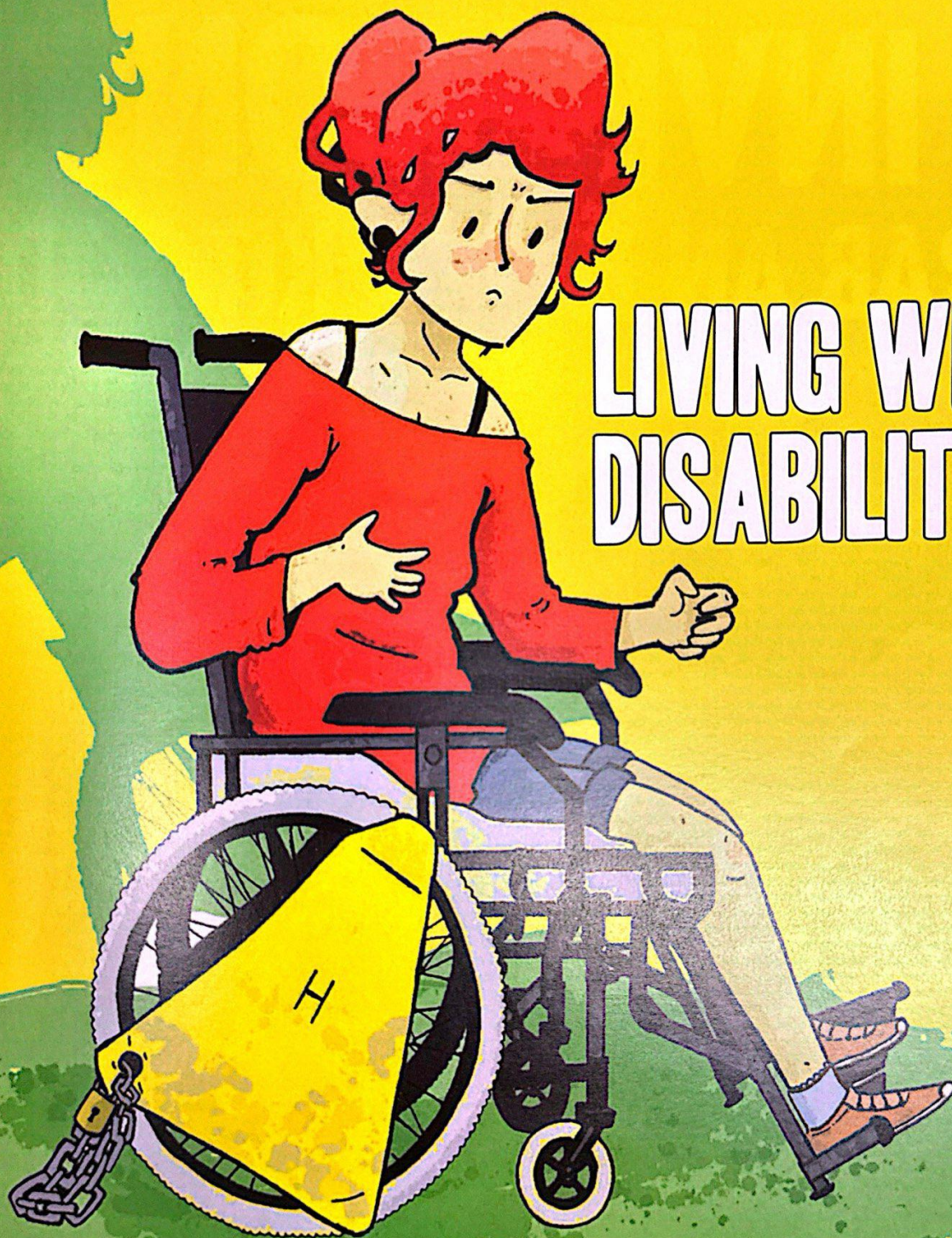


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ISSUE 16



LIVING WITH DISABILITIES

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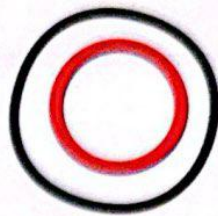
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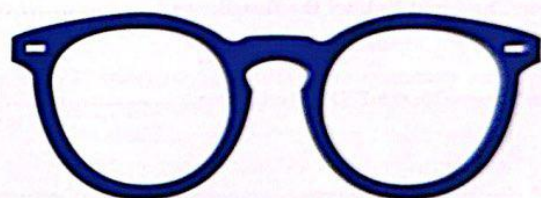
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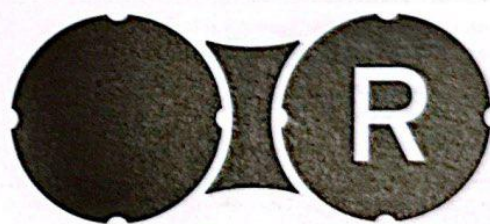
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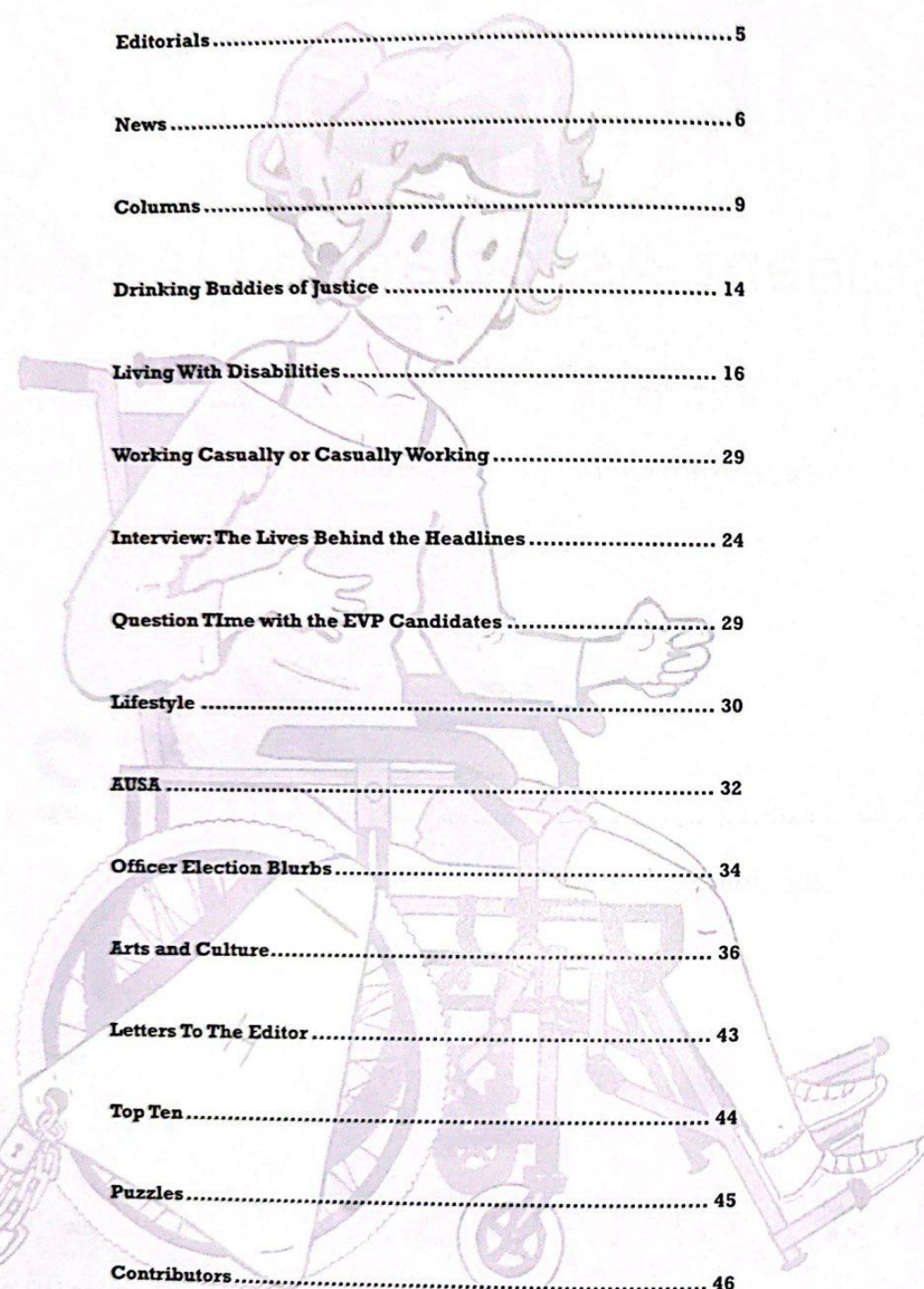
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OUT OF OPINIONS AND NOWHERE TO GO

BY JORDAN

NOTHING LEFT TO BE SAID. THIS JOB HAS gone on for a little too long. My office was once vibrant, full of writers, busy, I was Leonardo and Craccum was my studio, the columnists my little Italian slave boys chipping away at a giant marble nude. But alas, the nude is done, displayed in some Christio-Pagan palace, and the studio is covered in dust.

What changed? The holidays got in the way? The job got too easy? The columnists realised they could write at home and Facebook in their stuff? It might also be that I realised I could edit largely from home. You see they kept lying about this job last year, they told me it would be difficult, that it would take many

hours, that it was unfair. This was a lie, you get an office. You get paid. You get massive massive amounts of respect. Legions of fans. Love letters. Epic porn poetry in your honour. The odd legal threat.

This is my just over halfway report. How is Craccum going? How good are we? How brilliant? Well, we get told off for a lack of pick ups, so if you're reading this - hello! We also got told off by last year's editors for bad "branding" (we changed the logo). Some of my columnists are late. A lanky blonde columnist ran off to South East Asia to pursue his passion for underage male prostitutes (or, if that's problematic, and has no redeeming features (Christopher 2k15) then smuggled

drugs into Korea anally, either way, something insultingly slanderous) and forgot to hand in a column. But it's okay, he also wrote an unintelligible short story about a musician. You see the team found it funny because we know each other. This magazine is written for twelve people.

The point is this. I'm writing this well after I should, and have very little to say, this looks like about 300 words, hopefully Denton can fill the rest of the page.

...woops just read it, about Taylor Swift, never mind. Sorry about Craccum guys. Only 9 issues to go.

"SORRY ABOUT CRACCUM GUYS. ONLY 9 ISSUES TO GO."

DENTON'S EDITORIAL

THE HYPOCRISY OF T-SWIZ

BY DENTON

IFUCKING LOVE TAYLOR SWIFT. EVERY SINGLE time she releases a new song, it becomes my anthem. Every. Single. Time. It's as if there is some sort of drug in her lyrics that gets me hooked in a manner that barely any other musician can do, which is all credit to her strength as a songwriter and singer. Outside of music, Swift has involved herself in strong pro-social initiatives such as contributing to many charities ranging from development of the arts to children's hospitals. Swift has also spoken out in support of feminism, something that not as many artists have done, and some even speak out against it. She points out the double standards females have with music and has famously said that:

"One thing I do believe as a feminist is that in order for us to have gender equality we have to stop making it a girl fight, and we have to stop being so interested in seeing girls trying to tear each other down. It has to be more about cheering each other on, as women".

It's great having Taylor say this, especially since feminism deserves more support than it really gets and because she is a hugely influential person. Words are powerful and when you have millions of followers across the world, those words have a very large audience and a significant effect. But has she fully put those words into action? That's questionable and I think her recent single, "Bad Blood", threatens to put this into disrepute.

The song is effectively a three minute long bitch-fest of female betrayal. While I don't condemn Swift for writing the song, I think she has made a series of stumbles with her current single. Firstly, she should never have mentioned that it was about a famous female artist. This effectively gave the song more money and fame than it really deserved. The song itself is pretty basic compared to some of the other more complex tunes on the album *1989*, yet this nugget of information sent the song to number one on the Billboard charts (and in New Zealand) and went double platinum in America (that's over 1.5million sales alone). Plus, ever since she mentioned this in October of last year, there have been millions of people speculating who the pure-hearted musician could be against. The final conclusion comes down to Katy Perry. Consequently a massive tabloid industry has developed around the feud, where over 4 million results come back from googling 'Bad Blood Katy Perry'. This supposed feud also distracts from the achievements of pair, in particular the fact that Katy Perry is the highest paid female celebrity of 2015 (and highest paid celebrity outside the world of boxing - an impressive feat for anyone). Therefore these feminist values Taylor seems to stand for seem shaky when publicly denouncing a famous female singer promises increased revenue and media attention.

Secondly, the music video only adds to this anti-feminist notion of girl-on-girl anger. In the video Taylor uses her army of model hotties to take down enemy Selena Gomez. The extravagant video is basically a glorified action movie version of a bitch fight, with girls turning on other girls, all the while looking sexy as fuck (male gaze anyone?). The music video itself is pretty underwhelming as the 16 famous females in her entourage had barely any screen time. This effectively looks like Taylor is name-dropping her famous friends who support her in this feud against another female. Furthermore the only 'cheering on' of other women in this video is Taylor getting stronger in order to take down another girl rather than take down the patriarchy or other more serious issues.

So while it's admirable that Taylor Swift has spoken out proudly and prominently in support of feminism and furthering the rights and equality of women, it seems that "Bad Blood" is a step in the wrong direction. Perhaps her next single will help clear up this misstep.

P.s. You should all go read Just Feminist Things this week for her view on a similar topic entitled 'Bad Feminists', which is great.

"THESE FEMINIST VALUES TAYLOR SEEMS TO STAND FOR SEEM SHAKY WHEN PUBLICLY DENOUNCING A FAMOUS FEMALE SINGER PROMISES INCREASED REVENUE AND MEDIA ATTENTION."

INTERVIEW WITH JEREMY ELWOOD

JEREMY ELWOOD, COMEDIAN KNOWN FROM 7 DAYS, IS CURRENTLY STARRING IN A COMEDY PLAY CALLED SUCCESS BY STEPHEN SINCLAIR (THE BACH, THE SEX FIEND, BRAINDEAD). JEREMY TOOK TIME OUT OF HIS BUSY SCHEDULE OF SLEEPING TO CHAT WITH US.

IF JOHN KEY CAME UP TO YOU AND PULLED YOUR HAIR, WHAT WOULD YOU DO?

"Depends how many security guards he has with him", he said, laughing. "If it was just me and him I'd certainly let him know about it. If he was surrounded by security I'd probably just tell him to stop".

WORST EXPERIENCE DOING COMEDY?

He was on a cruise ship full of 55+ old people, and they just weren't into him, and "then of course when you're on a boat you sort of stuck with those people for the next week, you know you keep running into the ones you died on your arse in front of, so that's a fun experience".

HAVE YOU EVER HAD A WANK WHILE WATCHING YOURSELF ON TV?

"No", he said, laughing.

IF YOU COULD CHANGE ONE THING IN THE SHOW X-FACTOR, WHAT WOULD YOU DO?

"Everything!" Then he expanded, "it would

be nice if the winner had a chunk of a career that lasted longer than 5 minutes".

IF YOU COULD GET RID OF ANY PERSON ON EARTH WHO WOULD IT BE AND WHY?

He went for the head of ISIS, but said he had a list and "I'd have Donald Trump on there but for a comedian he's just too much value".

BEST FLAT PARTY

His flat had a heavy metal themed party. One of his flatmates worked in a supermarket and they "managed to get an actual goat's head on a stick outside the front-door".

WORST THING THAT HAPPENED AT ONE OF YOUR FLAT PARTIES?

"We had one where someone brought a keg in and our floor couldn't handle it so the keg ended sort of half way through the floorboards, which was a tough one to explain to the landlord!"

KILL, SHAG, MARRY: DAI HENWOOD, PAUL EGO, JOHN KEY'S DAUGHTER

"I'd probably marry Dai, which means I would have to kill Paul 'cause he'd get jealous. So I guess that leaves the third one for John Key's daughter, although that's certainly not on my bucket list".

SUCCESS

A STAR ON THE INTERNATIONAL STAND-UP CIRCUIT, CARL IS CONSIDERED THE BEST COMEDY ACT TO COME OUT OF NEW ZEALAND SINCE FLIGHT OF

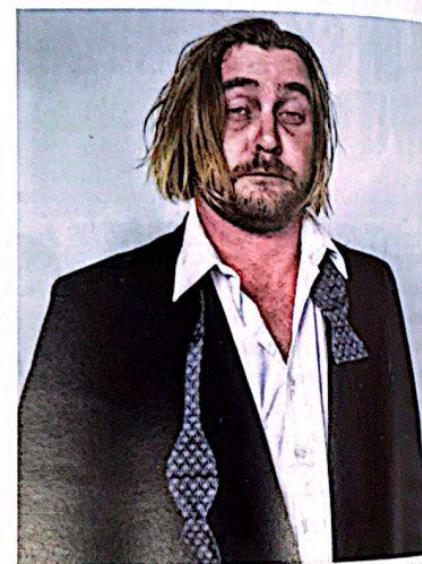
THE CONCHORDS. BUT HIS PROFLIGATE LIFESTYLE FINALLY CATCHES UP WITH HIM ONE DRUNKEN EVENING AFTER A SHOW IN LA. CARL RUNS FOR COVER - BACK TO WELLINGTON TO HOLE UP WITH HIS OLDFRIENDS DEREK AND JULES. HOWEVER EXPRESSION OF SYMPATHY QUICKLY TURN TO ACRIMONY AS CARL IS FORCED TO ANSWER TO CHARGES OF PLAGIARISM AND BETRAYAL FROM HIS ERSTWHILE MATES.

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S U C C E S S

"LITTLE SISTER"





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BEDE BAYLEY

I WAS LATE. NO TIME TO PLAN AN outfit. It had to be cool and breathable in the pit, but warm enough to walk home in. I grabbed a t-shirt. Not enough, forearms exposed. Added a shirt, unbuttoned. I looked good. I'd be the toast of the Year Ten disco.

I met Jeremy. We argued about arrival times. He wanted to be unfashionably early. Not after the effort I spent assembling my ensemble. We got to Auckland's best-named venue, Studio, the Venue, with a half hour spare.

Nobody was onstage. The speakers gently blasted out Run the Jewels songs. I felt smug because they're one of the four rap acts I know words to. We hovered in the foyer. I ordered vodka and orange juices, unable to remember any mixed drinks that don't suck.

We took our places towards the back of the throng. It was a relaxed crowd, at first. The later it got the more obnoxious they grew. People who were aggressive fought people who'd arrived early for frontal positions. The girl behind spilled beer down my front and apologized profusely. It turned out she was with a friend from my primary school. She apologised again. Earl Sweatshirt took the stage. She spilt beer in my hair.

It devolved into frenzy. People bumped and grinded furiously. I held my arms up like a boxer, to avoid accidentally losing my virginity to the thrashing crowd in front. Nothing could protect my back from the couple behind,

whose sensuous groping periodically extended to the bodies around them. Hands slid down my thighs. I shivered.

I stood, sober, unconvinced by my own rhythm-less shuffling, and wondered whether enough amusing things would happen to wring a column out of. They didn't. I watched teenagers snapchat, and judged their myopia. I contemplated social media's removing us from our own experiences, and took snapchats of my own.

"A hush fell over the crowd", Earl declared. "Husshhhhhhhhh". They remained restless. He called out the noisy "n**gas at the front trying to get attention". They were probably fans. And white. I hated everyone else for not knowing the words to "DNA". I obnoxiously shouted along to Nakel's verse, about a close friend's death, to prove my credentials.

I don't really get the point of concert reviews. It seems like a waste of time and paper to tell people whether you had fun at a \$120 single-night event that they weren't at. Or that they were at, in which case they still don't care.

At least with A-list acts. I understand that for local, regularly-performing bands reviews offer important exposure, and give the uninitiated a chance to investigate. But at this point surely everyone in the world has decided whether they think Ed Sheeran's really sensitive and good at the guitar or not.

Writing your night up feels like a last-ditch attempt to convince yourself that the experience had value. Given how rarely they come, opportunities to see artists live feel like tests of true fandom. I didn't pay \$190 and drive to Hamilton for Bob Dylan because I liked *Tempest*. I wanted to confirm my legitimacy as a listener before he died or quit. I tried my best to become a fan of the album in the weeks leading up, but it wasn't the point. An old couple complained as they left the show. "Where do we get our money back? He didn't even play 'Hurricane'. Silly old peo-

"PEOPLE BUMPED AND GRINDED FURIOUSLY. I HELD MY ARMS UP LIKE A BOXER, TO AVOID ACCIDENTALLY LOSING MY VIRGINITY TO THE THRASHING CROWD IN FRONT."

ple. A true fan would know that he never plays "Hurricane". A true fan wouldn't expect to get their money's worth.

On the walk home I had a revelation. I'd written an underwhelming review of an underwhelming concert for last year's editors, and they'd cut half of it. It hadn't made print in 2014, so it was unseen by the public, and 2015's standards were significantly lower. I could copy-paste the old paragraphs in verbatim right before the conclusion. It would be seamless. No-one would notice. In conclusion: *Craccum* 2015. Just people writing stories about bullsh**.

P.S. As a special treat Jeremy Facebooked in his half of the story:

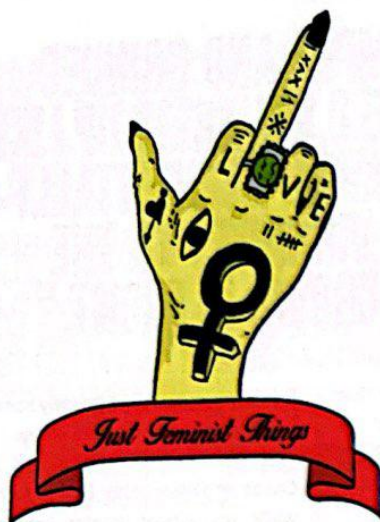
Catch 55 minute bus, get to town, walk up albert parks fucking ginormous bigger than africa's water shortage hill only to find out chris is on queen street with his film fest queen. lowkey upset. go to earl. scared of crowd. chris meets law fan girls, fuck law revue. worried earl would be bad but turns out to be good. guy tries to fuck my back pack, girl tries to fuck my leg. girl hits my penis with handbag, i accidentally airborne smash girl mid jump. met g rip, loved it. walked home, shoutout kingsland. watched office, bed.

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BAD FEMINISTS?

WITH LAVINIA

I HAVE A CONFESSION TO MAKE.

Sometimes I feel like a bad feminist. Sometimes I worry that I don't know enough about current affairs, or women politicians, or about abortion or the true extent of the serious issues facing women worldwide. Sometimes, my (feminist) girl friends and I refer to each other as bitches (ironically of course), and we spend a whole more time talking about things like make up then we do about pay equity. Sometimes, I watch romantic comedies and *Sex and the City*. Sometimes I feel that even though I am so feminist, I am not feminist enough.

The word feminist never lacks to create controversies. Women who embrace the word and its ideologies are often shut down and criticized if they don't satisfy other's definitions of feminism. Women who reject the term are rampantly shut down and criticised because they're refusing to acknowledge the ways in which they constantly benefit from this movement. Women who don't outwardly engage with feminism are criticized, women who are neutral towards the term are criticized. Women are criticized, and they criticize other women who criticize other women.

There is never a dull moment in the world of feminist debate, right as I am writing this, articles regarding Taylor Swift's recent tiff with Nicki Minaj are popping up one after the other. She is being criticized on her lack on intersectionality; Nicki Minaj is being praised for speaking up against the bias towards white artists (and white beauty standards) in the music industry, regardless of hard work, talent and specifically in Minaj's case: influence on pop culture.

Both women have proudly referred to themselves as feminists, and yet their beliefs are questioned and scrutinized. No one less so

than Beyonce, though. An accomplished, grown woman - who very evidently declared to the world she was a feminist - sparked up debate online almost instantly over whether or not she was actually feminist. Let's think about this for a moment. Despite the fact that she had the word 'FEMINIST' flashing up on stage during her performance for last year's VMA's (in big, bright and bold letters, nonetheless) people still dismissed this and questioned it. Her every move, decision and word was analysed. Beyonce's feminism wasn't bought by all, and at first I too rejected her identification with the word.

There is somewhat of a criterion of what a feminist looks like, behaves and does. I, myself feel I have never engaged in the typical preteen /adolescent shunning of the word on the basis that all feminists were hairy, man-hating and lesbians (because apparently this is still a thing). Mostly because I never really understood the word until I got older, but I did question feminist beliefs and had residual beliefs from my less than progressive upbringing. But Beyonce didn't necessarily fit with the description of a feminist. Not to me, and not to many on the internet either. How was Beyonce, a woman almost always performing for the male gaze, a woman who believes that other women should own up their sexuality because they'll feel empowered, a woman referring to other women as 'bitches' in her music, a woman who's dedicated a whole tour to her husband by performing under the name of Mrs. Carter, a FEMINIST? To me it was not enough to believe in the "social, economic and political equality" of genders, but it was also important to have a feminist approach to whatever you do. To me, Beyonce didn't.

Feminism at times contradicts itself - and when it does the discussion quickly gets heated. Beyonce was a contradiction herself - until you start questioning what other

powers are at play in Beyonce's apparently non-feminist behaviour. Beyonce's role is not simply as a woman in the music industry but as a black woman in the music industry, meaning that her success has been shaped by her race and gender. Her performances are shaped by the public's expectations of her race and her gender and in Beyonce's case, like with most women, critique will come about whether you give into those expectations or you don't. So, was Beyonce a bad feminist? Or was she simply a feminist under a whole lot of pressure to succeed as a black woman in an industry that still predominantly favours white artists?

Feminists, women, and people in general are always quick to critique anyone who's put themselves forward with an idea or an opinion. And this isn't necessarily a bad thing. But I've come to notice that feminists hold each other to almost impossible standards. And when they fall short, they don't succeed or god forbid they once in a while chose to not think about the worldwide oppression of women - they are torn apart and pushed off the all mighty feminist pedestal. Sometimes, there's no winning. To some, it's not enough to agree on the need for gender equality, but every action, word and thought must reflect this. And this is not always easy. Could this be the reason why so many women chose to disengage with the word feminist?

Am I saying that people should stop thinking critically? No. Am I saying that feminism is a lost cause? God, no! All I am saying is that we expect so much of feminists that we begin to forget how ingrained patriarchal culture is in us; that it's not always easy to escape it. We begin to forget that feminists are human too. Instead of lashing out at other women and men who only want to further the cause, we can educate them. Because even though we still have a long way to go, we have come so far already.

"THE WORD FEMINIST NEVER LACKS TO CREATE CONTROVERSIES. WOMEN WHO EMBRACE THE WORD AND ITS IDEOLOGIES ARE OFTEN SHUT DOWN AND CRITICIZED IF THEY DON'T SATISFY OTHER'S DEFINITIONS OF FEMINISM."



PRETENSION BY PERRY SO NOW I'M A RACIST

THE OTHER DAY I WAS SCROLLING through my newsfeed (eww facebook, I hate you facebook) and I came across a post mandating the burning of all Confederate flags. Now I'm not a big fan of the old Confederate flag, I probably wouldn't mind burning one, although I might...I really have no strong opinions on this subject, not yet at least. But I saw an opportunity to be a contrarian. I like these opportunities. I said and I quote "I'm not ok with that" then I was called a racist. I didn't realize I was a racist. I was taken aback. Then I thought for a moment. I denied it. I wasn't, I couldn't be a racist. Then after mere moments I accepted the obvious fact. Now that I am a racist the world seems so much brighter. But also darker. I made a sudden and irreversible move to the right. I got lots of money and beat up a poor person. I moved to Remuera. And I began seeing the truth that I had previously been blind to.

There isn't racial inequality in New Zealand. There is only laziness and whiteness. If there were racial inequality in New Zealand then why would we allow Maori into Universities without even getting the pre-requisites. If we're a racist nation then why do we even have affirmative action? Answer me that liberals (God, who is definitely real, I hate those guys with their progressiveness and compassion and poverty). There is no entrenched racism in this country nor, as my new hero Bill O'Reilly said in an interview with Kristen Powell, is there in the U.S.A.

There is absolutely no reason for ethnic minorities to be born into poor families. Yet they keep doing it! There is no reason for them to be on average less employable than white people with the same qualifications and yet they keep not being employed! I mean come on guys (but not girls because they shouldn't have jobs) try harder. Again I turn to the only voice of reason on this subject, Fox News, which is both fair and balanced. In the aforementioned interview Bill brought on a guest, Monica Crowley, who pointed out that there are people in the States that actually think the country was built on slavery! Can you believe it. Kristen Powell said something stupid like "it was". May I point out at this point that Monica has a Ph.D. and Kristen just has a black belt in being a bitch. As there isn't any racism in this country I, with my new found insight, need to bring some in.

I thought though that before I did I should try and rectify the state in the States. I hear about immigrants from Mexico, or Beansberg as I realised it ought to be called after my facebook awakening, are criminals. Interesting even if slightly obvious. They come over, as the story goes, looking to better themselves with no contacts or money. Then they try to find work but struggle because they're illegal immigrants. So they become the poorest of the poor and end up doing menial labor- those lazy bastards- and become disheartened and have no where to turn and so the immigrants turn from good well mannered people into villains because the States has too harsh a line on immigration to stop the problem. Or as Donald Trump says "Mexico is only sending us their bad people". Those damn immigrants are simultaneously lazy and stealing all the jobs. But at least Trump is there to make people think right. It seems America has its head on straight so I ought to return to New Zealand.

My first policy would be to definitely insist on changing the New Zealand flag...to the Confederate flag. I hear the

American South is selling some off for cheap. Secondly I recommend instating a new policy of saying that we don't like mandates to destroy property or patriotic, possibly even sacred, emblems- this as I found out is the single most racist thing a man can do (only men can do things)- not wanting to insight rage from the crazies is super hardcore racist. Next I will criminalize the elderly, the worst of all the races. Also we shall remove curry, with their delicious spices that confuse my taste buds and prove that I'm not as masculine as thought because the heat is too hot. Most importantly I'm going to promote the use of the phrase "bloody Chinese immigrants". Now there's something that really gets my goat (also I'm annoyed that we have so many damn middle eastern goats). The Chinese using their money to buy our assets and then pretending like it's our fault for not introducing a capital gains tax that wouldn't only stop the rich

from getting richer but might also discourage Chinese investment and on selling which, is by the way perfectly fine. Those crafty well dressed bastards. Finally I would campaign for heavily taxing the poor because that will get all of those minority shits, not one of them has money or lives in an area other than South Auckland.

So there we have it. I'm a racist. It's a lonely life but it's all so beautifully black and white. Except the black part. I know you may all have some compunction about believing the things I say, but remember it's called the 'right' wing for a reason. The reason being we are right. Whatsoever I didn't want to watch a flag burn and now I have to spend the rest of my life as a moron, miserable and alone. I'm a racist and I never meant to be, but the world as it is means I can't have an opinion anymore without being the worst of all people. Life will go on I'm sure but thought it seems is already dead.

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CLITTER AND CLUDGE BI SEMESTER TOILET REVIEW WITH TESSA NADEN

LET'S GET TO THE THE 'CLUDGE' part of the column — my biannual toilet review. After four overlong years at this university, I have become highly specialised in which toilets are the best, which toilets are the worst, and which toilets are the creepiest, and can give you a concise review. Soon, anyone who uses women's bathrooms will become as enlightened as me with these handy tips.

ANY BATHROOM IN THE OLD ENGINEERING BUILDING

You will be reminded of how many women take engineering or at least did in the 1970s with these cramped quarters. Misogyny in a toilet, these are! There will be one toilet, it will be jammed into a small ex-broom closet, and changing anything that needs changing becomes the Olympic sport of tampon gymnastics. Avoid if at all possible, or use for that quick wee. Not a place to relax, especially with the thin seat. 2/10.

KATE EDGER CUBICLES

Long lines are the 24/7 reality of these bathrooms. If you can score the disabled cubicle, you'll get a sink and mirror without soap and room to manspread. Otherwise, the tight cubicle problem is present yet again. Gets bonus points for being near major campus needs, like the pharmacy and the \$10 single tampons. I would give these a 7/10.

KATE EDGER STAFF AND DISABLED

These are neatly hidden away on

each floor. Avoid the second floor unisex toilets; I have seen Lovecraftesque excrement paintings in those toilets. Who did those, I have no idea! However, the upper levels are little trafficked and thus there are no lines, a quiet loo for the occasional weep, the ability to take dumps with not a soul having a clue, etc. 8/10.

ARTS BUILDING TOILETS

These aren't half bad either. They're let down by a thin plastic seat and weird spacing, but are otherwise some great toilets. Not much to say here: take a shit in them sometime. 9/10

OGGB

What immediately gets a demerit from me is distance — these loos are down a very long hallway, and aren't particularly rewarding when you get there. Like everything in the OGGB, these toilets are waterblasted twice a day, and are always well stocked. It will also be full of Commerce first years, another demerit. I give these toilets a 7/10.

HSB TOILETS

Need that decrepit 60's gym toilet feeling? Go to the HSB! Actually, they also look like the mental hospital in *One Flew Over The Cuckoo's Nest*, so if you're after that vibe, that might work too. While I have to approve of the attempt at unique decor, these toilets feel more like Bloody Mary is going to come out of the mirror whether you chant her name at the mirror or not. Random noises enhance the experience. The overall toilet experience is also poor, and some freaks use the showers in there. 2/10.

WOMENSPACE

You've probably come here on the promise of 'free pads and tampons'. I'll tell you now, unless you know the WROs, that is a lie. It's like the pot of gold at the end of the rainbow. They don't exist. Also the hand dryer doesn't work and the tap is a bit weak. However, they are useful for avoiding any lines. 4/10.


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KANT OR WON'T?

MONSTERS OF HISTORY

WITH ADITYA VASUDEVAN AND CALLUM LO

THERE IS NO MORE APPARENT BULLS-EYE FOR the label of historical monster than Adolf Hitler. We are taught to resile from the very mention of his name – I wonder how many babies are blessed with 'Adolf' for a first name these days? Our treatment of him, as with Pol Pot, Stalin, and a few others, is rife with exceptionalism. We think no-one could fill those shoes in quite the same, horrific way. Here's the problem. They could. Anyone could.

It took thousands of soldiers on the ground to actually pull the triggers, to actually round people up in concentration camps. It is that tag of monstrosity that allows us push figures like Hitler away into the distance as *different*, and forget about the Treaty of Versailles that made Germany feel a victim of overly harsh sanctions, forget about the decades of already present anti-semitism, forget about the gener-

al intellectual and cultural climate of nationalism. We forget that it is very easy for normal people, placed in often predictable circumstances, to do awful things.

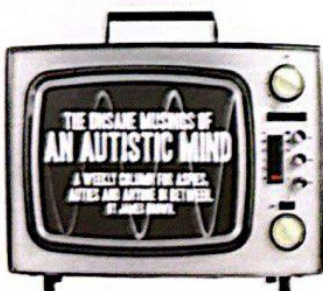
History ought to be introspective, it ought to make us reflect on our position in society and our decisions. We can only do that if we see the very worst of history as relevant, as still possible in ourselves and those around us. It's only then that we notice the symptoms of nationalistic fervour, or the breast-beating of cultural siege-mentality. When something is seen as monstrous, it is associated with a deranged brand of pure evil. The portrayal is so extreme as to become inhuman; and that is where the problem lies. We could never self-identify with figures like that. We could never identify our modern leaders with figures like that. But politics of racial hatred still exist: we get hints of it with Ukip in England, and slaps in the face with Golden Dawn in Greece. We also still get subtle

"HISTORY OUGHT TO BE INTROSPECTIVE, IT OUGHT TO MAKE US REFLECT ON OUR POSITION IN SOCIETY AND OUR DECISIONS."

politics of superiority, all over the world, from privileged classes of citizens and conservative newspapers. It is only when we recognise these flavours and associate them with those exceptional historical figures like Hitler or Stalin that we create an impetus to make change now.

There is one problem with my argument though. Is it not the extreme label of monster that makes us want to avoid such social forces and behaviours? If all is explained away by the inevitability of this circumstance or that one, we don't have a strong enough social sanction to create the fear of return. Being monstrous is so powerful a social message that it seeps into everything associated with the monster. Nietzsche's philosophy was for a long time disregarded as Nazi propaganda because Hitler distributed *Thus Spoke Zarathustra* to soldiers to read. His ideas, for a time, became tainted by association.

Time and reflection have allowed us to explore more generously the rest of Nietzsche's philosophy, and we are definitely better for it. But there is perhaps value in the lingering mistrust we have for any ideas that promote a sense of superiority in some and inferiority in others. If we could call people monsters but not dehumanise them to the point of caricature, then, perhaps we'd reap the benefits of that label in modern society. To emphasise circumstances diminishes the agency of the monstrous figure, to do the opposite makes us forget the very real and explainable context of monstrous actions. Which to choose?



THE UNSANE MUSINGS OF AN AUTISTIC MIND

WTF DID I JUST READ?

A WEEKLY COLUMN ON THE WORLD AROUND US FROM A DIFFERENT POINT-OF-VIEW.

WITH JAMES BROWN

WELL, WE'RE BACK TO THIS SAD OLD trope. Me reading a completely horrific piece of shit and telling you all about it so none of you ever have to read it, and by doing to making you realize this thing exists and then some of you reading it anyway because you're masochists who want to share in my despair.

So, what soul-destroying thing is it this time? A delightful little piece called 'Pounded in the

Butt by my own Butt', by something named Chuck Tingle. I say something because I find it hard to believe that any true human could write stuff like this. What a way to start off. A title like that can only mean one thing: we're in for a world of hurt.

It's a story about a man named Kirk, a mad scientist who is working on clone technology. Like Jurassic park, only a lot, lot worse. In his quest to further the reaches of science, he combines DNA samples from Kirk's butt (Is that even possible?), brain, and a hawk. And before you can say 'What have you done?' he creates a living, breathing and flying pair of buttocks that has all of Kirk's memories and personality traits and can talk. This 'thing' immediately seduces Kirk with a candlelit dinner for two. And that's only the beginning of a long series of slight-

"YES, HE NAMES HIS SENTIENT CLONED ASS PORTORK. YOU MAY WEEP NOW."

ly disturbing sexual encounters with a sentient ass. It's the old saying 'go fuck yourself' taken all too literally.

Here's an example of the riveting dialogue in this thing.

'...his physique is quite impressive and I laugh out loud when I realize that I'm only complimenting myself.'

"Impressive." I tell the flying butt.

"Hey, I got it from you." Portork says with a wink.'

Yes, he names his sentient cloned ass Portork. You may weep now.

The saddest thing is its part of a whole series, including 'Space Raptor Butt Invasion', 'Pounded By The Gay Unicorn Football Squad' and 'Gay T-Rex Law Firm'. There's a whole genre of these books. The internet age really is the Sodom and Gomorrah of the modern era, only a lot, lot worse.

I'm so glad one of the sayings I live my life by is 'Sanity is for the weak'.

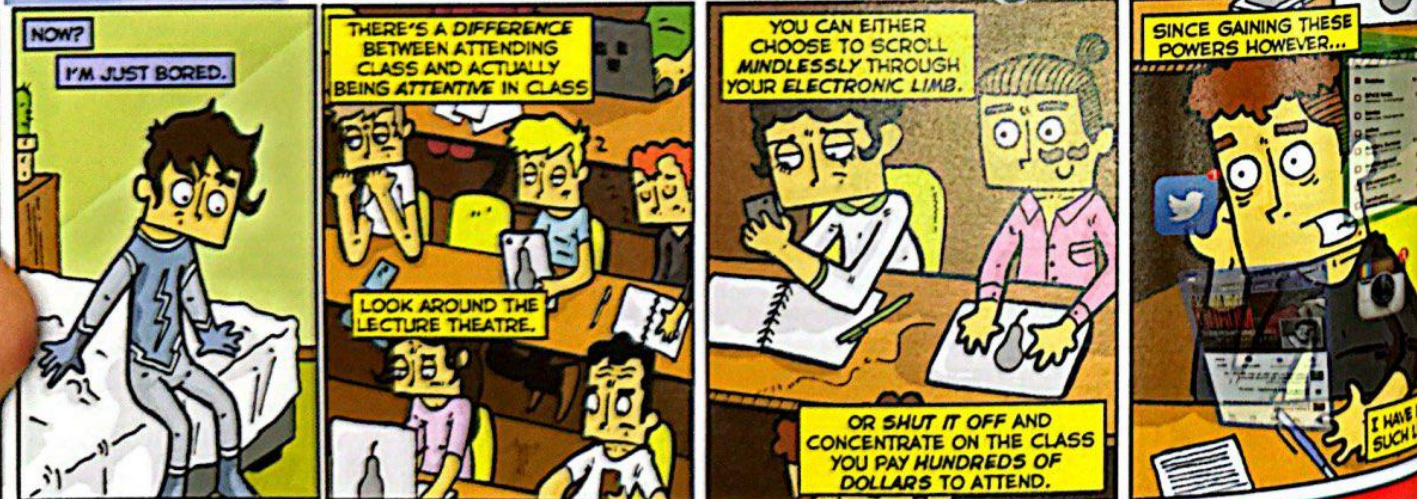
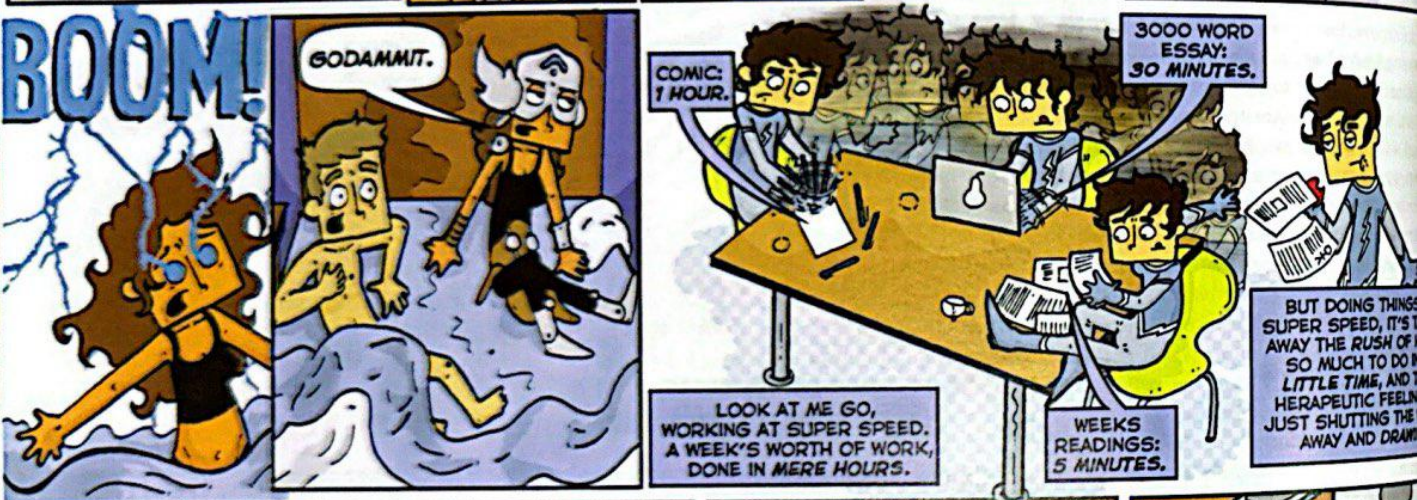
AFTER GAINING SUPER-POWERS FROM A MAGICAL NIGHT OF DRINKING, FIVE UNIVERSITY FRIENDS (DANIEL, RABIA, GARY, BECCA AND JACK) VOW TO USE THEIR POWERS FOR GOOD BY RUNNING A RAG-TAG SUPER-TEAM OUT OF THE BACK ROOM OF THEIR LOCAL WATERING HOLE, SHADOWS.

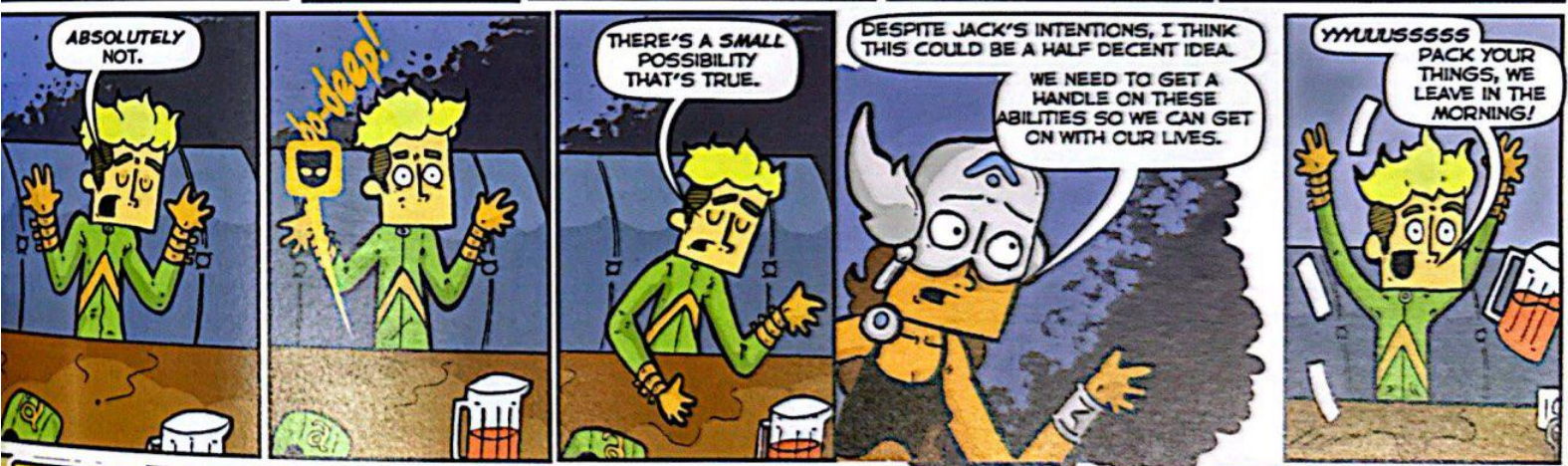
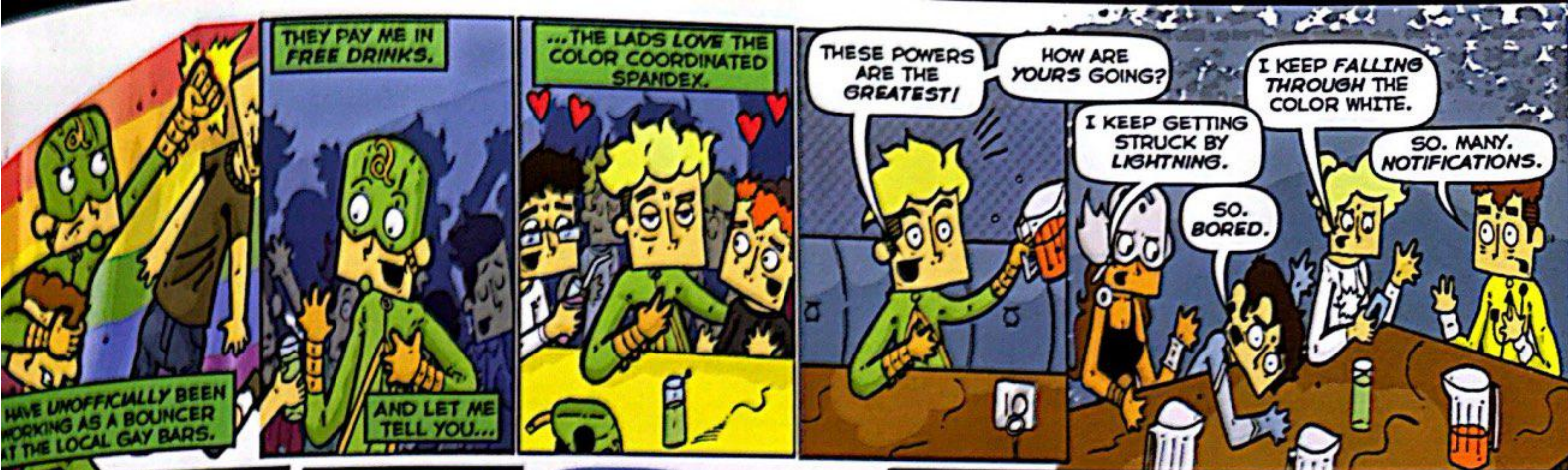
BASED ON TRUE, SLIGHTLY ALTERED, EVENTS.

DRINKING BODDIES OF JUSTICE

LIGHTSPEED: SUPERSPEED.
ARCHILLISHEEL: GAINS THE POWERS OF A WHEEL WHENEVER OVERLY EMBARRASSED.
CONNECTWORK: POWERS OF AN I-PAD.
WHITEPOWERS: CAN TELEPORT THROUGH THE COLOR WHITE.
CAPTAIN ALCOHOLISM: SUPERHUMAN STRENGTH WHEN DRUNK.

WRITTEN AND DRAWN BY DANIEL VERNON







LIVING WITH DISABILITIES

BY LEIA SENINGTON

ISAT MYSELF STRATEGICALLY IN THE LECTURE theatre, as I do for every class that I actually attend. Much like at the cinema, I sit near the back and in the middle. In the middle of the row because damn those of you who sit on the end and block it up for everyone else arriving later. Near the back as it allows me to see who is in the lecture that I wish to avoid, and makes it unlikely that anyone can see me browsing Facebook.

I settled in for yet another introductory lecture, to see the class at its peak population. Once English 310 settled in for the long haul and chatter ceased, my concentration began to wane. I hate introductory lectures. However, something did happen that grasped my interest. A soft whine followed by a, "Shhhh", echoed through the room, and several heads turned to find the origin of the noise.

A golden retriever puppy was sprawled under the bench just behind me, its little red coat emblazoned with, "guide dog in training". After a few more whines, the lecturer enquired, "Is there a dog in here?" At the confirmation that there was, she remarked that it was the first time she had ever had a dog in her lecture theatre.

I'd never seen a guide dog around campus either, and it prompted me to think about how shitty the place must be to get around for people with disabilities. The crowds, all those steps, all those broken lifts... the bitch of the uneven hill down to OGGB. Already without the gift of a natural sense of direction I couldn't fathom how I'd locate a room for my tutorial in the creepy HSB if I, for example, couldn't see. I get lost in there even now, and feel terrified in the process of escape.

In a world where so much of our attention is stolen by boisterous, so called 'meninists' and 'feminazis' (neither of which are an actual thing), and exploding racial conflicts, it's easy to forget about disadvantaged groups who are much quieter in society. The shock

appearance of the dog in my lecture was a stark reminder that the struggle of people with disabilities is often overlooked, and attitudes towards them remain largely ignorant.

The experiences of tertiary students with disabilities is a mixed bag, with some reported to have faced blatant discrimination. A study conducted by the New Zealand Convention Coalition Monitoring Group (NZCCMG), spoke to a woman who is now an early childhood teacher, but had trouble during her training at an unnamed tertiary institute in Auckland. The woman who was interviewed uses a wheelchair, and because of this she was asked to leave her course. "They thought that I was incapable of teaching, but when I spoke to my lecturer at university, she said it was because they felt uncomfortable because the building was inaccessible and they didn't want to bring it up to code".

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This shameless discrimination is completely illegal, and her troubles didn't end there. For the practical teaching component of her course, she was unable to attend the university early childhood centre for lack of wheelchair access. Instead, she was forced to find another centre where she could complete her study, however, she had to travel much further to get there. Imagine if a lecturer said they felt "uncomfortable" teaching you, especially due to something you have no control over.

Tertiary institutions don't only boast negative experiences. Aine is a student at the University of Auckland. She studies a Bachelor of Music and Arts conjoint, majoring in Classical Performance on Flute, English and Spanish. This semester she is going to Spain to study on an Auckland 360 exchange. Aine is about three hundred times more interesting than I am. She's also blind.

The University of Auckland is, "committed to providing equal educational opportunities to all students who have the potential to succeed in a university of high international standing". To fulfil this proclamation, our university has set up several departments to help disadvantaged groups. Disability Services is just one of them. Some of its main tasks are to make sure campus is accessible, to set up alternate rooms for tests and exams (sometimes with writers) for those who need them, and provide general support for students with impairments.

According to Aine, the support the University offers goes beyond just the Disability Services. "Lecturers will sometimes make small accessibility accommodations (which I really appreciate), on a course-by-course basis. They may, for instance, email me a reading that everyone else only received in hard-copy, or type up the comments they're making on my essays so I can avoid the potentially painful process of someone else reading them to me".

Despite UoA measuring up fairly well, there are always improvements that can be made. Campus could be made more accessible. The suggestion that more of the course materials be available electronically was also made by Aine. I don't think any other student would complain about that one. We'd all enjoy more accessible notes and readings, especially those of us who aren't brilliant with our attendance.

According to the government group, CSS Disability Action, one in six New Zealanders live with an impairment, yet our society doesn't operate in a way which allows them to participate as fully as they'd like to. Disabled people have the same rights as any other person, and are protected by two pieces of New Zealand legislation: the Human Rights Act 1993 and the New Zealand Bill of Rights Act 1990. These laws set out civil and political rights and defend people in New Zealand from discrimination. Basic rights include the right to be treated as an equal, to go to school and get an education, to vote, be part of a community, and more, most of which we take for granted. These statutes set the foundation for New Zealand society, and reflect the values we hold close as a country. However, these rights are not a given for the disabled, many of whom have reported discrimination and mistreatment.

To strive for progression, New Zealand has joined the United Nations Convention on the Rights of Persons with Disabilities. This is the first human rights convention of the twenty-first century, which New Zealand signed in March 2007. It does not create rights, rather it guarantees them. Countries who have signed are dedicated to improvement in the lives of those who live with impairments. New Zealand must make a regular report to the United Nations on how the convention is implemented.

The Ministry of Social Development formulated the New Zealand Convention Coalition Monitoring Group (NZCCMG), which is a collaboration of New Zealand Disabled People's organisations. The NZCCMG was created to make reports on the experiences of Kiwis with impairments, and the barriers they face participating in society. Two recent reports by this group on "Participation and Poverty" and "Acceptance in Society" along with the New Zealand Disability Strategy formed in 2000, work together in the report to the United Nations. The NZCCMG reports analyses experiences and barriers faced by the disabled, while the Disability Strategy plans ways to combat these.

The two reports conducted by the NZCCMG offer an insight into the daily struggles of New Zealanders living with disabilities. One of the biggest barriers faced was access, not only to places and buildings, but to services, events and information. It is this lack of access which

spawns further constraints upon the lives of those living with impairments. Many are forced to continue either living at home with their parents, or somewhere that is far out of their desired area.

Inaccessibility in terms of support and funding, is another issue facing the disabled. It's like dealing with Studylink, but worse. I'm sure you can empathise. Besides the difficulty of contacting the relevant service, actually gaining the funding is a further barrier. The NZCCMG's 2012 report stated that, "that the funding available for support/services was considered inadequate to ensure high and consistent standards of service".

Hundreds of stories from the NZCCMG's latest report, "Acceptance in Society", all show a violation of the basic rights of disabled New Zealanders. Collaboratively, the interviewees painted a picture of the discrimination they face daily. These stories consisted of unequal treatment when using services and buying goods, and also assumptions based on untrue stereotypes. Cultural minorities also reported feeling like outcasts within their community. Most of these experiences were caused by ignorance.

These experiences should be considered unacceptable in our society. Basic rights of the participants of the report were violated, and the government is attempting to make change. The interviewees believed that the best way to achieve this change is increased exposure and awareness around disabilities, as well as increased educational programmes. Unfortunately, because there is an assumption amongst the general public that disabled people are different, there is often a sense of aloofness or discomfort that accompanies interactions.

Aine's thoughts echo those who participat-

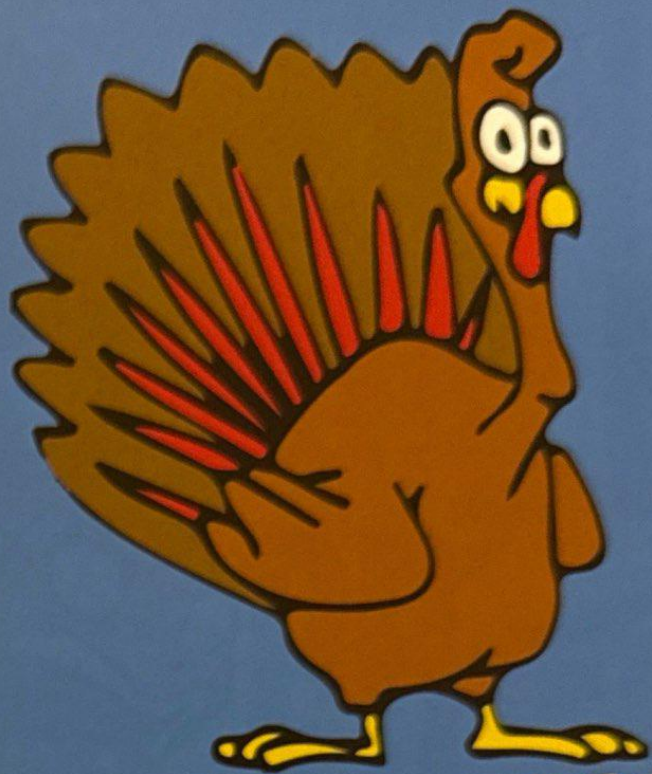
ed in the NZCCMG's report, and she offers advice for speaking to anyone who is a little different from you: "It's easy to worry about offending someone who's different to you, on the understandable basis that you don't know what it's like to be in their shoes or how they may interpret your well-meaningness. Often, this level of concern ends up making you unwittingly fixate on the point of difference as the principal defining characteristic of that person. When we have the time to actually consider that, away from the heat of the moment, it's much easier to see why that doesn't stand up."

Every person, first and foremost, is simply another human; what they'll appreciate most is being treated as such. By your fixating, usually unconsciously, on their point of difference, the person on the other end comes to feel trapped, because, although you never meant it, you end up reducing your perception of their identity to that feature. It's not to say that their disability, for instance, or their religion has to be laborious or anything, just that it's important to keep in mind the fact that we seem automatically to possess this unhelpful tendency.

This is something I still need to work on. I think, and certainly hope, that becoming more aware of some very general principles like this will go a long way toward making our points of difference interesting and valuable conversation topics rather than uncomfortable, all-encompassing labels".

One of the main objectives of the Disability Strategy is to, "encourage and educate the community and society to understand, respect and support disabled people". This isn't just applicable to people with disabilities either. If you ever see Gus the guide dog, don't just focus on how ridiculously cute he is, but consider all the help he'll give to someone and the hope he'll bring by allowing them to live more independently.

"IN A WORLD WHERE SO MUCH OF OUR ATTENTION IS STOLEN BY BOISTEROUS, SO CALLED 'MENINISTS' AND 'FEMINAZIS' (NEITHER OF WHICH ARE AN ACTUAL THING), AND EXPLODING RACIAL CONFLICTS, IT'S EASY TO FORGET ABOUT DISADVANTAGED GROUPS WHO ARE MUCH QUIETER IN SOCIETY."



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WORKING CASUALLY OR CASUALLY WORKING?

BY TESSA NADEN

CHANCES ARE, UNLESS YOU'RE RICH, YOU work for extra money to make up for the paltry amounts that StudyLink shove your way each week (\$170, or a single sandwich if you're eating on campus). It's probably in a dead-end job doing dead-end things. I work casually (it's pretty alright and I do enjoy it), in addition to writing for this terrible magazine which doesn't pay for my excellent articles. Whores. Despite the lack of compensation from this awful no-good magazine, student employment is interesting, and not just because I'm a hack. Zero-hour contracts and workers' rights in general are flirting with the news at the moment; the UK has been experiencing massive controversy over zero-hour contracts for a while, and there is a bill in our own Parliament to amend the law surrounding them. Cotton On made the news as the first to attempt to remove man-

datory paid ten minute breaks from employment agreements and, without the backlash that ensued, would've likely been the first of many retail chains to do so. The employment law environment inevitably impacts students. Most of the ones I spoke to, anecdotally, reported working under casual or part-time contracts, and everybody had a horror story to share.

"If a public holiday occurred on a regular day of work for me, they would change the days on the roster around and get casual employees in on the public holiday to avoid giving people days in lieu. Even as a permanent part-timer I never got days in lieu when I worked public holidays".

"At my old work that I just left, we couldn't take breaks from December to February. I was ros-

tered on for 13 days in a row".

"My old boss told everyone in the supermarket that if they joined the union they would be fired, so we never got a union rep or anything".

"They wouldn't pay overtime even if you did work over. I do know that at other New Worlds they would make people work overtime without getting paid".

"I had colleagues who had worked there for seven years and were still getting minimum wage".

"I had a chef swear at me and ask if I was on my period because I was apparently emotional".

"My employer would take as much advantage of my casual employment as they could, while

I was unable to take off shifts I was rostered for without finding cover... I was on a zero-hour contract. My shifts would be randomly cancelled if they had spent over wage budget. The relationship between casual employees and employers is really uneven".

Despite all the hubbub around zero-hour contracts, Labour's labour spokesman (that's not even a typo), Iain Lees-Galloway, insists that Government measures to eliminate zero-hour contracts (which, interestingly have not yet gone before Parliament), are inadequate. In an article from the *Manawatu Standard*, union representatives from Unite were pretty upset with the government over zero-hour contracts. Unlike many things coming from the Manawatu, like its primary export, 'boring', criticism of the Government on this front is coming from all around the country. A conspiracy theorist would claim that the Government promised action on an issue that had caught the public fervour whilst quietly shuffling it to the back of the queue – after all, I doubt the Business Roundtable are particularly keen on zero-hour reform.

Of course, the overall picture is something other people can fuss about. Our wonderful local Cassandra on student issues, NZUSA, helpfully completed a recent study on student employment last year, and the figures aren't pretty – 63% of students are in paid work. That sounds like a good figure, yes? NZUSA's 2007 survey, pre-Key and pre-recession, gives that number as 90%. There's also been a 2% decline since 2010. Now, correlation doesn't equal causation, maybe those 27% of students have somehow morphed into Law School grammar boys who join the National Party and live exclusively on the bank of Mum and Dad. However, my Spidey-sense is tingling and tells me otherwise. This fantastic Scoop press release NZUSA directed me to, also informs me that students are making more money each week on average – from \$155 to \$190! More and more moolah is pretty mean. Until you compare it to what is apparently the average student rent in Auckland (\$218!). Now, I failed Level 2 Maths, but my arts student brain tells me that the fact this is bigger than the 'money earned' number is a bad thing. I'll probably blame it on Ludwig Von Mises soon, then cite Zizek as an authority on life.

Now, if you take out living costs or receive an allowance, then \$190 doesn't look so bad. I mean, if you're drawing out \$150 worth of living costs (that you have to later pay back), then that adds up to a swanky \$340! Wait, that doesn't sound like enough to live on, given the average rent in Auckland. I've also heard that jobs cut into allowances. Not so nifty. Stu-

dents are also having to work more hours for that \$190, and what about the 37% of students who aren't working? General youth unemployment sits at around 20% for Auckland. A further 20% of employed young people are in temporary work. Over 50% of those are in casual employment, and a similar number of casually employed young people would prefer permanent and ongoing work.

As for allowances, the allowance threshold itself is dependent on parental income (under \$86,000 or thereabouts, if you're living with two parents) if you are under 24. It can require extensive proof of having no contact with parents if you wish to receive it, and also tends not to cover the basic rent of a flat in Auckland – unless you want to live in Pokeno, that bastion of civilisation. That's well below median income, and also creates typical welfare threshold traps – someone earning over the threshold, even with the fadeout, would likely make more money overall if they earned less at work. So if you don't want to add to your loan, or can't get an allowance, then part-time employment is often your only shot at managing to either pay the rent or support yourself while living at home.

So what are we left with, to summarise that poorly-written passage, numbers-laden and all? Simply put, in case you fell asleep, a disaster. That same NZUSA press release that says students are working longer hours also points out that they're expected to spend 48 hours per week studying. More realistically, our own university website suggests students spend 10 hours a week per course. That's 40 hours a week if you're doing four papers. If we take student working hour figures from

NZUSA – that's 14 hours a week average, the average employed UOA student would be doing 54 hours a week worth of study combined with paid work. Add in any other commitments, say this exceptionally boring UOA student was on the AUSA Executive, that's 10 hour requirement for unpaid portfolio positions (personal aside: Hal Maybe for some people). That balloons into 64 hours' worth of work a week if you aren't the Sports Office. Of course, your average Med student is probably going to be doing more than 40 hours of study each week, while your average AUS Arts student fuckwit who writes for *Craccum* (i.e me), is probably doing about two and half. Still, combining work, any extracurricular activities, and study, isn't really the late and greatest.

I mean there are the essential philosophical questions – should students work? What should students work? What's work? What are they doing? Where am I? Who am I? What am I writing this? But, I mean, we students are studying now so we can contribute later. That's important, right? We're only being temporary burns on that tasty government money mean, 40 hours of study a week is kinda like a 'real job' anyway, right? Or does paid employment test our strength of character?

Thelma (name changed), meets me in campus café. Thelma's young – a first year – but she's got quite the story to tell me anyway. Thelma worked in a gas station for 64 hours over three days without a lunch break. "I started hallucinating. That's when I walked off that job". Thelma's an extreme example bit of an outlier among the students I talk to. One young queer student told me he

“ZERO-HOUR CONTRACTS AND WORKERS' RIGHTS IN GENERAL ARE FLIRTING WITH THE NEWS AT THE MOMENT; THE UK HAS BEEN EXPERIENCING MASSIVE CONTROVERSIES OVER ZERO-HOUR CONTRACTS FOR A WHILE, AND THERE IS A BILL IN OUR OWN PARLIAMENT TO AMEND THE LAW SURROUNDING THEM.”

"SO IF YOU DON'T WANT TO ADD TO YOUR LOAN, OR CAN'T GET AN ALLOWANCE, THEN PART-TIME EMPLOYMENT IS OFTEN YOUR ONLY SHOT AT MANAGING TO EITHER PAY THE RENT OR SUPPORT YOURSELF WHILE LIVING AT HOME."

never felt comfortable disclosing his sexuality on the job. Another one was trans – always turned down at the interview. Another person I talked to shared how they were accused of stealing product without any evidence, then told there were no more hours available for them – fired by stealth.

Almost all of the students that I talked to reported little union presence where they worked. Nobody was a member (in fact, not much more than 10% of Kiwis in total are union members, last time I checked. Thanks, Ruth!). Those working for large chains reported long, long hours – a student named Alex told me that they watched managers do 60 hour weeks without end, and that poor staffing levels resulted in colleagues working 10 or more days in a row.

Now, I didn't talk to that many students. These aren't scientific examples of 'stories in the workplace'. I simply went to a common room and asked, "Who's got a terrible work story?"; and they flowed in. People who weren't comfortable being published would still tell me endless details about the travails of employment. Everybody who did want to be published insisted on pseudonyms – often out fearing of poor references. In fact, I'm betting at least one of my ten readers is nodding their head right now, thinking about that time their boss rang them up during a prearranged vacation and asked why they weren't at work. Additionally, most of the students I talked to had never really been given much of a pay rise, and a lot were on casual contracts.

Casual contracts themselves seem to be tools of the devil. They're often used as effective part-time contracts, with none of the benefits and all of the problems. When researching on the Department of Labour website, one case in particular stands out: *Kaye v North Beach*

Limited, provided as an example of how a lot of casual contracts work in reality. Anyway, our young Kaye had a casual contract. Kaye also worked regular hours, on a regular pattern, was rostered in advance, provided medical certificates for illness – something noted as 'unusual' for casual employees! Having been treated like a part-time employee, Kaye was summarily dumped by North Beach after being told there was a new employee and she had no more shifts available. Of course, we have this tale because Kaye went to court, and the court found she was a permanent part-time employee. The relationships between casual employee and employer can be very uneven – one party has far more power and control than the other, and if you're using casual employment to pay your bills – do the math.

Now, I don't have any statistics, but my interviews with students and such lead me to believe this is likely common practice in retail chains, particularly large Australian ones. I would personally love to see some formal study done. As for all the debate around zero-hour contracts, casual contracts usually function similarly. Now, I'm not the editor, but I'm guessing that any of our ten *Craccum* readers have had similar experiences – feel free to share.

So, are students awful, no-good bums who need a job to teach them *real life, bub?* That's the philosophical question behind all this, right? Probably quite a few students enjoy being employed. A lot don't. Employment can destroy grades, it can destroy social lives and, apart from everything else, the average minimum-wage job is not a thrilling endeavour. Customers in retail work can make you feel like you're Milhouse Van Houten in a brightly coloured uniform (though he hasn't entered 'THRILLHO' on his employee login.). Our favourite statistics giver in this article, NZUSA, contends that "students are the only part of society who borrow to live". On the whole, I'd agree with them. Students are up shit creek money wise, and it's getting worse, not better, even with our gargantuan 90 cents increase in maximum living costs from the Government.

The housing crisis drives rents up towards the New Horizons probe, transport costs are on the rise, and the economy is heading south. There's also the fact that even in part-time employment, anything over a certain amount is garnished for your student loan anyway. For me, this has led to the amusing situation of being charged \$150 in garnishing, and then receiving \$150 in living costs the next week...). It also doesn't help that the fiscal precariousness of students allows them to be exploited whilst working. Being easy to replace and the difficulty of finding another job makes it even easier for an employer to do whatever they wish. Can it happen in New Zealand? Newsflash: it already is happening. And there's always that looming Mordor – \$14 billion of student debt, creeping up on us like a shambling mound of dollar bills. Allowance and living costs cannot be taken together, and neither can student hardships. Living costs also add thousands of dollars per year to an already large student loan.

We are the only part of society that needs to borrow to live. With all these struggles considered, perhaps it's time for a change.

"THE HOUSING CRISIS DRIVES RENTS UP TOWARDS THE NEW HORIZONS PROBE, TRANSPORT COSTS ARE ON THE RISE, AND THE ECONOMY IS HEADING SOUTH."



NEPAL EARTHQUAKE

THE LIVES BEHIND THE HEADLINES

BY LAUREN WINTHROP

IT'S ALWAYS VERY SURREAL WHEN YOU SEE earthquakes and natural disasters on TV, happening halfway around the world. Of course, New Zealand has experienced pretty terrible earthquakes, and I think almost everyone knows someone affected by the Christchurch quakes. However, I think it is a little different when you see footage of mud huts and landslides far far away, for example in Nepal.

I remember when the news first broke, a third world country has been hit by a large quake and a lot of people died. It's not that I didn't care, it's that it didn't affect me. Yeah sure, I'll donate to the Red Cross, okay, okay. But all of a sudden there was a different weight to the situation. My friend Alicia whom I have known for many years had gone travelling through Asia, and had decided on a whim to make a trip to Nepal. It had been three days since the Earthquake and no one had heard

from her or her travel companion.

Spoiler Alert They're back home now, but I was extremely curious as to what had happened over those few days straight after the earthquake, so I met up with her to find out more.

"We were about five days into our trek when the first earthquake happened, and at first me and Amber (her friend) were just laughing because we thought oh this probably happens a lot here, or whatever. Then everyone started screaming and panicking, people's houses literally fell down right in front of us.

**"HER FRIEND SLIPPED AND FELL,
AND SHE HAD TO GO TO THE
MILITARY AND GET THEM TO
COLLECT THE BODY. I GUESS WE
GOT PRETTY LUCKY."**

I guess that was the moment where I realised okay yeah, this is real now".

After the first quake had stopped, the village the girls were at had been completely flattened. They were a long way from the city and they hadn't told anyone which trek they had gone on. "I guess in hindsight we were pretty dumb. We didn't research or anything. Because we came straight from Thailand we didn't even have proper footwear!"

As night approached, the girls walked with the villagers to higher ground, to escape possible landslides. "We were just sitting on the ground eating dahl as fast as we could so we could get to safety, and someone joked about it being our last supper and we all laughed. Then we all went sort of quiet like, oh, yeah, we could die. Why are we joking about this?"

The next day Alicia and Amber decided to try and make the dangerous trek, in sandals, back to the city. "We knew that the longer we stayed in the village, the more of their resources we would be consuming, and goodness know when any help was going to get to them. We knew that if we kept hiking we would get to a road, and then hopefully we could reach a refugee camp. The walk back was probably the scariest part".

I asked whether she was with people who got hurt, and how rough the road was. "Well we were walking with a lady, and her travelling companion had fallen off the cliff. Basically all the roads are on the edges of cliffs, and because of all the landslides and rockfalls, there was a lot of very sketchy climbing involved. Her friend slipped and fell, and she had to go to the military and get them to collect the body. I guess we got pretty lucky. Although at one point I was climbing over a whole lot of rocks, and I felt sand start to fall on my head. You know how in movies there will be sand falling and then more and then suddenly the person is buried? Basically that's what happened, except I escaped by the skin of my teeth and I was very shaken up".

So you got to the refugee camps, what were they like? I kind of picture lots of tents and Red Cross teams and all that. She laughed. "Nope. Red Cross had come and set up tents, but they had left before we arrived, so it was just a lot of bivouacs. There wasn't even a designated phone we could use, we had to find someone with a satellite phone so we could let our families know we were okay".

"We actually returned to a hotel we had stayed at earlier in our trip, and we had showers and food and even Wi-Fi. I think different parts of the city were hit differently, but it all looks worse on the news you know. I

had a friend who went to Nepal a few years back for a building project and surveying, and he said at the time that if they ever had an earthquake, they would be in a difficult situation. I mean, they don't even have building codes".

How hard do you reckon the rebuild process will be, compared to somewhere like Christchurch? We have all seen that on the news, and even this many years later the problems with rebuilding seem to just keep coming. "I think that it is a very different situation. When we left the villages, people had already started rebuilding their houses. The houses are made from mud and wood, and they rely a lot on farming and agriculture".

"I guess another struggle is aid for Nepal. They don't really have systems in place to make sure the money goes where it should, and there are sometimes political agendas behind certain countries that want to have more influence in the region. It becomes a little bit of a political juggle". The earthquake amplified these issues, particularly in respect of Russia and China.

While she was away, Alicia featured on the news as missing in Nepal. Her Facebook wall was flooded with messages from relatives, friends, and acquaintances. "That was very weird. I just felt so strange because I had not been hurt and had come back fine and every-

one was worrying about me, meanwhile thousands of people just died or lost their livelihood. It was a very weird mixed feeling".

"I guess all in all it was quite the experience and I'm thankful that I didn't get hurt or anything. At the same time it's really eye-opening, and it was so cool to see people so willing to help each other out. The communities there were strong and selfless".

When I hadn't heard from Alicia five days after the Earthquake I will admit I had started to mentally prepare for the worst. I knew that the most popular track had been completely buried, and that was where she was supposed to be. It made the faraway catastrophe feel real, and I was surprised with the speed at which it went out of the main news headlines. It was so easy to panic when I thought Alicia was endangered, and my thoughts were occupied with worrying about her wellbeing, yet I found it very difficult to empathise with the people who had lost their relatives and everything they owned.

In an age where we hear about almost every natural disaster, shooting or war, we can grow quite numb to the reality. It's hard to picture the real lives behind the headlines when we have no connection to the events. When we hear about tragedies so often it can be easy to disconnect because, after all, it's never going to happen here, or to me, right?

"RED CROSS HAD COME AND SET UP TENTS, BUT THEY HAD LEFT BEFORE WE ARRIVED, SO IT WAS JUST A LOT OF BIVOUACS. THERE WASN'T EVEN A DESIGNATED PHONE WE COULD USE, WE HAD TO FIND SOMEONE WITH A SATELLITE PHONE SO WE COULD LET OUR FAMILIES KNOW WE WERE OKAY."

GIVE BLOOD

Student Union Building **THE QUAD**

Building 311, Room 346

Alfred Street
(Off Symonds Street)

Please Give Blood!

Tue 11 Aug 2015

10am - 4pm

Wed 12 Aug 2015

10am - 4pm

Thu 13 Aug 2015

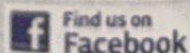
10am - 4pm

Fri 14 Aug 2015

9am - 2pm

Please bring acceptable ID

0800 GIVE BLOOD www.nzblood.co.nz



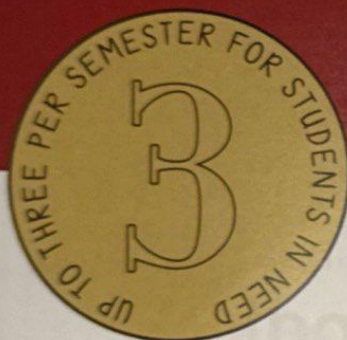
New Zealand Blood Service



NZBLOOD
Te Ratonga Toto O Aotearoa

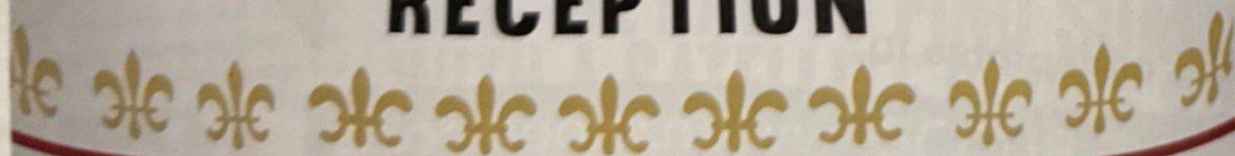
Foodbank

PARCELS



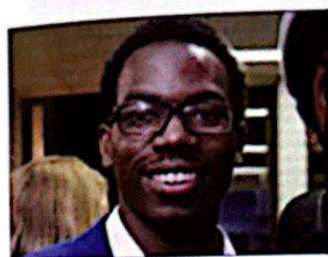
AVAILABLE FROM

AUSA
RECEPTION



QUESTION TIME

Q&A WITH THE EVP CANDIDATES IN THE AUSA ELECTION



MICHAEL MADZIVA

WHY ARE YOU RUNNING FOR EDUCATION VICE-PRESIDENT?

I'm running because I believe AUSA has a responsibility to provide a platform for all students to give their opinion at all levels of governance whether it be at the university level or to the government. I believe I can and have a responsibility to do so.

WHAT DO YOU THINK THE ROLE ENTAILS? WHY IS IT IMPORTANT?

The role entails, among other things, organising campaigns for students' rights and representation, gathering and providing feedback on any relevant policy considerations by the university, political parties or external bodies, providing submission to any proposed legislation that would impact students and representing students on various committees. The reason the role of Education Vice-President is important is that they strive to make sure that students get a fair chance to get an equal and unburdened education.

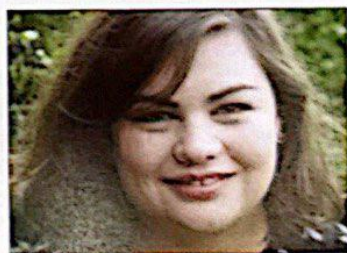
WHAT WILL YOU DO AS EVP 2016?

As EVP one of the things I want to do is build a stronger relationship with the Ministry of Educa-

tion. I think if we have a closer relationship, we will be able to have more influence when it comes to the ministry's policies. It will be an area whereby AUSA can help facilitate and influence relevant discussions across the country

WOULD YOU BE PREPARED TO CAMPAIGN IN A PENIS SUIT, AS SOME PREVIOUS CANDIDATES HAVE DONE?

Under other circumstances I would certainly consider it. But I don't believe that this is necessary for this campaign.



RACHEL BURNETT

WHY ARE YOU RUNNING FOR EDUCATION VICE-PRESIDENT?

The EVP needs to be hard-working, hard-hitting and untimidated, which are criteria I believe I can fulfill. I've been a student rep on Senate, the Library Committee and in various other matters this year, as well as being around AUSA for a good few years now. The variety of roles the EVP gets to play in communication between students and the University was appealing to me. I want to bring what I have learnt about the way the University works with all its interconnecting committees, sub-sub-sub-documents

and acronyms to those roles. I want to be active in my advocacy of students and do something meaningful with my love of e-mails, agendas and University.

WHAT DO YOU THINK THE ROLE ENTAILS? WHY IS IT IMPORTANT?

There are up to 25 possible committees and boards that the EVP could sit on next year. Quite often, the EVP is the only or one of two students included in these meetings. With only one student representative allowed to sit on Council next year (cheers Education Amendment Bill No 2), it's really important that the EVP at the Committee level picks up on any potential issues for students and advocates in a very bold way. If the EVP can do that, student concerns will already be well established by the time Council decides on anything, and the one student rep allowed on Council won't have to battle so hard to get these concerns heard.

The EVP role covers everything from teaching and learning quality to preserving art archives, from disciplinary matters to the funding of Shadows. It's important that the liaison between the students and the University is consistently working in a way which benefits students in all these aspects of the University, and an engaged EVP can provide that consistent advocacy.

WHAT WILL YOU DO AS EVP 2016?

Do my research, ask tough questions, endeavour to always be

one step ahead and dedicate myself to the best possible outcome for students. More specifically, I want to set up a reporting system for everything that the EVP does. I would want it to be based on an academic model, with announcements, summaries and perhaps even office hours for any questions (you may roll your eyes at an academic model, but you know that it's something we can all relate to).

There are so many things going on in those meetings that students should know about, from the beneficial but unadvertised (did you know there will be TV and radio archives available to be streamed from the library next week?) to the things that are looking ominous and that we need to be wary of. University committees are particularly talented when it comes to hiding things that affect students in amongst the staff intranet and inaccessible documents. A reporting system would bring everything possible to light and introduce more accountability to the EVP and other members of the committees.

WOULD YOU BE PREPARED TO CAMPAIGN IN A PENIS SUIT, AS SOME PREVIOUS CANDIDATES HAVE DONE?

I wouldn't want to admit that campaigning in a penis suit is something that would sway the voting public. However, I've pretty much rearranged my degree and postgrad stuff to (hopefully) be EVP, so I suppose wearing a penis suit is only one step further. Is there a collectively owned penis suit hiding somewhere?

FITNESS FEATURE JUMP

BY ISABELLE RUSSELL

TUESDAY CAN OFTEN BE PREFACED WITH "cheap" or "student". Discounted mid-week movies make for an ideal outing, especially during the colder months, but if you're feeling in the mood for a more active way to spend an afternoon or evening, there's JUMP. \$10 Student Tuesdays are on offer at the fairly recently established chain of JUMP Trampoline Parks in East Tamaki and the North Shore. In other Auckland suburbs, there's Uptown Bounce in Grey Lynn or Extreme Trampoline in Onehunga. Part children's birthday location (reminiscent of Chipmunks except the walls probably aren't coated in as much saliva), part preteen Laserforce alternative. Or, for even bigger kids like me, there's the fitness fad aspect. Essentially, it sounded like a fun and novel way to hang out with mates that didn't involve binging on TV shows, or food, or both.

We slip on our grippy JUMP-branded socks and cautiously stride onto the trampolines.

After several minutes of test jumps, we find our footing and we're away! We bounce as high as we can, grinning and giggling breathlessly in mid-air. The magic of JUMP is that you just can't help but feel like a kid again, even when towering over all of the other jumpers around you. Flipping and catapulting ourselves into the foam pit, after a careful scan of the area to make sure there are no bobbing children's heads, we're rearing to go again, but then, I'm stuck. With wildly flailing limbs I sink further into the quicksand of squishy cubes until finally I scramble out and pull myself over the edge, panting heavily. A little boy watches, silently judging.

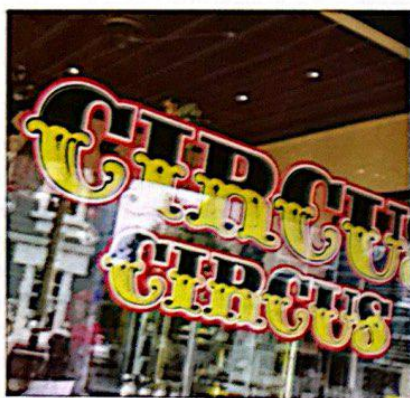
JUMP is a two-in-one workout: 60 minutes of almost non-stop bouncing combined with ab-chiseling guffawing as we tumble all over the yellow and purple surfaces. Be prepared to sweat! My red-faced adult friends and I took quick breathers on the side as endlessly energetic kangaroo children bounded past us.

It's also worth noting that JUMP is probably not for the accident prone. Twisted ankles and aching backs from the sudden, jolting

landings on the hard floor framing each trampoline are very real possibilities with every ambitiously high star jump.

The sheer joy that comes from leaping around a giant indoor playground releases your seven-year-old self. Fond childhood memories of school bouncy castles and going over to a friend's place purely to use their trampoline come flooding back. On the one hand, JUMP taps into your inner child, but on the other, you can practically hear your prematurely creaking joints as you strategise your next moves without crushing any of the sprightly kids springing weightlessly from mat to mat. From the dodgeball court and basketball hoops to the foam pit, high walls and trampolines covering virtually all surfaces of the converted warehouse, a fun time is guaranteed. One unlucky munchkin was quite literally floored after taking a (pillow-soft, luckily) dodgeball to the face by an overenthusiastic grown man.

If you're looking for a way to mix up your workout regime or just want to have a bit of fun with some mates, JUMP (or one of the other venues) will put a real spring in your step and is 100% worth checking out.



CAFE REVIEW CIRCUS CIRCUS

BY CAPTAIN BACON AND SERGEANT SPINACH

THIS WEEK'S REVIEW COMES TO YOU AS AN amalgamation of experiences at one of Captain Bacon and Sergeant Spinach's absolute favourites: Circus Circus in Mt Eden. It has been our local for a number of years, and has hosted many an outpouring of both laughter and tears. It was home to a first date with a gorgeous Irishman, who was half an hour late (props to the waiter for being straight-up enough to ask if CB been stood up). It has provided the location to cry over uni assignments and bury one's face in cake, hell, it's even borne witness to conversations about everything from anal-retentive mothers to anal sex. No

matter what the occasion, Circus has always been the perfect place, morning or night, rain or shine.

A bright red corner-building festooned with fairy lights and lions outside the entrance, this lively and popular café has been warming our cockles since ages ago. We became bona fide addicts sometime around second year, when we were too old and too cool to go town on the regular, but hadn't yet become chained to our desks in the library. We've changed a fair bit since then, but Circus hasn't changed much at all. They do breakfast, lunch, dinner and, our favourite, dessert. This is the place for late night cake, whether at the end of a date or the end of a relationship.

The breakfasts, especially the waffles, are good, and their mushrooms on toast is legendary. The lunch offerings are also good - choose from the cabinet sandwiches and quiches or go for the menu options. There's nothing particularly fancy or exciting, but it is solid. We should also give special mention to the muffins, which are good for sharing or going the whole hog alone.

To be honest, we've not had a lot of joy on the (admittedly few) occasions we've ventured here for dinner, but there's a good menu with options for everyone. The range of tables means you'd be set for a cosy

meeting, or a noisy squad catch-up. They're licensed so you can have a few wines too, plus there's an excellent selection of frappes for the sober-drivers or those with an extra sweet tooth.

All in all, Circus Circus is an old friend, one that remembers you when you were all chubby cheeks and a bowl cut, and that doesn't push you too far beyond the edge. It's great for a laugh, a hug, a birthday party or a pity party. Trot along from morning to night and they'll have you feeling ready for action in the Big Top in no time.

TOP TIPS

ORDER THE BANOFFEE PIE. NO REGRETS, EVER. FOR THOSE LESS BANANA-INCLINED, THE TIRAMISU AND CARROT CAKE ARE ALSO WINNERS.

DON'T ORDER THE LEMON MERINGUE.

NEVER FEAR IF YOUR TABLE ISN'T NEXT TO A HEATER. SNUGGLY BLANKETS ARE PROVIDED.

REMEMBER THAT ALL THE LOVELY STAFF HAVE EARS YOU MAY EARN A WRY SMILE FOR YOUR LOUD AND INAPPROPRIATE CONVERSATIONS, BUT YOU MAY ALSO WISH TO PROTECT YOUR DIGNITY).

BE SURE TO LOOK UP. A CERAMIC CLOWN'S EXPOSED BOLLARDS MAY LURK DIRECTLY ABOVE.

FINALLY, GO TO THE BATHROOM. EVEN IF YOU DON'T NEED TO GO. FOR YOUR TROUBLES YOU CAN LISTEN TO RECORDINGS OF REAL, OLD-SCHOOL CIRCUS PERFORMANCES WHILE YOU PEE. BRILLIANT.

ZERO TO GRINCH REAL FAST

BY LOREN MCCARTHY

YOU KNOW THOSE THINGS THAT JUST ANNOY the heck out of you? Like there is absolutely no logical reason they should, but for some reason some small action by some unsuspecting, well-meaning member of the public flicks a switch inside of you that sends you into barely contained contortions of anger. You start writing entire speeches in your head that you have rehearsed so well and so often you could bust them out at a moment's notice to chastise some poor innocent who was just doing what they had to do to get along, and somehow stepped on your invisible toes. Well, I for one have spouted far too many such tirades in my head to keep them there, so here you go.

The worst thing in the entire universe by my standards is a slow walker. They are literally the bane of my life. You know the ones I mean, they dawdle slowly in front of you, stand in doorways, change their minds about where they are going and just generally get in the way. I don't know about you slow walkers, but some of us have things to do. You can see slow walkers coming from miles off and it is a military exercise to navigate around them. Look at it this way, a footpath is like a scaled down version of the road. What side of the road do we drive on? The left. If you are going to be slow, stay to the side so the sports cars and boy racers can overtake you. It is really not that hard. Y'all can drive, so why the heck can't you walk? Surely it should be easier to steer some kgs of flesh compared to a tonne of steel, but some would fail their walking licence straight off the bat.

Adding to the list of incredibly annoying pet

peeves is when something is referred to as salad when it is not in fact salad at all. For example, lettuce-less seafood salad. NOT A SALAD. Roast vege salad. NOT A SALAD. In my opinion, even fruit salad is marginal. It reduces salad to mean 'a whole lot of random stuff chucked together in a pile' in which case, the lounge in my flat is a salad also. If it lacks traditional salad markers such as lettuce, don't kid yourself, it's not a salad.

Also super annoying; people that wear makeup to the gym. Let's be honest here, I'm truly just salty because you get to look hot while I'm a sweaty, red faced, shrivelled mess hiding in the corner and attempting to avoid eye contact with anyone attractive. I don't understand how it even stays on your

face? My one attempt at wearing make up to the gym left me crying mascara out of my eyes for hours and taught me that sweat is a decent substitute for makeup remover if you are ever running short. Another gym related pet peeve, people smoking by the fresh air vents outside. I'm totally happy for you to fill your lungs with tar but pretty please with protein powder on top don't force the people who are making a conscious decision to exercise their lungs to share your smoke. You can have it all, we really don't want any. Several times in the past month my nose has alerted me to a suspected fire in the vicinity only to realise the only things actually burning were someone's cigarette and my quads.

Now this one I know I'm not alone on: the people that literally take 25 years to text you back. You text them to see if they want to catch up for coffee and in the time it takes them to reply you have graduated, moved to the suburbs and are pregnant with your third child. These people just don't seem to have the same concept of time as the general population and unless there is an urgent text from you, will not uncommonly receive a reply eight hours later. Eight hours of angry tirade in your head about the youth these days who are so obsessed with their phones but can't even text you back and... suddenly you are sounding like your mother and have to take a few breaths and play it cool.

It is absolutely ridiculous how easily tiny things like this can change you from zero to grinch in a second. But let's make sure we keep these grinchy gripes to ourselves, practice those tirades in our heads not out loud, maybe one day all that practice will pay off and you'll get to write about it in Craccum. But for now, chill out, smell the roses and enjoy your really long, really slow dawdle to class.



"SURELY IT SHOULD BE EASIER TO STEER SOME KGS OF FLESH COMPARED TO A TONNE OF STEEL.."

RECIPE SIMPLE STIR FRY

BY NIDHA KHAN

THE ART OF COOKING IS A SKILL THAT I still do not possess. In fact, it takes me several burnt dishes and fits of frustration in order to create something remotely edible. Combine this with assignments, work, and sleepless nights and it's destined to end in an epic catastrophe worthy of documentation. My only saviour is the humble stir fry, a fool-proof dish that even I, with my cooking illiteracy, cannot screw up. In the hopes of helping fellow cooking failures, I have decided to share my recipe below.

SERVES: 4

INGREDIENTS

300GM PACK OF STIR-FRY VEGETABLES

1 TBSP VEGETABLE OIL

2 TBSP SOY SAUCE

SMALL PIECE OF FRESH GINGER

1 TBSP LEMON JUICE

1 CLOVE GARLIC

1 TBSP CHILI PASTE

2 TBSP CHOPPED FRESH CORIANDER TO GARNISH

METHOD

1. Crush garlic, peel and grate the ginger.
2. Place the wok on medium heat.
3. Once hot, mix together the vegetables with ginger, lemon juice, soy sauce, gar-

lic, and chilli until soft.

4. Garnish with the coriander and serve with rice, noodles, or just by itself.





USE YOUR VOICE!

UNIVERSITIES, WE'RE TOLD, ARE PLACES OF learning and exploring, of critiquing and growing. They provide an incubator for you to learn to be an adult, and an awesome one at that. Someone who thinks critically about the world around them and improves it, who contributes to the lives of others.

At times, this feels like a pretty crushing burden. How are you supposed to make the world a better place when you can't even find the right rule about how to correctly footnote a parliamentary debate in your essay? And what's the point of thinking critically when you don't even know who to email with a complaint about the bunged lock on the essay hand-in box, and the university website only redirects you to a FAQ page?

Much as it is supposed to broaden our horizons, at times it feels like studying at university does the opposite. When you go to look for answers in a practical sense, the university stretches out before you like a giant, inaccessible labyrinth of ideas hemmed in by rules. Sometimes, the sheer size of the university and the student body make you feel dwarfed by insignificance. If you can't even work out this tiny part of your life, how will you work out the rest? And if everyone else here wants to make a difference too, why should you bother?

But much as we've all felt that way, forgetting that you have a voice and that you can and should use it is a dangerous path to follow. Don't make me recite that twee poem: "First they came for the Trade Unionists, but I was

not a Trade Unionist...". As a student, your voice does matter, and exercising it even in small ways can affect not only your life, but the lives of those students around you and those yet to come. Often, it takes only a small use of your voice to make a change that will majorly impact another's assignment, day, week, year. Don't underestimate the tiny changes you make: if you'd just had a clearer link to a better style guide, wouldn't that have made you feel that much better? And if your whole class felt that much better, then how much better would we all feel on net?

So what's the first step to using your student voice?

NZUSA LEARNER PANELS

The more we club together, the louder our combined voices become. The New Zealand Union of Students' Association is the national body responsible for advancing student interests. But to be a loud voice, they need to listen to your voice.

That's why they want to hear from you. The Learner Advisory Panels are open now, and allow students to provide feedback on tertiary education and student support issues, as well as other issues affecting them. The commitment is small – limited to six online feedback rounds per year at student-friendly times. But while your commitment may seem tiny, the gains can be big. Previously, issues with the number of calls Studylink dropped were raised. Following student feedback, NZUSA worked with Studylink to halve phone waiting times and reduce the number of dropped calls from over 800,000 in 2013 to 8,000 in 2015. That's a 99% drop, and it was only possible because of the panel participants.

So what is there to lose? Not much – this is basically an excuse to have a giant online bitch session, with someone other than an anonymous Telecom (sorry, "Spark") facebook bot reading your complaints. So sign up online, have a whinge, and feel like you've done your

part! Go to www.student.org.nz/lapp and get involved.

CLASS REPRESENTATIVES

Many of the University's minor frustrations could be easily fixed. And maybe, just maybe, the reason they still exist is that no other student has felt empowered enough to point them out yet. But every class has a class rep to make this process easier. Here's a key message: use your class rep.

Do you think 15% of your grade being allocated to a group assignment where you have no control over your group members is just not fair? Do you really need an extra power socket in your lecture theatre? Do you wish your lecturer would just use slideshows like every other lecturer and please could he learn to upload them to CECIL? I know you're think it – we all are – but tell your class rep rather than your poor abused mother, and see if something productive can be done about it. Even if it doesn't help you, it might help the next cohort of students.

Feel like you're game for a bigger challenge than just talking to your class rep? Try being a class rep. Next time, don't make the lecturer threaten to pick someone. Put up your hand before she even asks for nominations. Being a class rep is valuable, so you should make that clear. Plus, it looks great on your CV and at the end of the year we even throw all the reps a great party.

AUSA ELECTIONS

Surely if you've made it through Craccum this far then you've seen the spiel. We need you to run for election. Where better to make a difference than the students' association? Put your hand up, throw your hat in the ring and give it a go. You don't need prior experience – only the experience of being a student. Check out more at www.ausa.org.nz/elections.



Learner Advisory Panels

FROM THE PRESIDENT

IT'S ELECTION SEASON AT AUSA AGAIN, AND, as always, there'll be a number of candidates looking for your vote. The election to select the 2016 AUSA Officers will take place this week, and nominations close for the Portfolio positions on Friday at 3pm. Get involved in student democracy by voting, and, if you're interested, we want you to consider running for a position!

VOTE

Each and every AUSA member has the right to vote in our elections and choose who will represent you. Voting is immensely important – your choice will influence the priorities and capacities of AUSA for 2016, and the events, services and representation that we provide. It's also super easy – just pop along to any election booth during the times listed on page 35 and show your student ID with your AUSA membership sticker.

RUN

The Auckland University Students' Association has a long, proud history, and the elected Executive members are a huge part of that. Being an Executive member of the Auckland University Students' Association is a unique opportunity at this University – very few, if any, student roles carry the responsibility of overseeing and being actively involved in an organisation with multiple permanent staff members, an annual turnover of around \$1.5 million dollars, and a huge range of activities and projects. If you're interested, we'd love you to run!

Any AUSA member can be nominated for election, and, as an Executive member of AUSA, you would have several important roles:

GOVERNANCE

As a member of the Executive, you have a direct role in governance of the organisation. Your decisions drive the strategic direction of AUSA, and you will have direct input into decisions that AUSA makes in a number of areas. You will be part of the team responsible for almost everything we do – no small task!

REPRESENTATION

As an Executive member, you are a direct student representative at several levels. Many of our Executive members are elected to be representatives of certain student groups, but all are expected to convey the student voice. You will represent students at AUSA Executive meetings, but also to University in a variety of forms. We appoint student representatives to a number of University committees, and Executive members are frequently involved. We advocate for students directly in a number of different realms, and the opportunity always exists to do more! It's not the most glamorous work, but it's interesting, and you can make a real impact.

PRACTICAL IMPLEMENTATION

The AUSA Executive aren't just governors and representatives, but also play a crucial practical role in our activities – you'll need to right in the frontlines! You could gain valuable experience in helping dream up and run events, helping co-ordinate our membership drive, working on our media and marketing, working on our direct student welfare provision efforts, and much, much more. The best part? You'll be able to play a core role with real responsibility in driving these projects, and it'll often be on a scale that very few other student positions can offer.

If you are interested in running for any of these portfolios then check out www.ausa.org.nz/elections, or pop into AUSA House for a chat with the current officers, or even just

directly email the current Executive member in each portfolio as we'd love to hear from you! Contact details can be found at www.ausa.org.nz/about/your-executive.

Nominations close on **Friday 7 August at 3pm**, and are open to any current AUSA members. It's not too late to sign up – just visit AUSA Reception at 4 Alfred Street, or sign up online at www.ausa.org.nz.

WHAT CAN YOU RUN FOR?

Clubs and Societies Officer: Represent and safeguard the interests of clubs

Culture and Arts Officer: Run and oversee cultural and artistic activities

Environmental Affairs Officer: Run AUSA's environmental projects and lobbying

Grafton Representative: Represent and serve Grafton students

International Students' Officer: Represent and serve international students

Media Officer: Manage and oversee the various forms of media that AUSA operates

Political Engagement Officer: Organise and promote student political engagement

Queer Rights Officer: Represent and serve queer students

Student Forum Chair: Run weekly student consultation fora

Tamaki Representative: Represent and serve Tamaki students

Women's Rights Officer: Represent and serve female students

Craccum Editor: Edit Craccum!



DON'T LET A TURKEY
REPRESENT YOU!
RUN
FOR AUSA ELECTIONS

Notice is hereby given for Nominations of 2016 AUSA EXECUTIVE PORTFOLIO POSITIONS

Clubs and Societies Officer, Culture and Arts Officer, Environmental Affairs Officer, Grafton Representative (Must be a Grafton Student), International Students' Officer, Media Officer, Political Engagement Officer, Queer Rights Officer, Student Forum Chair, Tamaki Representative (Must be a Tamaki Student), Women's Rights Officer, Craccum Editor

Nominations will open on Monday, 20 July 2015 at 4pm. Nomination forms will be available from AUSA Reception, 4 Alfred Street. Nominations close at 3.00pm on Friday, 7 August 2015. They must be handed in to AUSA Reception only. In accordance with the Auckland University Students' Association Constitution, nomination is open to currently enrolled students of the University of Auckland only and must be members of AUSA. Accordingly, all nominees must present proof of current enrolment, and any other required information, to the Returning Officer no later than the close of nominations, or their nomination will be ruled invalid. - AUSA Returning Officer

WWW.AUSA.ORG.NZ/ELECTIONS

AUSA
SERVING STUDENTS

AUSA OFFICER ELECT

PRESIDENT



MATTHEWS, WILL

NOMINATOR: GEMMA PLANK
SECONDS: ISOBEL GLEDHILL, MATTHEW DE LEEUW

Kia Ora Koutou,
My name is Will Matthews, and I am seeking your vote for AUSA President in 2016.

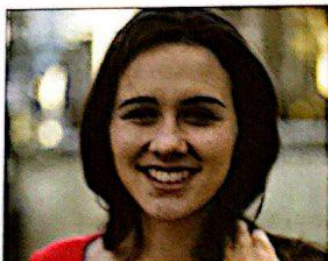
To make AUSA relevant to students in the era of Voluntary Student Membership we need to show that we are standing up for student interests. Students suffer in Auckland as the cost of living skyrockets while student support is either cut or remains too low. As President, I will run strong campaigns with strong end goals based on these issues.

Most students know AUSA for our Welfare and Advocacy services, through which we help large numbers of students every week. However, as President, I will also prioritise other welfare and advocacy issues relating to equity groups, such as disabled and queer students, and groups like student parents, to ensure that their time at our University is easy and painless.

As Administrative Vice President this year, I have driven much-needed changes in the makeup of our Executive, including the creation of a Political Engagement Officer. However, there is more work to do in reforming AUSA's Executive. As President, I will ensure that all of AUSA's internal functions and organisations are up to date and operating as they are meant to, ensuring that the Association's vital services are able to continue.

For these reasons, a vote for me is a vote for a President who will ensure the engagement, representation and safety of all students.

ADMINISTRATIVE VICE-PRESIDENT



GLEDHILL, ISOBEL

NOMINATOR: PAUL SMITH
SECONDS: BEN KIRKPATRICK, RUAWAI TE RATA

I'm currently AUSA Cultural Affairs Officer and a third year Law/BA student. I've been involved in AUSA for two and a half years as a delegate and exec member, so the success of the association and fulfilling our commitment to students is really important to me.

The AVP has to ensure that everything is running smoothly at AUSA so we can continue improving how we support you. Next year, the AVP will need to oversee many changes in AUSA's structure. I believe I have the organisational experience to undertake it all.

Putting on great O-Weeks and events throughout the year is one of the most satisfying aspects of AUSA. I'm excited to make our events bigger and better, and work with the rest of the exec and volunteers to support projects they want to take on.

Communication is an area AUSA can definitely improve on, so this will be a top priority. It's a shame students aren't always aware of what AUSA gets up to, but at the same time, we could do a lot more to get your views and use them to make sure we're getting it right.

EDUCATION VICE-PRESIDENT



MADZIVA, MICHAEL

NOMINATOR: TIAHLI MARTYN
SECONDS: ROSIE SEARLE, YAN TAN DANNY LAM

What's up, my name is Michael Madziva and I'm running for Education Vice-President. Yes we can isn't just what Obama said when he was running for president in 2008. Yes we can isn't just the Scottish National Party's slogan for the 1997 United Kingdom general election (thanks Wikipedia). Yes we can is a call to unite because it's time to get ready for a fight.

As EVP I will fight to make sure that

- We have a more collaborative relationship with the university
- All students have a comprehensive guide on how to effectively use study-link
- We actively engage with the government on tertiary policies with special regard to Fees and the Tertiary Education Strategy 2014-19

Here's the thing. I'm not going to guarantee that everything I run for will be achieved because I don't have a blue telephone box to take me into the future. What I can guarantee is that I will fight for us. I will fight for what we want and what we need. Most importantly I will fight with every fibre of my being to make sure that our voice is heard by this University, by the Government and by the Country.

Vote Madziva for EVP



BURNETT, RACHEL

NOMINATOR: JESSICA STOREY
SECONDS: PAUL SMITH, WILL MATTHEWS

Universities are the cornerstone of culture, critical thought and community, which is why I have volunteered at AUSA for three years, including sitting on Senate, Library Committee and other sub-committees this year. I have been around for the re-shuffle of AUSA positions, FAR project implementation and the battle for student representation on Council. I know what we need to fight for and which line of fire is the most strategic.

I've learnt not to underestimate the EVP job: I've arranged my degree to give as much time as possible to the position if elected. The impact that an engaged and hard-working EVP can have is also not to be underestimated.

I care enough and have learnt enough acronyms not to get bamboozled by roomfuls of academics: I have asked and will continue to ask questions. Reporting back to students on every meeting I would have as EVP is paramount; establishing communication with all students on all matters that is easily accessible and goes two ways would be my main priority.

You all deserve to know and be listened to about how the University's plans will affect students: from teaching quality to archives, from academic programmes to Shadows and summer Shakespeare.

N BLURBS

WELFARE VICE-PRESIDENT



JONES, PENELOPE

NOMINATOR: WILL MATTHEWS
SECONDER: TESSA NADEN, BERNARD VELLA

Kia ora,
It's getting harder and harder to be a student. The astronomical rents, overpriced public transport fares, food prices, or just the cost of study itself, it all adds up.

I'm Penny, and I want to be your Welfare Vice-President for 2016.

As Welfare VP, I will increase fundraising throughout the year to maintain and upkeep the basic emergency services for students, such as the foodbank and Hardship Grant system. Applications for grants are always increasing, and this will make these services accessible to far more students than ever before.

We all know how shitty the weeks leading up to exams are – Welfare CAN and SHOULD alleviate some of the stress that students face. I will develop and build upon the current AUSA exam stress scheme in place and introduce free breakfasts during the first week of study leave in both semesters, because the last thing you should be worrying about is breakfast when the pressure is on!

Extra attention and support will be given to those executive members holding equity portfolios by regularising meetings to open additional channels for discussion, which will lead to additional progress!

Vote for better student services, vote Penny for Welfare Vice-President 2016.

TREASURER



CUTFIELD, DEAN

NOMINATOR: ZACHARY PENMANCHAMBERS
SECONDER: YI LUN LIU, EMMA FIRMSTON

Hi everybody, I'm Dean Cutfield the current AUSA treasurer running again for the role for 2016. This thrilling role is an important one in terms of its need for a candidate who can financially plan and interpret important financial documents, it also requires that the individual be able to communicate and support other officers in ensuring AUSA is run effectively. Having been elected for the role in 2015 a staggering victory against no confidence has given me a firm grasp on the role. I am currently in my fifth year as a BA/BCom student and during this year I have also been the treasurer of the Arts Students Association and the Philosophy Society. In terms of a platform I hope to improve the transparency of AUSA's financial position to its executive and to students in general and further our ability to achieve our goals in the most efficient ways. It is important that AUSA is able to continue its ability to speak on behalf of the student body, advocate for individual students and help those in need of welfare support as well as throw large scale events. I want to do this with hard work and dedication, elect me be your bean counter

VOTE

IN THE AUSA ELECTIONS

Notice of Polling Booth Times for 2016 Officers' Election

Will be held on Tuesday 4, Wednesday 5 and Thursday 6 August 2015

TUESDAY 4TH AUG

Quad 11-4

Kate Edger/Information Commons 11-4
Owen Glenn Building 10.30-11.30
Med School 10-12

WEDNESDAY 5TH AUG

Quad 11-4

Kate Edger /Information Commons 11-6
Owen Glenn Building 10.30-11.30
Tamaki 11-1

THURSDAY 6TH AUG

Quad 11-4

Kate Edger /Information Commons 11-4
Owen Glenn Building 10.30-11.30
Epsom 1-3

- Only current AUSA Members may vote.
- You must present your Student ID card (with 2015 sticker on) to the polling staff when you vote.
- You must be an AUSA member as of 3pm, 31 July 2015.

- Bob Lack, AUSA Returning Officer

WWW.AUSA.ORG.NZ/ELECTIONS

AUSA
SERVING STUDENTS

BY CAITLIN ASLEY

In the true spirit of research and innovation, I Googled "why do we find things funny". I'm going for the Pulitzer this year, see. Apparently, Plato and Aristotle have the oldest ideas on this. They reckoned that humans find humour in the misfortune of others. This is branded the **Superiority Theory**, and you don't have to spend long on FAILBlog to see that they kind of had a point. What I can gather from this is that we biologically derive pleasure out of people hurting themselves or messing up because it means that we are higher up on the food chain than them. But this doesn't account for all the other less antagonistic things we laugh at. Freud dipped his toes in the discussion by suggesting the **Relief Theory**, wherein humour was said to be a release valve for our inner desires. This explains our fondness for dirty nudge-nudge wink-wink jokes, but not much else. Then came the **Incongruity Theory**, which submitted that we laugh at things that surprise us and violate our expectations.

I realise that this article is starting to look like the essay I did for that one Anthropology course I took back in first year – essentially just plagiarising some theories and not really coming closer to any genuine understanding (this is not a dig at Anthro; I was just bad at it). Humour is so intangible and variable that it'll take a lot more than paraphrasing an article I found in the New Yorker to understand where it stems from. It's probably more worthwhile to just have a lazy ponder what you specifically find funny, and why that could be. The following is not a listicle. The folks at LAD Bible and BRO Bible (also known by their more literal names, MISOGYNIST Bible and WATCHING PORNOGRAPHY WHILE EATING A SOGGY HAM SANDWICH AND CRYING ABOUT HOW YOU'VE BEEN FRIENDZONED Bible) and the less-overtly, but still very sexist Elite Daily love to make lists out of totally worthless things. My personal favourite is BuzzFeed's "13 Potatoes That Look Like Channing Tatum". I wish I were joking. I have ranked different kinds of humour from most to least funny, and I hope that

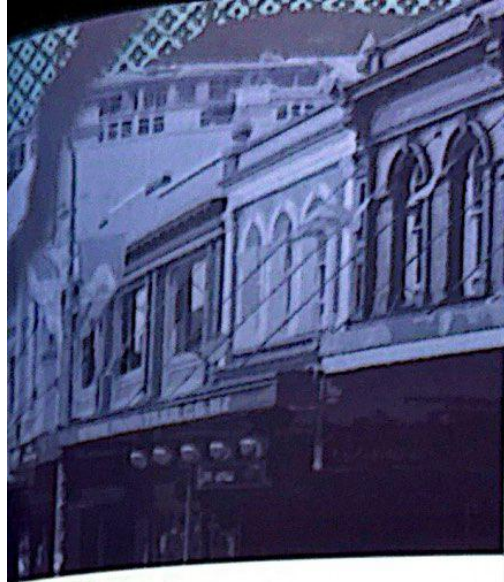
**COMPLETELY COMPREHENSIVE
AND INFALLIBLE RANKING OF THE
FUNNIEST TYPES OF HUMOUR**

Laughter Rating: 100%. What's not to like about exposing all things evil, ridiculous and incompetent about our society in the wittiest way possible? Satire is perhaps not the kind of humour that will elicit deep belly laughs, but that's because your brain is too busy both finding the content funny *and* thinking critically. What a combo.

Laughter Rating: 90%. Not at all to everyone's taste, but surreal, absurd humour is bound to leave me in stitches. There's something about being thrown into a bizarre joke with absolutely no sense of context that really gets me. Sometimes, though, I just don't bloody get it.

3. WITTY REPARTEE

Examples: Panel shows. The Brits do these best, particularly *Mock the Week*, *Would I Lie to You* and *8 out of 10 Cats*. Locally, *7 Days* has flashes of utter brilliance, though perhaps too many predictable/vaguely bigoted jokes to



be entirely to my taste.

Laughter Rating: 75%. Consistent chuckles with the occasional loud guffaw. This is also the most enjoyable kind of humour to participate in, I reckon.

4. SCATOLOGICAL HUMOUR

Examples: This is a fancy name for a fondness for obscenity, particularly sexual or excrement-based. See *Fat Bastard* in *Austin Powers*, any Adam Sandler movie ever, and Chaucer's *The Miller's Tale*, if you're in the mood for butt-humour loosely disguised as culture.

Laughter Rating: 50%. This one's really hit-or-miss. Can leave me gasping for air or groaning and covering my eyes. It's all in the delivery.

5. ONE-LINERS

Examples: "I think that God, in creating man, somewhat overestimated his ability" – Oscar Wilde. "Suppose you were an idiot. And suppose you were a member of Congress. But I repeat myself" – Mark Twain. "I never forget a face, but in your case I'd be glad to make an exception" – Groucho Marx.

Laughter Rating: 30%. They're cute, but unlikely to garner more than a wry smile. As Wilde said, "quotation is a serviceable substitute for wit".

6. PUNS

Examples: The foundation of dad-jokes across the world. Q: Why did the condom fly across the room? A: It was pissed off.

Laughter Rating: 0.5%. Grooooooooooan.

7. "FAIL"

Examples: FAIL Blog, half of YouTube, that dickhead who sits at the back of the class not actually making any jokes themselves but just saying "cool story bro", "dry", "next", "fail".

Laughter Rating: -100%. A plague on all your houses.

ANT-MAN (2015)

FILM REVIEW

SPOILERS

IT HAS BECOME THE WAY OF THE WORLD THAT we are treated to a new superhero movie every six months or so. I for one am not complaining. Yet this does make it supremely difficult to view any such movie in a vacuum, and the shortcomings of the genre are becoming more and more conspicuous with each new addition.

Ant-Man is a hugely fun movie. It has some stellar comedy sequences, endearing characters, a totally deplorable villain, and Paul Rudd is so stinking delightful. Yet *Ant-Man* falls into a trend that has become all too apparent in the superhero genre – relegating any woman to be a support for the story of the central hero. *Ant-Man* demonstrates this more than most, as its characters consistently acknowledge that Hope van Dyne (played by Evangeline Lilly) is ten thousand times more qualified and capable than Paul Rudd's Scott Lang, yet she can't carry out the delicate mission that he is persuaded to perform, because her father wants to protect her.

It doesn't get much more overt than that. I'm going to stand on my feminist soapbox and strum on my harp of equality just for a moment here, so please bear with me.

In fairness, Hope was never objectified or victimised, and the plot did not progress in the routine manner that would require her to be saved at the hands of any man in the film. She was a successful woman, who demanded answers of her father for the pain he had caused her. Similarly, in *Captain America: The Winter Soldier*, Natasha Romanoff (the Black Widow) was not a reductive femme fatale stereotype; she was shown to have invaluable knowledge and intelligence that no other character possessed. Her undeniable proficiency for kicking ass

was not downplayed, but she also knew the ins and outs of past missions and SHIELD's history. She knew the most about the organisation's technology, and she knew best how to manipulate and mitigate it.

The fact of the matter remains that, despite Natasha being a multifaceted character, and despite the fact that Hope managed to avoid many of the major oh-no-no's of the characterisation of women in action films, women have yet to receive a platform anywhere near the spotlight of the current stage for the superhero genre. Marvel have had one of the most complex female characters in their repertoire since the Black Widow debuted in *Iron Man 2*, but no plan has been voiced to give her her own franchise. Marvel have also announced their films for the next four years, and only a single one has a woman superhero at the helm (*Captain Marvel* in 2018).

"YET ANT-MAN FALLS INTO A TREND THAT HAS BECOME ALL TOO APPARENT IN THE SUPERHERO GENRE RELEGATING ANY WOMAN TO BE A SUPPORT FOR THE STORY OF THE CENTRAL HERO."

Ant-Man ends with a clip of Hope's father gifting her the Wasp suit, suggesting that her character will bring another female superhero's presence to the Marvel universe sometime in the future. The two characters conclude, "It's about damn time".

Damn right.

REVIEW BY SAMANTHA GIANOTTI

IN COLOUR JAMIE XX

ALBUM REVIEW

YOU'D MISTAKE THE OPENING BARS OF THE FIRST track on Jamie xx's debut album, "Gosh", as some sort of primitive electronic tune with a thrashing low bass. Repetitive, yes – most electronic instrumental tunes are repetitive, but it's the build that truly separates the masters from the mediocrities and Jamie xx truly knows a build.

Jamie, one-third of critically acclaimed alternative band The xx, has created a cinematic masterpiece of full sounds and kaleidoscopic ambience. This album has been in the pipeline for a while, eagerly awaited by those who have latched on to Jamie's underground London dance beats after he showed his talent in

singles "Sleep Sound" and "Girl", and even earlier with his remix collaborative effort with Gil Scott-Heron.

In Colour is an apt title. Upon listening to this prism of sound, Jamie throws light and colour on the textures, contrasting melodies and multitude of beats. As such, each song has its own colour – something that synaesthetes would revel in. You can hear an endless array of influences, from the Caribbean steel drums in "Obvs" to his love of hip-hop in "I Know There's Gonna Be (Good Times)". Some of this music, like lead single "Loud Places", is brilliant for dancing a dorky two-step, which was the move of the day for Jamie xx as he played his set at Pitchfork Music Festival this year. "Loud Places" and "Stranger In A Room" feature Jamie's fellow bandmates from The xx – Romy and Oliver, respectively. This

brings a distinct personal touch to the album and will feel homely to any fan of The xx.

There is also an overwhelming sense of isolation in this album, something that does and does not come as a surprise from an introvert. Jamie is reserved and modest in his interviews, yet he has this capability of drawing everyone together in a room or at a festival with his sets, where even the most introverted soul can sing along to "I go to loud places / to search for someone / to be quiet with / who will take me home".

On the whole, it's an album to explore and to fully immerse oneself in. Jamie presents us with a kind of wistful escapism that is rarely achieved on a debut album.

REVIEW BY CATRIONA BRITTON



DRONES MUSE

ALBUM REVIEW

MUSE MAKES THEIR RETURN AFTER A THREE-year break with a concept album about a post-apocalyptic world run by anonymous joystick jockeys and their remote killing machines. Ever since I listened to *Drones* the first time I haven't been able to get those killer riffs and Queen inspired melodies out of my head – this project is their best work since the critically acclaimed 2006 release of *Black Holes and Revelations*.

The album can be split into three acts, the first one introducing us to our protagonist,

who describes a new world where paranoia is the new black in "Dead Inside". The leading single, "Psycho", carries on the theme. This track contains everything that defines Muse; cutthroat riffs and a banging bassline. However some would argue that the lyrics sound like they're written by a paranoid 14-year old. "You are a pussy, show me your war face! Your ass belongs to me now!" may sound juvenile and out of place, but it's a direct tribute to Stanley Kubrick's *Full Metal Jacket*, a movie about soldiers being turned into mindless killing machines – a concept which goes fittingly well with this album.

The chaining together of the tracks "Reapers", "The Handler", and "Defector" in the second act is truly out of this world. Matt Bellamy shows off his signature falsettos and it's musically reminiscent of Muse in the earlier days. These tracks are definitely for the 'true' fans that only liked Muse before they 'sold out' to the mainstream sound. In the words of the Internet legend Chris Crocker, leave Muse alone! The best magician performing the same amazing trick over and over inevitably becomes repetitive and boring after a while.

As great as the second act was, listening to the final act was a religious experience. What I love about Muse the most is their ability to completely flip the table with their sound and still pull it off competently. "Revolt" is a straightforward pop song with a chorus of a thousand voices, followed by the Jimi Hendrix-esque ballad "Aftermath" which is song worthy of pulling out your cigarette lighter for. The album finishes off with the symphonic mess of "The Globalist", and the album titled track which is a haunting 16th Century style choral sung in a round, and of course the last words of this album would be "Amen."

After the band has been together for so long *Drones* seems like a 'Best Of' album consisting of all the ups and downs they've learnt in the past years. This great amalgamation of sound is definitely one of this year's biggest records.

REVIEW BY TONY SRIAMPORN-ROBERTS



YOKO-ZUNA

INTERVIEW

THE TIME IS 9:25. I AM EARLY. I OVERESTIMATED traffic.

The time is 9:45. The band is late. They underestimated traffic. How very chill.

They finally arrive, and it is tea all round. Milk. No sugar. Not your typical tippie for a young band fresh from the launch of their debut album. Not that Yoko-Zuna could be said to be your typical band.

It quickly became apparent that they are more than just a bunch of mates with more money than musical sense. Three of the four (Frank on keys, Kenji on guitar and JY on saxophone and flute) are classically trained musicians with a heavy jazz leaning, while Swap has a background in drumming for metal bands.

It also became apparent that Yoko-Zuna are a chill bunch of guys. Very chill.

I was not chill. I had a job to do, and my tea was cold. Creative process. How do they write a song?

"We just jam", says JY. "For this album we locked ourselves in one of the practice rooms and just jammed for four days. When we got to the studio we sorted it out".

Jamming is in Yoko-Zuna's blood, the band having met at café/bar/jazz hangout Rakinos on High Street several years ago. Frank, Swap and an associate were the 'house band' of sorts, and the Tuesday night jam sessions quickly expanded. The four met one night and decided to go it alone, and Yoko-Zuna was born. (For those of you looking for an in with the jazz scene, don't bother searching for Rakinos. It shut down in late 2013 and has since become office space). The love child of this union, debut album *This Place Here*.

Described in the press release as "a journey through sub-electronic frequencies, melodic moments and immense bass-synth-fuelled drops", the album does not disappoint. Each track transcends any expected genre as Yoko-Zuna move effortlessly from hip-hop to jazz to soul without batting an eye.

I mention that mid-album dreamscape "River Styx" sounds very Pink Floyd-y, and the band laughs. It was a mistake, they explain.

"I played a few notes on my Moog [synthesizer] and we built on it from there", says JY.

"Everything is pretty organic", adds Kenji, "it mostly just happens".

"EACH SONG IS A COLLABORATIVE EFFORT, AND ATTEMPTS TO ASCRIBE INFLUENCES ARE FUTILE. FOR ONE, THE STYLES OF THE ALBUM RANGE FROM SULTRY SOUL NUMBERS TO FRANTIC ELECTRO-BANGERS."

Each song is a collaborative effort, and attempts to ascribe influences are futile. For one, the styles of the album range from sultry soul numbers to frantic electro-bangers. And Yoko-Zuna is in the creation business, not the imitation business.

One thing is for certain though. "We all had a metal phase", says Frank.

"Not me", says JY, "I think I had a smooth jazz phase".

It was this eclectic yet appealing sound which attracted the attention of boutique music agency Delete, and the band decided to record a live album. They never quite anticipated what it would become, having never set out to create such a beast as they did.

"We're just really grateful for the opportunities we've had", says JY. "We weren't really expecting anything like this".

Which brings us to the long list of featured artists gracing the track list. David Dallas, Melodownz, Team Dynamite, Bailey Wiley, Rodney Fisher, Spycc – a veritable who's who of up-and-coming and established New Zealand musical talent. While some of the collaborators are "just our mates", it was studio engineer Cam Duncan who set up collaborations with hip-hop heavyweights David Dallas and Team Dynamite, the latter featuring on the lead single "Revival". True to form, their experiences recording with Dallas are described as "pretty chill".

"He was real nice, real friendly. He just came and hung out with us for a bit. It was pretty chill".

Everything is chill with these four young men. Conversation turns to school days, and memories of Frank wandering around the grounds, shirt untucked, the ringing of the bell a distant memory.

Finally, I ask – any crazy gig stories? All four are full time musicians, so I assume there must be something there. The band turns to Frank, who smiles and shrugs.

"My mum got pretty wasted at the album launch, I guess".

So fucking chill.

YOKO-ZUNA'S DEBUT ALBUM THIS PLACE HERE, FEATURING DAVID DALLAS, TEAM DYNAMITE, BAILEY WILEY AND RODNEY FISHER IS AVAILABLE ON SPOTIFY AND FOR DOWNLOAD ON ITUNES.

INTERVIEW WITH MARK FULLERTON



AMATEUR GUIDE TO ANIME

ANIME GUIDE

ANIME SPANS SO MANY DIFFERENT ASPECTS OF art and style that putting this guide together is actually pretty hard. Especially for someone not completely versed in the world of anime (yet). To claim to have any real insight on the subject, I feel, would be an insult to the true anime aficionados/cave dwellers. If there is a fight though, I hope they leave me in... One Piece. *Chortle*. To sort of give you a brief rundown of what the anime world is and the best animes to start off with, I thought I'd chuck in a few anime shows, and some common terms used around the genre. So when people say, "Hey mate, do you watch that anime stuff?" you can pull the collar up on your denim coat and whisper, "...I dab-ble".

DIFFERENT TYPES OF ANIME

In the world of anime there are a handful of genres that can give you a rough idea at the type of content expected. For example, the anime that I watch most regularly would be classified as *Seinen*. *Seinen* is anime with a fairly hefty psychological content, mixed in with some drama, action, whatever. The average age of a character within *Seinen* ranges from just starting high school to just finishing university. That is also where the demographic lies, which is the key point to the naming system of anime. You could have a *Shonen* anime with some gnarly shit in it (*Attack On Titan*, but we'll get to that) much like a *Seinen*, but the average age of the character, and therefore the demographic, would be centered on characters 15 years and under. It's all about the demographic. Got to sell this wacky shit somehow! There's also *Shojo* (aimed at young girls) and *Josei* (aimed at older women).

FUNNY TERMS USED IN ANIME

There are some ripper terms in here that don't really fit anywhere else in Western comic book art or Western cartoons, and it gets a little freaky. We'll cut straight to the money, *Hentai*. *Hentai* is essentially cartoon porn, but like many words, it has various connotations in Japanese cultures. It could also mean strange, or abnormal. Why *Hentai* and not real porn? More crazy shit basically, that could not be morally/physically explored by humans. I actually had to nip to the loo while I was writing this, and mum saw all the tabs open for various *Hentai* histories and explanations on the table. The shit I have to Google for you guys/girls. Next up on the odd list of terms is *Yaoi*, which translates to "Boy Love". It's made by females, for females and generally has a strong homosexual element to the series/movie. Thought women didn't have an interest in male homosexuality fantasies!? Think again! In *Yaoi* there is a stereotypical "weaker" love interest, often with very feminine features, called the *Uke*, who lures in the big sexy hunk of a man called the *Seme* by the process of "luring", or *Sasoi-Uke* (Inviting Posture). Think Michael Cera luring Arnold Schwarzenegger.

All these particularly taboo themes actually are a pseudo-revival of the themes present in the Edo period of Japan (1603-1868), where male same-sex relationships were considered normal. Within the military comprised of *Samurai*, there was actually a specific practice in which the younger apprentice would sign a contract with the older master who would teach him the ways of the samurai, as well as be his lover, until his apprenticeship had ended (*shudō* if you're interested!) It wasn't until the Western arrival and influence that the Japanese sexualisation ended, and these relationships became taboo.

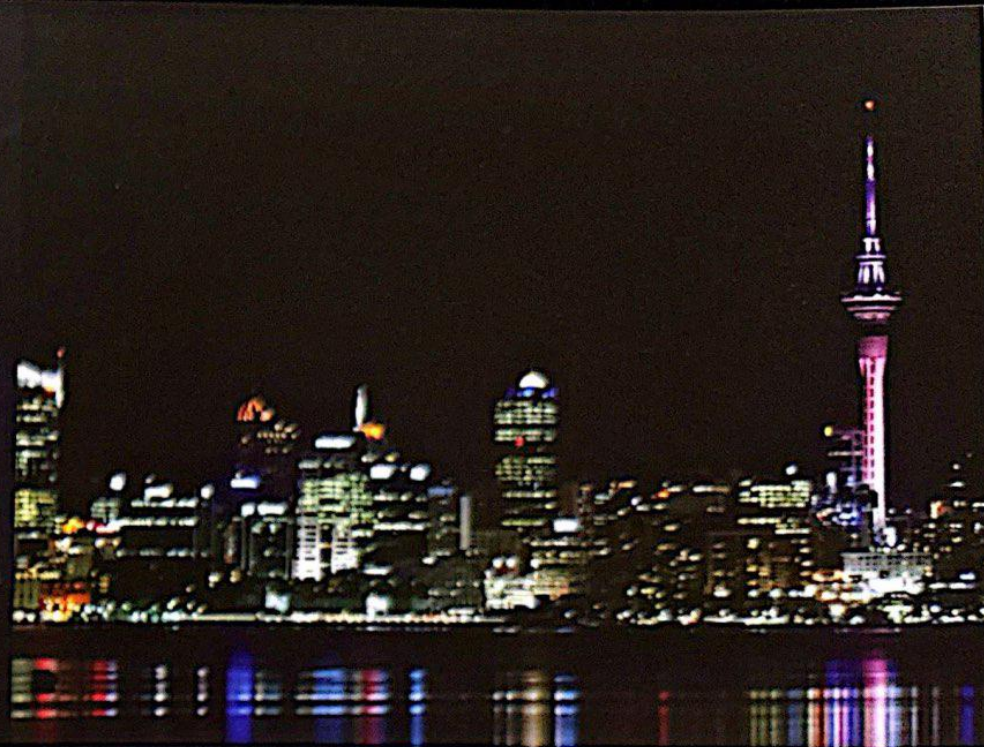
RECOMMENDED ANIME TITLES TO WATCH

Finally we got there! So I've only watched a small amount of anime. But I'll try my best to recommend some and give a small synopsis for each. Jokes aside, anime is amazing, and I wouldn't watch it if it didn't offer something different and wonderful to the table. I do have a word count but all the anime I do mention, whether explained or not, are worth watching! So I implore you to give these a go. There will be no surprise octopus/Arnold Schwarzenegger dom porn or anything, so chill!

The first anime I watched was *Full Metal Alchemist: Brotherhood*. And it is possibly still my favourite. Set in the backdrop of a fictional 19th century Europe, two brothers, who have failed to resurrect their mother through the process of alchemy, go on an adventure to find themselves literally and figuratively. It is so badass, please watch this anime. Action, romance, drama, suspense. Not the best animation in the world, but after finishing it, there was a hole where my heart was *sniffle*. If you're into fantasy and all things epic, watch the shit out of this anime.

Other anime along this ol' line-a-rooney are *Fate/Zero* (epic), *Attack On Titan* (epic), *Darker Than Black* (epic) and *Naruto* (epic). Anything and everything Studio Ghibli (by that I mean Hayao Miyazaki) is well worth watching too. *Princess Mononoke* may have been the first anime to make me cry? Nothing but whiny and gains after that though.

If you want to go for a more realistic anime with more social commentary/predictions for the future, the first anime films made are pretty damn good to be honest. *Ghost in the Shell* is set in somewhere in the distant future, where cybernetic and augmented brains allow what are essentially robots to think and feel like humans. The main pro-



tagonist, female major Motoko Kusanagi, is such an entity (cyborg). But she echoes the Descartes mantra, "I think therefore I am" subversively throughout the series, questioning what it is to be human. This series actually inspired the Wachowski Brothers to make *The Matrix Trilogy*, and the brothers did copy a fair amount of content. Regardless, *Ghost in the Shell* is supremely cool, and has gorgeous animation to boot. Pretty good for 1989. Animation quality for me is almost like sound production quality in music – a borderline necessity! Other anime along this Sci-Fi vein are *Akira* (pretty much the origin of anime, watch it for context if not anything else) and *Cowboy Bebop* (the 'illest' soundtrack).

And finally, just some typical drama anime. Where my second favourite anime of all time lies. *Kids on the Slope*. A great anime set in 1960s Japan, concerning two high school mates and their quest for jazz and their evolution as young men to adults. It's only 12 episodes long or something, but goddamn they are so heartfelt. And the backdrop amongst the rise of rock'n'roll really spoke to me, how two genres of music can coincide with one another, or compete in some cases. Fantastic sound track, dankest animation I've seen in a drama anime. Only thing might be that the characters do get a little bit annoying at times, always getting dark and broody at the smallest shit (like the Kardashians but worse). But the theatrical aspect of anime characters is what makes anime I guess.

So that's a get-started list of anime for ya. Some funky terms covered, some animes looked upon, some sexual fantasies discovered. Go forth, and uncover the great world that is anime! But don't play your *Hentai* too loud, am I right lads! Lads...?

BY LEWIS WHEATLEY

THIS CITY IS PRETTY

CULTURE COMMENT

"Fuck Auckland".

"Fuckin' shithole".

"Fuckin' Len Brown".

Above are just a few typical student responses to their city of residence, the Mighty Auckland. Complaints generally range from public transport, roadworks (or lack of), parking costs, food and drink costs, the weather and of course, our fave Mr Brown.

Yes, these are understandable. Our public transport is shit, the roadworks are ridiculous (North-Western motorway, anyone?), the parking and food prices are (super) steep, and the weather is erratic and frustrating. Oh, and Len Brown is... Len Brown.

But. And there is a but, Aucklanders. This city is also, well, pretty. And not quite as bad as everyone makes out.

Let's focus on some of Auckland's highlights, rather than the many negatives. K Road? Probably the coolest street in New Zealand (with the exception of maybe Cuba Street in Wellington). The street art, range of bars and live music, awesome op shops and just general quirky atmosphere definitely help in raising our city's standard.

Silo Park is also a rather pleasant space. When it's not brimming over with hordes of people, it's actually pretty great. Try going down there on a weekend night and watching the basketballers going at

it, or even be energetic and ride a bike around (it's surprisingly fun).

When I was younger, I used to think Queen Street was so cool and exciting, this huge road lined with shops and filled with busy businessmen and women. This impression faded after my first few trips down the street, having to wrestle through the ever-increasing crowds and stroll past the growing amount of tacky shops. Yet there are some bonuses to our central road. The street performers – you know, the guy who spray-paints himself silver and doesn't move? The card-trick dude? The one with the 'singing' puppet? These people make Queen Street bearable, because they are real amongst the work-focused mass around them. And they like what they do (or at least do a good job of making it look that way).

Lastly, our graffiti. We may not have cool sculptures, but we do have some pretty schweet street art. Cross Street just down from K Road is a prime example, with its host of rainbow animals covering the walls, and of course K Road itself has some goodies. The wicked '70s style art on the walls lining St Kevin's Arcade staircase is amazing. Even the central part of the city surprises – probably my favourite one is the girl's face spray-painted on the Elliot Street steps. Holy talent. Len Brown mustn't be 100% bad if he hasn't used taxpayer's money to pay someone to remove these wondrous wee artistic stamps. Just 98.5%.

Perhaps we dissatisfied city-dwellers need to take the time to explore parts of Auckland and we may just see that, among all of the shit, there is some gold as well.

COMMENT BY NIKKI ADDISON



AVALANCHE CITY

INTERVIEW

USUALLY I DON'T ENJOY BEING PROVEN WRONG, but sometimes it can be a pleasant experience. I'd been preparing to interview Dave Baxter, the artist behind Avalanche City, by listening to his new album – which, let's just state from the outset, is bloody worth checking out, though admittedly I'm a sucker for some sweet acoustic tunes – and, in true Craccum fashion, by stalking his Facebook page. I had developed an image of him in my head entirely based on the pictures he posts of dreamy landscapes, performances in fairy-light-filled warehouses, and promotional shots of him roaming around rugged beaches and sunlit fields. When we sit down to chat, he looks every inch the indie-folk darling I had envisioned, complete with mandatory beanie and beard big enough to contain its own eco-system. We start off our interview politely chatting about tea; he tells me that he has recently acquired a special blend of English Breakfast tea which is meant to be a recreation of the original blend from China. So far, so hipster. But then he orders a beer, cracks open a can of yarns and reveals himself to be a decidedly down-to-earth guy. Baxter manages to blend a pleasantly rustic vibe with a surprising degree of frankness and pragmatism, in both his personality and his approach to music.

His latest album *We Are For The Wild Places* was recorded in his own home studio. "I've got a little room in the back part of our house. I have quite a minimal set up. I only have a couple of pieces of gear but they're really good. When you're in a studio and you're like, 'let's lay down an electric guitar' or whatever, there'll be all these decisions that need to be made. It takes time to set up. When you're at home, you've only got two microphones to choose from so you're just like 'sweet, put that there' and then you're done". He fuses this quintessentially Kiwi DIY spirit with a dash of whimsy. His home studio is essentially a

tree house, set up amongst the branches of the trees outside, and he is kept company by his rabbit, Daisy. One photo on his Instagram account shows a chewed power cord, with the caption "I'm starting to suspect there's been a certain little bunny hopping around my studio". Seriously, it's worth following him purely for his #DaisyTuesdays. He also plays almost all the instruments on the album, teaching himself new ones when he's looking for specific sounds. This guy is rad. He plays instruments I never even knew existed. Has anyone ever heard of the hammered dulcimer? Didn't think so.

Baxter shot to world-famous-in-not-just-New-Zealand status four years ago, when his song "Love Love Love" was used in a TV2 advertisement. The song blew up locally and overseas, which has meant that he has spent the better part of the last four years touring abroad. "With the first album, I wasn't signed when I released it. I signed to Warner after that and we re-released it. We ended up pretty much playing catch-up around the whole world – we were kind of chasing the album." He missed Aotearoa while he was away, though. "Particularly, I found in America people don't get our sense of humour. So you'll be in the tour van and you'll crack an awesome joke that would be hilarious back home and they either won't understand your accent so they'll just pretend they didn't hear it, or they just kind of look panicked and don't really know what to do". Though he's spent majority of his time touring in the States, his favourite country to perform in is, interestingly, Japan. "The crowds are really polite – they're just so nice, even down to the way that they stand as an audience. I remember being on one side of the club and the bathroom was on the other and thinking 'Ah I need to get to there, I need to push through the crowd' until I realised that they stand in such a way that they leave pathways; they just leave room for people. I came away from there thinking that every Westerner needed to go to Japan and learn how to just be a nice human being".

Still suffering under my preconceptions of in-

die musicians, I ask Baxter if he appreciated the attention that he received after "Love Love Love" went global, or if he disliked suddenly hearing his single everywhere. Once again, he quite rightfully, but very politely, proves me wrong. "I'm not really precious like that. I studied music (Media Arts: Commercial Music at Wintec in Hamilton) and I want to do music as a job. I'm not a crazy artist who's like 'nobody can touch my music but me'. And I kind of get a kick out of people covering my songs or doing it in different ways. So I'm actually okay with people using it in movies and stuff like that. I think it's cool. And plus, it's the only way to make a living out of it". His laughter at this last comment sounds a tad cynical, so I ask him what it's like trying to make it as a professional musician in New Zealand. "Oh, it's difficult. If you do a fully extensive tour of New Zealand it's like fourteen shows or something like that. That's pretty small... Being a professional musician here is a pretty tricky thing; not many people can do it. Pretty much if you don't get on Top 40 radio you almost just can't do it; you've got to go overseas. Overseas, bands that aren't on Top 40 radio have great careers because they can just tour and they've got the population to sustain that. With touring in New Zealand, even at a really high level, you're pretty lucky if you can break even. Basically I've made all of my money from publishing, by getting songs on commercials or movie trailers".

He's an intriguing character, Dave Baxter. His online presence and his music make him out to be a homely, nature-loving figure, perhaps living out in the woods with his rabbit and his artisanal teas, removed from the hustle and bustle of modern life. But his frankness and his classification of his music as primarily pop – as opposed to the branding of indie-folk he could easily affix to it – reveal him to be far more shrewd and business-savvy than I had expected, and more so than I think he lets on. Oh, and he used to play in hardcore metal bands. Told you he was rad.

INTERVIEW WITH CAITLIN ABLEY

LETTERS TO THE EDITOR

WANT TO SEND CRACCUM A LETTER WITH YOUR THOUGHTS ON BASICALLY ANYTHING? SEND THEM TO EDITOR@CRACCUM.CO.NZ FOR A BANTERTASTIC REPLY (NO GUARANTEES THOUGH).

IT HAS BEEN INTERESTING TO NOTE the immediate and widespread outrage over the intolerance articulated towards Christians in Nathan Perry's recent Craccum article. His claims that in the vast array of Christians he has met throughout his lifetime he has never encountered a single "good human being" prompted a storm of letters to the editor and condemnation from his fellow columnists. It was so controversial that the editors included disclaimers distancing themselves from his views and dedicated an entire editorial to refuting the article. Nevertheless, the AUSA offices are apparently in jeopardy from a deluge of complaints.

The discontent culminated last Friday in a protest where hundreds of people including staff and student campus equity advocates descended on the Craccum offices, flooding the balcony. An unnamed law student, who may or may not have interacted with this author in Craccum late last semester, addressed the crowds on loudspeaker, saying that he was leading the protest out of his deep objection to demonizing minorities and criticising the "rampant Christophobia" of our society. He explained that in the face of his reluctance in the past to demonise all Muslims for the violence and hatred found in the Qu'ran, he felt compelled in the interests of consistency to point out that only a small number of Christians take violent passages in the Old Testament at face value and Perry's statements were simply bigoted. He also pointed out that saying grace was harmless and to describe equivalent practices such as Hindus refraining from meat or Sikhs wearing turbans as "bizarre cultural practices" which "encapsulated both cruelty and humiliation" would be offensive.

P.S. I just thought I would alert the reader that the entire of the above is satire. The majority of trendy letters would of course never in their wildest dreams stage a protest over Perry's little diatribe. That is, of course, the point.

SOPHIE WEBB

We had no idea you wrote satire Sophie! You sure have some talent. We are looking for satire writers currently in our News Section. We feel like your insight would be great addition to our team. Email news@craccum.co.nz for more details.

DEAR SIRS,
Denton took the opportunity to use his editorial to talk about student culture. In some sense, we've probably come to expect this although with just a touch of "the grass is greener" this time around there was something different about the discussion on culture. However, what was more interesting was the whole dream thing.

Like Denton I wasn't fussed about getting in. To be honest, I was so unfussed I didn't even bother applying anywhere else. It's probably not surprising, then, that I don't really have any "Yes! Accepted!" moments and because I don't do any limited/competitive entry courses (e.g. stage 2 medicine or law for two well known examples) I've quite possibly missed the boat in that respect. However, I do know that uni wasn't really what I was expecting either.

There's probably a few caveats to attach to that. Firstly, I commute to uni. This is quite a popular but under-represented thing to do. Is this because commuters don't participate in the same way (as Craccum tends to believe) or is it for other reasons (e.g. are marginalised by people like Craccum)? Who knows. Secondly, when was the last time you encountered anything that involved commuting and uni? Probably never. In fact, commuting has a pretty terrible reputation.

Hang on, representations? Yeah. New Zealand doesn't really have that. Sure there are some isolated student magazines out there like Craccum but these tend to be read by the select few (many of whom are also writers of the magazines). There are also things like the Inside Word (the first year blogs Auckland does;

which I only discovered as a first year so sort of missed the point). But, unlike, say, the US we don't really ever have any widespread output of, well, anything except a few reality shows (including one set in a fictional hospital or something like that). We don't really even have a "proper" news tradition (we do have an hour long weather segment though so that's... something, I guess?). Our blogosphere is boring and insular as well.

What we do get, and we get a lot of it, is foreign stuff. And by foreign I generally mean American (you can tell I'm not a Labour voter). As a consequence, one of the things that forms our opinions of things like uni (and, hell, to an extent, college) is very American. Those views can be typified in two ways. Firstly, you're going to get the 1960s style protest campus. Secondly, you're going to get the "spend more time partying" than anything type stuff (wool! Spring break! Frat parties whatever). I'm sure there are other characterisations but they're not, in my inflated eyes as significant (imagine, for instance, Cambridge Spies* was one's only intro to university: hullo, international spy ring/cold war; terribly serious programming, but at least it's not apathetic, amirite Denton??).

What's my point? Well, simply, if one starts having these sorts of things come up in NZ contexts then one will foster a quite different picture to the one we experience. If people were, more broadly, to consider university (rather than this born, school, OE/uni, uni/OE, work, retire, die assumption) then things like student debt, for instance, would be more broadly applicable. We could also blame the identity politics obsession as well (student debt is obviously going to pop up more in political discourse around economic inequality). If there's a broader discussion in which things slot into, I contend that the university experience would be very different. This would also have the added advantage of people being more informed of uni and what is really for (to tie in with Week 1's editorial) as

well as "dealing" with dreaming.

Of course, how does a country of 4 million really achieve this? Especially one that is starting from a point of apathy. Ah, well, that's more difficult. I do my bit. I read Craccum. I write letters to its editors (who should probably take a crash course in marketing; the O-Week and Re-O-Week issues are a chance to attract new readers but you could literally swap the content with any other week's and we'd be none-the-wiser). I help contributors feel like there are readers. I also watch going ons in Overheard which is probably the closest thing we've got but it's isolated to, well, us. But, it's places like Overheard where it will have to start (not that I've been coherent enough for "it" to be that meaningful): the internet. Student led blogs or political blogs that engage with something. So, yeah, maybe someone (not me) should try and stage a march or something on student debt to get the ball rolling. And try to talk to people in lectures you don't know (but, again, not me: eww, do I know you?!).

Thanks for reading. Next up: passive aggressive editorial response.**

*Disclaimer, I watched this ages ago. I can't remember exactly how much time was spent in their uni days. One could try Starter For Ten which has with both Benedict Cumberbatch (Parade's End fame) and James McAvoy (The Last King of Scotland) appearing in it.

**Which reminds me, where is NZ's footlights? How does that remind me of this? You shall never know.

HARRY EAST

Denton tried really really hard to write a passive aggressive response to this, but he was just too overwhelmed that someone other than his parents actually read his editorial. Your letter was the sole cure for his apathy, well done Mr. East. You should start up a business of curing apathy through letters, we think you will be hugely successful.



TOP TEN

SING-ALONG SONGS (WHEN DRUNK)

THERE IS NO TRUE EXPERIENCE AT UNIVERSITY without alcohol. It is the social lubricant that helps blur the line between uncomfortable acquaintance and new best friend, as well as making boring Tuesday nights more exciting. One way to really make the drunken-swarmed nights more exciting is by cranking out a series of sing-alongs to get everyone in the comradery mood. Here are the top songs that may or may not be sung in the Craccum offices:

10. "KISS FROM A ROSE" - SEAL. This multi-Grammy winning song will bring back memories of car trips as a young one in the 90s. After a few cheap glasses of pinot, let the nostalgia wash over you and sing to the joys of power, pleasure and pain. P.S. this song was featured in a Batman movie. Who would have thought?

9. "I KISSED A GIRL" - KATY PERRY. Katy Perry's hit that launched her career will get everyone up singing and leave you wanting to taste some cherry chapstick of your own. Perhaps it could be a good warm up for a good drunk game of Truth or Dare for those wishing to explore some new avenues ;)

8. "I DON'T WANT TO MISS A THING" - AEROSMITH. This is one of those songs as the night is drawing to a close and you wrap your arms around all your drunk mates and sing one last song together. While you sing, you forget about the bad times, the impending hangover and the weirdness of Steven Tyler's face, but that going out tonight with your friends was totally worth it. Staying at home and bingeing your latest show might have been fun, but when you sing this, it wasn't worth missing out on the 3 hours of drinking

games and drunken banter.

7. "HALO" - BEYONCÉ. No party is every a party without the true bae, Beyoncé. While "Single Ladies" will get the dance moves going, it is the power ballad that is "Halo" that will get your lungs pumping.

6. "BLANK SPACE" - TAYLOR SWIFT. If you weren't having drunk sing-alongs (or even sober sing-alongs) to this over summer 2014/15, I don't know if you're human. While you're getting drunk on some cheap and nasty poison, Taylor is getting drunk on jealousy and goes a little insane in the name of satire. This song is probably Taylor's greatest effort and a great party starter song everywhere.

"THERE IS NOTHING MORE CATHARTIC THAN BELTING AN ADELE TUNE AND THE SYMBOLIC BITCH SLAP IT SENDS TO YOUR EX"

5. "TOTAL ECLIPSE OF THE HEART" - BONNIE TYLER. Turn around, bright eyes. This ballad will hit the spot for that yearning stage of drunkenness when you want to be around your crush. Instead of sending them a drunk text saying "heyyyyyyyyyyyyyyyyyyyy ;)" may-be let it out through this song. Turn around.

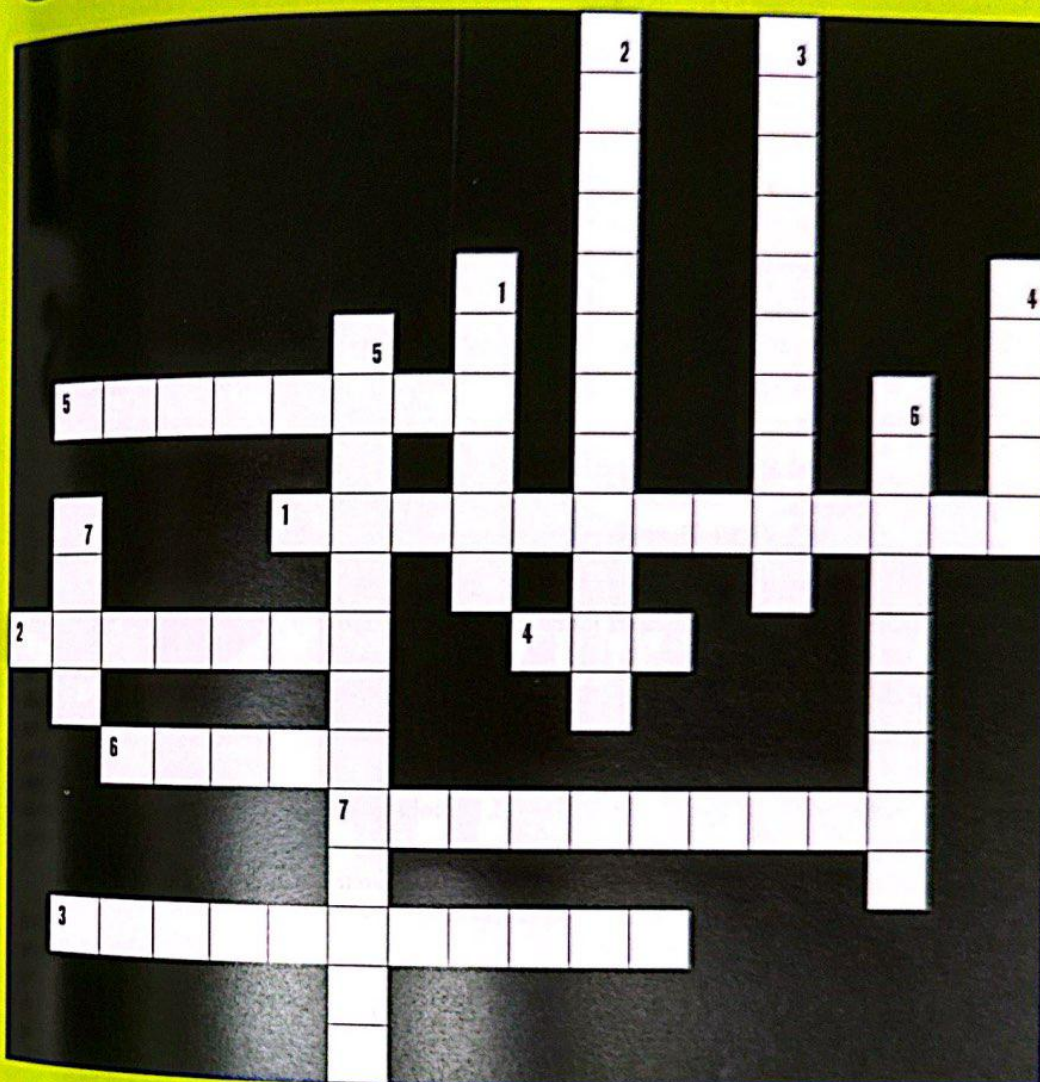
4. "ROLLING IN THE DEEP" - ADELE. This song is dedicated to all the times when you're pissed, and not just drunk pissed, but pissed off, particularly at a former significant other. You both once had it all, but they played you and now it's all rage. It might be so 2011, but there is nothing more cathartic than belting an Adele tune and the symbolic bitch slap it sends to your ex. Don't underestimate the things Adele can do.

3. "BOHEMIAN RHAPSODY" - QUEEN. One of the greatest songs of all time, "Bohemian Rhapsody" builds up so effectively from a boy begging his mama to a super power ballad. It keeps changing tempo, yet works at getting everyone involved, from screaming Galilee to attempting to pronounce Scaramouche. Plus if you ever had any doubt that this song would ever not be a good sing-along, then you must watch the version in Wayne's World which is incredibly impressive.

2. "LIVIN' ON A PRAYER" - BON JOVI. The ultimate head-banging, fist-pumping, lung-thrashing tune that everyone knows (and if not, where the hell have you been?). It's a better upper than shots or the mangled form of ecstasy available in NZ and 100% guarantee to get everyone involved.

1. "DON'T STOP BELIEVIN'" - JOURNEY. The classic sing-along. There really isn't any other one that beats this tale of a small town girl and city boy taking the midnight train anywhere. Once the keyboard starts playing in the first few seconds, everyone knows exactly what's coming and the words to join in. This is a guaranteed one to get those hunched the drunken slumber out of their seats and bouncing around.

CROSSWORD



ACROSS

- Contributor of the Week
- The name of Caitlyn Jenner's TV show
- The only current NZ player in the NBA
- Arts Editor Caitlin believes what icky thing is hilarious?
- Which song is Denton's Editorial about?
- Surname of the recent House of Lords member who has resigned amidst drug-use claims.
- The Special Olympics are being hosted in which city?

DOWN

- Capital of Spain
- Who did News Editor John Middleton interview this week?
- Who did Taylor Swift get into a twitter battle with last week?
- Over ____ women have laid sexual assault allegations against Bill Cosby
- Which famous golfer claimed he was kidnapped at the start of this year?
- Which famous sitcom, featuring the young Olsen twins, is getting a reboot?
- Ayatollah Ali Khamenei, the leader of which country has tweeted a picture of Barack Obama with a gun to his head?

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The Shadows Contributor of the Week

Lewis Wheatley

SHADOWS
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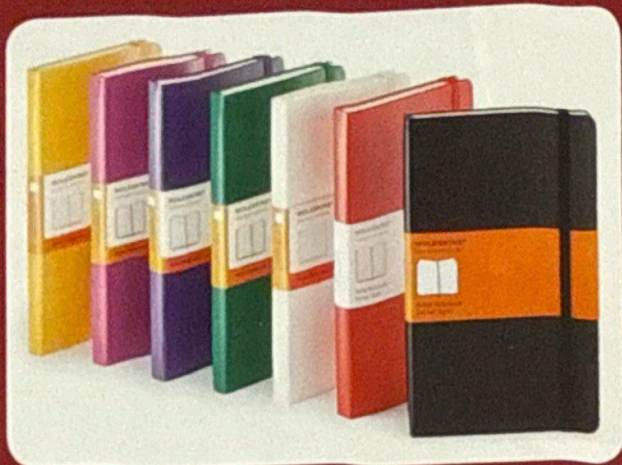
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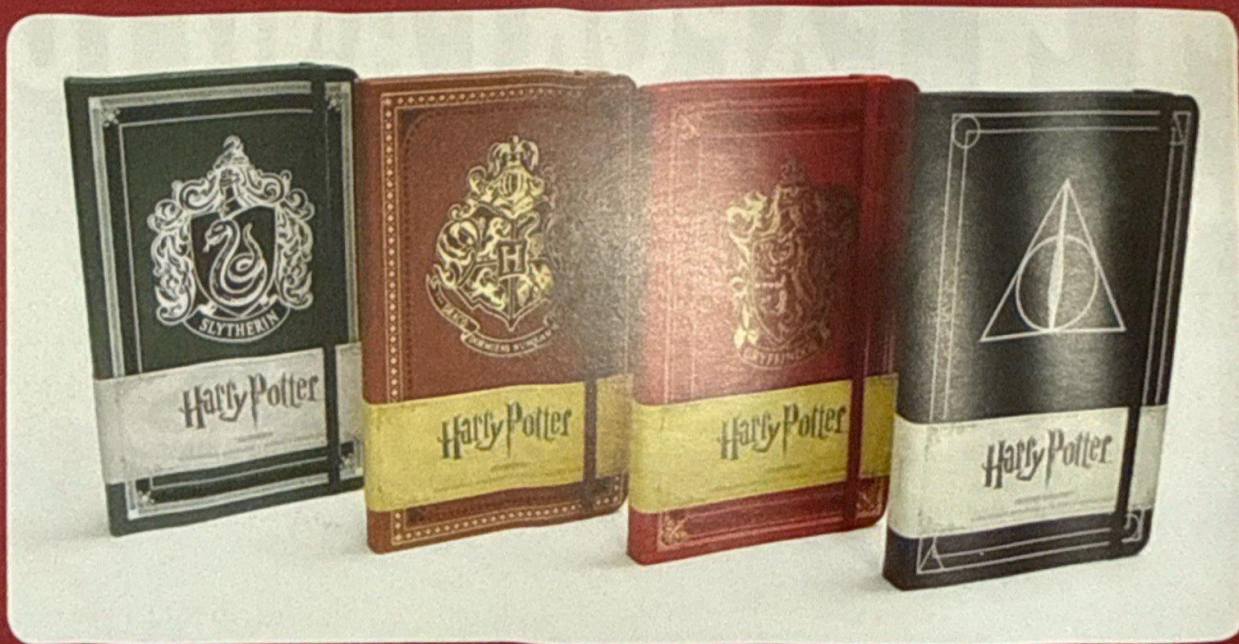
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