, post-Soviet Eastern European region.

*Donbass* ends in a cruel but fitting way. It will leave you wondering how closely the lines between the portrayed fiction blur with reality, and whether the film itself is just a cynical commentary or its own piece of propaganda.

## The Spy Who Dumped Me

Holy. Shit.

My hopes and dreams for this movie were absolutely sky high and it absolutely went to infinity and beyond them.

This is a movie about lesbian overlord Kate McKinnon and cool person Mila Kunis, who get caught up in some spy shenanigans because Mila Kunis' ex-boyfriend was a spy.

There are some excellent chase sequences and some *mad* cool fight scenes. I was initially a little concerned when I found out the movie was R16 because I don't know the specifics of how gory fight sequences have to be before you get an R16 rating for violence. Turns out, you have to include a lot of bone breaking noises maybe? Because all of the fights were visually beautifully choreographed, but my *word* there were a lot of bone breaking sounds. It was pretty concerning.

Also there was a nude dick in the movie (just the one) [*ED: what's a non-nude dick tho?*] which definitely added to the rating, because apart from the bone sounds, the fighting didn't seem that bad.

Bone breaking and dicks aside, the movie is such an absolute romp. Making spy movies comedies is such a good idea because you get the cool stuff without having to have the gritty scenes where Judy Dench is mad. This spy comedy movie is no exception to that. Judy Dench isn't even in the movie. It's hilarious.

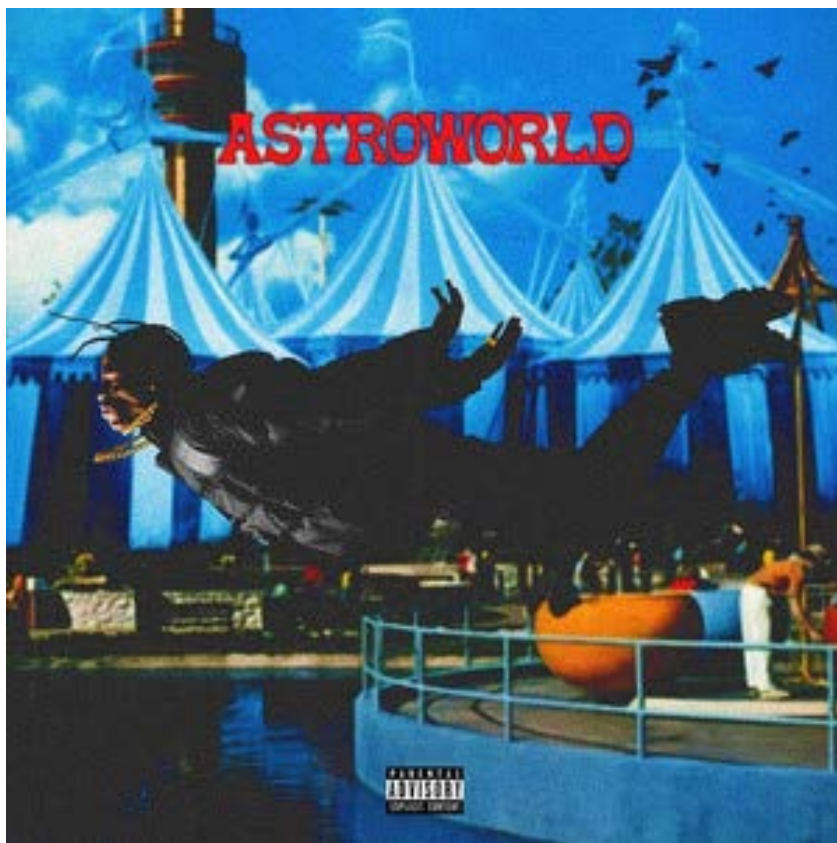
Even though it's a mad romp, there are still these lovely friendship moments throughout the film which just made it so much better. Mila Kunis and Kate McKinnon just hug, or check that each other is doing okay, or otherwise have these little supportive moments which are just delightful.

The movie is a lot funnier and better than other spy movies because the main character is two very funny women and not one sexist British man, and also because Kate McKinnon wears a number of extremely dashing suits that will make you cry.

- Mary Gwendolon







## Astroworld - Travis Scott

La Flame's third album has been a long time coming, but it's been well worth the wait. With a star studded cast ranging from Drake to James Blake, Scott has created a future classic of psychedelic rap.

Sonically, Scott pays homage to the trippy sounds and artists of his hometown Houston and the now defunct 'AstroWorld' theme park. This album is also more personal - Travis admits his drug addiction, and opens up about his relationship with his baby mama, Kylie Jenner - and the rest of the Kardashian clan.

It is a psychedelic album and if autotune is not your thing, it might not be for you. But Scott doesn't use autotune as lots of pop singers do - to flatten out their voice and get rid of imperfections. He uses it to make up for his inability to sing at all, and the end-product is relaxed frog.

*Astroworld* has better production, catchier hooks, and fewer cringey lyrics (although, let's be honest, we don't really care about that when listening to Travis Scott). It's less trashy and more groovy than anything he's produced, but you can still turn up to it. Unlike his past two, there are no real let-down songs in the album; they're all solid or above. There are only a few pop hits on the record, but the rest will grow on you after a few listens.

- Alex Ellyett

## Mac Miller - Swimming

Mac Miller cuts quite an interesting anomaly in today's hip hop landscape. Having come up during the 'frat rap' era of the early 10's, he all but shed his early party image with a flurry of dark, atmospheric releases in the last half decade. 2016 then saw another new shade of Miller, a blossoming relationship with Ariana Grande inspiring the loved up jazz-hop album that was *The Divine Feminine*.

- Hanju Kim

Push forward two moons however, a messy breakup followed closely by a DUI charge has Mac Miller in a much different space. His latest effort comes in the form of *Swimming*, an LP teased in July after a prolonged media silence from recent events.

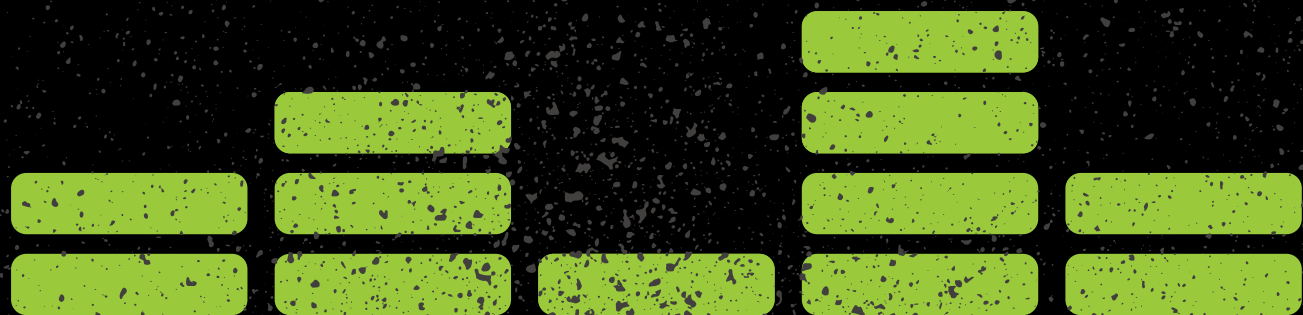
*Swimming* kicks off with the crooning melancholy of 'Come back to Earth' which sets the tone for the rest of the downbeat album. Standout cuts include 'Wings', 'Small Worlds' and 'Dunno', all dwelling in the abyss of self-destruction.

This isn't to say there isn't hope though. There is a certain defiance to the whirlwind surrounding him that is confronted consistently throughout the LP. Perhaps most notable is in 'Wings' where he proclaims; "I'm better than I've ever been."

This really is an album that sways. From optimism one minute to disillusionment the next, there is no moment of stagnancy. In Miller's words; "This feel like my own way of living." And it's hard not to disagree. *Swimming* takes a deep dive into the many motions of lived experience.

As a whole, the album is about two songs too long. 'Conversation Pt. 1' is a dull filler that leaves no warrant for a Pt. 2 and 'So It Goes' is a weak outro by Miller's standards. This to the side, *Swimming* is an extremely solid return from an artist who is in recovery mode and fighting.

A U S A & 9 5 b F M P R E S E N T



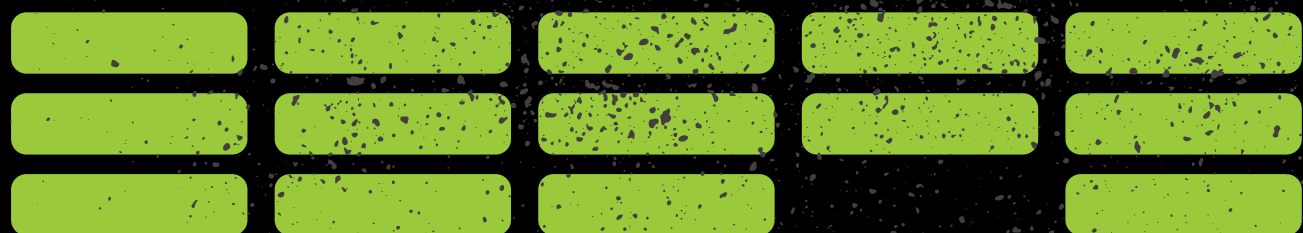
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# NEAR AMANDA EXPERIENCE

{ Rebecca Stubbing has a chat with Amanda Tito who plays Tabby in *Near Death Experience* }

*Trigger warning: this piece discusses a play about depression and attempted suicide. Please don't read it if that will be triggering for you, even though that will mean you missing out on my amazing writing and Amanda's amazing thoughts.*

Here in the biggest, sleepest, sprawlingest, meatiest city in Aotearoa, the city never sleeps. Maybe it's really hard to find food to buy after 10pm outside the city centre except at McDonalds, but there sure is a lot of theatre. Luckily, some of it is even good. The new play *Near Death Experience* written and directed by Natalie Medlock doesn't open until the 31st of July so I can't reeeeally tell you yet if it's good or not, but based on my chat with the star of the show Amanda Tito, the odds of it being excellent are very high.

*Near Death Experience* is largely based on Medlock's own experiences with depression and follows protagonist Tabby and her family as they recover from Tabby's recent suicide attempt. Perhaps unexpectedly for a work dealing with mental health, the play is a dark comedy and includes such antics as one actor playing the role of Carl Jung while wearing a giant chicken head made out of old carnival costumes, the custom-making of which was funded through a Boosted

campaign. I have been assured that the chicken head made Amanda Tito laugh for about 12 1/2 minutes when she first saw it, making the play "at least as good as half an episode of *Friends*".

Tito shared this information and more when we met up a few weeks ago.

**If you had to describe the play using a colour and a hot beverage, what would you pick?**

Instinctively I want to say yellow, but yellow with a shade of grey, kind of like a food court egg foo young. And a hot toddy.

**And what colour would you use to describe your character Tabby?**

A really strong blue.

**What do you love about her?**

She's very smart. She's very quick and she's always questioning everything. She's got a good brain, as broken as it might be.

**What have you done to prepare for this role, is it different from previous roles that you've played?**

I read up about Carl Jung, and I've been thinking A LOT. I've done lots and lots of thinking. It's very different and it's hard and it's been a long time since I've done anything even remotely similar. I don't want to screw it up!

**The play is a dark comedy. Why do you think it's important to use comedy in telling stories about mental health?**

Yes it is. I laughed out loud when I read it, it's very funny but it's pretty fucked -in the best way! I think using comedy makes it more relatable. It feels more real when you acknowledge the humour in the pittest of pit times in life. That's what real life is, it's like a comedy of errors. You can find what's funny while still acknowledging the weight of it.

**Do you feel any**

## ARTS INTERVIEW

### pressure telling a story as important as this?

Oh yeah! I don't want to screw it up and I want it to ring true. The script is amazing though, I was really excited that Natalie had written it, she's a person who does really good things. Also everyone involved is so great and they're all doing a great job.

### Is it difficult rehearsing a play like this?

Not really. It's a really short rehearsal period and we're rehearsing at Nat's house with her two delightful dogs and a grand piano. Everyone is very good and very funny and is working together really well. I've worked with some of the cast before and I really enjoy their company, and the ones that I haven't, I know them now, and I really enjoy their company too. I feel really safe in the rehearsal space. Immediate safety is a nice thing. It is a lot to think about though and there is a lot going on. My brain gets tired! Today Natalie asked me

a question and I just stared at her. [Do you think that's helpful though in a way, since that mental exhaustion is a part of what depression is like?] Totally!

### Do you have anything in particular that you do to help you come in and out of character?

I feel like I really believe Tabby and I really get her. I have to be very present and very checked in with myself but that's about all.

### What are the funniest parts of the play?

There is a decorative cat that's just disturbingly ugly, everything that Fasiua Amosa [who plays Carl Jung] does is hilarious, and there is an incident with a flannel [towel type not shirt type] and some threaded underwear.

### And finally, what is

### your biggest hope for what people take away from watching *Near Death Experience*?

I hope people have good feelings about the play! And I hope people think about the existence of mental health in general and acknowledge it.

*Near Death Experience* is on at The Basement Theatre from the 31st of July.

If you're worried about your own mental health, kia kaha, you are loved, you are needed, you are precious. Please contact the Uni Health and Counselling services. All students are entitled to 2-3 free sessions each semester. Google "uoa counselling" and click on the link to the questionnaire to make an appointment. You can also visit [thelowdown.co.nz](http://thelowdown.co.nz) for some support. If you are supporting someone else through their mental health struggles, arohanui to you, you can check out [commonground.org.nz](http://commonground.org.nz) for some support.

## Have a new job? Are you employed? Do you know your rights?

### EMPLOYMENT NEW ZEALAND

#### Do you know about:

- › Minimum rights
- › Holiday pay
- › Minimum wage
- › Hours of work
- › Employment types

Visit [www.employment.govt.nz](http://www.employment.govt.nz) for all the information you need to know on employment standards in New Zealand.





## SPOTLIGHT: ALL THE SONGS OF "MAMMA MIA 2: HERE WE GO AGAIN", RANKED



The Onion recently described 'Mamma Mia: Here we go again' as 'A film that you can either enjoy for what it is or slog through the rest of your life as the sort of killjoy who enjoys absolutely nothing in their miserable existence'. So last Thursday, I purchased my tickets along with an extravagant \$6 vanilla choc-top (and a bloody good one at that) and decided to enjoy Mamma Mia: Here We Go Again for what it is, a cracker of a movie.

For the liberty of Craccum readers I present to you my rankings of the musical numbers from Mamma Mia: Here We Go Again.

I will confess these rankings are not based on the merits of vocal performance, the songwriting or production or even choreography, rather I have ranked them based one hundred percent on my own biased and completely personal opinion which is determined really by my own pretty crap music taste

as well as what I thought of the characters (you're a dickhead young Sam). So here we go... again.

### 1: Mamma Mia

Look: you can't *not* rank the namesake of the movie as the number one song. It really is still bloody good and the song came out in 1975 for god's sake. Lily James does a pretty phenom job at singing this one and I did unfortunately play this on repeat in my car for a solid two days after.

### 2: Knowing Me, Knowing You

I know this is a controversial second place but they added these quite intense rock and triangle sounds that I vibed. Shout for being a song that didn't make it to the first movie despite being one of ABBA's most banger break up tracks. They still managed to find good ABBA songs to use, props to them.

### 3: Dancing Queen

I have heard this song at every 21<sup>st</sup>, 50<sup>th</sup> or any wedding reception I have ever been to. It is the most white-person-turnt song ever written. The in-sync boat choreography was also fucking brilliant.

### 4: Angel Eyes

Bless you Amanda Seyfried.

### 5: Super Trooper

Who doesn't love a finale with shiny outfits? Super Trooper is an absolute banger and it always reminds me of the time I was at a club and a remix of this came on at 2am, blew my mind.

### 6: Fernando

Only because Cher performed it and it was probably the only real thing she did in this whole movie. I appreciate her

## ARTS SPOTLIGHT

don't get me wrong, but that woman has had an awful lot of work done.

### 7: The Name of the Game

The whole timing of this song was brilliant and #relationshipstrugglesABBA is really pretty great. Lily James is a treasure honestly.

### 8: One of Us

Just for those CGI shifting walls and the effects they used. I mean that must have blown the portion of the budget they could've used on Meryl! I mean they really did a number with this one.

### 9: I've Been Waiting For You

Only for the sentiment.

### 10: My Love, My Life

Without saying any spoilers what they

did to Meryl is unacceptable.

### 11: Waterloo

Look I do like this song okay, Just Young Harry's singing was pretty bad. The only saving grace is that ABBA wrote something decent and that carries this. also his pronunciation of Waterloo at the beginning, so cringe.

### 12: I Have A Dream

I can't even remember when this came on in the movie. OH it was when she was at the hotel yes? It's a good song.

### 13: Kisses of Fire

(insert fire emojis)

### 14: When I Kissed The Teacher

This was downgraded purely because of it's completely random nature and the fact it barely tied to the rest of the

movie. Also the bike scene, what on earth was that about? Did Donna really go to Cambridge just to move to the first greek island she went to?

### 15: Andante, Andante

I had several workmates tell me they really liked this one, It didn't really do much for me.

### 16: Why Did It Have To Be Me?

Why though?

### 17: I Wonder (Departure)

I had to look up on spotify how this song went, so that really tells you how much I remembered it. A very worthy last place.

- Cameron Leakey

**2019 YOUTH ADVOCATE SCHOLARSHIP TO NEPAL**

*Are you passionate about social justice?*



A fully funded two week trip to Nepal in January 2019 to witness the work with people affected by leprosy. Be inspired to advocate and be a voice for change in a global movement dedicated to eradicating leprosy by 2035.

Visit [www.leprosymission.org.nz/youthadvocates](http://www.leprosymission.org.nz/youthadvocates)

Email [katy.edwards@leprosymission.org.nz](mailto:katy.edwards@leprosymission.org.nz) or text your name and "YES -- I AM Interested." to 021 537 356 to find out more.

The Leprosy Mission New Zealand

**Kiŵaha o te wiki**  
saying of the week:

**KUA TAKA TE KAPA!**  
ENGLISH • I UNDERSTAND NOW!

Example:

Student 1: Bro, I don't even understand what the lecturer means.  
Student 2: She meant  $1 + 1 = 2$ , not 3!!!!  
Student 1: Aah, Kua taka te kapa!  
*I understand now!*

## Aries (March 21 – April 20)

Aries, this week you will face some challenges that will test your patience. If you are able to persevere through you will be highly rewarded. Be wary of saying yes to everything as your workload will suddenly take you by surprise. The risk of burning out is dependent on your actions. Tip of the week: Call up a friend and vent!

## Taurus (April 21 – May 21)

The workplace will bring unnecessary stress to your week due to a big shift within your role. Don't be afraid to speak up or voice your concerns around new expectations that seem unfair to you. Taurus, now is the time to believe in abilities and stand up for yourself. Tip of the week: Make a pro/con list before making a big decision.

## Gemini (May 22 – June 21)

If things are starting to feel a little dull in your personal life, this week will present a lot of opportunities to go do something new and exciting with friends. You may feel like you've been a bit in a slump recently however this won't last long. Make sure to push yourself out of your comfort zone Gemini! Tip of the week: Have a night out with friends!

## Cancer (June 22- July 22)

An emotional week is upcoming due to your indecisive nature and insecurities. Use this week to really reflect on your mindset, beliefs and values! Don't forget that this is just a bump in the road and you won't be feeling lost forever. Tip of the week: Spend time alone and reflect on your future goals.

## Leo (July 23 – August 21)

Leo, it's your season! This week you will feel a sudden burst of energy and motivation to complete any tasks you've been avoiding for awhile. The energy you surround yourself will determine your mood this week so surround yourself with your nearest and dearest. Tip of the week: Treat yourself !

## Virgo (August 22- September 23)

You may be caught in the middle of conflicts this week which could be stressful. Clear communication is key to avoid being involved in friendship dramas. Utilise your time wisely this week as distractions will be at an all time high. Tip of the week: Try cooking a new experimental dish!

## Libra (September 24 – October 23)

Libra, you cannot avoid conflicts forever. This week is a good time to have that conversation you've been putting off for awhile now. This will help with your growth in the long run by facing your problems head on! Your ability to always keep the peace will influence the conversation in your favour. Tip of the week: Create a new custom playlist!

## Scorpio (October 24 – November 22)

This week will push your buttons and ignite that flame within you. Embrace your anger and take the time out you need! It is important that you do not react straightaway as your emotions are heightened and you could end up saying something you regret. Tip of the week: Start a new show on Netflix.

## Sagittarius (November 23- December 22)

You may start feeling the burden of past grudges, indicating that it is time to let go. The best thing for you at this stage is to look onwards and upwards as the past is holding you back. You can be the bigger person and move on in order to live your best life. Tip of the week: Go for a drive with friends.

## Capricorn (December 23- January 20)

Put your limitations to the test in a safe and comfortable environment with those you trust. Don't be shy about your needs as once you embrace what you really want, freedom is just around the corner for you. This week you will be in a good headspace to make big decisions you've been avoiding. Tip of the week: Take more photos.

## Aquarius (January 21- February 19)

You may be feeling down in the dumps but remember this won't last. The best way to get over this slump is to pursue what you really want. Deep down you know what your heart desires and the only thing holding you back is your self-doubt. Tip of the week: Try a new hobby that you've always wanted to.

## Pisces (February 19th - March 20th)

Dear Pisces, stop trying to fight everyone around you! Reaching out to your friends will do more good than harm so get out of the house. Be sure to make the effort with those you care about as you may be feeling lonely. You are still a strong individual if you let people in more instead of pushing them away. Tip of the week: Go karaoke with friends!

# SWICY DUBU

Hazel Oh gives us sweet and spicy dobu fry up! (Dubu is the Korean word for tofu).

I've met so many people who tell me that tofu is gross. Sweetie: **YOU'RE JUST NOT COOKING IT RIGHT!** This recipe is for those people - it's super easy, great for packed lunches and dinners, and delicious enough to scare away any tofu skeptic..

If you don't have gochujang just go without it and flavour it with soy sauce (but you should really invest, especially if you like a bit of kick in your food). And do your wallet a favour - go to your Chinese grocers to buy the tofu, you don't need to pay \$4 for it.

## Ingredients

750g of dubu (1 pack)

### *For the Sauce*

1 tablespoon of gochujang  
2 tablespoons of sugar (or sweetener of your choice)  
2 tablespoons of soy sauce  
1 teaspoon of sesame oil  
1 teaspoon of finely diced ginger  
3 cloves of garlic  
1 tablespoon of diced ginger (optional but ya should)  
3 tablespoon of oil for pan frying  
tofu

## The Sauce

1. Finely mince the garlic and set aside in a bowl
2. Spoon out the sauce ingredients in the same bowl and mix. Taste to see if the seasoning is right for you. If it is too spicy, add more sugar. You can always put less gochujang if you are worried about the spice.

## Dubu - cutting and cooking

1. Drain the dubu. Slice the dubu into generous bite size pieces. If you have time, sprinkle coarse salt over the sliced dubu and let it rest in the fridge for 30 minutes or even over night. This helps to draw moisture out from the dubu, making the cooking time shorter and reducing the breakage of the dubu. This is purely optional.
2. Once that's done, place a pan on high heat. Once it is hot, pour in a generous amount of oil - enough to cover the pan.
3. Gently place the dubu on the pan, being careful not to burn yourself.
4. Lower the the temperature based on how much water your dubu releases. If there is a lot of water

coming out keep the heat high, if there isn't much water lower the heat only slightly and keep shaking the pan to prevent burning.

5. Check to see if the bottom of the dubu is a nice golden colour, if so start flipping the dubu onto the other side and repeat the process.
  6. When both sides of the dubu are golden and crispy around the edges lower the heat to about medium and pour the sauce over the dubu.
  7. Swirl the sauce over the dubu so it gets covered, then let the sauce cook over medium heat without the lid for 8 minutes
- Serve with rice! Or, if you're feeling adventurous, as a patty substitute in a burger.



## 18. HOW TO DESIGN A COCKTAIL

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

At the mid-point of every party, when the ice has started to melt and the floor has taken on a distinctive tackiness, somebody will suggest a drinking game and somebody will suggest cocktails. These need not be mutually exclusive, as the age old King cup will testify, but in the case you are trying to scrounge up something palatable from the dregs of the evening, follow these guidelines.

First, you need liquor. Any spirit will form a good backbone for a drink. If it has been, or will be, a particularly long party, a wine cocktail is a good way to pace yourself to last the entire time. If you are drinking beer I have no words or advice for you. Beer is already a cocktail of hops and regret and does not mix well with any of the things known to be enjoyable about drinking.

Second, you will need a mixer. This will both dilute the alcohol and add flavour. Options range as widely as your imagination and can be further diversified by adjusting the temperature and carbonation of the beverage. Boil a kettle and make myriad variations on a hot toddy or Sodastream that \$6 bottle of white and make a mimosa.

Third, add a garnish. Get creative and recruit your craftiest friends to make tiny, hand cut, paper umbrellas. Never trust an olive you don't know the origin of. Sangria is an exercise in delayed-gratification, while you may resent chopping all that citrus before you start drinking, having a fruitful snack at the end of each glass is a blessing. Just ensure it is clear which parts of the drink are



intended for consumption.

Lastly, give it a name. It may be tempting to name it after yourself but you ought to ensure the recipe has been approved by at least one other human being before you release it to the public and discover

it is the worst alchemical combination possible. If the moon is new, pour one out for good tidings by the full turn.

## SO GOD CREATED MANKIND IN HIS OWN IMAGE

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

The existence of *Lucky Break* and *That's Life* are supernatural and universal constants. You've seen them at any coffee shop, at any dentist's office. Bold lettering detailing the worst possible individual trauma to befall a person – 'My son fucked a crocodile and now won't talk to me!' Mystical tomes of forbidden knowledge, origins unknown but omnipresent at any place where customer service is only tangential to what they're offering. You're not quite sure where this hallowed scripture came from – you've never seen anyone actually buy one. Perhaps no one will ever know why Pazazu birthed these two magazines into our world, but at this point in time, their origins are much less interesting than why they are still around.

A friend of mine posed this very question to me – how is it that these magazines, seemingly devoid of any life-affirming content, manage to stay afloat? While such a question could be posed with any tabloid the world over, these two magazines – the Alpha and Omega – occupy a unique space in New Zealand's great journalism industry. They're the only tabloids we have that aren't to do with celebrity culture or an overarching political bent to it, they solely exist to write about and cater to their definition of 'middle New Zealand'. With this in mind, I am very excited to answer the aforementioned question.

It's actually quite simple, and it can be broken down into three main concepts: minimal overhead, white women and trauma porn.

These two magazines operate on a shoestring budget – not because they are forced to, but because they can. It's quite grand in its simplicity, really. If you have no focus on celebrity interest, that's tens of thousands of dollars saved over

time through not negotiating with their publicists or the celebrities themselves – your own publicist, singular, can spend their time going through emails and simply forwarding the most emotionally exploitative content to the editor. If they agree, wonderful! It's a matter of calling them and then forwarding a message to accounting, asking them to prepare a \$500 payment for Karen of Tauranga, who was proudly marrying her dog that September. If you have no interest in changing your layout once in the decades before, or the decades to come, it is incredibly easy to copy + paste the content you need without worrying about dedicating expenses towards graphic design, or talent, or a child with crayons. If you have no interest in charging more than \$3 or \$4 an issue, that's guaranteed impulse buying right there. If you don't have to pay writers, and just have to fork out tiny lump sums for the rights to print one's horrific life story, you don't have to worry about that pesky thing known as 'quality of content.' The point is that these two magazines operate in a way that other tabloids aren't as free to do, because the bar is so low that the bar pays *them* advertising space.

The content and how it is presented are intertwined with one another – it's rather ingenious, really. The trauma porn speaks for itself. I make no judgments because I understand the power to behold here. I'm just as drawn to it as anyone who actually buys these magazines. There's just something hideously carnal, something that draws me and defies all my carefully considered taste. Consider this real title: 'I caught my GRAN having sex with my MAN'. You've hooked me. I want to know. What was Babs doing? How did they meet? What tragicomedy can we gleam

from this tantric tryst of hidden lovers? *That's Life!* has the scoop and *they* know that *I* want to know why Steve is all up in that baby boomer cunt. That sure is life, alright. The other important thing to note about how their content is presented is that, no matter the soul-crushing Lars von Trier nature of the trauma, it will be plastered on the cover with a late-20s to late-30s smiling white woman to invite you in. This is invariable – from heart-breaking rape story to harrowing tale of murder, often all in one, the smiling white women will be there. This unwavering constant reflects the nature of the magazines, where you will *only* find the tales of white... I don't think 'society' is the word to use here. Considering the number of proudly incestuous front-page stories *Lucky Break* thinks will make you go 'Wow! Carol would love this!', 'society' just doesn't seem appropriate to use. It makes one wonder whether the smiling white women are even aware their image has been used to promote this shit. But even further down the rabbit hole of festering shit, it makes one wonder why the magazines' explicit focus on 'middle New Zealand' considers incest to be of primary interest to them. I guess it's just a nice aside from the horoscopes and crossword puzzles.

The origins of *Lucky Break* and *That's Life!* are questions that neither science nor religion claim to have an answer to, and it is a futile waste of your mortality to believe they will ever go away. It's useless to fight against these twin demons, these apocalyptic harbingers of humanity's end. However, I suppose it's just nice to know that if I were to ever be subjected to a violent murder, my grieving partner would be able to make a sweet \$500 from it.

Lucky break!

## Alma

I saw you  
Glimpsed myself

I curled in  
You laid your head on my stomach  
And learned to feel warmth within  
It was infinity

I smiled.  
Offer my warmth to la luna  
Because you deserve to glow

## Cuerdas

Ropes across my chest  
Smoke fills my lungs  
It hardens like cold wax  
I do this to myself  
I can't breathe

Desperately trying to unravel the tangle of thoughts burning my mind  
Until I can reach that place where I forget  
That bliss  
My shoulders soften  
Drop

Each time thinking it will be different  
I can control it  
Squeezing so tight  
I've forgotten to breathe

It's the wind blowing past  
Sunlight forcing me to squint  
Blocking your touch  
The taste of a cigarette  
Once ash passes there is nothing left

A heart wrapped  
Encased by the  
Thickest rope  
Tied in endless knots  
Wrecked storm inside

## Neón

Tonight I walked towards the water  
Orange streaks escaped the heavy grey skies  
Lava bursting through rock  
It was dangerous and it was me.  
I want the unguarded earth to crack  
Become wild

You write from that place in your soul  
Where the depths are so great that you  
Forget your sight to see.

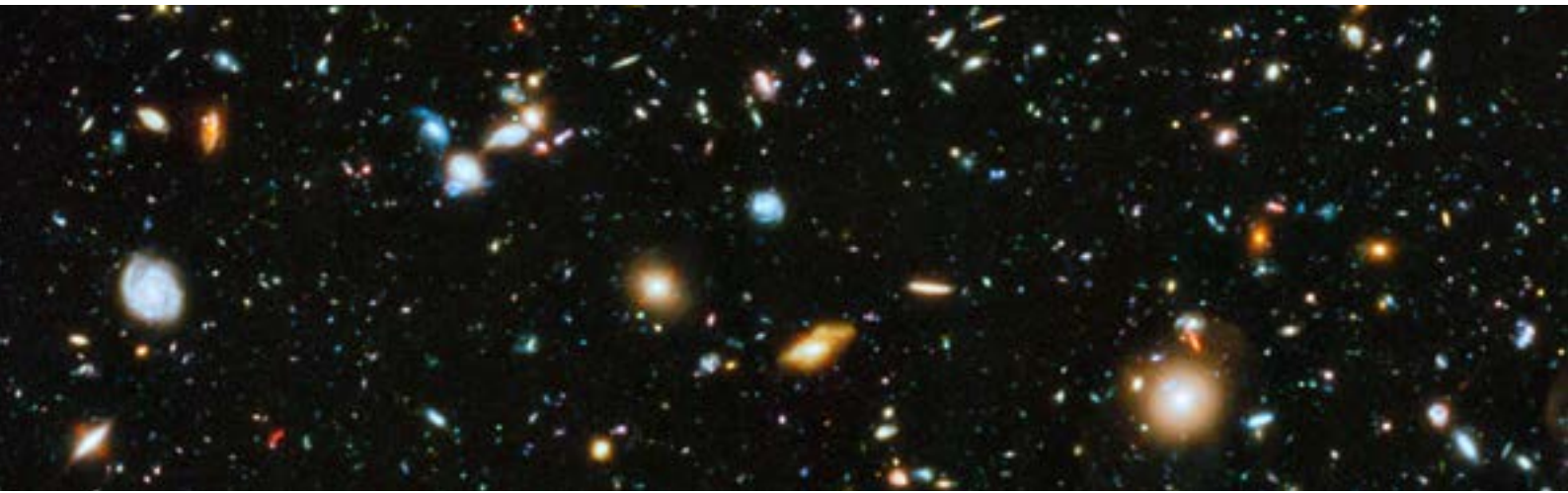
Trust in the strength of your heartbeat  
It drums though you cannot hear it  
Feel the strikes from within  
Their unsettled beat directs you

One day I will unravel and  
You will know the way out  
But for now.  
Enjoy the labyrinth  
Bleed from it's thorns

## Luna

She plays the sky  
A game  
Shut your eyes and drive  
Sometimes that's more fun.

# SCIENCE: THE BIG BANG AND BEYOND



*Nandita Bhatnagar discusses the Big Bang, the beginning of everything as we know it and the first crucial ages of our existence.*

The Cosmos is everything we have ever known and everything we will ever know. Every single possibility of existence, every single galaxy we know or theorise, exists within it. As many of us know, our Universe theoretically 'began' with the Big Bang, after which point all the stars and galaxies were created. But what existed before?

Long before matter, light, planets and elements, the Universe existed as a *superforce*. The superforce was made up of the four fundamental forces: gravity, electromagnetism, weak force, and strong force, together forming the beginning of everything, existing in a dense, hot form before the Big Bang - the original Universe.

13.8 billion years ago the Universe began to rapidly<sup>1</sup>, exponentially expand. Colloquially referred to as the 'birth of the Universe', this event was the Big Bang, an event which would become the gateway to life as we know it today. After the initial expansion, the Universe cooled before eventually reheating to a temperature at which the first elementary particles could form, like quarks (charms, stranges, etc.), leptons (electrons, etc.) and more.

The Universe continued to decrease

<sup>1</sup> Current theory debates the expansion following the Big Bang occurred in only  $1 \times 10^{-32}$  seconds.

in temperature, and due to particles losing energy as they cool, this resulted in elementary particles like quarks and gluons combining to produce the first baryons - protons and neutrons. Further cooling (to approximately 1 billion Kelvin) caused protons and neutrons to combine into the first nuclei, an event known as Big Bang nucleation. Roughly 379,000 years after, electrons and nuclei formed the first atoms. This whole era is known as the Dark Age of space. Current models of the Universe suggest that roughly 100 million years after the Big Bang marked the first formations of stars and galaxies, and thus due to starlight, the end of the Dark Ages.

There are many misconceptions about the Big Bang, a large part of the reason being the way in which it's portrayed in the media. Contrary to popular belief, the Big Bang was not the beginning of the Universe. The Universe existed in its 'superforce' stage before then, and possibly in other stages before that as well. The Big Bang is simply referred to as the 'beginning' as before this point, our modern laws of Physics do not apply - they cannot function. The Big Bang discusses forces and energies, however *how* these forces and energies came into existence is never discussed, proving a theory of a time before the event. Another misconception regarding the event is that the Universe was 'small' before the Big Bang. Due to the Universe expanding after it, a general myth

involving the event is that its size can be measured, whilst it was a hot, dense ball of forces. However even during this time, the superforce made up the entirety of the observable Universe, and so to measure it in this way is inaccurate.

The Big Bang is just the tip of the iceberg in relation to our Universe, the Dark Age only a small portion of how our existence came to be. Between the end of the Dark Ages and early civilization lies 13 billion years, during which planets and stars, and then later mitochondria, cells, bacteria, and multicellular organisms came to be. Life has been around for centuries, the Universe existed before existence itself, and it will be here long after we are all gone.

Climate change is occurring at an alarming rate, melting the ice caps and sending endangered species into extinction all over the globe. However like the Universe, planet Earth does not need us to survive, and as a species, *homo sapiens* will go extinct long before Earth does. It is our responsibility to save ourselves, the Universe has existed for 13.8 billion years, it will exist for many more without us, unless we make an active difference today.

Visit <https://www.nasa.gov/> for more information on space, and <https://www.mfe.govt.nz/climate-change> for information on climate change and New Zealand.



# FEEDS FOR \$10 OR LESS

Forget your lunch? Not keen for Flame Tree? No problem because I've compiled a list of the best cheap eats on and around campus to get you through the 12pm hunger strike!

**Sensational Chicken:** A go-to for any hall student, this late-night joint is too good not to share. Located on Mount Street, these guys are open until late and offer deals such as the classic \$5 meat on chips (chicken or lamb), with your choice of two sauces from a huge variety!

**No.1 Pancake:** This place always has a hugeeee queue outside and you can definitely see why when you try their amazing Korean Fried Pancakes! With sweet options like cinnamon, sugar & peanut or savoury options like potato & cheese, these wee treats are surprisingly filling for just \$4-\$5 (so you can get two, no judgement)

**Popa's Pretzels:** A bit more of a hike

down to Queen Street, these aren't just your average pretzels. With pretzel pie options such as mince & cheese, from \$7-\$10 these will be sure to fill you up. Or if you're a bit tight on the budget this week, go for the \$3 classic pretzels or \$5 filled pretzels (highly recommend the apple and cinnamon!)

**Silk Road Eatery:** Sharing a space with Niesh up by St. Paul's Church, these guys are perfect for students with a fried chicken craving (\$1.50 a piece!). Not to mention their famous 'heuburgers' at \$9 each- I promise this is better value than your average BurgerFuel! I also have to mention their amazing desserts such as the 'chocolate cookie smores' with peanut butter, banana, dulce, ganache and cookie dough. Follow their Instagram for great specials too!

**Revive:** Wrapping up the list with a healthy option- Revive Café on Lorne Street! Just a few doors down from No. 1

Pancake, these guys are famous for their \$8.50 deal of 2 salads and complimentary hummus (they aren't stingy with it either!). Their miso quinoa and tofu peanut salads are a couple of my favorites- the perfect way to cleanse the soul after last night's Maccas feed.

- Britney Clasper @foodie\_\_bee

## Notice is hereby given of an AUSA WINTER GENERAL MEETING

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

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

- Association Secretary

TAKING SUBMISSIONS NOW

## Kate Magazine 2018

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

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

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

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

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



## PUZZLES

### WORD FIND

V E N A M R I B X B Y R C F X L I  
 Z P D J R G X U E R I R A H C E E  
 B E K O H A N T O Y A N T W U M S  
 A L K Q D P G B B U O P S L S A E  
 X D J S N V L A Y S E P B N J I M  
 N N G A W W O E M R E N N E K N R  
 A I N I I Y W G S U A J S I J E U  
 Y K A L S H I I N I F E F T G C B  
 A J I U I K A C S U N F M I V O J  
 L D R R A N P S E I I I I K N O B  
 A R E O M P U N K F R E M N F N E  
 M Q B P E R Z N N L R Y B D A D N  
 I Q I H S S O A E N D R S E H L G  
 H W S I E T L Y T R O Q U L N G A  
 I R R L O W A I G B F B M P A U L  
 U V Y E O T W T C A T T I T U D E  
 N A I N I S S Y B A F P I N T A C

**ABYSSINIAN**

**KINDLE**

**AILUROPHILE**

**KITTEN**

**BENGAL**

**MAINE COON**

**BIRMAN**

**MEOW**

**BLUE SIAMESE**

**NEBELUNG**

**BURMESE**

**PERSIAN**

**CATNIP**

**PURRFECT**

**CATTITUDE**

**RAGAMUFFIN**

**CHANTOYANT**

**RUSSIAN**

**CHARTREUX**

**SIBERIAN**

**HIMALAYAN**

**TONKINESE**

### SUDOKU EASY

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

### SUDOKU MEDIUM

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

### SUDOKU HARD

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

# SHADOWS

BAR & EATERY

**EVERYDAY**

# HAPPY HOUR

**\$5 SHOTS, \$5 HOUSE SPIRITS, \$6 JARS**  
**9PM-11PM EVERYDAY**  
**FREE ENTRY ALL NIGHT**

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

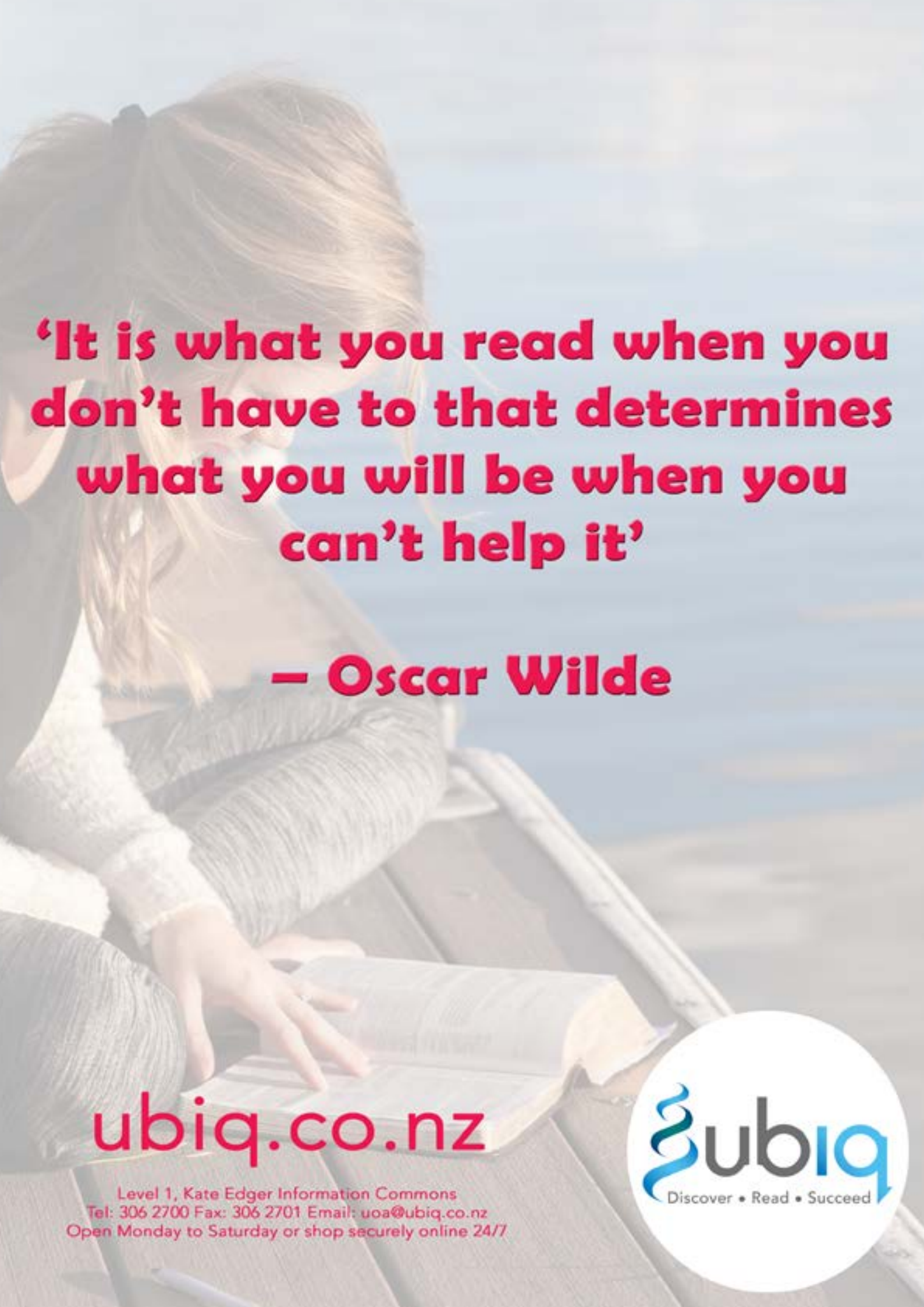
 09 366 0544 (DDI) 09 366 1246 (BAR)

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

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

  @SHADOWSBAR





**‘It is what you read when you  
don’t have to that determines  
what you will be when you  
can’t help it’**

**– Oscar Wilde**

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