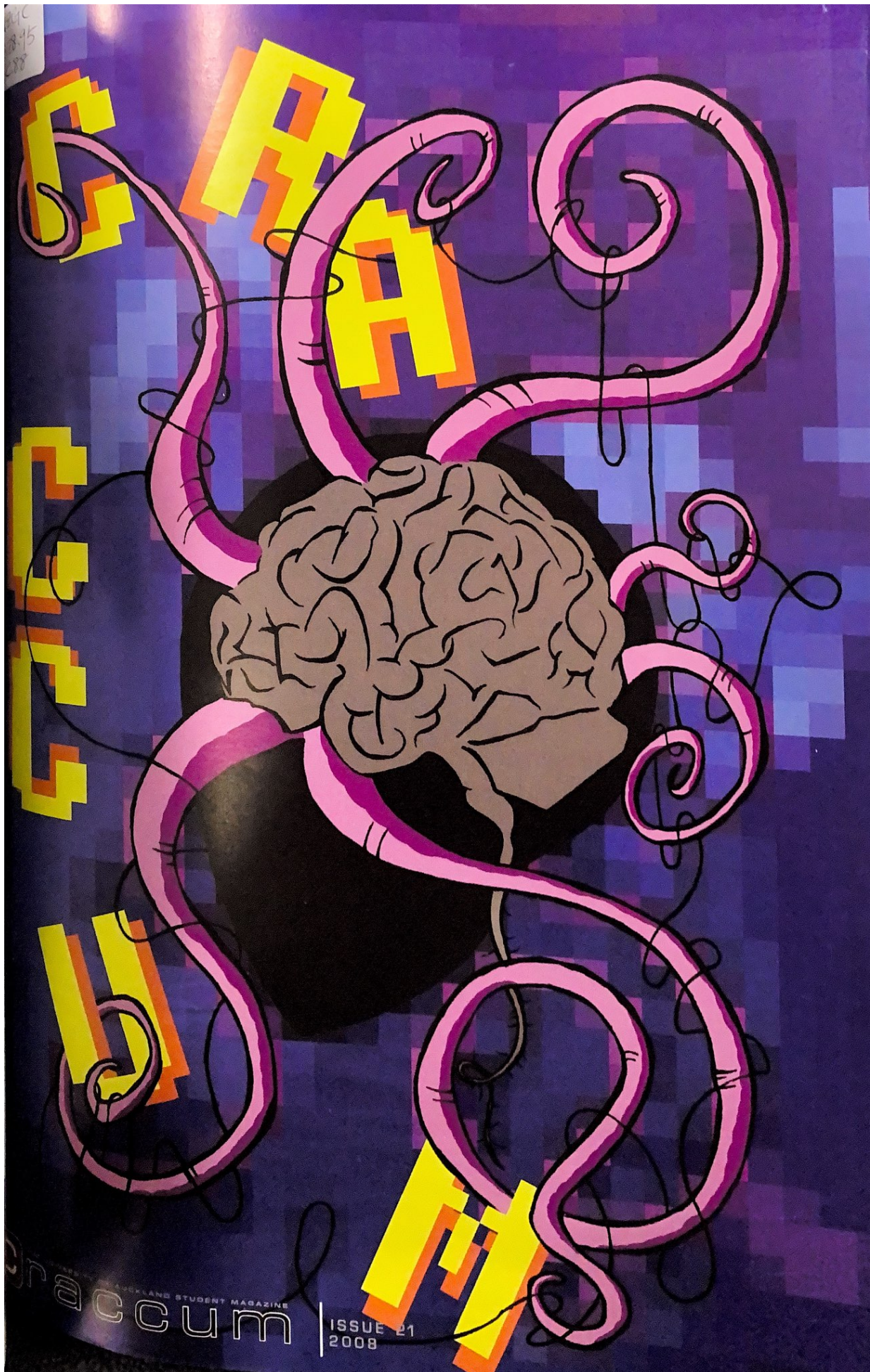


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288



craccum

ISSUE 21  
2008



# Dear Craccum

## TO EMPEROR FABULOUS AND ALL YOUNG MEN

I am saddened, though not surprised, by your remark 'I have always found it hard to find partners who like being licked down there' and I take heart from the many letters written lately describing just how much men do indeed enjoy 'eating vagine'. A myth (?) exists that the task is largely joyless and sometimes even repulsive for the 'head-giver'; girls (well myself at least) can get the impression that pleasing us is chore. Thus, in a situation where neither 'participant' is particularly familiar with the other (that is, when one has taken an attractive stranger home in the hope that his good looks are a sign of experience and skill) and the male freely offers to do some head-giving, normal social rules apply and the female must graciously decline for fear of creating an awkward situation, wherein the male must do something he doesn't want to so as not to be impolite.

In my own past experience at least, I have not taken a man home in the hope that we will be soul-mates, I have done so out of pure self-interest, because I want an excursion from an otherwise (non-voluntarily) celibate lifestyle, and I expect that he has done the same. Therefore, acts of oral sex, being largely selfless and with any pleasure being one-sided, are not featured

too highly on my agenda (unless I get it first! So (take note boys) the best/most reliable way to get head is to give it) and one can feel a bit sorry for the poor lad who just wanted a nice drunken root to end a good night and is faced by the prospect of eating some vag. However, judging from the tone of many recent letters to the editor, perhaps you don't all dread it as much as initially thought (I am very excited about this), so to Emperor Fabulous, reinforce to your redheads how much you enjoy the task and I think you'll find they're much more enthusiastic at the prospect, and to you other boys, be nice and pretend you like it; make her time worthwhile!

So good luck, go forth, eat, drink and be merry.  
RS

## A B(FM) IN YOUR BONNET?

Hey, Bfm has some really cool competitions and prizes and stuff and I think that's really awesome. But yesterday I won a fifty dollar bar tab for Fu bar during one of they're shows. I turned up to the club at about 1 and was told the bar tab was only from 9-10pm. Being a poor student I couldn't afford to buy drinks there so had to walk home with nothing to show for my efforts. And just to kick me in the guts it started raining so I had to walk the 40 mins home getting wet. I thought it was a pretty

poor effort not to let me know the exact thing I would have to do of done to get free alcohol, cause I would have been there at 9:00. Just telling you guys cause I need someone to whine at and in there hope my ordeal will earn me a far superior shadows bar tab. Either way cheers.  
Rob Morgan

## EVERYONE ELSE IS A JERK BUT ME

Ten (or more) things I hate about society-  
I hate fat people. They need to lose weight. I hate anorexic people, go eat something damn it. I hate gingas. Go back to your land of leprecons or dye your hair brown. I hate those two annoying Indian girls in CompSci 101, you know who you are. Go marry the lecturer and make him some curry. I hate how all white people are sluts, all Asians are nerds, all Arab guys are 'pimps' and all Arab girls are gossips. I hate how fast botany bus drivers drive, why are you rushing, it's not like you have anything waiting for you at home. I hate the weather. It rains when I don't have my umbrella and doesn't when I do. I hate the wind, if it were a person I'm sure it would be shot dead by now. And most of all, I hate people that can't speak English. Learn the damn language or go back to your own country. P.S no offence, I'm sure you're all very nice people.  
Enraged at society.

parking ticket with 20 minutes left validated on it was all that big a deal it really meant a lot to me, it made my day. Anyway I know that I didn't quite say it properly at the time (blame the sleep deprivation for that) but I really appreciated it. Thank you!!!  
-Mr Happy

## ..AND THEN SHAVE THEMSELVES.

Dear Craccum  
There are a large number of hot guys at this university! Some of them are absolutely drop dead gorgeous, ultra sexy and when you see them you just want to rip their clothes off! And then you come to uni one day and see that the idiot has decided to shave his head!! Why?? Maybe if his 'haircut' had resulted in an improvement, I wouldn't be complaining! But when the guy turns out to have a weirdly shaped head under all that gorgeous hair he had before, then you totally have to ask yourself.. What the fucking hell was he thinking??? I'll admit that there are a lot of hot bald guys out there (WENTWORTH MILLER, Bruce Willis, Dominic Purcell, Vin Diesel etc), but it's not a look that everybody can pull off!! Even if you are sex on a stick!! Some of you just need to know that your hair is your best friend and that parting with your best friend can not only be a bad thing for you but everyone around you as well!  
Coco

## Letter of the Week

### POLE DANCING OPINIONS POLES APART

Hey Dan,  
This is feedback regarding a comment made on pole dancing being SO over in week 7's issue, sorry for delay, I was too busy on my pole. Pole dancing is SO NOT over. If anything it will be over for you if I catch you and your lice-ridden beard in the quad. Pole dancing has a long history and is likely to have a long future as long as there are horny men and more often than not, women to tease and entertain. If anything pole dancing has become more popular over time leading to the development of company's such as Peekaboo Poledancing who sell thousands of poles online each year. I have a chrome-plated one in my room myself and I have it in all its blinginess and glory to thank for my toned size 6 bod and the hours of entertainment it inevitably provides. (Girls u can get them on Trade Me for only \$80 worth every cent) Its not only fun but great for fitness particularly car-

## SHADOWS

YOUR STUDENT BAR

diac and upper body strength and not to mention it has put the spark back in many people's sex lives. Actually your comment makes me question your sexuality to an extent but then I realized I don't actually care. Who knows, they will eventually publish a pole dancing for dummies book. Hell they should have a pole in Shads for faks sake, Yours Erotically,  
Pole-Dancing Princess

P.S No, I don't work in a strip joint.

While pole dancing may not be everyone's cup of tea, if it makes you happy, then get stuck in. As for Shadows, you can pitch the idea to them when you're using your Letter of the Week bar tab. Enjoy

**BAR TAB WINNER!!**  
THE SHADOWS LETTER OF THE WEEK WINNER HAS WON A BAR TAB THANKS TO OUR SPONSOR AND YOUR STUDENT BAR SPECIALS.  
FOR THIS WEEK'S SPECIALS

## I'M GUESSING WE MADE A MISTAKE?

"the following year, the fan was fixed and the shit cleaned off the walls and ceiling"  
Anonymous

## BEAUTIFUL PEOPLE HAVE COME INTO MY LIFE...

Hey there, I'm just writing this letter cause I want to say thank you to the beautiful girl who made my day at around 4:30 Monday 22nd September on Princes Street. I'd just endured the week from hell, had had about 3 hours sleep the night before and the only thing keeping me conscious was the several litres of coffee and shitty energy drinks flowing through my veins. The only reason I was at uni that afternoon was to hand in the essay I'd devoted the previous 48 hours of my life to finishing off. To put it simply I was having a pretty shitty day and the thought of having to cough up some cash to keep the parking vultures at bay for the 5 minutes handing my essay in would take wasn't making me feel any better. Although you might not have thought that coming up to me and giving me your

## RUGBY RETURNS...

This is a very late reply. But because I remember one or maybe two replies saying 'fucking keep it to yourself' No! This must be made clear, this university are full of puffers yes "puffers" that don't follow rugby. And why am I saying this, well because I'm tired of foreigners asking me on the bus where they can see a game of rugby, those poor South Americans, (they very sexy too). But it was good to see all the supporters at shadz for the warriors. Thats the spirit! (don't you just love their beards, Leonidas and the 300 style). So help the foreigners that want to know this fascinating part of our kiwi culture, that's all I'm saying. And Yes I am one of those first year guys that just missed out on a contract and ended up in uni and I'm still not giving up on my sports career yet. And also, I would like to acknowledge the high school I attended DE LA SALLE COLLEGE on winning the Auckland AND New Zealand Nationals 1st XV A grade competition this year (after we lost to Mt Albert Grammar last year in the Auckland Finals at Eden Park) the first School from Auckland to win the Nationals since St. Peters in



We welcome commentary, criticism, intelligence, suggestions, declarations of love and admiration, declarations of love, declarations of innuendo and general musings on the human condition. Best letter wins a price of inestimable worth in the form of a shadow Bar Tab. Letters containing racist, homophobic or just plain abusive sentiments may not be published, but if you write something that transcends stupidity, we may publish it, just so everyone knows how much of a tool you are. We reserve the right to edit anything sent in for space constraints or just for our own perverse amusement. Send all letters to letters@craccum.co.nz. Letters shall be no longer than 250 words, sent as Word attachments and in our inbox by 5 PM each Tuesday.

2000. What a Fairy Tale! Cheers boys! Forever Strong.  
Tyrone Smith  
PS I would also like clarify, that yes, I did shag someone to get into uni. And it was that hot American chick in the Science Department Desk. Cheers.

#### RE: ISSUE 20/HATE

To the fine people at *Craccum* I give an imaginary gold star for issue 20. The lack of "P.C-ness" was genius, I found it rather entertaining. One thing I noticed very quickly as a uni student was that women get to say a lot... about everything and it's annoying. Even though I'm a chick I don't understand why women get such a voice at U of A. Women's Festivals, Women's reps and now this "Kate" mag within *Craccum*. Is all that really necessary? In this day and age I don't really see a place for feminist views. We've come a long way lets be happy about that, not bitch and try get further.

In the "Kate" mag thingy there was an article about the drinking ad which features "Lisa", in my opinion the writer of this article thinks a tad too much, stop it! Yeah

sure the rapist is the one in the wrong and they choose to do what they do but the fact that a woman is totally intoxicated makes them seem more vulnerable and therefore easier prey. Don't make out like the campaign is saying women put themselves in harm's way because it's simply giving an important message about dangers when one gets wasted.

Tina!

#### RE: ISSUE 20/HATE #2

lol @ this weeks issue  
KMC

#### RE: ISSUE 20/HATE #3

Dear *Craccum*,  
Upon opening your last issue, and stumbling upon the horrific Kate segment, I found it slightly odd, yet amazing, that even though these pages are trying to better women, and aim toward equality, they still chose a disgusting bright pink to line their pages. The same sort of pink that one uses when one is a five-year-old girl. Is this destroying social stereotypes? Rosie the riveter would be rolling in her grave.  
We're all adults here, I'm sure

we can have women orientated pages without lacing them with pink that looks like a clown shot 100's and 1000's out of their nose. Maybe you should have lined your man pages with blue? And it could have been all colour coded! What a wonderful time we could have all had, pretending to be back in kindergarten.

Mary Wollstonecraft & Shulamith Firestone

#### RE: ISSUE 20/HATE #4

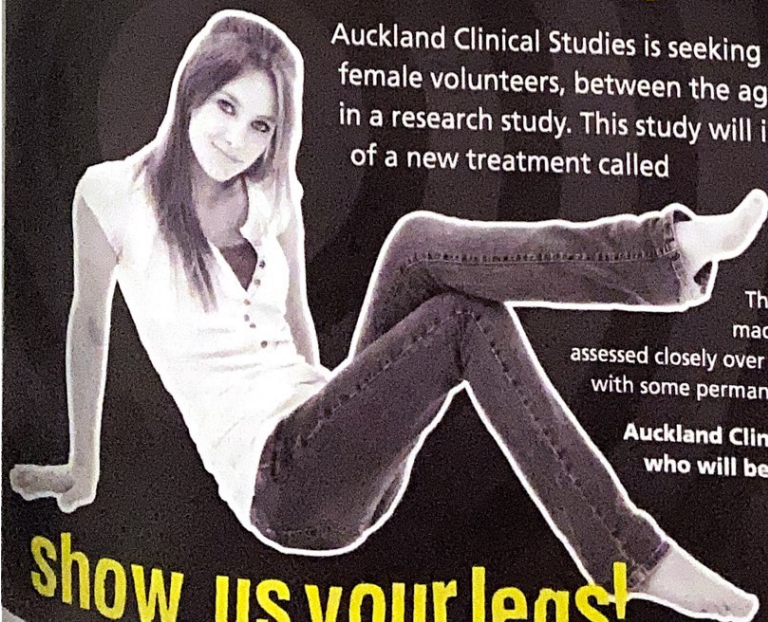
In last weeks *CRACCUM* there was an article written criticizing ALAC's advertisement "It's not the drinking, it's how we're drinking" in which the focus character drinks too much and the advertisement alludes strongly to a following rape. Sexual assaults are one of the darker shortcomings of the human race, it is one of the on-going deep-rooted despicable along with murder (war), theft and other crimes, as much as it pains me to say, rape and sexual assaults come part and package with the up and

down complexities of human existence. I would like critics to put themselves in the shoes of the ad campaigner; you are tasked to combat something much larger, and much more stubborn than yourself. You have a limited budget to do so, and must comply to specific guidelines. How do you craft an ad that does not breach broadcasting standards whilst strongly alluding to rape? The advertisement must speak to the masses and to do so it must be as broad and general as possible, how do we do so? Stereotypes. Everyone can relate to stereotypes. Voila, more response, more people saved.

It was also mentioned that the ad was addressing the wrong



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The study involves six small skin wounds being made on each upper thigh which will then be assessed closely over the healing period. You are likely to be left with some permanent scarring on your upper thighs.

**Auckland Clinical Studies needs to recruit 43 subjects who will be compensated for their participation.**

## show us your legs!

For more information call:  
**0800 NEXAGON**  
(0800 6392466)



# Dear Craccum...

people. I ask, who else would you address? You could campaign to appeal to what humanity is left in the culprits' minds (bearing in mind it would have to link into mass alcohol consumption) and you may save a few. But who is more likely to listen? Scum of the Earth or people who have their own safety in mind? Have you checked how much sexual assaults have gone down since the ad was aired? Isn't the important thing that less people are being raped on the whole? You say that they have given the completely wrong message. I believe that while it may not be the most accurate message, it will save far more people from becoming victims of sexual assault, so long as it plants the message in the mind of the viewer that it can happen and they have the power to stop it, they can think about the message and adapt the concept to various circumstances.

I fully agree in the ideals instilled in the article, however it's fighting as an army divided against its enemy. Instead of writing on the shortcomings of people trying to help others, make your own campaign to help people.

I would also like to comment on the complete and utter lack of constructive criticism in *CRACCUM*. DON'T JUST BITCH AT PEOPLE.

YOU'RE NOT FIXING ANYTHING!!  
SHARE WITH THEM HOW THEY  
CAN IMPROVE!!  
R Tull.

## RE: ISSUE 20/HATE #5

Dear Craccum,  
I am white male born in New Zealand with above slightly average grades and am appalled at how in last weeks edition a feminist had the balls to complain that woman only scholarships were leaving.

Feminism is supposed to be about supporting females who have been disadvantaged by society.

Infact you did the opposite when you made public that woman actually have one up on men and now when we try and make things EQUAL you complain.

Is this not hypocrisy?

Woman only scholarships were designed to increase the numbers of females at uni, and as you pointed out there are more females than males at uni o they did their job now they are redundant.

So woman only scholarships provide financial support in an increasingly expensive education system, true but in saying this are you arguing that males dont have problems paying?

Being white male NZ european I

am infact disadvantaged. if I was female I could apply for a scholarship. if I was maori I could apply, if i was an overseas student I could apply for EXTRA scholarships. Whats fair about that? wheres the equality?

Fight for women's rights in the middle east where woman are oppressed not NZ where you actually have more rights.

DCarr

## RE: ISSUE 20/HATE #6

What the fck is up with the cover issue 20 of *Craccum*?!?! For an episode containing the women's AUSA's womens magazine I find it completely inappropriate that I'm a greeting with a big pair of tits as the cover picture, fine tits as they may be (I even have a set of my own) I strongly feel that cover reinforces that men think that we are JUST a set of tits for your entertainment with no account taken for the fact that not only do we have faces above the neckline but brains as well.

Why don't you pull your heads in (notice the plural, the one in your pants too) and think about the effects semiotics have on an issue..

You completely degraded the message. And if it was a women stupid enough to choose that as your representative picture you're a fuckwit and might want to either take some gender papers or if you already have READ YOUR NOTES!!!  
Pissed off tit owner  
POTO;

I made the decision that a cover featuring a set of breasts and no head was a good way to make a statement about blatant objectification. I'm sorry that appears to have been lost on people  
- Dan

## RE: ISSUE 20/HATE #7

The 16 pages of feminist crap that plagued my last weeks *Craccum* (although the rest of it was truly amazing) forced me to remember my hatred of (most) women. I'll start by vaguely describing myself: I'm well over 6 foot, which also means I'm fairly well endowed; I, and most of my mates, would consider me to be friendly, intelligent, funny (especially when I'm smashed), maybe slightly shy. However, I have two distinct flaws: I have little or no money (not surprising, I'm a student after all), and I'm at or near the bottom rung of the attractiveness ladder. This second flaw has caused countless years of depression, rejection, and a complete lack of confidence and self esteem. So really, I'm writing this for all the women out there: SHUT THE FUCK UP ABOUT THIS EQUALITY BULLSHIT. What's the male equivalent of feminism? Why does it not exist? How come we have to initiate everything, buy you gifts, and even beguile you into acts that you fucking enjoy more anyway? Why is it that you claim to want sensitivity, intelligence, a sense of humour, when really you don't give a fuck about them? You shallow fucks.

In closing, FUCK YOU.

Prawn

## RE: ISSUE 20/HATE #8

All i want to say is Thankyou! thanks for the best *Craccum* yet! I too believe women are inferior!!  
Dbis

## RE: ISSUE 20/HATE #9

In response to Sophia Blair's article detailing the irresponsible attitude of the ALAC towards rape: how can you possibly believe what you wrote in that article, of course rape is not the fault of the victim, however I don't really believe that the Lisa add suggests that it is, the add seems to me to be suggesting that irresponsibly drinking yourself into a stupor can have some pretty nasty consequences. To quote the author "if you don't take the precaution

## AN OPEN LETTER TO THE EDITOR, (CONTRIBUTING STAFF, AND READERSHIP OF CRACCUM)

In what is possibly a (self-emasculating/dephallicisationary) move which is putting my neck, or perhaps another important bodily part, on the line, I would like to say how extremely disgusted I was at the majority of issue 20's comment, basely themed the "misogyny" issue.

As an infrequent contributor in the past and a relatively common reader of this student-directed publication I am familiar with the penchant for controversy which goes hand in hand with the very title '*Craccum*' and the expectation to live up to and maintain this rhetoric and discourse. As such, I know upon opening your magazine I am liable to find nudity, bigotry, small-mindedness, inane wit, excrement-oriented jokes and poor attempts at expository or investigative journalism, and sometimes a relatively decent book/music/theatre/film review section.

I am well aware of the disclaimers in the editorial which prefaced the content that, as editor, you are ultimately responsible for sending to print, that you were getting "petty and childish" in your theme for the week: "why boys are better than girls", that the opinions presented

on this topic are "blatantly stupid" and "also outdated" (though these exact opinions remain interestingly unspecified), and the "tongue-and-cheek" nature justified in the illogical: "[i]f anything, we hope we've drawn attention to how incredibly stupid some of these assertions are".

In spite of this the constituent articles did not so much provide a satirical critique of gendered power relations as sadistically reassert and celebrate the sort of misogyny which ironically is, and has been, always already, inherent to your magazine, made even more transparent/naturalised by the fact you saw it necessary to theme the week's structural content around this topic when in fact any number of your issues could serve this purpose or elucidate this theme.

In issue 20 you have fallen into the danger of re-presenting what you actually attempted to critique, in effect not contributing to opening positive grounds for discussion and debate, and progress - as per the insert, or rather intervention, which *Kate* welcomed provided - but reinforcing the sexualisation and objectification of women in the derogatory linguistic debasement these articles contained.

A couple of thoughts:

- how many women editors of *Craccum* have there been?
- what proportion of university at-

tendees (i.e., *Craccum*'s demographic) are female, and how do articles entitled "Why women should not be allowed to vote", "...Men in cinema: How women ruin everything", "Women as property", "It's a privilege for women to be in pornography" seek to represent, serve, and speak for them.

I hope this response hasn't seemed immoderate, puritanical, prudish or banally self-effacing and if interpreted in this manner it would be indicative of and contributive to the furtherance and reinforcement of pervasive destructive hypermasculinity our society embraces. Rather, I seek to question, and to raise attention to some really pressing concerns in this falsely-coined 'post-feminist' moment - as if we would ever have the luck to live in a time to which this term could aptly apply.

The lack of my future readership and contributions to your magazine will hardly be missed (young, white, middle-class males being not lacking around campus) as I am only one, and have no social/political clout which could in any way affect the sort of transformative change to the sadly phallogocentric and heteronormative discourse which your publication relishes in presenting.

Campbell Birch



We welcome commentary, criticism, letters, compliments (praise), suggestions, declarations of love and admiration, declarations of war, but if you write something that contains racist, homophobic or just plain abusive sentiments may not be published. We reserve the right to edit anything sent in for space constraints or just for our own perverse amusement. Send all letters to [letters@craccum.co.nz](mailto:letters@craccum.co.nz). Letters shall be no longer than 250 words, sent as Word attachments and in our inbox by 5 PM each Tuesday.



of limiting your alcohol intake. It's partly your fault you were raped, but I fully believe this is true, of course you are more likely to be raped on a night out if you are stone drunk! You can't deny that a completely sloshed young woman is a more obvious target for sexual assault than a woman who has responsibly limited her alcohol intake. The fact is that being pissed puts you more at risk of sexual assault, and I don't really believe you can deny that. And the add is not "encouraging women not to drink", it is encouraging them to act responsibly when they *do* drink. That's the whole point of the ad for fucks sake; "it's not the drinking, it's *how* were drinking". I feel I should finish this letter by saying that I fully agree with the rest of your article; the decision to rape is the decision of the rapist, and it is a terrible and inexcusable crime, but I still feel the message of the add is fair. What if Lisa had exited the club and run into the road to be run down by a passing car, would you claim that that would be the drivers fault or can you accept that some measure of responsibility rests with the fucking drunk idiot?  
NC

Dear NC,

I think you've missed the entire point of my article. As you say, if you are out drinking, rapists usually target vulnerable people. However, should women be forced to take responsibility for the actions of rapists? My article dealt with the way in which ALAC has treated victims of rape and sexual assault.

You advocate an "ambulance at the bottom of a hill" approach - that by somehow in an attempt to stop rape and sexual violence in society, women shouldn't "make" themselves vulnerable.

I advocate for a world without rape and violence, where women, like men, should not have to worry about being raped if they have a few too many celebratory drinks. The ad takes the first approach, as you have done.  
Sophia Blair.

## RE: ISSUE 20/HATE #10

Dear Daniel

This is my first letter to *Craccum* this year, and it's likely to be the only one.

Firstly, you've done an amazing job this year. Thanks for making a magazine I couldn't wait to pick up. Last year, I frankly went off it half-way through, so I'm glad I had the chance to get excited about it again, and have something awesomely nice to read every week! This is unlikely to ever happen again, so I really appreciate it. Everyone I know really loves the mag - and everyone up at Gratton loves you for finally sending some up there as well.

Secondly, to all the assholes who think they have the right to

## AN OPEN LETTER TO THE CAMPBELL BIRCH

Dear Campbell Birch;

You have taken the time to offer a lengthy criticism of Issue 20 of *Craccum*, and I feel it only fair that I offer a reply to the points you have raised.

If you are so disappointed with the content of the magazine, then you have a simple choice: to not read it. *Craccum* has only on rare occasions published any nudity or pornographic content since 2006 (some claim this explains the drop-off in magazine quality), so your assertion that nudity is commonplace is a claim without merit. As for poor journalistic standards, we are students, not professional journalists. We are not paid professional wages. The content submitted reflects the thoughts of those who take the time to sit down and write for us. The magazine is free. While these aren't excuses for not trying, I feel that it's unfair to hold us to Pulitzer standards.

This job requires me to find a middle ground that does not exist, between people who want *Craccum* to be a porn fest, and those who want to see well-reasoned and comprehensive arguments on every page about social issues of the day. We are so often accused of being of the first and trashed for being too boring or political, yet when we go out of our way to show you what an actual misogynistic *Craccum* would be like, you claim that we're

merely sticking with what we relish in publishing week-in and week-out. We can't win.

I take issue with your assertion that *Craccum* is misogynistic by nature, despite having a regular stream of women's rights content since 2006, and an overwhelming number of female volunteers. I am not sure whether you are addressing me personally or the magazine as a whole with your paragraph that follows, but instead of a mere 12 pages which brought up the issue of women's rights, there were around 25 pages relating to it. We took a gamble that people would see past the outdated sentiments in these articles and see them for what they were: ridiculous throwbacks to an unenlightened time that was once (and is still considered by some) to be 'golden age'. While having women as part of our team is not a defence, more than one expressed that it was fun to write from a poignantly misogynistic point of view, and enjoyed both writing for and reading the magazine.

I do not know exactly how many female editors of *Craccum* there have been due to records issues, but the last was in 2004. Others have run for this office in 2005, 2006 and 2007. Given that this position is electable, it is up to the students to elect whom they think is best for the job. If students want female editors, then they will vote for them, although I would be disappointed if anyone was elected to

write in and critique your hard work. You are all morons. If the remaining four neurons in your heads actually functioned properly, you'd know you have no right to criticise someone else (inane, at that) for doing a job you wouldn't be capable of in your wildest dreams. If you had any imagination, you'd know what a fucking hard job it is; moreover, this year, the magazine has had practically everything in it - from politics and prosthetics, to sport/sex/sexism, to spaghetti. So quit your complaining - knowing that most of you lack the basic skills to read and write correctly (and have therefore never contributed anything to the magazine, ever), you have no right to complain.

Thirdly, I loved last week's issue. I am a woman, a feminist, and an ex-AUSA exec, and I'm telling you kids - it was good. It was hilarious, a great contrast to that ridiculously dull 'Kate' insert, and all around pretty awesomely done. I can't believe there are people actually complaining about the 'misogyny' in it - seriously? It was obviously a JOKE. You know, satire? Duh? It even said as much, in several places

throughout the magazine. Can you say "no sense of humour"? Anyway, the mag must have taken ages to pull together, and was overall the most intelligent (and entertaining) group of satirical pieces I've ever read. I'm guessing the complaints must be from people that are upset because boring 'Kate' was so easily upstaged. Hmm. Try making a better magazine next time? Or maybe actually writing for *Craccum*, instead of pretending women need their own stupid 'insert' to be published.

So, all in all, can't wait for the next few issues. Keep it up, and thanks for all the cake.

Yours,  
Science.

## RE: ISSUE 20/HATE #11

I really enjoyed last week's *Craccum*, but it does appear that you guys have caused a bit of a firestorm - as a couple of my female friends seem to disagree with my opinion. I was genuinely saddened by this, and I just wanted to write in on behalf of those who enjoyed last week's mag (included in this group is the majority of my female friends, my

this position solely on the basis of their gender. That would, I contend, be just as sexist as you seem to believe this magazine is.

I believe somewhere around 57% of university students are female, all AUSA members are able to vote in the editorial elections, and all of them are able to make up their own minds on whether something has a meaning beyond the words on the page. Presenting people with only what they want to see would be boring and repetitive. If you can provoke a thought by challenging what someone views as acceptable, then we are well within our rights to do it. These articles may not 'serve' them by explicitly stating what they want to agree with, but if they point out that the only real arguments against women having the right to vote are puerile and childish, then I consider that to be a valid way of highlighting that fact. You may not agree, but that is your choice.

We could have surrounded the women's insert in our apparently banal and terrible usual offering, but we did not. We did something different. There's more than one way to skin a cat, and we decided to use a chainsaw instead of a knife.

Daniel Sloan  
Editor In Chief.

girlfriend and my sister).

This is a free student magazine, most of us just want a bit of a laugh, and that is what you gave us - I really don't think that any of the material was hateful at all. Obviously, one could argue that the chauvinistic sexism that was in the magazine really took away from the serious message of women's rights that the KATE insert was trying to promote. However, I felt that the playful juxtaposition merely added a sense of humour and irony to the sexism pieces that only served to heighten the issues being raised in the pink section of the mag. It probably also increased the KATE inserts readership, as it made the issues more relevant after people had read outdated and ridiculously misogynistic joke articles showing just how moribund ideas of male superiority are.

To be honest, I think at a university in the top 100 in the world, people need to get a sense of humour, recognise irony, and have a bit of fun rather than being so self-righteous.

Richard S. Fuld Jr



DUBSTEP, BREAKBEAT, DRUM N BASS!

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OCTOBER  
2008

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WIN

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have double passes TO  
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to giveaway

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PRESENTS

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FEATURING

SKOOL OF THOUGHT [UK]



Jägermeister

Technics

Ortofon

Pioneer



# Two Tales of One Country

In my last article I lamented the state of conservatism that dominates New Zealand politics. It's not a topic I particularly enjoy dwelling on, but this past week's events have served to illustrate my points. Look at John Key's lying to the public, carelessly spending the funds and thousands of dollars on TransRail, and then conveniently forgetting about them, while Winston and the Parliament Press Gallery pleasuring each other all over the country, threatening each other and generally being a New Zealand First's upcoming results in the elections. Don't forget Helen Clark looking her usual dreary self trying to hold together a sinking ship of a conservative, unpopular government.

One of our country's most brilliant political economists, Doctor Bill Sutcliffe, recorded a scathing comment by a Labour Party Cabinet Minister near the end of their party's first term in Government in 1947. When questioned about what Labour was still going to do policy-wise, the Minister of Social Security at the time said "Everything is done." He and his party had become so out of touch with their support base, that alone Kiwi society, that they started thinking that they had essentially built God's kingdom on Earth near the end of their term in office. Of course, they were turfed out at the 1949 election.

But extrapolate that one further and you see parallels in every long term government in New Zealand history, and particularly this present one. With a choice between a conservative status quo party (National) dominated by rich, white businessmen and a liberal status quo party (Labour) dominated by trade unionists and Helen Clark's cronies, we remain stuck between a rock and a hard place with the major parties in this election.

...

I am not the world's biggest fan of capitalism, but I think that with extensive state involvement in the economy with regulations, extensive public ownership and a whole lot of other things, capitalism can be forced to wear a human face. You would think that as capitalism is brought to its knees by financial speculators

and the greed of many, many wealthy businesspeople, this view would start to be a little more common.

But unfortunately, it's not. As I write this column, reserve banks (particularly the US Federal Reserve) continue to plead for trillions of dollars in 'aid' to be used to nationalise the worst offenders in this present financial crisis. Ben Bernanke, the Chair of the US Federal Reserve, has decided not to call it nationalisation: he calls it a "bail out". Americans can't handle the idea that their economic policy is what I'd call 'socialism for the rich'.

How is it socialism for the rich? When a business fails, you generally expect the Government to avoid saving it unless it's in a sensitive area of the economy. If it is vital to the continued development or financial operations of a nation, or if a whole string of businesses fail in a marketplace (market failure), it's logical that the State should intervene to stop capital destruction (investment money being wasted), safeguard jobs, etc.

The problem with what's happening in the United States, and now all over the world, is we're watching Governments reward bad behaviour. A parent doesn't give their child money, lollies or praise when a child attacks other children or destroys stuff in the family household. Extending this analogy, Governments shouldn't give luxurious bailout packages to banks and finance trading houses that have been behaving irresponsibly.

Which is exactly what's not happening. We're seeing the State desperate to prop up the worst offenders in creating a global financial meltdown. We're powerless to stand by and watch as Governments scramble to help out their big business mates, spending trillions to prop up a bunch of banks that recklessly promoted unsustainable investments, while they don't care at all if our small business fails or whether we lose a job (if it's in the finance industry). These bailout packages do not in fact help the economy; they merely perpetuate the existing ways

in which these institutions of money lending are becoming the pillars of modern economies.

It's socialising the losses, privatising the profits. We're paying for the losses of these banks, and then not asking for any profits in return. Not a very sustainable business model for Government investment, but that's right-wing economics for you.

Bruce Jesson once wrote that finance capital in the present stage of globalised free market capitalism encircles the Earth like a sea, separated from the physical economy and realities that previously could keep local varieties of capital-

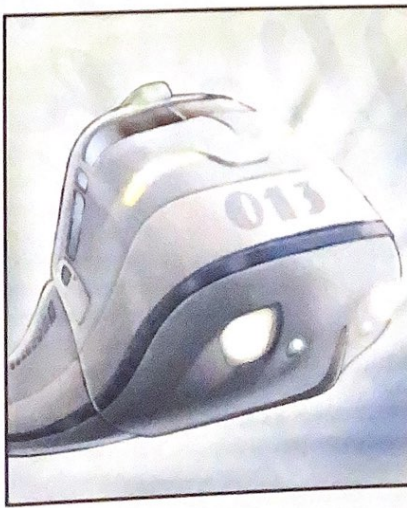
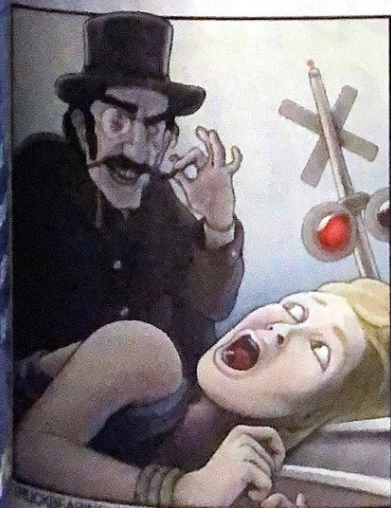


**OLLIEWOOD**  
with OLIVER WOODS

ism reasonably tame. Now that it is separated, it acts like a rapacious tide, swinging in and out of countries, ready to leave at the moments notice and threaten to seriously damage any nation's economy. What's the solution to this? There isn't one - not when hard right, fundamentalist capitalism is worshipped like a church amongst policymakers in Wellington, Washington and in virtually every capital in the entire Western (and Eastern!) world. They call you a communist no matter what you propose that's different to them, and label you (as I'm sure letters in *Craccum* about this article in a few weeks time will label me) an economic half-wit.

To finish on a positive note though, there are practical ways in which we can limit the power of pinstriped fatcats who are responsible for the economic, social and environmental crises we face every day in our papers and on the news. Capital controls (restricting the movement of money across borders), Financial Transaction Taxes (taxing all financial transactions, including currency trades) and most of all, governments that promote sound, long term financial investment strategies.

## "Doctor Anachronismus"



© 2008 Jeremy Kramer & Eric Vaughn



feature

Lucie Boshier

AIR NEW ZEALAND FASHION WEEK 2008  
3.00pm, Wednesday 17 September  
Shed One, 101 Halsey Street  
Viaduct Harbour Marine Village, Auckland

GA — —  
Section Row Seat

modshair

DIAMOND  
Dance Entertainment

Phoenix

Longines  
Globe

PIPER-HEIDSIECK  
CHAMPAGNE

420

100%

Longines  
Globe

420

QVS

LEGA

SHIRAZ

688

∞

delm

O-P-I

FASHION

*Day 1: Monday 15<sup>th</sup> September.*

**1pm:** My inbox reads:

"Media registration for Air New Zealand Fashion Week is now open. Come down to the Air New Zealand Fashion Week headquarters on Halsey Street to pick up your delegate's pack." Surely this warrants skipping Fine Arts?

Dressed in black jeans, a red and white patterned shirt and my new silver chucks, I trek down to the super-secret centre of operations, and politely give my name and media company to the Fashion Week representative behind the counter: "Hannah Lynch, *Craccum Magazine*." She gets up, and promptly returns with my limited edition, navy-blue Fashion Week satchel, complete with fashion week itinerary and media ID. My dream of officially becoming a fashion week delegate is right in front of me! I touch it and manage to stammer out a 'thank you' – gotta look professional.

I turn away from the desk – fuck, the satchel weighs a tonne! Despite all my intense fashion week planning, I was not prepared for this turn of

**FASHION WEEK RULES**  
HERE ARE A FEW  
BASIC FASHION WEEK  
DOS AND DON'TS  
THAT I (AND OTHERS)  
LEARNED THE  
HARD WAY.

Mum – who was naturally not impressed. With a little sweet talking and the promise of free merchandise, however, she was persuaded to come and pick me, and my limited edition NZFW potato sack, up.

Disappointingly, the sack contained no potatoes (the carb count would have been faint-worthy, of course). I was, however, delighted to find a collection of goodies from official sponsors, including alcohol (Stella Artois had launched their new slim can in conjunction with FW), the official FW C.D. (pretty average), as well

as a variety of products from the *Nivea* skin range, *Fiji* Water, chocolate, nuts and bagel crisps.

Air New Zealand

Fashion Week was officially opened on Monday night by the Right Honourable and always stylish Helen Clark – always

be given tickets to this exclusive event. I wonder why?

**RUBBING SHOULDERS WITH THE ELITE:**  
**NZ Fashion Week 2008**

on hand to inaugurate fashion festivities. Fashion Week is the biggest fashion event on the New Zealand fashion calendar, with New Zealand designers getting the chance to showcase their 2009 Autumn/Winter collections to a pool of more than six hundred local and international delegates. The schedule offered buyers, media and international fashion guests more variety than ever before, with an ideal balance of emerging talent and New Zealand fashion greats.

The

Hal-  
sey  
Street  
took 250

two weeks to erect, and included a total of more than 300 catwalk lights, 3 runways, 4 bars, with a restaurant and two private function rooms in the bargain. Even if you aren't a fashion fiend, you'd have to appreciate the effort that goes into the event. \$45,000 alone is spent hiring generators, fridges and catering equipment for the event - along with a team of 150 staff who are there to ensure the week runs smoothly.

*Day 2: Tuesday 16th September.*

**9am:** Deliberation - what does one wear to Fashion Week??? After discussing numerous options with friends and family, I finally settle on my beige dress, complete with orange and brown retro boots, and my absolutely favourite pair of orange earrings. Unlike everyone else at FW, I did my best not to wear black. Whoops.

**11am:** I arrived at Fashion Week HQ, just in time to see the live stream from the greatly anticipated Fashion Week catwalk opener (a recent return to NZ catwalks). World. *Craccum* sadly didn't rank highly enough amongst media representatives to be given tickets to this exclusive event. I wonder why?

**12pm:** World was closely followed by the inaugural Australian designer. Kirrily Johnston, who flew her team across the ditch to be the first ever Australian fashion label to show at Air NZ Fashion Week. It was my first ever fashion show – and I was beside myself, despite trying very hard to be cool around all the fashion fiends.



# RUBBING SHOULDERS WITH THE ELITE: NZ Fashion Week 2008

General etiquette for fashion shows indicates an arrival time of roughly thirty minutes before the show is due to begin. Then there is the wait, usually about fifteen minutes - shows normally start on time. Then, it takes another fifteen minutes to be seated by the Air New Zealand flight crew and then finally - after waiting a further fifteen minutes for the camera crews - the show begins. If you're seated in the first three rows you're usually guaranteed a goodie bag; otherwise you're out of luck.

I myself was lucky enough to score a goodie bag, after being moved to a seat in one of the consecrated front three rows at the Kirilly Johnston show. Hallelujah! A white and black leopard-print head scarf from *Max*, shopaholic sugar-free peppermints by *Little i*, and the 'standard' bottle of water. Hmmm, maybe it isn't such a big deal after all...

Kirilly Johnston's debut on the New Zealand catwalk was rather modest, and in hindsight very similar to other shows across the week. Johnston's mandatory splash of colour - orange and touches of gold - amidst the layering of traditional darker, demure winter colours is in, and a 'must', according to Johnston's catwalk feature.

**4.45 pm:** Front three rows again, though the goodie bag had already been whipped off the seat. Oh well. Juliette Hogan established her label in 2004, the young designer making waves with her ability to blur the lines between classic femininity and contemporary fashion. Hogan's pieces are modern yet encased in timeless quality, making them able to even surpass the seasons - an almost impossible feat in the world of fashion.

Hogan's individual style was evident right from the beginning of her show: breaking traditional fashion boundaries, Hogan opened her show with a trumpet song, throwing most fashion week regulars off their chairs in pure shock and awe. Moving through a variety of fairly different styles, the show started with pastels, 'English Rose' style. The second half saw her move to a far sexier place, with models strutting their stuff in skin-tight, figure-hugging (doesn't one need a figure for that to work?) styles. The only downside to Hogan's show was the person whose idea it was to carry a crying baby down the runway - seriously? Children have rights people. That kid will probably be having catwalk nightmares for weeks.

**5.30pm:** Waiting, waiting, waiting... NOM\*d doesn't start until 7. So, what else to do but relax with a glass of Chardonnay at Fashion Week's

waterfront bar, The Cutting Room. Mingling with Ali Williams and Antonia Pebble helps the time pass quicker.

**7pm:** NOM\*d - I'm very fortunately seated next to AUTU's *Debate* Fashion Editor, who dishes out all the gossip on how to maximise the free stuff, whilst gaining access to the VIP lounge.

Don't let the funky name fool you, NOM\*d are one of the best in the business - and the Dunedin-based label definitely delivered with their 2009 Autumn Winter Collection, "Welcome to Bedlam". It's another in the series of experiments in form and construction which have become hallmarks of the label, with the show standing up to the expectations created by their motto, 'Cum Grano Salis', with a grain of salt. Dresses were wrapped tightly and securely around models, whilst waist coats and shirts were doubled and extended in this traditionally dark label. Added bonus, the fashion was both wearable and looked comfortable - a rarity in this industry, and anything *haute*. My Fashion Week Favourite: the Nom\*d oversized red/lime green sneakers, a must have for Winter '09. Let's hope it doesn't rain!

## Day 3: Wednesday 17th September.

Been in my own little fashion world all day, dreaming about NOM\*d's amazing shoes.

**3pm:** Lucie Boshier's show is set to begin. Unlike

So, favourite show of the week: definitely Boshier's. She sets out to break traditional constraints of the fashion world, and often succeeds; her show was inspired by the 1966 Broadway Musical *Cabaret*. It's the only catwalk in the world where you will see models with cellulite! Boshier's aim is to put the 'fun' back into fashion, encouraging women to embrace their natural figures and have confidence in themselves. Her style is anything but minimalist - colourful, sexy and fun are just a few of the words that spring to mind. Boshier broke the unwritten codes of catwalk practices - and the audience loved it!

**4pm:** Worst Show of Fashion Week = Twenty

Seven Names. Fashion Week heaven comes to an end. Twenty Seven Names is for the fashion-conscious but not really the fashion-literate; those who are obsessed with clothing but have no style. If you want to *look* fashionable wear Twenty Seven Names, if you want to *be* fashionable wear NOM\*d. Twenty Seven Names is a poor attempt at a facsimile of the NOM\*d collection, minus the cool sneakers or unexpected splashes of colour. And my personal pet hate: they sent one

### FASHION WEEK RULE #3:

DON'T BE THE HEIGHT OF RUDENESS BY TALKING ABOUT THE OTHER, OBVIOUSLY MUCH BETTER, FASHION WEEKS AROUND THE WORLD THAT YOU'VE BEEN TO. WE DO OUR BEST HERE, AND YOU MAY JUST BE KICKED OUT OR SOMETHING.

some more traditional

fashion designers. Boshier has taken a stand against skinny models; her mission is to create a brand which has a positive impact on women's body image. Unlike World - who are rumoured to have imported models for NZFW because Kiwi girls weren't skinny enough. Come on guys, get with the programme!

### FASHION WEEK RULE #4:

DON'T WEAR HEELS - EVERYONE KNOWS THERE IS LOTS OF STANDING INVOLVED. UNLESS YOU ARE A FASHION GODDESS AND A HEEL PRO, WHICH MEANS YOU ACTUALLY BELONG AT FASHION WEEK - CONGRATULATIONS!





# WITH THE ELITE: NZ Fashion Week 2008

model down the runway at a time, so the show went on *forever*.

**5pm:** To thank Mum for picking up the limited edition sack, I am taking her to Trelise Cooper's much-anticipated show. This also provides me with an opportunity to sample the fine Fashion Week cuisine - on Mum, of course. No

Shadows prices around here! A glass of Moët in the 'Moët & Chandon Be Fabulous Champagne Lounge' will set you back about \$25 a glass, a standard glass of Chardonnay about \$10. The bread and dips platter with a measly 6 slices of bread (obviously catering to the models), \$15.50. Fashion Week is definitely not made for the student budget - in fact, it's all about looking like you have a lot of money. However, for those of you on a tight budget, stick to the Mint Kitchen apple and chocolate pastries: \$3.5 and absolutely delicious!

**6pm:** Trelise Cooper's winter 2009 Runway Show was split into two parts. The first of Trelise Cooper's collections, 'Cooper by Trelise' was inspired by blossoms falling on the streets of Tokyo. The title of the show, 'Schools Out', sets out to make you feel like a celebrity; the music is loud and modern, featuring the Ting Tings, Kanye West and Estelle, Rihanna and Flight of the Concorde. The clothes look young, comfortable and sexy; inspired from previous decades, the collection features legwarmers, chucks, tutus, and Trelise's own take on modern vintage. The heels are high and the flats are... well, very flat.

During a short blackout, the stage is transformed, with models reappearing for Cooper's second label, 'Trelise Cooper'. The show, titled

'Painted Love', was inspired by the seductively romantic colours of the villas and lake-edge gardens on Lake Como, in the autumn light. The collection uses sheer fabrics and soft colours to create an evangelical feeling amongst the audience, until - colour explosion! Yellow, orange and purple stockings, cropped capes fitted with

Crowded Elevator.

**12pm:** The doors opened, and I entered fashion heaven. I have the most amazing seat in Row B. I have officially become one of 'those' people, the ones who automatically receive the complimentary goodie bag, are asked if they would like a drink during the show - one of the awesome people at Fashion Week who get to sit in the sacred front three rows.

Doosh provided a tight range for the fashion conscious; their solid casual wear placed emphasis on comfort, fit and personal expression. Show highlights included the 80's inspired silver legwarmers, tailored knitwear and printed tees.

Moneyshot definitely take the cake for best menswear, with their 2009 Winter collection 'Harden the Funk Up', and it's funky '80's vibe. Taking inspiration from all the best parts of the eighties, the sports-punk and hip-hop scenes, the clothes are some of the best I have seen all week. Moneyshot's

'09 collection is neon-bright, refreshing after a week of blacks and greys, and definitely among the weeks highlights.

Fourfontaine was underwhelming. Yes, the boys were good-looking, but the girls unhealthy. Overall verdict is very disappointing.

Crowded Elevator's collection, titled 'Electric Universe', was well-themed to a remix of MGMT's hit "Electric Feel". Featured in the collection were several 2009 'musts', including legwarmers, coloured stockings and printed tees. Crowded Elevator designer Carl Thompson accessorised the show well, including the coolest jewellery I saw all week, Miss-G's stacker ring is an absolute 'must have' for next winter.

I may speak light-heartedly about climbing the Fashion Week ladder of social who's who, but Air New Zealand Fashion Week has raised an interesting question for me. Why is it that we are so consumed with social hierarchy in our society? This is essentially the guts of Fashion Week - providing an opportunity for the über-fashionable crème-de-la-crème of Auckland to come together and be noticed. By each other - and the masses, of course, in reports such as this one.

Everyone wants to be the person who society deems as 'awesome' and at Fashion Week, those are the people in the front row. What frightens me is that when I was seated in the coveted first three rows, I became one of those people. I forgot what it was like to sit further back and simply went along for the ride.

Interesting. I wonder if I'll be back next year?

Hannah Lynch

## MUSTS FOR WINTER 2009

- **LEG WARMERS:** Yes the '80's trend is unfortunately back in fashion
- **BAGGY PANTS:** the ones with the low crotch. Comfort is everything, featured in both Trelise and NOM\*d
- **MISS-G JEWELLERY:** Their signature stacker ring is going to be huge
- **COLOURED STOCKINGS** in orange, purple and yellow
- **A SPLASH OF COLOUR** - a bright piece of clothing for those dark days

bright sequins, patterns mixed to create the appearance of different textures. Many of the clothes are impractical and excessive, but who gives a fuck? They're beautiful. Trelise Cooper: the label you want your girlfriend to wear.

### Day 4: Thursday 18th September

Biggest Disappointment: Lonely Hearts. They over-invited and not everyone could get in.

### Day 5: Friday 19th September

The final day of Air New Zealand Fashion Week 2008, and it's a little sad. I was becoming rather attached to my media ID.

**11am:** For me, the Tav show was always going to be a highlight. Like Lucie Boshier, this is a designer who attempts to break the boundaries of catwalk fashion, moving away from skinny models and distinctive mainstream fashions. Well known in the Pacific, Tav is beginning to make their name in New Zealand. Tav's collection encourages women to embrace their cultural heritage and identity. Although the collection will not appeal to everyone, you have to admire the distinctiveness of the label's look in a fashion world which is suffocated with dark colours and layering. The models not only looked stunning in the clothes, but also looked as if they want to wear them.

**11.45am:** With all the anticipation and excitement of Fashion Week about to draw to a close, I've finally reached the show I have been waiting the most to see. The Coco Street Wear Group show, featuring Doosh/Moneyshot/Fourfontaine/





# MONEY FOR NOTHING

## What happened to New Zealand's 'Fair Go' culture?

**W**e've seen at least four million billion finance companies collapse over the last year or so. I'm not exaggerating. They're falling faster than starving African kids in the desert. Every time another one goes under, it plays out the same way, without fail. First they ask for a moratorium. Then *Close Up* finds some old couple who mortgaged their house, their children's houses and the shirts off their backs in order to invest, who now cannot afford to service their debts. Then the receivers are called in, and the opening of the books reveal that this company was in fact operating on funds borrowed from **another** finance company, who are now also totally Shadbolted (read: totally fucked).

By now the directors have fled to Australia, and have set up yet another company on the same proven-to-be-fucking-woeful model, and their website is almost a carbon copy of the original company's site, and in some places

still refers to the now-defunct NZ enterprise.

Oh dear.

It is, in reality, a domino effect. Who would have thought that companies who made their money off people buying things they can't afford would work themselves into positions they couldn't get out of. Needless to say that it isn't entirely the fault of these investors – many of them acted on the advice of financial advisors, some of whom were being paid by these institutions for recruiting investors and failed to disclose this. As a result, people became more cautious, and the people queuing up to invest in finance companies dwindled, meaning finance companies who were operating in a perfectly sound and reasonable way were being affected by the sudden downturn in investor confidence.

You have little choice but to feel sorry for people who went to trusted professionals and essentially got swindled. But it does raise some interesting questions. There's an old saying, "a fool and his money is easily parted" and in some instances this has rung true with New Zealand investors. Whether these are just financially clueless, or otherwise very smart, you have wonder why elderly folk with no discernable income outside of their pensions thought it would be a good idea to mortgage their houses with interest rates rocketing towards record levels. Not a smart move. It's amazing to think that people actually borrowed from some finance institutions to invest in others.

This hallowed magazine has twice in the past highlighted something that many New Zealanders probably are not aware of – that KiwiSaver was launched without a provider offering a single ethical investment plan, and the Cullen fund portfolio has come under additional scrutiny. True, the government may be helping your money grow, but as long as Rakon keeps selling missile components and other weaponry goodness (and as long as there are enough uppity countries to use them on), your money will grow. For some of us out there, that doesn't sit comfortably, and many question why a country that sees itself as humane and moderate has failed to align itself with other countries in withdrawing their superannuation fund investments from questionable enterprises.

It's not just an issue for the finance sector or our state investment regulator either. ANZ was stung for advising clients to invest in funds that were in a conflict of interest, managed by ING. The Real Estate Institute of New Zealand has been criticised for the light punishments handed out to disident agents, but until recent rule changes were introduced, the most an agency could be fined was \$750. Considering that houses worth hundreds of thousands of dollars and make up the majority of any regular Joe's equity holdings, the previous fines structure does not seem fair in any way.

After





What's \$750 when you can make a sh... and here and there?  
ultimately, as the new rules take effect, and... property markets  
we'll hear less and less about wayw... actors.

New Zealanders have a very introverted, almost typified 'Fair Go'  
of ourselves. It's amazing to watch Winston Peters try and  
cyanide-tipped political bullet after... but ultimately  
have to ask the question: how is it acceptable for an elected  
representative to accept donations without disclosure. This also  
questions about the Electoral Finance Act with the Greens,  
First and Labour having all voted for it, but have in due  
found to be breaching it. Do as we say, not do as we do,  
seems. Amazingly, the NZ First party members voted against  
EFA, only for Winston and the NZ First parliamentarians to  
for it. Hmmm. From a moral and ethical standpoint, the EFA  
somewhat of a minefield - sure, you shouldn't be able to buy  
positions, but Owen Glenn seems to have been both a saviour  
striker of this current Labour government. They still want his  
money. Of course, if everyone had played nicely in the first place,  
wouldn't have had any of this bullshit to begin with.

People tend to run off with the fairies when it comes to New Zea-  
land, but if you take a cold, hard look at our history, we've had a  
problem with acting in a reasonable and ethical manner.  
The leaky homes saga ruined lives, all for the sake of cheaper  
created timber, we'll happily claim Phar Lap (born in New Zea-  
land, moved to Australia) but then turn around and demand that  
Dixon (born in Australia, moved to New Zealand) is one of  
us. We need to accept home truths - that hypocrisy, corruption  
and unethical behaviour are much more prevalent in this country  
than anyone is currently prepared to admit. Unsurprisingly, our  
corporates are usually the first to be outed as 'dubious'. Most  
recently, Fonterra was accused of covering up possibly harmful  
effects of A1 milk - a major concern, considering that A2  
was very difficult to get hold of at the time, and most New  
Zealanders probably were unaware that there was a difference.  
New Zealand Listener's Rebecca Macfie wrote a very long  
thorough article on it in September/October 2007, which is  
worth a read.

It also seems illogical to fail to mention Sir Michael Fay and  
Ritchwhite, the men who single-handedly set New Zealand  
back a decade and netted themselves a few hundred million  
dollars in profit. The punishment eventually dished out? A \$20m  
fine. Think about that. Not only do we have a problem with  
admitting we may not be all sunshine and rainbows, but we're  
also to punish those who take us for a ride, lest the rest of us  
collectively seen as criminals. It seems however, that rail is a  
major source for controversy - given the massively inflated premium  
the government paid for the rail, maybe Fay was just playing  
the same after all. Nonetheless, such a casual attitude towards  
infrastructure only shows how much stock kiwis put in  
making a buck over truly having a 'fair go'. Face it, we've never  
been 'true blue', but that doesn't mean that we should stop  
trying.

- Jason Lumley

Since I started writing this article two months  
ago, trillions of dollars of aid have been released  
by central banks around the world in a bid to  
stave off the evaporation of their credit  
markets.

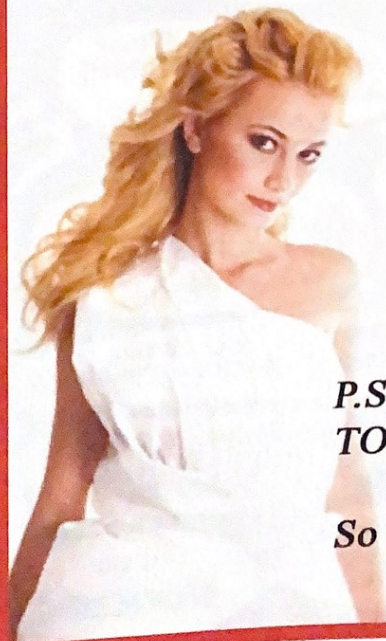
# FREE BEER!

Be in the quad  
this Wednesday  
at 1.30pm for



## THE DRINKING CLUB AGM!

Tui will be providing some  
refreshing beverages for  
us all to enjoy. And you'll even  
get the chance to run for  
a prestigious position on the  
Drinking Club Executive for 2009!



**P.S. The theme is  
TOGA PARTY!**

**So bring a sheet!**



# GRISWALD PREDICT



**GUESS WHO'S BACK.**

**YES, I KNOW THAT EVERY APPEARANCE I MAKE IS A MAJOR EVENT IN YOUR LITTLE LIVES,**

**FUCK YEAH.**

**AND I WOULD BE HUMBLER IF I WAS NOT AN INFINITELY TRANSCENDANT BEING.**

**NO, I DO NOT MEAN THE TIME IN WHICH YOU CONSUME YOUR THIRD FILTHY MEAL!**

**IT IS THE EVENING CHILDREN.**

**I DO NOT SPEAK OF SUCH TRIVIAL AND NON-EXISTANT PERIODS ONLY PRESENT IN THE MINDS OF THOSE WHO WOULD CREATE A CLOCK!**

**I TALK CHILDREN, ABOUT THE EVENING OF YOUR INFANTILE RAGE.**

**THE END IS NIGH MY YOUNG SAPLINGS, AND YOU ARE UNPREPARED.**

**LUCKILY FOR YOU THERE ARE TWO THINGS THAT WILL HELP YOU.**

**THE FIRST AS YOU WILL COME TO EXPECT IS A RIDDLE.**

**THE SECOND IS A BOX OF THESE DAMNED FINE CIGARS.**

**FIND 'EM AT A COSMIC CENTER NEAR YOU. TELL 'EM I SENT YA.**

**NOW FUCK OFF.**

**THE RIDDLES**

FROM NOTHING I CREEP, A LIGHTBULB IN THE DARK. I ILLUMINATE THE VOID AND FILL IT WITH MUCH WONDER.

**GRISWALD™**



FINE TOBACCO PRODUCTS FROM THE 12<sup>TH</sup> DIMENSION

**PURE GLASS.**

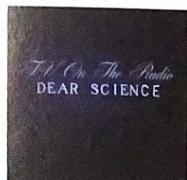


5 HIGH CLASS CIGARS



## bFM Like This One at the Moment

This week's "bFM Like This One at the Moment" album is *Dear Science* by TV on the Radio.



To get you up to speed – just in case you haven't heard about TV on the Radio before – they formed in 2001 in Brooklyn NY. Core duo; vocalist Tunde Adebimpe and multi-instrumentalist/producer David Andrew Sitek are both visual artists as well as musicians, Adebimpe creating the Yeah Yeah Yeahs single 'Pin' and Sitek who produced the Yeah Yeah Yeahs *Machine* EP and their full length *Fever to Tell*.

Other creations from TV on the Radio include; *Desperate Youth, Blood Thirsty Babes* (2004) and *Return to Cookie Mountain* (2006).

The latest album – *Dear Science* starts things off well with the first single *Golden Age* the rest of the album is fucking superb. We're finding it hard to articulate just how much we love this album, so you must check it out for yourself.

We're playing it, listen in for a sample.

## Finn

### Kid's Show Host, Sunday 7-9am

Hosted by Finn, the 95bFM Kids Show is a place where children get to share their thoughts, interests and talents live on the radio. It's a community of children and families who call and visit every week to participate in games and competitions as well as plain old conversation.



The show is a cross between a request show and talkback, featuring all the classic old-school fodder like *Bad Jelly the Witch*, *James and the Giant Peach* and many other great stories and songs. More often than not the request line's abuzz with calls from parents wanting to hear their own favourites! Finn plays games that encourages kids to call in and participate, like *Hangman* or the 'What Am I?' game. Kids can win prizes on the show which are posted to them each week – what kid doesn't like receiving mail?!

95bFM Kids Show listeners are generally aged between 2 and 15 years old. 'We've had teeny tiny kids ringing in who keep in touch right through to their teens.. and sometimes beyond!' says show host Finn.

## WEDNESDAY, 1 OCTOBER

**Udro with The Symphony of Screams, Conrad Roberts and Neves** at Kings Arms

**Be-Su club night** — Wednesday nights, featuring Jason Howson, DJ Grafta, Grind, Penfold playing dub-step, d and b, grime and dancehall at Fu Bar

## THURSDAY, 2 OCTOBER

**The Platform** at Rakinos

## SATURDAY, 4 OCTOBER

**Quay Street Social Club – Spring Loaded** at Coherent

## IN THE FUTURE

## WEDNESDAY, 8 OCTOBER

**Strange news and Cheese on Toast Presents** — in association with 95bFM — Yeasayer at 4:20

## THURSDAY, 9 OCTOBER

**95bFM presents Blackalicious with support from The Turnaround DJs Cian, Submariner and Manuel Bundy** at Zen

## FRIDAY, 10 OCTOBER

**Mole Music and New Friends Present: Hold On To Your Genre Pt. One with Pig Out, Sharpie Crows, Bionic Pixie and many many more** at Kings Arms

## SATURDAY, 11 OCTOBER

**Greg Johnson's The Cocktail Club** at Harrington Hall Theatre  
**Systematic Feat: Skool Of Thought (UK)** at Fu Bar

## MONDAY, 13 OCTOBER

**95bFM Presents Michael Parmenter's Tent** at Maidment Theatre

## SATURDAY, 25 OCTOBER

**Nikau Rhythm and 95bFM proudly present Tiki Live with Tahuna Breaks** at Coroglen Tavern  
**Greg Johnson's Cocktail Club** at Leigh Sawmill Cafe

## WEDNESDAY, 29 OCTOBER

**Liberation Music in association with 95bFM presents Kasey Chambers and Shane Nicholson** at Kings Arms

## WEDNESDAY, 12 NOVEMBER

**The Charlatans with Luger Boa** at Powerstation

## THURSDAY, 13 NOVEMBER

**95bFM's Border Radio proudly presents Steve Earle with Alison Moorer.** at Bruce Mason Centre

## FRIDAY, 21 NOVEMBER

**AK79 Second Show** at Toto Montecristo Room

## SATURDAY, 22 NOVEMBER

**95bFM & velvet tiger present AK79 LIVE** at Toto Montecristo Room

## WEDNESDAY, 26 NOVEMBER

**95bFM presents Kraftwerk, live in concert** at Auckland Town Hall

On now at Rialto Cinemas: **REC, APRON STRINGS, WALL E**

Check [www.rialto.co.nz](http://www.rialto.co.nz) for more details and session times.

Email submissions for the entertainment guide to [gigguide@95bfm.com](mailto:gigguide@95bfm.com)



# THE SUNDAY ROAST

My flatmate brought several pieces of beef for roasting from home last weekend. His parents had killed one of their bulls and had gotten tired of eating roast beef all the time, so they pushed a heap of meat into our hands. Coming back to a small apartment with a fridge barely big enough to hold a six-pack of beer, we were faced with an interesting prospect - one week of roast beef. This is day five, and I think we've been going pretty well. I think I've gotten the hang of this roast dinner business, and to tell you the truth, it's not that hard either.

To me, a roast dinner normally calls for a large piece of meat (chicken, lamb, mutton, beef, pork, and so on), potatoes, kumara (sweet potatoes), carrots, some sort of green vegetable, gravy, and more recently, Yorkshire pudding. Despite many opinions and pieces to put together, it's really quite straightforward. Below I give my way of doing things. Read through before beginning! Some of the steps will require ingredients from other parts, namely the gravy which requires the water from the boiled vegetables, and the Yorkshire puddings which are cooked in the drippings of the roast.

If you wish, you could also seal the beef by browning the outside in a pan before roasting it. However, I am slightly lazy and must prefer to throw it all in the oven bag.

## ROAST DINNER (BEEF)

### Yorkshire pudding ingredients

1/2 cup flour  
1/4 teaspoon salt  
1 egg  
1/4 cup milk  
1 tablespoon water

### Roast ingredients

Piece of roasting beef (approx. 500g will feed two people)  
2 tablespoons flour

Salt and pepper  
50g butter  
1 large onion  
Oven bag and twisty tie  
Vegetables to roast - potatoes, kumara, pumpkin etc.

### Other vegetables/ingredients

Vegetables to boil - carrot, broccoli, cauliflower etc.

Pot of water

### Gravy ingredients

2 tablespoons flour  
1/2 teaspoon marmite/vegemite (optional)  
Salt and pepper

### Method

First - preheat the oven to 200 degrees Celsius. It helps a lot if the oven is warmed up before you put anything in it.

I begin with the Yorkshire pudding batter, as it needs to be chilled for an hour or so. Sift the flour and salt together into a bowl. Make a well in the centre and stir in the egg. Add the milk and water gradually until smooth. Chill

for an hour. (From *The Edmonds Cookbook*).

Onto the beef and roasting ingredients. Combine the flour, salt and pepper in the oven bag and shake to coat. Peel and quarter the onions and add to the bag. Place butter on top of beef (to keep it moist). Poke a few small holes in the bag so it won't blow up in the oven. Put on a tray and into the preheated oven. For every 500g of beef, you will want to cook it for 20 to 30 minutes for rare, 25 to 35 minutes for medium, or 40 to 45 minutes for well done.



Peel and wash your roasting vegetables (potatoes, pumpkin), and cut into chunks of similar sizes. Add these to the bag about 20 minutes before you want to take the meat out. Be careful when adding them to the hot bag though - steam will come out.

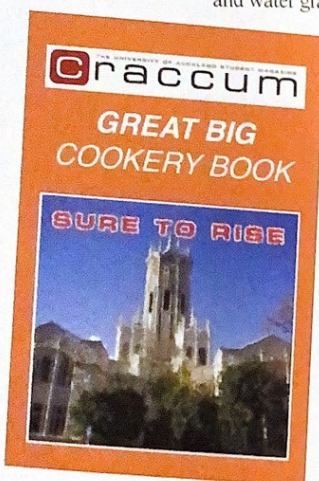
Heat your pot of water until boiling. Meanwhile, peel and chop your other vegetables (carrots, broccoli). Boil them until cooked to your liking. Drain between 1 and 1/2 cups of the water into a bowl and set aside. Keep the veges warm in the warmer or in the oven.

For the gravy, take about 1 and 1/2 tablespoon of drippings from the roast and put in another pot. Heat gently, and add 2 tablespoons of flour to create a roux. Gradually add the water set aside from the boiled vegetables, stirring until smooth before adding more. Bring to the boil. Add the marmite or vegemite (if you wish), and season with salt and pepper.

When meat has been cooked to your liking, put on a plate and set aside, along with the roast vegetables and onions. Pour the drippings into either a shallow dish or muffin tray, and heat in the oven at 200 degrees Celsius until smoking hot. Quickly pour the Yorkshire pudding batter into the dish or muffin tray and cook until golden brown and crispy on the outside. If using a muffin tray, it should be about 2/3 full of batter. If using a dish, you will cut it into squares to serve.

It is a mission, but it is worth the work!

- Costello



## Life is all about making choices...

- Working in snow or sun?
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WHAT'S WRONG?



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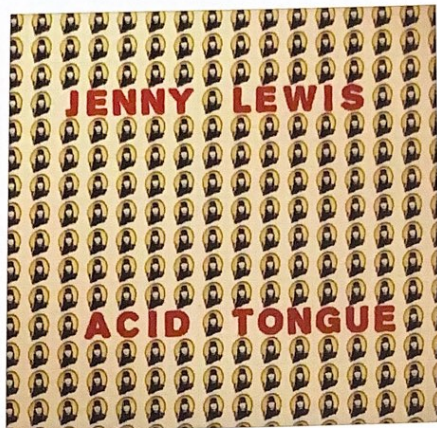
AND MY HANDS  
SMELL LIKE  
BOOKS!!!

....?





## music



**ACID TONGUE**  
JENNY LEWIS  
(WEA/REPRISE RECORDS, 2008)

Fiery southern redhead and former Mickey Mouse Club member Jenny Lewis, whose Myspace informs visitors that she now resides in Van Nuys, California (where the new tracks were laid down) returns with a solo album which packs quite a punch. Joining her once again – although they're more in the background this time – are the Watson Twins, with whom she recorded the nearly flawless *Rabbit Fur Coat* in 2006, and whose excellent

sophomore record *Fire Songs* was released earlier this year to much acclaim, *Acid Tongue* sees Lewis adopting moving away – thankfully – from the gaudy bright lights that provided fodder for Rilo Kiley's *Under The Blacklight* last year.

That album, while not entirely without merit, was patchy and tried to apply mainstream tactics to a voice not quite up to the job; Lewis' vocals seem more at home when she's accompanying herself on piano or guitar, or when she's rocking out with her friends, barn-dance-style, as in the album's superlative standout track, 'The Next Messiah'. Clocking in at nearly nine minutes,

this seems almost to be four different songs in one, combining Modest Mouse-esque dirty, funky swamp-rock with a ceaseless, pounding backbeat before crossing back to M Ward who repeatedly intones "I'm gonna give my love to you / one day you gotta bring it back" atop a raucous section of exasperated female backup singers who reply "I want to / tell you I love you". Check it out at

[youtube.com/JennyLewis](http://youtube.com/JennyLewis)

The beautiful title track harkens back to the simplistic mode employed on *Rabbit Fur Coat* and the first few Rilo Kiley records; it's a largely bare acoustic track that sounds like it was recorded by a bunch of close friends strumming guitars and harmonizing while sitting around a campfire somewhere in Laurel Canyon in the mid-'70s. Even when she's ripping off Tom Petty – the curiously-titled 'Carpetbagger' is basically identical to his 'Apartment Song' from his first solo record, *Full Moon Fever* – it's done in such a harmless, light-hearted way that it becomes more an upbeat homage than anything else. The Motown-esque 'Trying My Best to Love You' and piano-driven romp 'Jack Killed Mom' add a nice dose of toe-tapping frivolity to the record, as does the possibly Abba-inspired rocking little Western number 'See Fernando'. The closer, 'Sing a Song for Them,' is, again, a welcome return to the style Lewis'

perfected early on with Rilo Kiley: a lush, string-heavy piano ballad driven by her rich, soulful voice.

But in between all the brilliant tracks are sandwiched a few dud: 'Black Sand' provides a bland cold open, and not in a good Tina-Fey-as-Sarah-Palin-on-SNL-the-other-week kinda way; the soulful, reverb-filled piano ballad 'Bad Man's World' aims a little too high. Lewis' voice falters slightly in the upper registers and there's not enough backing here to fill the space between. Likewise, 'God-speed' is a bit too under-developed and open-sounding to be at the same level, sonically speaking, as the rest of the album.

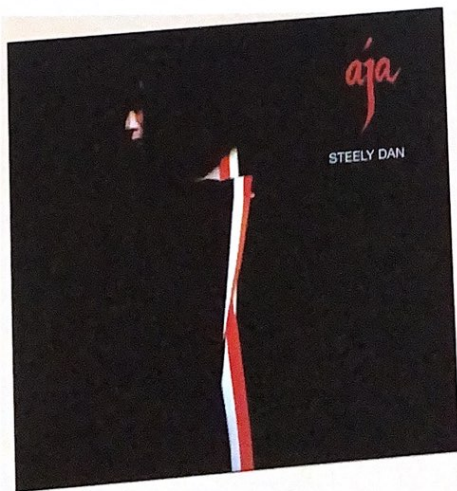
Regardless of its faults, with vocals by friend and frequent collaborator M Ward, and guest appearances by indie darling Zoëy Deschanel, Elvis Costello, Death Cab For Cutie's Ben Gibbard, Jonathan Rice, and Chris Robinson of The Black Crowes, *Acid Tongue* is a strong second 'solo' record for Lewis, full of tight, elegantly-crafted tunes sure to delight and entertain in equal measure. Forget 'Sex on Fire,' this is 'Sex on Acid.'

- Hugh Lilly

a+

"A soulful, hallucinatory whiskey-soaked hoedown."

the verdict



## 10 ALBUMS YOU SHOULD OWN - PART VI

**AJA**  
STEELY DAN  
(ABC RECORDS, 1977)

Few albums have reached the pinnacle of high fidelity more than that of Steely Dan's 1977 classic, *Aja*. If you haven't heard of Steely Dan, then that's not unusual or uncommon. I wouldn't describe them as mainstream by any stretch of the imagination. What I can tell you is this: they are really good. The musicianship is top class, complex both lyrically and musically, the engineering is brilliant, and

the fusion of, jazz, rock, R'n'B, Funk and pop is flawless. Steely Dan were notorious for spending a ridiculous amount of time in the studio to achieve audiophilic sonic perfection. Michael McDonald, from The Doobie Brothers, who sang back up vocals on the track 'Peg' recalled "they weren't concerned with hitting the correct notes (that was a given), it was more about how each individual words were said". Such is a testament to the near obsessive

perfectionism of Steely Dan in the studio.

Steely Dan's core consists of Donald Fagen and Walter Becker, the only constant members, and the core song writing partnership. The other members of the band are a very extensive list but comprises of pretty much the who's who of the New York and Los Angeles jazz scene. Steely Dan constantly rotated these artists testing them on a track, then moving on. *Aja* for example has five different drummers and seven different guitarists. Although occasionally touring, most recently in 2007 in which they came to New Zealand, Steely Dan took a leaf out of the Beatles book and were primarily studio musicians due to dissatisfaction with the quality and difficulty of performing such complex music on stage.

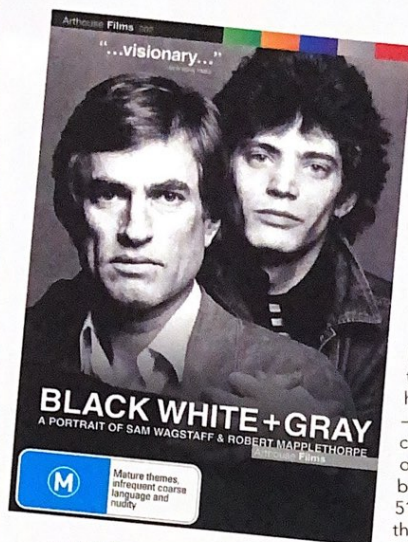
*Aja* was a hugely popular album and was one of the first to be recognized as achieving platinum sales. Rolling Stone magazine ranked it as 145<sup>th</sup> greatest album of all time in the *Rolling Stone 500 Greatest Albums of all time*. When released in 1977, *Aja* reached number three in the charts which was a strange phenomenon. The

sound Steely Dan produced had nothing to do with any of the musical currents at the time. However, the rock, jazz-inflected lushness and inscrutable intelligence appealed to listeners across the spectrum resulting in good sales. *Rolling Stone* describe Steely Dan's Becker and Fagen as the perfect anti-heroes of the 1970's, their lyrics sardonically discussing the decadent affectations of the era at a very intelligent and musically sophisticated level.

*Aja*'s tracks such as 'Peg', 'Black Cow', 'Josie', 'Aja', and 'Deacon Blues' continue to be classic tracks, and Steely Dan favorites alike. One line I feel I need to share with you from 'Deacon Blues', "We got a name for the winners in the world, and I want a name when I lose." The many ideas of sex, drugs and rock 'n' roll appear but never in an easily recognizable manner. They are generally masked in many layers of narrating a fictional personas experience. It is so complex, so polished and so listenable that it is another album you should own.

- Squid





**BLACK WHITE + GRAY: A PORTRAIT OF SAM WAGSTAFF AND ROBERT MAPPLETHORPE** (2007, MADMAN CINEMA / \$29.95RRP)

A new documentary by first-time director James Crump examines the triangular relationship between Sam Wagstaff, the photographer and artist Robert Mapplethorpe and their collective muse Patti Smith in the art world of New York during the 70s and 80s, writes **Hugh Lilly**.

Sam Wagstaff, a fine art collector and photographer, was born into an upper-class New York family and ended up in a relationship with Robert Mapplethorpe, a man whose background could not have been more different. Mapplethorpe was born and raised in the working-class borough of Queens and came to meet Wagstaff through Patti Smith, the high priestess of punk, a woman who Mapplethorpe was living with in the mid-70s – he took the cover photograph for her seminal 1975 debut album – and someone both men would come to regard as nothing short of a muse. The age difference between the men – Wagstaff was 51 to Mapplethorpe's 26 when they first met – didn't faze either of them; they found in one another facets of their personalities that seemed to complement one another: Mapplethorpe was an extrovert who brought out in Wagstaff a sort of inner freedom that had been locked away because of the way he was raised and the people with whom he associated.

Through contemporary interview footage with Smith, writer Dominic Dunne and other influential art and cultural critics,



**film editorial**  
BY HUGH LILLY

The 2008 Italian Film Festival begins this Wednesday, October 1<sup>st</sup>. Now in its 13<sup>th</sup> iteration, the festival features 16 films from various directors, as well as a retrospective of the work of director Silvio Soldini, whose new film *Days & Clouds* (*Giorni e nuvole*) will have a gala presentation on Thursday October 2<sup>nd</sup>, with the director in attendance. He will be introduced by University of Auckland Italian Professor Bernadette Luciano, who has recently written a critical study of the director's work, entitled 'The Cinema of Silvio Soldini: Dream, Image, Voyage'. Soldini's other works, including his 1997 film *Acrobats* and his 2000 David di Donatello-winning film *Bread & Tulips* (*Pane e Tulipani*) will show at various times over the course of the festival, which runs until October 15<sup>th</sup>. Other highlights of this year's schedule include the black comedy *Night Bus* (*Notturmo Bus*), the drama *Saturn Opposing* (*Saturno Contro*), and the documentary *Forever Vespa*.

FOR SCREENING TIMES AND FURTHER INFORMATION, SEE [ITALIANFILMFESTIVAL.CO.NZ](http://ITALIANFILMFESTIVAL.CO.NZ)

as well as archival material ranging from press conferences with the titular subjects to film of artists from the era such as Andy Warhol, the documentary constructs a portrait of Wagstaff as an obsessive yet profoundly important figure in the art world and larger society of New York at the time.

Ultimately, both men would succumb to AIDS. Wagstaff died of the disease in 1987, and Mapplethorpe two years later. Their legacies as important figures in the art world of their time are preserved in this film, which, above all else, highlights Wagstaff's immense contribution to the art of photography in a way that had never before been explored so extensively.

intimate setting of their home, and in the almost deserted streets and virtually non-existent nightlife of the town that each of the characters delves into their own personality and discovers who they really are.

Though it has won numerous festival awards, the film really isn't anything to write home about: fine acting and nice camerawork complement each other nicely, but there's nothing particularly exciting about *The Band's Visit*; there's no climax per se, and none of the characters dies or is involved in any kind of catastrophe. Essentially, the opening title explains it perfectly: "Once, not long ago, a small Egyptian police band arrived in Israel. Not many remember this... It wasn't that important."

Review by Hugh Lilly

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Introductory Lecture

Tues 2 - 3pm  
Arts 209

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Arts 202

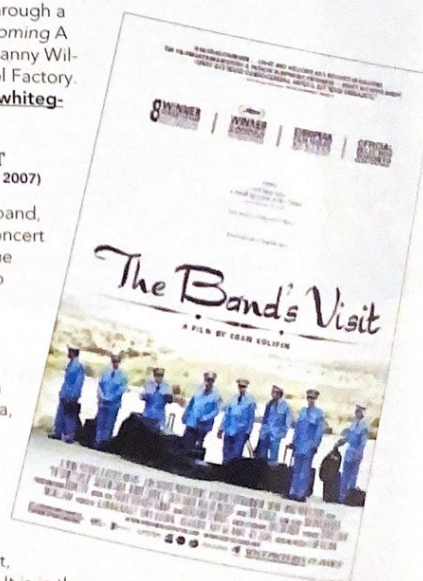
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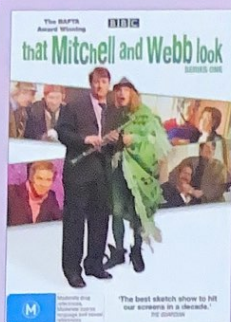
This is the second in the new series of films released under the "Arthouse Films" banner, which also includes the Annie Leibovitz documentary *Life Through a Lens*, and the forthcoming *A Walk Into the Sea*: Danny Williams and the Warhol Factory. For more, see [blackwhitegray.com](http://blackwhitegray.com)

**THE BAND'S VISIT**  
(ERAN KOLIRIN, ISRAEL, 2007)

An Egyptian Police band, en route to play a concert in Israel, gets lost due to a phonetic mix-up – they're looking for a place called Petah Tiqva, but through a miscommunication they end up taking a detour to Bet Hatikva, a small town in the middle of a desert. Unable to get to their destination, they spend the night with the owner of a restaurant, Dina, and her family. It is in the







## That Mitchell and Webb Look

Series One

New Zealanders have not yet had much exposure to the phenomenon that is 'Mitchell and Webb'. At first they seem like yet another one of those comedy duos who are referred to by their last names in a careful ploy to be subconsciously correlated with many of the old favourites like 'Morcambe and Wise' or 'Fry and Laurie'. Of course you're right to be suspicious – this is after all the 21<sup>st</sup> Century and there are plenty of DVD collections if you want some of that nostalgic retro sketch-comedy. However it is easy to see why Mitchell and Webb stuck with the fundamentals. *That Mitchell and Webb Look* is traditional sketch comedy in the sense that there is no underlying theme or message carried throughout the series; its gimmick is to be funny. It works.

David Mitchell and Robert Webb have also shared the conventional

road to comedy fame as some of the biggest names in Britain. The beginning of their partnership was at Cambridge University as part of the Footlights club, a comedy breeding ground that has turned out the likes of Peter Cook, Douglas Adams, Sacha Baron-Cohen and half of Monty Python to name a few... They are best known in the UK for their cult sitcom *Peep Show* (so worth checking out!), and their sketch work gained popularity on the radio with their BBC4 show, *That Mitchell and Webb Sound*, which like many British shows has now translated to television. Thus we get *That Mitchell and Webb Look*.

Once you understand the background of Mitchell and Webb, you can begin to see why the BBC has trusted them so much with this show. It has a really big-budget feel, sometimes to the point where the mind boggles

over the amount of time and money that must have gone into some of the sketches that have reasonably small payoffs. Nevertheless it gives the impression that every step of the show from the writing through to the costuming and execution has been treated with the utmost time and care. The sketches range from the one-offs and the recurring throughout an episode, to the customary regular that are called back to throughout the series (and they are good enough for me to not want to give away any of them here for fear of spoiling the jokes). Any fan of British and/or sketch comedy should appreciate this DVD. *That Mitchell and Webb Look* may just be the best sketch show since *Big Train*, or even – dare I say it, *A Bit of Fry and Laurie*.

- Heidi O'Loughlin



## INTERVIEW

## Tarun Mohanbhai

**TARUN MOHANBHAI OR "THAT INDIAN GUY" HAS SEEN INTERNATIONAL SUCCESS WITH HIS SHOWS *FROM INDIA WITH LOVE* AND *DARRANGED MARRIAGE* WHICH BOTH PLAYFULLY CELEBRATE AND PARODY THE INDIAN COMMUNITY AND WAY OF LIFE. NOW *CORNERSHOP CONFESSIONS* TAKES IT DOWN A NEW ROAD WITH TARUN PLAYING A YOUNG INDIAN DJ WANTING TO ESCAPE WORKING AT THE FAMILY DAIRY...**

**WHAT SORT OF PREPARATION IS INVOLVED FOR CREATING YOUR SHOWS?**  
Sometimes a little reading does not hurt especially when you are writing about a subject that I have personally not experienced.

**WHERE DOES HUMOUR COME FROM FOR YOU?**  
The truth is definitely a great foundation for my humour and the bowels of my soul.

**DO YOU REGARD COMEDY AS MORE OF A JOB OR A MEANS OF EXPRESSION?**  
Comedy for me is both a means of expression and the best damn job in the world. If laughter is the best medicine, then I'm a doctor with no student loan.

**YOU OFTEN WORK CLOSELY WITH RAJ VARMA AS "THOSE INDIAN GUYS". HOW DOES WORKING ALONGSIDE RAJ DIFFER FROM WORKING ALONE?**  
There is no one to tell me to warm up before the show starts.

**WHO WOULD BE YOUR IDEAL AUDIENCE?**  
An audience that pays full price.

**HOW WELL DO YOU THINK YOUR STYLE OF COMEDY TRANSLATES BETWEEN CULTURES?**  
The comedy style I do is funny (according to my friends and family), and from experience funny has no barriers.

**WHO ARE YOUR COMEDY IDOLS?**  
Jerry Seinfeld, Bill Hicks, Ellen DeGeneres, Monty Python, Flight of the Conchords, Bill Cosby and Anna Nicole Smith.

**WHY WILL AUCKLAND UNIVERSITY STUDENTS ENJOY *CORNERSHOP CONFESSIONS*?**  
I never made that claim. But who wouldn't enjoy an evening with Tarun?

**WHAT DOES YOUR MOTHER THINK OF YOUR COMEDY?**  
She thinks it's better than 2 Somosas, Butter Chicken, Garlic Naan and a Mang Lassi.

**YOU CAN CATCH TARUN'S SHOW AT THE MAIDMENT THEATRE BETWEEN 7-11 OCTOBER AT 7:30PM. FOR BOOKINGS CALL 09 308 2383 OR CHECK OUT THE WEBSITE AT [WWW.MAIDMENTAUCKLAND.AC.NZ](http://WWW.MAIDMENTAUCKLAND.AC.NZ)**



# THIS WEEK AT SHADOWS

**MONDAY**  
5PM

## METAL MONDAYS (ONCE A MONTH)

PRESENTED BY SOCIETY OF HEAVY METAL & HARD ROCK INC.  
W/ SLIPPING TONGUE, BLOODLETTING,  
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PLUS BAR TAB GIVE-AWAY & \$5 SLATE  
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**7PM**

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**9PM**

SINGLES POOL COMPETITION. \$2 ENTRY FEE!  
\$50 CASH 1ST PRIZE, \$25 BAR TAB 2ND PRIZE

## ANONYMOUS SPEIGHTS PUB QUIZ

\$150, \$100 & \$50 BAR TABS PLUS CUSTOM  
T-SHIRTS & CAPS FOR THE WINNING TEAM

**TUESDAY**  
7PM

**WEDNESDAY**  
8PM

KARAOKE, SHOWPONY! \$100 BARTAB  
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HOSTED BY BOMBER (ALT TV)

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SOME DRUM'N'BASS  
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TUNES  
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DJ SUNIL  
8PM  
DJ BUGSY  
MIDNITE  
TO 3AM

GUEST DJ +

**SATURDAY**  
9PM

CORONA (3) BUCKET \$15



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SHADOWS BRANDED  
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RECEIVE YOUR FREE  
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CARDS**

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HELL YEAH!  
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**COCA COLA \$1.50  
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WEEK:**

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"HOUSEWINE" GLASS OR  
"BOTTOMLESS" COCA-COLA)