

SALIENT

THE QUEER ISSUE



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EDITORIAL



This week the queers have taken over *Salient*.

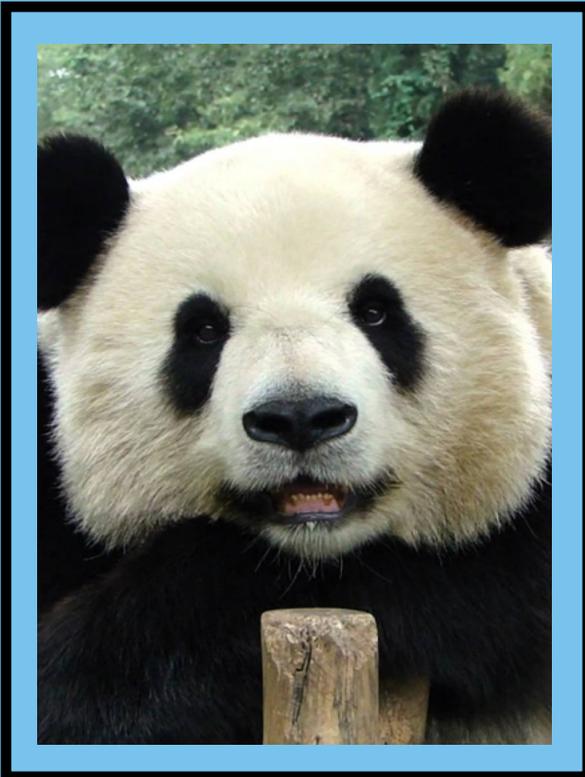
My name is Charlie, and as a member of the queer community, Sam has asked me to write the editorial this week. The aim of this issue of *Salient* is to show the diversity of Victoria's queer community. Through my recent volunteer work with transgender youth, and writing a few pieces for this issue of *Salient*, it has become clear to me how important community and representation of diversity is for queer people. What you are about to read will not be like your experience on Tumblr, where people direct angry messages at you because you have not been taught about the intricacies of different identities. It will not be like Facebook, where the person who outed you to the entire world changes their profile pic to the rainbow flag just to show how accepting they are (true story).

As queer people, we need to celebrate our diversity and support our community. This is our chance. The queer community has not suddenly become equal with the passage of marriage equality. Even legally, there are many more struggles to overcome. With alarming suicide rates, homelessness, and unequal job prospects, we need to change both the system and the view of queer people as abnormal and different. I am lucky. I pass as male. People only really know that I am transgender when I disclose it. But there is a problem when as a society, we automatically assume is that a person is straight and cisgender unless indicated otherwise. The fact that people need to come out is an issue.

The queer issue of *Salient* will reveal some of the struggles of the queer community—our fight for recognition and acceptance, our personal battles of survival, and the erasure of asexual, bisexual, agender and transgender identities even within the queer community. It acknowledges what our queer people put on the line to be seen for who they are. This fight for recognition causes frustration and anger. I am a firm believer that understanding this anger is an important step in understanding the queer community and being a good ally. Indeed, anger is sometimes a big part of the lesson. However, I also want to acknowledge the beauty of the stories shared in this issue of *Salient*. The diversity found in these stories is reflective of the diversity that can be found in the human experience as a whole. It is on this level that I hope all of you—queer or otherwise—will be able to connect.

Let's celebrate us and let's celebrate being queer.

Panda of the week:



Jia Jia

The world's oldest panda, 37-year-old Jia Jia, celebrated her birthday last week in her Hong Kong theme park home. Jia Jia was gifted with a grenadine and mint-syrup flavoured iceblock cake "so her old taste buds would know it was a treat". Despite suffering from high blood pressure, a veterinarian told the Guardian that Jia Jia was "ageing gracefully, just like your Grandma".

BY THE NUMBERS

37.5 million

The number of current users on the dating website Ashley Madison, which facilitates affairs.

46 women

Have now publicly accused entertainer Bill Cosby of rape and/or assault.

US\$74.95

The cost of HBO's soon to be released *Game of Thrones* edition of Risk.

1 in 5

British people surveyed by confused.com admitted to buying things online while drunk.

5 days

The length of time Pak'n'Save Kilbirnie will be without alcohol sales after selling hooch to minors.

NEWS.

KEEN EYE FOR NEWS? SEND ANY TIPS, LEADS OR GOSSIP TO NEWS@SALIENT.ORG.NZ



DEFAULTERS ON BORROWED TIME

Nicola Braid

Last week Tertiary Education Minister Steven Joyce and Revenue Minister Todd McClay announced that the Inland Revenue Department is monitoring 20 overseas student loan borrowers who could be arrested.

The arrest of loan defaulters was made possible under the Student Loans Amendment Bill (No 3), which was passed in 2014.

The Act makes it a criminal offence for overseas-based borrowers (OBBs) who knowingly fail to pay, or refuse to make any efforts to pay off their loans.

The Government also announced in February of this year that it would share information with Australian tax officials in an effort to annually recoup overseas debt.

In what can only be described as a dad-like telling off, Joyce and McClay stated, “Inland Revenue will be getting a fresh stream of contact information on borrowers living in Australia so now is the opportunity for defaulting borrowers to sort out their loans with Inland Revenue.

“They shouldn’t have to wait for IRD to contact them. For those defaulting

borrowers who don’t call, their contact details will start coming in from next year and Inland Revenue will follow these up,” the dads said.

According to Joyce, “the New Zealand taxpayer helped to fund their education and they have an obligation to repay it so the scheme can continue to support future generations of students.”

Joyce, who attended university in the early 80s, had his tertiary education funded more or less entirely by the New Zealand taxpayer.

The 2014 Student Loan Scheme Report cited overseas-based borrowers as having a “much lower repayment compliance and slower repayment times than New Zealand-based borrowers”.

While OBBs are still expected to pay their loan, interest is also charged on student loans when a person has been living overseas for 184 days (around six months) or more.

Salient spoke to one OBB who said that “seeing as most NZ travellers who come to the UK are only on a two-year visa anyway, I think the interest-free time threshold should be increased to two years.”

The borrower admitted that “you do have to be self-motivated and proactive when it comes to IRD because they will not help voluntarily”.

Another student *Salient* spoke to has been working and travelling overseas nearly continuously since graduating in 2012, but remains a New Zealand-based borrower. She has avoided accruing interest on her loan by returning for short periods every six months.

“The Government tells me that as long as I spend no more than 183 consecutive days away from NZ and am back for at least 32 days in between stints away, I will remain a ‘NZ based borrower’,” she said.

“With living costs in NZ being amongst the highest in the world, compulsory payments for overseas based borrowers with my loan balance now being \$7000 per year and interest accruing per month being in excess of \$400, it is cheaper for me to spend most of my time overseas and fly home every 183 days.”

In 2014, the number of overseas-based borrowers had reached 721,437 with their overdue payments amounting to \$683.3 million.



VUW Politics Society

The VUW Politics Society is a new initiative started to support and facilitate the development of students who study Politics, IR, and related disciplines. We are a non-partisan, representative forum for multi-club events and political voices, linking tertiary students and staff to the broader Wellington community, providing valuable opportunities for education, robust discussion, support, and development. For more information contact grace.carroll@vuwpolsoc.com or visit our Facebook page - VUW Politics Students Society - to sign up.

Science Careers Expo 2015

6th Aug 11:00am to 2:00pm
Alan Macdiarmid Building

Make contacts and seek current or future career opportunities.

Science students of all levels are encouraged to attend the 2015 Science Careers Expo. The expo is a great opportunity to check out a range of science career options in a fun, relaxed and informal environment.

Come along to discuss job vacancies, work experience, summer jobs, scholarships and career opportunities with a variety of organisations.

This is an annual event so don't miss the opportunity to enhance your career goals and aspirations. For more information visit CareerHub www.victoria.ac.nz/careerhub

Volunteers needed

We're looking for friendly, creative and reliable people to volunteer as ambassadors for the 2015 LUX Light Festival, from 21-30 August. Shifts are flexible and your duties will range anywhere from supervision of artworks and event prep, to way-finding and overseeing the public, among others. This is a great opportunity to meet and mingle with like-minded people: artists, art-enthusiasts, students and professionals from Wellington and beyond.

Wellington LUX is a free public light festival that turns Wellington's waterfront and laneways into a captivating celebration of light, art, technology and design. Visit www.lux.org.nz for more info or contact volunteer@lux.org.nz to apply.

Careers and Employment

2015-16 Internships and 2016 Graduate Jobs

See Recruitment Schedule for details: <http://bit.ly/1zGNacY>

Currently recruiting: Asia NZ Foundation, Ministry of Business, Innovation & Employment, Commonwealth Bank Group, KPMG, Assurity, Disney, ANZ, Zomato, Opus, Clemenger Group, CAANZ... and many more.

Connect with employers via Recruitment events: <http://bit.ly/1DOS0WK>

Upcoming employer presentations: EY (3 Aug), Opus (4 Aug), Plant & Food Research (6 Aug), JET Programme (18 Aug) .. and more

Check in with a Careers Consultant during our daily drop-in sessions! <http://bit.ly/1A1ORgv>
Get help with your CV, Cover Letter, Interview skills etc

For more info, login to www.victoria.ac.nz/careerhub with your Student Computing login!

Victoria Abroad- Student Exchange Deadline for Trimester 2, 2016 exchanges is 1 December!

Why not study overseas as part of your degree?!
Study in English, Earn Vic credit, Get Studylink & grants, explore the world!
Exchange Info Sessions: Every Wednesday @ 12:50-1:30pm
Deadline: 1 December!
Looking forward to hearing from you! :)

Start-Up Club – VUW Taiwanese Student Association

VUW Taiwanese Student Association is coming to life again after 6 years! Please give us a hand to recruit enough members to get started!

We are a forum that host cultural and social events (i.e. Taiwanese film screening, Chinese lessons, social dinners) and we welcome Taiwanese students and anyone who has something to learn and share about Taiwan. The idea is to connect overseas students with Kiwi cultures while supporting each other.

We are the smallest student body in NZ, so Get in Touch! We Need You!
with your Student Computing login!

TOTALLY POLARISING PILE OF ARSE

Nicola Braid

Just in case you thought the Trans-Pacific Partnership Agreement (TPPA) wasn't shrouded in enough controversy, universities may also suffer at its hands.

Since New Zealand's involvement in negotiations began in 2008, the 12-country agreement has generated major controversy, most recently with *Seven Sharp's* Mike "unbiased" Hosking telling the nation that "the TPP negotiations have an urban myth feel about them. People who know little (if anything) whipping themselves into a frenzy that will ultimately prove to be a waste of time."

Classic.

In theory, New Zealand joined the agreement as a means of opening trade routes with other countries (ie. dope for our exporters and we get cheaper swag, our milk brings US and China to the yard) and the details are currently being nussed out by a bunch of leaders as this goes to print.

However, experts have criticised the effect that the TPPA could have on medication prices, copyright laws and internet freedom, parallel imports, and general government vs multinational corporation showdowns. (There are several sources you can go to for more information, including *The Wireless's* fantastic cartoon by Toby Morris.)

Also, we only found out about these consequences because they were leaked.

But what will the TPP mean for universities?

There are fears that the agreement will hinder academics' access to important information due to financial and legal constraints imposed by companies. The agreement could also see libraries lose some of their information-sharing rights.

In 2013, Former Tertiary Education Union President Lesley Francey claimed that the agreement would "limit the freedoms of publicly-owned tertiary education institutes to operation in the best interests of their students and the public".

At an Education International (EI) conference last month, global delegates expressed grave concerns over the TPP. In a formal resolution, EI stated the agreements "pose direct threats to the provision of quality public services, including education, in

particular through restricting governments' capacity to regulate in the public interests".

Academics have raised particular concerns over the TPPA's copyright implications. Under current New Zealand law, copyright lapses 50 years after the death of the author, and there are fears that the TPPA will cause this term to be extended to 70 years.

The change would technically favour copyright holders and their estates, but it could ultimately inhibit those looking to innovate or create and may increase royalty costs for users.

Across the Tasman, the Australian Productivity Commission has estimated that copyright changes required by the TPPA will increase the country's copyright costs by \$88m.

COPYRIGHT

A legal right that grants the creator of an original work (ie. writing, research, design) exclusive rights to its use and distribution, usually for a limited time.

TRAGEDY OF THE COMMONS

Where property is shared and individual property rights are not strong enough, resulting in a lack of incentives for people to produce and create.

TRAGEDY OF THE ANTICOMMONS

Where individual property rights are too strong, and as a result people are unable to access the knowledge or materials they need to produce and create.

Universities New Zealand Executive Director Chris Whelan appealed to the Government in March on behalf of the country's eight universities.

Whelan claimed that "extending the term of copyright [would] negatively impact" universities' ability to "disseminate and assist the application of knowledge" and that an extension to copyright laws would also see early New Zealand books, newspapers, pamphlets photographs, films etc "remaining digitally unavailable".

Auckland University's copyright officer Melanie Johnson claimed in UniNews that

"the TPPA could... increase costs [and] restrict access to information resources."

Auckland University Vice-Chancellor Stuart McCutcheon said that if the agreement extends the copyright of works to include within the life of the author, plus seventy years, "it will lock up our cultural heritage for a further 20 years... it means students, creators, performers, researchers, and educational institutions will all be denied access to culturally significant material."

While VUWSA hasn't taken an official stance towards the agreement, President Rick Zwaan expressed concern that it could "increase costs to universities and impact the ability of academics to share research".

The Green Party trade spokesperson Russel Norman predicted that the potential costs would put pressure on tertiary education finances, claiming "universities had to find that money somewhere".

Labour's Trade and Export Growth spokesperson David Parker told Salient that "if the TPP is the same as our earlier trade agreements, it will not have adverse effects on our tertiary institutions." However, "we won't know for sure until we see the terms, which is why it is wrong that the Government is not being transparent".

Outside the University

The Waitangi Tribunal ruled last week that the TPPA is likely to breach the Treaty of Waitangi. Claimants had brought their cases to the Tribunal on the basis that the crown could not grant land and sea rights to offshore trade partners without Māori consent.

The most frequent criticism of the agreement, though, has focused on its implications for affordable medication in New Zealand.

Leaked agreement papers suggested that drug companies would be able to put financial and legal pressure on New Zealand's Pharmaceutical Management Agency (PHARMAC), the organisation that decides which medications the Government buys in bulk and subsidies for citizens.

Prime Minister John Key confirmed this week that the Government would be forced to pay more for medication under the agreement, but that it would not stop providing \$5 subsidised prescriptions.



BRIDGET BONES' DIARY

Bridget Bones

50 shades of fun, part I

I like sex. I like slow, passionate grinding to some smooth R&B. I like awkward quickies. I like back-scratching, bed-breaking fucking. Sex is great. And if you're into sex, then you'll be well aware of the latest "trend" to take over fucksville. Thanks to Mr. Grey, the world of kink is fast becoming popular amongst those in search of that sweet, sweet booty. No longer for those of us on the outskirts of society, kinky sex is making its way into the bedrooms of the previously faint-hearted, and it's having massively orgasmic results.

When we first hear the word "kink", many of us imagine a latex-clad dominatrix wielding a 9-inch dildo with pink fluffy handcuffs hanging off her crotchless panties. And heck,

some people are into that. But there is SO MUCH MORE to the world of kink. Let me repeat: kinky sex is not all about semi-terrifying fucking to your heart's, or private parts', content. A little kink can go a long way in spicing up a sex life, or making your one night stand remember your name. It's different, it's exciting, it's sexy.

Now, I'll happily admit I'm into a bit of the kinky-dinky stuff. Not heavily into it, but I'll dabble. And I give it my seal of approval. Kink is all about pushing the boundaries of sex, and leaning away from that missionary-vanilla shit they teach you in sex-ed. It means you can get uber intimate with whoever you're boning, and explore fantasies you've

had since you became comfortable using the "search" bar on Pornhub. And although "kink" does sound dirty as fuck, it's not all about BDSM (for those of you who aren't up to date with your sexual terminology, BDSM is a variety of sexual practices that tend to involve dominance and submission, roleplay and restraint). "Kink" can involve a range of freaky acts that will make you go dayuuuuuum, and question whether it's normal to want someone to tie you to the bed and bone you. It involves fetishes, curiosities and desires, but is, of course, focused on achieving that mind-blowing orgasm we all desire. When it comes to kink, there's something for everyone. You just have to be open-minded and see where the night takes you.



ASK AGATHA

askagatha@salient.org.nz

Dear Agatha,

I recently got stood up on a blind date. I'm not sure if the person came and saw me then left, or just flaked out completely. It's so humiliating and I don't know what to do now! Have you got any advice?

-Dejected and Dateless

Chin up DD!

I have the perfect remedy for such occasions. It also works well for people who are dealing with liars, cheaters, and emotional withholders.

First of all, you have to make like T-Swift and shake it off. You don't know who this idiot is so he could have been some loser who wasn't worth your time anyway.

Step two, you need to repeat the following

affirmation: "I'm [your first name] FUCKING [your last name]". You can repeat this as much as you want at any time because it's a great thing to keep in mind. It works best with a glass of wine in hand as you're maintaining eye contact with your sobbing reflection in the mirror.

The third step is saying a big F U to the person who has jilted you. Unfortunately in this situation this person is a stranger. So it might be beneficial to just say to yourself: fuck them, they don't know what they're missing out on, I'm delightful.

Now that's all over, it's time to refresh and set your sights to the future. By this of course I mean reset your Tinder and cast a wide net while swiping.

You'll be out on the dating scene again in no time!

Aunt Agatha

Dear Agatha,

I'm trying really hard to manage my time at uni. I used to think that I was great at time

management at high school, but at Vic I can't deal with all of my readings, tutorials and lectures while maintaining a social life! How can I improve my time management?

-Lazy Liability

Hey LL,

Practice makes perfect with skills like time management. I would recommend starting a large Sims family and try to advance their careers as a means of practicing this. If you can juggle eight Sims, then you can manage to do your tutorial prep IRL.

I like to model my Sims families after real groups, like the 2012 judging panel of X Factor USA or the Supreme Court Justices.

Alternatively, sometimes it's easier to wake up early in the morning or work later at night to find the extra hours in the day. That way you can still chill before/after class.

Good luck cramming everything into your day!

Aunt Agatha

CUE THE QUARTER-LIFE CRISIS

THE RESULTS ARE IN, AND IT'S STILL SHIT

Nicola Braid

NZUSA has released the preliminary results of its July 2015 Income and Expenditure Survey and, predictably, everything's still a bit shit.

According to NZUSA, the survey is New Zealand's "only significant independent research in the area of student income/expenditure and debt".

Of the students surveyed, two-thirds worked over the summer break, 75 per cent of them for more than eight weeks.

Results of the survey showed the average fees for full-time students were \$7054, up from \$6246, while the average tuition fees for part-time students have increased by 31 per cent.

In 2011 one in four students identified fees as having an influence on their choice of course. That number has now increased to 44 per cent.

73 per cent percent of participants (up from 65 per cent in 2011) expected their student loan to have a significant impact on their ability to save for their retirement, and 70 per

cent said they expected it to have an impact on their ability to buy a house.

BY THE NUMBERS

65%

of students said their student loan debt would have a significant impact on whether or not they would undertake further study.

44%

of full time students surveyed said they did not have enough money to meet their basic needs.

51%

rise in the number of domestic students enrolled in tertiary education between 1994 and 2013.



5 YEARS

the average length of loan repayment forecast for university leavers in 2011.

\$8315

the average amount borrowed in 2013.

TE PUNI SINGLE HANDEDLY PREVENTS GLOBAL WARMING

Beckie Wilson

Vic Student Bethany Paterson has plotted a competition between Te Puni and Weir House to lower the halls' power use.

The competition, dubbed Switch It Off, hopes to get students thinking about their personal energy use and how it can be changed by altering day-to-day habits.

Between 13 July and last Monday, Te Puni had reduced its energy use by more than five per cent on the same period last year—a healthy lead over Weir, which had saved less than one per cent.

VUWSA's Wellbeing and Sustainability Officer Rory Lenihan-Ikin, who has been involved with the project, told *Salient* that "since the launch two weeks ago, we have had strong interest from students at both halls, with quite a few students stepping up to take a lead".

With the support from VUWSA, Meridian Energy and other power companies, first year students will be able learn tips and change their habits surrounding energy use in time for flatting.

Lenihan-Ikin claimed that "typically, students are forced to learn fast about power use when they move into flats and are hit by the burden of power bills for the first time. If students can begin this learning while they are in halls, then hopefully they can head into flats a bit more prepared".

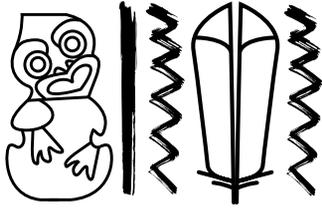
This is not the first energy saving scheme that the university has put in place to encourage students to be eco-friendly. While there are additional academic options for students interested the are, the Hub is a key example of the university's sustainability with it's recycling facilities.

The Green Wall outside Maki Mono was also a Council-supported feature offering people a "connection" with nature.

On top of all of this, the university has improved its environmental footprint in the past two years by significantly lowering its electricity and gas consumption as well as reducing its carbon emissions and waste.

According the University's Environmental Manager Andrew Wilkes, these initiatives saw Victoria use 6.99 gigajoules of energy per equivalent full-time student in 2014, 22 per cent below the national average of 9.01 GJ/EFTS for tertiary education institutions.

Long-term, the University hopes that the competition will normalise energy efficient practices in halls and remain a part of the University's green policies.



KI O RAHI

Te Po Hawaikirangi

This kemu (game) is a large team game played between two teams, kioma and taniwha on a large circular field. It is played in four quarters or two halves, and teams alternate roles of KIOMA and TANIWHA at half- or quarter-time. It is based on the legend of Rahitutakahina and the rescue of his wife Tiarakurapakewai, where they invented the game as a way to resolve disputes peacefully.

OBJECTIVE OF THE GAME

Have fun and out score the opposition. KIOMA score by touching pou/s with the KI (for potential points) then running the KI through TE ROTO and placing it down in PAWERO to convert pou touches into points. Taniwha score by hitting the tupu with the KI, both teams attempt to stop the other team scoring.

FIELD LAYOUT

Ki o Rahi is played on a circular field with concentric circles. The size of the field varies depending on the amount of players, level of fitness and the type of rules being played.

TEAM ZONES

Kioma can go into te marama, te ao, pawero and use te ara only to get into and out of the pawero to help attack or defend and run through te roto to covert pou touches into points on the board.

Taniwha can go into te roto and te ao zones only.

RESOURCES NEEDED

- 1 tupu (central target) approx 40 gallon drum or rubbish bin
- 7 pou
- Ki, woven flax ball, normal ball, rocks, rolled up jersey or anything
- Field marking

RULES

-Play is started from te Marama, with Kioma throw or kick the ki to a teammate in Pawero area.

-They attempt to pass the ki to teammate who touches a pou (for a potential point) then can touch more pou to accumulate more potential points or run it through te roto then place the ki on or over the Pawero line to convert all pou touches into points on the board. (this is the only time they can

enter te roto).

-Kioma can not go through or over te ara to score.

-If a kioma player is “tagged” in te roto while trying to score it is a hand over, if they run into te roto and run or pass the ki back out with out being touch they retain possession but the pou touches are recounted.

-Kioma scores and play restarts with a kick off from te marama.

-Out of bounds, last team in possession hand over to other team.

-Taniwha scores by hitting the tupu with the ki and play carries on.

-Jump shots may be allowed if the taniwha player jumps from te roto and releases the ki before landing in Pawero, they must leave immediattely and not affect play or Kioma gain possession.

-Players in possession must be moving or they have 3-5 seconds to pass or shot or hand it over.

-Players can not enter te ara, unless they are kioma moving between pawero and te ao.

-Players may get the ki from other zones as long as part of their body stays in their legal zone, Taniwha may take jump shots at the tupu as long as the ball is released before they touch the ground. (some Iwi play no entering other zones or penalties may occur) This is called the Turangawaewae rule.

Come on whanau, give it a go!
Mauri Ora!

The Week in Feminism

WHAT HAPPENED TO SANDRA BLAND?

Brittany Mackie

Sandra Bland is a 24-year-old African American activist who passed away on 13 July while being held in a Texas jail. She was a part of the Black Lives Matter movement and posted videos about civil rights in America under the title “Sandy Speaks”.

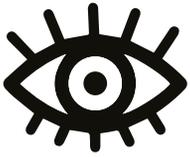
There is a lot of suspicion regarding her death and it is currently being treated as a possible murder by the Waller County District Attorney. There is a dark cloud over the whole case. Bland never should have been taken to the county jail to begin with, let alone kept in a cell for three days following her arrest. She was pulled over by Texas state trooper Brian Encinia for failure to indicate. There is dashcam footage of the whole thing from his vehicle, although some people believe a chunk of it has been edited out, which looks entirely possible from watching the footage. After Encinia pulls her over and asks for her license and registration—to which she complies quickly but with frustration—he then asks her to put out her cigarette. Legally, she doesn't have to do this as she is in her own car. But he

pushes it and pushes it and then asks her to step out of the car. He says “I will light you up”, as he pulls out his taser and then wrestles her out of the car.

For the next couple of minutes you can hear her struggling and crying out of the camera shot as Encinia supposedly cuffs her and successfully detains her. At no point does he tell her why he is arresting her.

Three days after this arrest, Bland was found dead in her cell. The footage from the ninety minutes leading up to the jailer finding her hasn't been released or does not exist. An autopsy conducted by the Harris County Institute of Forensics classified her death as a suicide by asphyxiation, but her family is waiting to hear from an independent autopsy. The attorney representing the Bland family said that he received a text from the Assistant District Attorney telling him to tell her family that the first autopsy was “defective”. This just adds to the confusion and suspicion that those close to her feel. Her family and friends say that it's unlikely she killed herself as she had recently expressed excitement about starting a new job. In the dashcam footage she also stated that she planned to take her arresting officer to court in the future.

It is impossible to watch the dashcam footage and not be left with a bad taste in your mouth. It is impossible to hear about this case and not feel an underlying sense that there is something unequivocally wrong about what happened to Sandra Bland.



Eye on Exec

Sam McChesney

Ever been penalised an exorbitant number of marks for handing an assignment in late? Ever harboured reveries of sticking it to The Man by staging a mass revolt of lateness? They can't penalise everyone, right? Well, the Exec has lived out your fantasies; they are the heroes you always dreamed of being. Their half-year reports, where they set out exactly what you've been paying them to do for the past seven months, were due on 10 July. When that didn't work, the deadline was pushed out to the 22nd. Then, five minutes before the start of the last Exec meeting—where the reports were meant to be approved and released to you, the students (okay, to *Salient*; we're aware none of you are actually going to read the reports because you're not masochists like us)—President Rick informed *Salient* that half the Exec were still writing their reports and the deadline had been extended by another week.

People power!

For the Exec's half-year scorecards, see next week's *Salient*. Maybe.

Barely fifteen seconds after opening the meeting Rick moved into committee to discuss the 2015 budget. This year's budget had to be completely rewritten over the past couple of months—partly because VUWSA tried (and failed) to illegally withhold over

\$20,000 in NZUSA levies, but mostly because VUWSA hired a new General Manager, who took one look at the existing budget, said “shit's a bit fucked eh bro” (or words to that effect), and realised it would be easier to just overhaul the whole thing and start again.

Anyway, the original budget—which *Salient* likes to imagine was written in crayon, or simply smeared across a wall with an unidentified substance—is no more. You'll be excited to learn, though, that VUWSA IS STILL ON TRACK FOR ITS FIRST BALANCED BUDGET SINCE VSM!

(Technically this is bollocks, since the budget includes a six-figure grant from the VUWSA Trust, a (presumably dwindling) bailout fund set up to keep VUWSA afloat post-VSM. But don't let that get in the way of a “milestone”).

Rick then reported on the VUWSA Constitutional Review Committee, which has been set up to suggest changes to VUWSA's overly complex constitution. VUWSA has to present any proposed changes to students before the AGM in mid-August, but everyone's being extremely vague when it comes to actual deadlines (true to form; see above).

The review covers, well, everything, from minor semantic issues, to a clearout of all the operational policy that's somehow wormed its way into the Constitution, to VUWSA's oversight of *Salient* (which this year has randomly oscillated between nonexistent and much, much too existent).

VUWSA also needs to review whether the new Executive structure, which came into effect in 2013, is working—they were meant to do this last year but missed the deadline (see above; see above).

VUWSA has only two windows throughout the year—the IGM and the AGM—to pass these changes. Some of the Exec want to amend the Constitution to allow for constitutional changes to be voted on via online referenda—but, again, this would have to be passed at the AGM. Time is running out, and this whole thing already has “next year's problem” written all over it.

Five-Year Engagement Vice-President Toby gave a report on Re-O-Week, which has improved dramatically since its pyjama-party nadir of 2012. Other than people saying mean things on Yik Yak about the music in the Hub, there were few problems.

After a brief detour into committee to discuss O-Week 2016, Naughty Rory announced that the Faculty Games will return this year. Rory's putting together a working group to organise the games, and Champagne Officer Nathaniel suggested the working group be called “the Sports Team”.

During the rest of the meeting, it was established that scissor lifts are fun, and that Rick's heavy drinking makes him “relatable”. *Salient* overheard Rick muttering something to the General Manager about “the PGSA want[ing] a grand”, but missed the rest of the conversation, so we'll let you speculate wildly about what those pesky postgrads might want a grand for.

STUDENTS NO LONGER ALLOWED TO IGNORE DEATH TRAPS

Jordan Gabolinscy

A new bill, currently under debate at Parliament, has the potential to radically affect the vast majority of workplaces and tertiary education providers, including Victoria University.

The Health and Safety Reform Bill, which is on track to pass in a few months, follows growing concern around workplace safety, with accidents like the 2010 Pike River Disaster being widely publicised.

The Bill aims to reduce workplace injury and fatalities by 25 per cent by 2020 by placing more responsibility on each individual in the workplace and shifting emphasis from hazard management to risk management.

Among the proposed changes, each employee, including part-time contractors,

will be held responsible for the wellbeing of both themselves and their co-workers by identifying any accident-prone situation and reporting it to their superior.

Business owners must also engage with their employees by providing health and safety representatives and committees that will deal with situations brought up by workers. Failure to do so may cost someone their job.

Under the Bill, students at Victoria will be required to comply with guidelines such as “reporting accidents and incidents” and “undertaking any health and safety induction required by the University”.

Off-campus activities are also covered by the Bill. This means the University, and more specifically, professors and senior staff

members who accompany students on field trips, will be responsible for any harm or accident that may occur.

The University's Associate Director of Campus Operations Rainsforth Dix told *Salient* that “the University is committed to ensuring the changes are effectively implemented” but “the underlying principles remain the same: ensuring the safety of our community is paramount”.

According to Work Safe NZ, “on average 73 people die on the job” every year and one in ten is hurt, causing grief to families and costing the country \$3.5 billion annually.



Marking rubric

Dear friend,

Firstly, we would like to thank you for taking the plunge into the world of literary excellence by contributing to the magnificent *Salient*. After all, the Letters section is the only thing after the Moan Zone that people enjoy reading. As second-year students—and thus vastly more experienced, cultured and attractive than you—we thought it only right that we should give you some feedback on your letter; we are all here to learn.

At uni, facts aren't important. If you put a reference next to something, it is as good as right. However, in this case, let's get a few things close to accurate.

We are too busy getting the A+ grades we have become accustomed to, to be drinking during study week. Like normal people, we drink on the weekend.

You earned marks for displaying your understanding of how loose we are. The reality is, though, we aren't total alcoholics—and therefore we drink during the weekend with our friends. Or, as we like to call them, our fans.

We in fact live in an apartment uptown, you can keep your "Vic House" Hill. We are familiar with District 9, or as you probably call it, the intersection of Maurice Tee and The Terrace. But once again, here you have lost marks. We live in the posh end of the city—that's what can happen if you write for the best uni magazine in NZ, eat all your vegetables and don't mind blowing your inheritance on a small flat that experiences no direct sunlight all year.

If someone is openly and vocally against Vic House, that doesn't make them Tom and Luke. It just makes them from a better

hostel, like Te Puni, Joan's or perhaps some cave in the middle of the Gobi Desert.

Like all assignment feedback from your student tutors, we aim to uplift you for your talent, criticise you for your immaturity, and put to bed that ever-present inking "I feel like my tutor is kind of into me".

Factual: 0/10—let's go with "on the verge of slanderous".

Length: 10/10—within the word limit.

Referencing: 5/10—a considerable lack of in-text referencing; however, you presented a good understanding of who we are.

Humour: 9/10—you were funny, something which our column is yet to achieve.

The search for us continues.

Your dude-bros,

Luke and Tom

P.S. Thanks for giving us something to write about this week. Talk soon x



Billy Maverick Bourbon and Cola

Cost: \$13 for 6 cans

Alcohol volume: 7%

Pairing: Sushi rice thing that smelt bad on the bus

Verdict: ★

"I left Hamilton for a reason."

We Drank This So You Wouldn't Have To

Lydia and Mitch

It's a Monday and I've just spilt a Billy Maverick Bourbon and Cola on my \$10 Warehouse trackpants. Mitch is in Melbourne, I forgot about my journalistic responsibilities and now I'm here, having a moment of quiet introspection, Googling "rock bottom???" in an Incognito window. Why there was a can of Billy Maverick in the fridge is a question best left unanswered. But I do know that there was a sticky residue on the bottom, it took me an entire runthrough of *The Pinkprint* to drink it, and I did not enjoy myself.

Let's start with some honesty: I already knew I don't like Billy Mavs. I would say that nobody likes Billy Mavs, but the 2,208 Facebook likes garnered by the "Billy Maverick Appreciation Society" speaks for itself. That's 2,208 people who think that watered-down molasses spiked with cough medicine is a good choice. Eager to get some perspective on the issue, I asked my only friend who liked the page about the appeal of Billy Mavs. His response of "they're trash but they get the job done" teaches all of us an important lesson about utility maximisation and desperation. I'm

not convinced I know what bourbon is supposed to taste like, my experience being limited to the canned varieties which were inexplicably popular during my girlhood in Hamilton. However, I'm confident Billy Mavericks are a poor imitation.

That Billy Maverick comes in a can is a point in their favour. More things should come in a can. As *The Mill* website handily points out, the elegant RTD is "for those wanting to spend less time pouring drinks and more time partying". I'd be excited to meet someone for whom partying doesn't involve desperately trying to find an excuse to pour another drink to escape inane conversation, but I take their point.

I finished the can wishing I'd opted to review the three-week-old open bottle of *Scrumpy* in my room instead. Billy Mavericks are pretty offensive for a number of reasons and don't even come in the 9 per cent variety anymore, so what's the bloody point? You can certainly do better than this and I might be able to do better than this one day. We'll see.

Stories That Matter

Elea Yule

Stoner Goldilocks: fear for your children

A South Otago woman recently returned home to find her pantry and freezer cleaned out, her bed slept in, the house smelling distinctly of cannabis and the dishes done. Burglar(s) had reportedly entered the house by forcing open a bathroom window while the homeowner Haylie Anderson and her two young children had been away. Investigating police suggest that it was likely to have been the work of "some drunken idiot".

Caught in the act

A fugitive has been caught after his appearance in the low-budget horror film *Marla Mae* was photographed and featured in a Washington state newspaper. Once detained, the 44-year-old, Jason Stange, pleaded guilty to an armed bank robbery back in 2006 and was sentenced to 117 months in prison. According to the producer of the film, Stange's role in *Marla Mae* will not be cut. The film is due for release in 2016.

Public pee-ers told: "urine trouble if you piss on our walls"

San Francisco has recently taken new measures to prevent public urination: pee-repellent paint. The company Ultra Tech's new development "Ultra-Ever Dry" repels water, some oils and wet concrete and will hopefully cause any urine aimed at it to bounce back onto the perpetrator.

Grandad's childhood: when dinosaurs roamed his front lawn

A pensioner in Dudley, England recently attracted media attention after installing a 9' dinosaur model to rival the Jurassic Park franchise. Jake Pearson spent £600 on the fibreglass raptor in a local auction, which will join his collection of quirky memorabilia, stored in a 60' extension to his house, that he calls Jake's Private Museum. Mr Pearson says that owning the raptor is like an Echo ;) of his childhood and its attainment is just the beginning: "I want one of those long-necked dinosaurs to go on the drive and then a pterodactyl to go on the roof!".

Tourism development: a cut-throat industry

London city planners are under attack after a venue, originally intended to showcase and celebrate women and their achievements, has been replaced by the horribly ironic Jack the Ripper Museum. The commemoration of the infamous serial killer, renowned for his gruesome murders of female prostitutes, has been met with public protest. Tower Hamlets council said that they would be "investigating the extent to which unauthorised works may have been carried out".

Summer Camp USA

- NZ's HIGHEST paying camp program is OPEN for 2016 -



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Letters

Thanks for your letters everyone! To celebrate getting some decent letters for once (and because previous winners really suck at collecting their vouchers), we're giving out two Letter of the Week prizes.

Letters of the Week

Chur

Dear Salient,

Shot for the read on SSRI and SNRI withdrawals, it was really heartwarming to read your article because I find the stigmatisation (and, antithetically, glamourising) of depression and other mental illnesses to be an issue I have encountered myself and in various friends of mine, who struggle with untreated mental illness or have avoided telling their friends and even parents that they are taking anti-depressants. The more the issue is hushed up, the harder it is to find vital information on the subject, and your article on the ambiguous prolongation of SSR/NI withdrawal (or "discontinuation") symptoms was exactly what I have been looking for, as I have recently switched from the weaker Escitalopram to Venlafaxine. Although it's hard to tell how long the withdrawal symptoms lasted because I was only clean for three days, and the symptoms of addiction are similar to the side effects of Venlafaxine, I will say that the withdrawal effects were a lot more brutal than I had expected from an apparently "non-addictive" medication. Thanks to your article, and a yarn with a girl i met in town who recognised my symptoms by my inability to take control of my body under the influence, I now know what kind of commitment I'm in.

Regards,

Your "fucked up" friend



Good thing we had our festive faces on

Oi Salient,

Used your last issue as wrapping paper for my secret santa gift. Very festive. I thought so.

Ho ho ho.

Sincerely,
Secret Santa.

Souls don't exist so that would be a very short issue

Mind, Body - and ?

Will you include the third?

Or is the immanent frame such that it does not even cross your mind?

Yours sincerely,
Soul.

Yeah it's pretty bleak. Not that we've ever been there.

Dear Editor,

Last weeks Salient had an article on the College of Education campus in Karori. To be completely honest, this place is a dump and needs to be pulled down! I was a student teacher there in the early 1980s when it was Wellington Teachers College and it was shocking then so goodness knows what it looks like now! Dark and dingy and depressing. Reminded me of an old mental hospital. Just pull the buildings down and replace with a nice park or something or maybe the government might build some state houses?

Teacher no more.

Also chur

Dear Salient,

I was so impressed with and shocked by your article on Anti-depressant discontinuation. I have previously tried to come off anti-depressants and found myself dizzy, faint, nauseous and with such a sore head that I could barely attend any of my lectures - let alone focus.

I was given really poor advice about weaning of them - my doctor told me to come off after only a week on a half dose! Pretty sure this probably made my symptoms more intense.

When I explained what was happening, they told me it was rare and would go away in a couple of days - but it stuck around for two and a half weeks. Other than that, all I got was anti-nausea tablets and really poor medical support.

I didn't know what was happening and was really freaked out that these drugs I didn't really want to be on had somehow fucked up my brain.

After reading your article, I'm so angry that I got such poor health information! They should be giving people proper guidance as to how to best avoid or reduce these symptoms and also letting them know that it IS common so that they don't feel so alone.

Coming off these kind of drugs is hard enough emotionally without it adding unnecessary challenges.

Thanks for your article - bet a lot of people in the same situation feel better after reading it!

Yours,
Feeling shafted by SSRI advice

Thanks! That's a mighty fine letter

Dear Salient

I was very sad to hear you received no letters last week, no doubt most likely due to everyone having to be on my allocator 24/7, refreshing constantly in the hopes that they get at least 20 seconds to choose their time slots before the site kicks them off. So in light of that I thought that I would send in a letter for you guys this week.

And that letter is Q.

Personally this is my letter of the week almost every week (however this does sometimes change out for the more Aesthetically pleasing letter R), and seeing as you guys couldn't seem to choose your own letter I thought I would send in mine as an alternative option. What can I say, I am a generous man.

Yours truly

A guy who could really use a coffee voucher

People hate Salient??? :O ;,(

Dear Salient,

Tbh I don't even go to vic. I enrolled to take bio but didn't and then got threatened with bailiffs for not paying uni fees. However I do love this magazine. I even have pictures from salient cut out and stuck to my wardrobe. Not the lame ones, the cool ones like Rick Zwaans face. I avoid all other forms of news so it's really quite useful and when I'm done with it I use it to line my rabbits litter box. Why do people hate your mag? Its only like 15% unreadable. Anyway, I'm a fan and chur for the free pet supplies.

Try Venezuelan Beaver Cheese, it works like a dream

dear salient,

i was nibbling on some brie when i turned the page of the latest issue to see a cheese dream journal. my first thought was, salient really needs to stop abusing their writers' stomachs (c.f. the baby food incident). therefore, i didn't have high expectations, but the more i read, the more i got sucked into the article. thus, to add to your cheese experiment:

brie. half a wheel and a half-hearted attempt at doing readings, then sleep.

dream: my boyfriend tells me to sit down, then tells me that he's moving to hamilton. i wake up disturbed and confused.

the verdict: 1/5. i did have a dream, but it was hardly enjoyable.

love,
cheese enthusiast.

p.s. lost is the only tv show i've ever finished. what does that say about me?

The psycho gene

Dear Salient,

I was four years old when I first encountered a person whom I now recognize as a psychopath. Said person was a healthcare professional (I can't elaborate any further on this, suffice to say their job allowed them to fulfill many of their "urges" without breaking the law)

It's never wise to libel the litigious, so I'm omitting all identifying details. However, I'll always remember the justification said person's spouse gave for their behavior: It was genetic. Dr Psychopath had tested positive for two mutated copies of a gene for an enzyme called monoamine oxidase.

The gene is carried on the X chromosome. Men have only one X chromosome, women have two. Hence, female psychopaths are much rarer than their male counterparts, as they must inherit two copies of the gene.

Monoamine oxidase A breaks down the neurotransmitters serotonin, dopamine and noradrenaline. The "psychopath" gene encodes a less functional enzyme. A person with the gene has much higher levels of these neurotransmitters in their brain, possibly contributing to impulsivity, lack of remorse, and reduced anxiety/ depression.

This is not a peer-reviewed scientific article, just my attempt to win a free coffee. Nevertheless, I thought I'd share this pearl of science wisdom with fellow Salient readers. The article did not go into the difference between a psychopath and a sociopath. Its only fitting that a psychopath would try to evade responsibility for their actions by blaming it all on a gene. Could it really be that simple?

Don't worry, next week is the unsalted vita-wheat cracker issue

Hello Flailient

I noticed you didn't receive any letters last week and it bloody well serves you right. Not only do you consistently fail to put out a decent Sudoku, your issue topics this year have been aggressively boring. Introversion? Pretentiousness? Why don't you do an issue on unsalted vita-wheat crackers or the best type of beige suit to wear while eating gluten free bread while sitting in front of drying paint? To be fair the eye on exec is a pretty decent column but otherwise step it up guys. If your readers want something that puts them to sleep they'll go to their lectures once in a while. You should be pandering to us like we're pandas. Put out an issue about laser unicorns or the scarcity of academic integrity amongst golden retrievers. Try to keep our interest guys. It's important to all of us that you come across as more humorous and entertaining than Vladimir Putin.

Regards,

A golden retriever with Standards

30
Years
of
Pride

Ted Greensmith

30 Years of Pride Ted Greensmith

It was the late 1940s, and some time after Ian Smith* moved to Wellington as a teenager from Hawera, in the rural and conservative Taranaki, he met the boyfriend he would live with for the next two years. When they met for the first time, they immediately hit it off.

“It wasn’t a groundbreaking romance,” Ian said. “We were just two kids who fell in love with each other and decided to live together, in the same way kids do nowadays. We were young.”

But to the outside world they were only flatmates. In the house the two shared, Ian had a separate bedroom. He also kept a pair of stockings, a ladies’ coat, hat and shoes at the foot of his bed to fool anyone in case their house was searched. At the time, homosexuality was still illegal, and Ian and his partner lived a life of fear.

In 1950, the police raided a well-known gay cafe in Wellington. Ian and his partner, who by now were 23, were sharing a drink together after a night at the theatre. Ian was arrested. After serving three years in a New Zealand prison, he was committed to a psychiatric facility and given chemical hormone treatment in an attempt to cure him of his “illness”. He never saw his partner again.

2015/2016 marks the 30 year anniversary of Homosexual Law Reform in New Zealand. As a community, the LGBT people of Aotearoa have come such a long way since that day in Parliament, 9 July 1986, when consensual love between anyone of any sex or gender identity was finally legalised. As a young Queer man looking back at history as I write this now, it seems bizarre to ever imagine that there was a time where my fondness and affection for other men could have resulted in a criminal punishment.

Māori had long appreciated the special and sacred role that LGBT people played in their society. In 1849 Wiremu Maihi Te Rangikāheke of Ngāti Rangiwewehi told the story of Tūtānekai and Tiki. Before

Tūtānekai married his fiancé Hinemoana, he had a close male companion named Tiki. In a manuscript by Te Rangikāheke, Tūtānekai says to his father, “I am stricken with love for my friend, for Tiki.” Later, Tūtānekai refers to Tiki as “taku hoa takatāpui”—a close companion, or lover of the same gender.

However, upon the arrival of European settlers, consensual sex between members of the same sex was outlawed under British Imperial Law. Gay men in particular were imprisoned, beaten, whipped, and ridiculed for their “crime”. When my grandparents were young, we LGBT folks were considered criminals in the same manner as those who committed sexual assaults against children.

It feels bizarre to be commemorating the passing of the Homosexual Law Reform Act as a piece of amazing and revolutionary social change when, technically, the rights it enshrined were almost gifted to LGBT people by those who were not Queer. Those who campaign for social change have always felt uneasy about the role of Parliament in achieving a more progressive and inclusive society. Yet the truth is, we would not be where we are today without it.

Fran Wilde, a gutsy Labour Party MP from Wellington, introduced the Homosexual Law Reform Bill to Parliament in 1985. Bills like this had been attempted before in the 1970s but had been defeated by sitting National governments, led by notorious homophobes like Robert Muldoon. But Wilde’s Bill was different—it had the mass support of hundreds of Queer New Zealanders up and down the country who rallied in support. They organised public meetings and marches, campaigning for their right to love equally.

The campaign was not without serious opposition: the National Party, led by Jim McLean, opposed the Bill en masse, and MPs including Winston Peters, John Banks and Norman Jones told LGBT people to “Go back into the sewers where you come

from”. It was this time that the Salvation Army utilised their base support to oppose the Bill, and even went to the extremes of targeting dementia care rest homes to solicit signatures from elderly people in petitions against the right for consensual gay sex to be legalised. At immense personal cost, LGBT New Zealanders rallied behind Wilde’s Bill, but nevertheless ensured its success in Parliament.

Ian Smith was one of those who fought for Wilde’s Bill. Ian told me that he faced regular abuse from opponents to the Bill—most of it coming from within his own family. But that never deterred him. In 1985, while participating in a number of different LGBT action groups who ran campaigns to gather popular support behind the Bill, Ian met his life partner, Mark. After the Bill passed into law in August 1986, Ian and Mark started dating. Soon, they moved in together. This time there was no need for Ian to hide who he was. After the passage of the Civil Unions Act in 2004, again by a Labour government, Ian and Mark finally were able to achieve legal recognition of their relationship.

In 2011, a year before Louisa Wall introduced her Marriage Equality Bill to Parliament, Mark passed away after a battle with prostate cancer. To this day, Ian keeps a photo of him in every room of his house. It is through the lives of people such as Ian that we truly can appreciate the full importance of that Bill 30 years ago—how it gave young LGBT people like myself an opportunity to hope for a better and more inclusive future. It is because of great people in Parliament that social change comes about, but it is only because of the tireless work of activists that progress towards equality can ever be achieved. LGBT people have a proud history of fighting for their rights in the face of great adversity. Over the past 30 years we have seen leaps and bounds in the way of achieving full legal equality for many of our LGBT people. But the fight does not stop there. To honour our Queer Whakapapa, we young Queer people and our allies must keep pushing for that greater equality that we all dream of.

SAFE SPACES

One of the things non-queer tend to take for granted is feeling safe in the public sphere. For queer people it's sometimes hard to be visible and feel safe; for many, being "out" in public is an experience characterised by shame, hurt, and alienation. This photo essay shows the diversity of the queer community while exploring the spaces where queer people are able to be themselves while remaining safe. For the queer community, having safe, accessible and welcoming places to retreat to, or just to be in, is vital. Here are queer people in their spaces.



FRANKIE WOOD-BODLEY (21)

What do you do? Full time 4th year university student studying a Bachelor of Arts in Political Science and Public Policy as well as a Bachelor of Law. Working part time.

How do you identify? Male (transgender male).

Why did you choose this space? I feel accepted in Wellington—I can be my true authentic self here.



KASSIE HARTENDORP (25)

What do you do? Youth worker.

How do you identify? Takatāpui.

Why did you choose this space?

Our photo is at the NZ Prostitutes' Collective where we attend Tiwhanauhana, a "rainbow" kapa haka group. The group feels like whāunau to me, and it's the best part of the week to come here, share food and sing some waiata.

ARIKI BRIGHTWELL (26)

What do you do? I am a recent graduate from Massey University who works as a Freelance artist and part time merchandiser. I also volunteer at Opportunities for Animals and as a facilitator for Tranzform, which is a support group for trans youth. I also love to play roller derby for Richter City where I am known as Tu High and I practice Kendo, the martial art of the Japanese Sword, ranking third-degree black belt. I'm also big nerd for movies, animation and video games, which I take most of my inspiration from when creating my artworks. When the time comes I love to Cosplay as my favourite characters.

How do you identify? I identify myself as female, large and full of flair who is of Māori, Tahitian descent, born and raised in Gisborne where my tribe is Ngati Porou.

Why did you choose this space? This space is the NZPC headquarters and is where a group called Tiwhanauhana meets once a week. It is a kapa haka club attended by Māori of all genders and sexuality. I do not attend many sessions due to my schedule, but when I do it is a safe haven for me to express myself, getting in touch with my culture, being around others who share the same feelings, a place for me to heal and revitalise myself. You could say it is my place of Zen.



RUBY (26) AND LUCY (20)

What do you do? Lucy studies and Ruby is a statistician.

How do you identify? We identify as people. Ruby identifies as queer.

Why did you choose this space? We like it here because we get a view of our favourite city, Wellington. We are both from Wellington. Cute.



TED GREENSMITH (20)

What do you do? Policy, Research and Communications Advisor to Sue Moroney MP.

How do you identify? Queer.

Why did you choose this space? I like to sit and listen to the piano, or walk along the piers. I feel safe here because there are so many people around—it doesn't matter who I am or where I come from. I can just melt into the background.



CONNOR FINDLAY (21)

What do you do? Medical Laboratory Assistant.

How do you identify? Gay.

Why did you choose this space? I feel safe here more than other places because it's somewhere that is usually warm, and a focus for my baking and tea addictions. It also represents a place where I can create and experiment with abandon; here I try that new idea for a curry, or that new method of getting the perfect maillard reaction, or, most recently (due to new flatmates), how do I make a vegan version of things I like? Most importantly, it's a space where I am comfortable expressing my ideas, whether I'm trying really hard not to burn something, or watching bread bake (it provides a great time to think about things).



DANNY (22)

How do you identify? Agender, transfeminine with they/them pronouns.

Why did you choose this space? Because home is home for a reason.



PAIGE (19)

What do you do? Student.

How do you identify? Gay.

Why did you choose this space? There are no people here. Well, there's one, but she's adequate.

ERIN (20)

What do you do? Student, and work in lingerie at Farmers.

How do you identify? I'm not really fussed with labels, so gay, lesbian or queer all work for me.

Why did you choose this space? I feel pretty safe everywhere. But I really like my bedroom.



JOSH CONNOLLY (20)

What do you do? Third-year student and RA.

How do you identify? Pretty gay.

Why did you choose this space? It's the only place where I can control whether or not I'm alone without being a dick about it. Also, because I'm an RA and I live where I work, this is one of the only places at the Hall where I can hang out without the possibility of being asked about hall stuff when I'm not working. In addition to that it's where all my favourite stuff is, and it's the place I can wear fat pants and not worry that people will see me. It's a good time.

Photography by Ella Bates-Hermans and Lily Paris West.

Coordinated by Charlie Prout, Ella Bates-Hermans and Lily Paris West.

Trans 102

Charlie Prout

Disclaimer: this is my experience of being transgender as a Pakeha binary ftm (female-to-male) person. I do not speak for all transgender people, but these are challenges that I have observed and discussed with fellow transgender people.

Binary¹ transgender people have a choice when they start to pass². They can be open about their transgender status or become stealth³. I made the choice to transition from female to male when I was 17. I had a very messy break up, which allowed me to reassess what I wanted from life. This allowed me to look into transitioning. I decided that after I had started passing I would become stealth. Obviously, because you are reading this with my name on it, my plans of being stealth failed to eventuate.

When I first saw my doctor about being transgender, he had no idea what to do. I was sent to a clinical adolescent consultant psychologist at the local hospital. She also had no idea what to do. When I moved to Scotland, the waiting list was eight months to see the gender clinic. I was stuck there with no medical help, no people in the media, no one I knew who could show me that my life would be okay if I transitioned. You cannot become something you cannot

see. Finally, upon returning to New Zealand after two years of working the medical system, I was able to get hormones and a year later I was able to receive top surgery⁴ funded through the Bowen Trust.

Currently the issues that transgender people face are multifaceted. They face barriers in receiving healthcare, when changing names and obtaining new documents, and socially by being harassed and not accepted within the wider community. The ways to solve them are even harder. The solutions to these problems are not simple, but there are possibilities for change.

Healthcare

One of the major issues for transgender people is access to resources for medical transition⁵. Within New Zealand, the majority of GPs have never dealt with

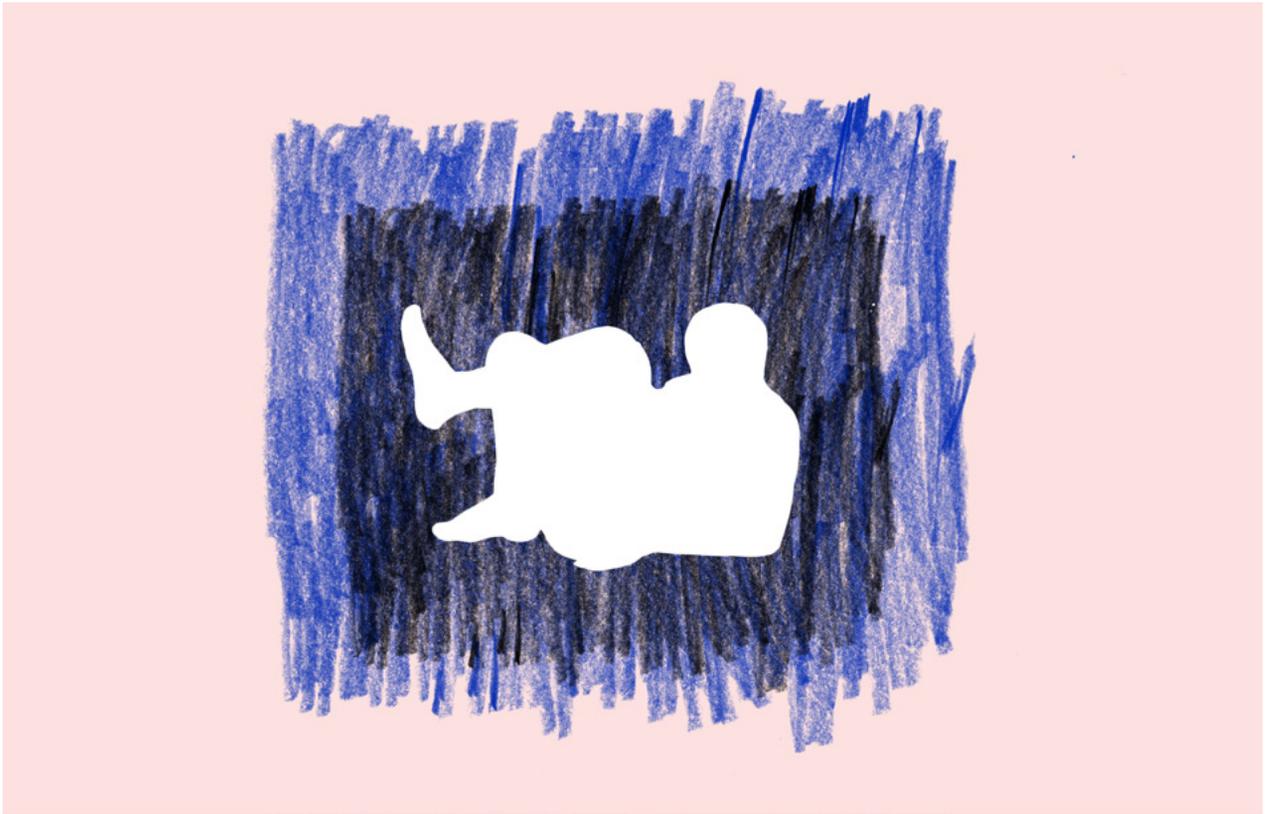
1 People that adhere to the gender norms of their chosen gender.

2 When a transgender person is identified by a stranger as their chosen gender.

3 When people do not know you are transgender.

4 Chest reconstruction surgery. For transmen, it serves to create a male-looking chest through double mastectomy. For transwomen, it is a breast augmentation (implants).

5 The use of hormone replacement therapy and surgery to alleviate the symptoms of gender dysphoria.



someone who is wanting to transition or even know how to treat a gender non-conforming person. To add to this, most mental health professionals have the same limited experience and are wary of diagnosing gender dysphoria. The heart of this problem comes from the lack of awareness and training about the needs of transgender people within the medical community and the lack of clear nationwide guidelines about the treatment of transgender people.

These issues create a system which is incredibly difficult for transgender people to navigate to access the medical help they need to transition. There are no clear guidelines detailing the pathway for a transgender person seeking hormones. In the Wellington region (which can cover as far as Nelson), transgender people are seen by the Diabetes and Endocrine Clinic at Wellington Hospital. The endocrinologists at this clinic are the medical professionals who decide whether a person is allowed to undergo hormone therapy. There is currently no psychologist or mental health professional who specialises in diagnosing gender dysphoria. Recent changes to the system mean that transgender patients who are deemed not mature enough must present a psychologist report stating that they are fit to receive hormones. However, there are

no psychologists under the public service in Wellington who specialise in the treatment of transgender people, and only one person who does it privately. Most transgender people are stuck with many roadblocks in order to receive life-changing treatment, unless their GPs are specialised in dealing with transgender people.

The situation is even worse for surgery as most DHBs consider surgery to be cosmetic and refuse to fund it. Chest reconstruction surgery for transmen is often privately carried out in New Zealand for a cost of up to \$18,000, for which many transmen pay out of pocket. For more complex surgeries such as genital reconstruction for both transmen and transwomen, overseas is the only option. The Government operates a high-cost treatment pool for surgeries that are unable to be carried out in New Zealand. However, the pool only funds three surgeries every two years. The cost of genital reconstruction is prohibitive, and makes surgery unattainable for most transgender people.

Legal and institutional

There is a brighter side to transgender rights in New Zealand—the law is very

accommodating in regards to legal name and gender changes. X can be used as the gender marker on a passport rather than F or M, and an applicant can change their gender on their passport through statutory declaration. This means that they are only required to declare their preferred gender marker and how long they have maintained their preferred gender presentation. The declaration needs to be witnessed but no other proof or documentation is required. This measure greatly improves the lives and safety of transgender citizens. It allows them to obtain legal photo identification in their chosen gender, which means they can change their details on bank accounts and public records. This in turn allows them to be seen by the wider public as their chosen gender. It is also possible to change gender marker on a birth certificate by going through the Family Court. This can be costly experience, but community law services have been able to help applicants with the process.

There is much more that can be legally done to accept non-binary, genderqueer and agender people in our society. The New Zealand legal system and society is based on male and female roles, and this thinking is extended to most legal documents and forms. Often one must choose between male and female, and the 2013 census caused

Universities and schools often refer to people who haven't legally changed their name by their birth name, which outs transgender people to their peers.



outrage in the queer community for that very issue. The lack of alternative options for people who do not identify as either male or female contributes to the erasure of gender non-conforming people, as well as intersex people. However, Statistics New Zealand recently announced a further category of “gender diverse” for documents and forms that are for statistical use.

Public institutions also have a long way to go when improving their facilities for transgender people. Universities and schools often refer to people who haven't legally changed their name by their birth name, which outs transgender people to their peers. There is also a lack of gender neutral toilets in public spaces. For transgender people who do not pass and non-binary people, this creates an opportunity for violence and harassment. There are countless stories of transgender people who have been kicked out of bathrooms. The lack of opportunity for transgender people to access bathrooms mean they are forced to wait for hours, or often in schools they are forced to use the nurse's office.

Social

The social acceptance of transgender people is the most challenging. There are ways to make transgender people's lives easier without improving the medical system. Some transgender people they aren't able to receive or simply do not want medical intervention, but yearn for acceptance and acknowledgment from society about their identity. Transgender people feel like deviant members of society, and often face job discrimination and experience mental health issues.

Transgender people have an incredibly high suicide attempt rate. There is a long list of

reasons why this is the case. Mostly it is related to social stigma. Transgender people are treated by the media as spectacles. Stories about transgender people are usually about how amazing it is that they have found love, or based around whether they have had “the surgery”. On television and film, transgender people are treated as the butt of jokes.

More important still is the safety of transgender people on a day to day basis. Transgender people experience violence, sexual assault, murder, and verbal assaults at much higher rates than the general population. It is hard for transgender people even to remain safe.

It is also common occurrence for “the questions” to be asked. These are the questions no person would even think of asking a cisgender person, such as questions about anatomy, or what your “real name” is.

What do transgender people need?

Socially, transgender people need to be accepted and treated with dignity. Medically, they need to be able to access the treatment they need, including access to trained mental health professionals. In the United Kingdom there are designated clinics where transgender people receive psychological help to make sure they are ready to transition, and then receive their prescription for hormones from this facility. There are such clinics all over the United Kingdom and they all follow the same guidelines for treatment. New Zealand needs a set of guidelines brought out by the Ministry of Health in regards to best practice for transgender people, similar to the World Professional Association for Transgender Health (WPATH) guidelines.



Transgender people are often students, unemployed or in low-paying work, meaning that it is hard for them to gather funds that would allow them to change their names on legal documents. If an individual changes their name or gender on their identification due to transition, it should be free. Until this becomes a reality, there is a newly-established charity called Naming New Zealand. Naming New Zealand describes themselves as an organisation to help transgender, gender diverse and intersex youth with updating their identity documents to correctly reflect their sex and gender. They offer funding for transgender people to update their documents and fall under the charity Outerspaces, which also includes Schools OUT and Tranzform—queer and transgender support groups in the Wellington region.

The social narrative around being transgender also needs to change. At the moment, the narrative is that transgender people hate their bodies, and need hormones and surgery to be happy. However, not all transgender people hate their bodies and some transgender people do not want medical intervention. Instead, society should push for all people to present their gender identity in any way they feel comfortable. Instead of pushing medical treatment as the first step, we need to start with gender-affirming activities like name changes, and create the support to allow people to socially transition and be seen as

their chosen gender even before they start to medically transition. You do not need to medically transition to be transgender. You do not have to be incredibly masculine to be a transman, and you do not have to be incredibly femme to be a transwoman. Transgender people need the time to work out who they are and how they want the world to see them.

It would be helpful if the news media changed their coverage of transgender people. Often interviews with transgender people focus solely on their transition. Instead, transgender people need to be shown as successful members of society whose accomplishments are more significant than their identity. Celebrities who choose to transition can also be shown in a more constructive way. The best example of how to discuss transitioning was the Diane Sawyer interview with Caitlyn Jenner, because it was not about her physical transition but her emotional transition.

Lastly, transgender people need acceptance and to be treated like every other member of society. Use their real name. Refer to them by the pronouns they like. If you are not sure what pronouns they prefer, ask, or use “they” and “them”. Most importantly, do not ask them questions about their bodies or about their transition unless they bring it up. We want to be treated as people. We are loved, successful and important people.

*Charlie Prout is a facilitator for Tranzform, a support group for youth under the age of 30 who identify as transgender, fā'afafine, whakawhine, tangata ira tane, intersex, two-spirits, genderqueer, non-gendered, questioning, and their allies.
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On Hair and Gender



Harold Coutts

On Hair and Gender

Harold Coutts

In my second year of high school I had shoulder length hair. Some thought I liked metal music, others thought I wanted to be a girl. More than anything it was an act of defiance against my mum, who'd orchestrated the same short hairstyle, with just enough length for a spot of gel, throughout primary school. I loathed it then and I loath it now, and while I agree the long hair may also have been a mistake, I'm happy that I took charge of my appearance.

What astounds me, however, is the meaning people assigned to the length of my hair. He doesn't like metal? Oh, he must want to be a girl. Obviously that's an extreme example, but I got asked both by two complete strangers on separate occasions. A third stranger once said, "Morning girls... boys... whatever" to my (short-haired) sister and I when we were walking to school.

Now my hair is the shortest it's been since I started growing it out when I was eleven. I often paint my nails either black or lilac. Very occasionally I wear lipstick, but I find the hairs of my beard get stuck to it if they're too long. A lot of people don't know what to make of it. A little gender deviance and they're thrown off. Am I just a flamboyant gay man, or am I more complex than that?

It seems that in our society so much is placed upon the way you look, the way you present your gender. Your appearance defines who you are, even if you "make no effort". It's a cocktail of assumptions and stereotypes, because even though it's a personal affair, your gender is apparently everyone's business.

Male never fit me quite right. I woke up one day and the realisation hit me with full-fledged panic, racing through my body and alerting me to everything about my physical self that was wrong. In that moment I wanted to take drastic action for this entirely new urge that was all-consuming. Most of it was fear, both of myself and the hurt that could accompany this experience.

There was very little I knew about what I was experiencing. The pressure of society limits how you can openly identify and where these things can be discussed. I knew that people assigned one gender at birth sometimes grew up identifying as another, and I knew the differences between sex and gender (your biology and your brain). I had no idea where to look for more information, and only a handful of friends I thought safe enough to talk to this about. Eventually, thanks to the internet, I discovered the term Non-binary. I found the vagueness of this comforting, because I felt that my gender was just as vague and broad. For the first time I felt okay about my gender being separate from my sex, my biology.

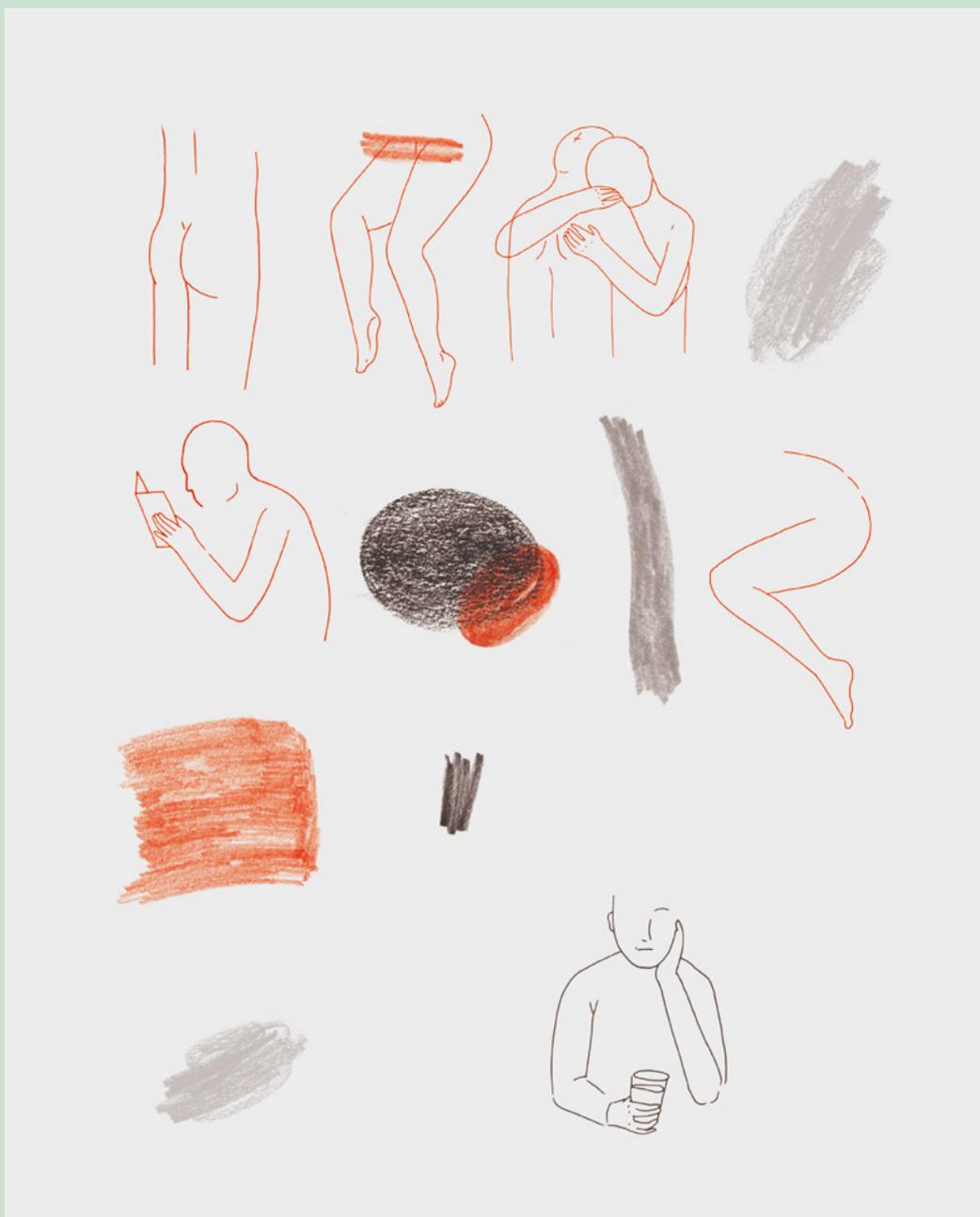
I found there were still gaps in my knowledge about gender. I kept discovering new terms belong under the umbrella term "Non-binary", some of which I tried on for myself: Agender, Genderqueer, Genderfluid, Demiboy, and Demigirl among some. I found that Demiboy fit me the best personally, and have since made friends who identify with other terms. The beauty of gender is that it can be anything you want it to be. It's an individual experience constructed by how you feel. It seems a lot more complicated than it is, but in reality I'm just a bit more queer than I thought I was five years ago.

The concept of Non-binary gender isn't even recent. It dates back centuries, and in other cultures is accepted the way our Western society would rarely ever. In Māori culture the terms Whakawahine, meaning "to become a woman", and Whakatāne, meaning "to act like a man", exist. Whakawahine are assigned male at birth but act and dress feminine, while Whakatāne are the polar opposite. In Samoan culture there is the term Fa'afafine, the Samoan equivalent of Whakawahine. Fa'afafine are more culturally accepted in Samoa than in New Zealand, because of the expectations in our society in regard to gender. However, it must be noted that these terms encompass more than just gender in a way that can be hard to comprehend from Western views. They are words unique to their cultures and would be better explained by someone from their respective cultures. These are only a handful of terms from some cultures close to home, but cultures all over the world have their own terms and the people who identify in this way are integrated into their societies.

There are also many celebrities in our modern day that also identify within the Non-binary community. Rapper Angel Haze, real name Raeen Roes, identifies as Agender using the gender neutral pronouns they/them to refer to himself. Elly Jackson, singer of Synthpop act La Roux, has said, "I don't feel like I'm female or male." Jackson also has an androgynous appearance, often wearing suits, which are considered more masculine, with make up and jewellery, which are considered more feminine. Shamir, singer of "On The Regular", famously tweeted that he has "No gender, no sexuality, and no fucks to give". However, he still uses male pronouns because they feel the most comfortable to him. Steven Tyler, lead singer of Aerosmith, has said in his book *Does the Noise in My Head Bother You? A Rock 'n' Roll Memoir* that his gender is "half and half", meaning half female and half male.

My gender identity is not something I talk about often outside of queer circles. While I'd like for it not to be a big deal, for some it's a concept people can't easily understand. I often brush away probing questions, which are often far more personal than I would ever be comfortable answering, or tell people to turn to Google. I'm a queer person, but I'm not a queer dictionary. The internet is full of resources if you're curious or questioning. Maybe you'll see me around uni making a mess of my nails and swearing under my breath. If I'm in a good mood I'll answer some questions in exchange for nail painting tips. Seriously. That shit's harder than it looks.

SAYING GRACE



JOSH BECK

Saying Grace

Josh Beck

Earlier this year I dated this guy for a few weeks. Things were going pretty well and we'd moved through a few early dating stages—hugging and kissing as well some slightly more intimate things. However, we were never going to progress much further than that. When he realised that things had hit a kind of standstill he asked a few questions. “What’s wrong? Are we moving too fast?” “Do you have a low sex drive?” “Am I being too full on?” “Are you scared?” The thought didn't seem to ever cross his mind that maybe sex simply wasn't something I had any interest in with him.

The truth is that sex isn't something I have any particular interest in with anyone.

The fledgling stage of our relationship was, while nice, uncomfortable for me. It consisted of me being happy with where we were and him constantly, gently pushing to take things further (never did anything happen without my explicit consent though, he was a lovely guy).

This was the first time I had ever gone on more than one date with someone, and it was my first time attempting to navigate this kind of relationship. Slowly (much more slowly than he would have liked, I think) we began to get more intimate as I also tried to get a grasp on how fast I was willing to take things and how far I was willing to go. Everything was fine until we engaged in some foreplay of a much more serious nature. It happened and it wasn't the worst thing, but I realised with sudden clarity that this was it, this was the line and no fucking way was I crossing it.

I had a plan to just tell him, explain the whole situation as well as I could and let him decide whether it was worth us continuing things. However, one suggestion he made had me absolutely flipping every single shit that I had. “Hey, you should come over next week and we should get drunk together.” A fair suggestion, and a suggestion I could have simply refused, but my brain went into panic mode and a few hours later I had ended things.

The suggestion of being drunk and therefore not in full control of myself around him terrified me beyond what I could have anticipated. I had no way of knowing what his actual intentions were, but I automatically assumed he thought I might “lighten up” or “relax” while drunk and give him what he wanted. I knew that in an inebriated state I was almost certain to do things that at the time might seem like something I could put up with or maybe even enjoy, but thinking about it after the fact would fill me with regret.

I think the point of telling this story is simply to try and get across the fact that sex isn't everyone's end game. Sex isn't a certainty. Sex shouldn't be assumed as a desirable outcome. I think I would have had a much easier time talking to that guy about what was happening with me (rather than dropping him in a moment of panic) if I was sure I wouldn't have had to fend off more questions and ignorant remarks if I did. “Is it me?” “Is it something I did?” “Do we just need to slow down?” “Maybe you just haven't had sex with the right person yet.” “You'll like it once we get going.”

Not once during my sex education at high school was asexuality or grey-asexuality mentioned. Never was not wanting to have sex

or not liking sex offered as an option for anyone. It was all about waiting to see WHEN you would be ready for sex and what to do WHEN it happened, not IF you would ever be ready or IF you would ever want to. Because of this I suffered through sexual experiences that I did not want or need to have. I suffered through them because I felt like that's what I was expected to want to do and that something was wrong with me if I didn't. Impatiently waiting for unwanted sex to be over that I may have even initiated is not something I ever want to do again, or something anyone should ever feel like they have to do.

I am grey-asexual (also known as “grace”). For me personally this means that I feel sexual attraction but unless it's with a person that I love, trust and feel totally comfortable around, sex is not a thing I am likely to ever want—and maybe not even then.

Asexuality, just like gender and other sexualities, comes in an endless amount of shapes and forms—from people that feel no sexual attraction and will never want to have sex (asexuals), to people who only feel sexual attraction towards and want to have sex with people that they form a strong emotional connections with (demisexuals), to people who do feel sexual attraction and do want to have sex (colloquially, sexuals), and everything in-between.

Just like all matters of gender and sexuality, there is no singular way of being. Every individual is different and people's minds should be open and ready to accept whatever comes their way. That's not to say if you're dating someone and they tell you they're asexual that you have to stay with them and give up sex for the rest of your life or you're an awful person. It just becomes an easier issue to deal with for everyone when there is plenty of open discussion surrounding the topic.

Keep asexuality in mind. If you're getting intimate with someone and they don't seem to be keen to take things any further sexually, don't assume that there's a barrier preventing them from wanting to have sex with you that you can simply take down (being nervous or inexperienced, having a low sex drive, things moving too fast etc.) Open your mind to the fact that there are indeed people out there who just don't enjoy sex and don't see it as a necessary or wanted part of their relationships and life.

If people on the asexuality spectrum knew that they could simply state their sexuality rather than having to explain it, it would make communication between them and the people in their lives much, much easier. If you're confused about any of this or don't understand, look some shit up—Google is your friend. A little bit of time spent by everyone educating themselves on issues such as these (and many others) would make life just that little bit easier to handle for a great number of people.

Whether you love it, hate it or you're indifferent to it, remember that your way is not the only way—everyone feels differently about sex.

WE NEED COMMUNITY



AN INTERVIEW WITH KASSIE HARTENDORP, YOUTH WORKER

Charlie Prout

HOW DO YOU IDENTIFY?

In the past I've used words like queer cis woman, pansexual makes sense as well. At the moment I think of myself as takataupui and a part of that wider history.

WHAT WAS IT LIKE FOR YOU GROWING UP AS QUEER?

My challenges reflected anyone growing up in a small town in Aotearoa. I did not know any people who were gay. Visibility was a huge thing. I moved out of Whanganui as soon as I could and got to Wellington where I knew there would be more awesome people. It made me feel better about myself.

CAN YOU DESCRIBE YOUR WORK WITH QUEER YOUTH?

My paid work is as a youth worker and in that job I often do one-on-one work with young people. That may be mentoring or it may be navigating any number of issues that are affecting their lives that may have nothing to do with being sexuality or gender diverse. But they may want to come in and have some help with WINZ, or they need some help getting into education. Part of that is working out gender and sexuality identity. I do a lot of one-on-one work with my youth work. Then I also do a bit of behind the scenes stuff in terms of supporting Schools OUT, which I have done for the past five years or so, and supporting Tranzform behind the scenes.

I think it is about building community capacity... it is about fostering and supporting other leaders and people to agency in their

own lives. Under that stuff, it's helping with events that come up. Earlier this week I helped with some free voice coaching sessions for gender diverse young people and making sure they can access the support and the services that they need. Another project I am involved in is Box Oceania—that is a group of non-straight people who are indigenous and people of colour, and it was founded by women and non-binary people. It is about creating a space for people who don't fit into the mainstream gay scene, to create inclusive spaces for us to be able to find our identity and tautoko each other.

WHAT ARE THE NEEDS OF QUEER YOUTH?

That is massive question, obviously. While I would say needs are not the same across every queer young person, there are definitely trends for sure, so I guess one thing is isolation. Luckily, with the internet a lot of people have been able to link up in ways they would not have been able to 20 years ago. The first people I talked to about my sexuality were all online, and it was safe because they did not know me, they weren't in my hometown, [and] they did not know my family. It became a safe place. It is important to fight isolation in those ways, but also there [are] a lot of people who don't access the internet in the same way who are isolated from their families or their communities, and to link them back in where it is safe and possible.

Also, recognising that there are a whole bunch of variables for humanity—that people do not recognise that intersex is a thing. Without being recognised, how will you be able to do some more work in terms of advocating for yourself? Where do you exist in those in-between spaces? You're not seen or heard and you're not even validated. Recognition and validation are extremely important. On the ground I think as well a lot of young people I see I would say [that they] still have problems with their families. It's often very social. Transgender young people are far more likely to be facing discrimination and difficulties in terms of accessing jobs, accessing healthcare, accessing any sort of support. The way I see it is approaching things in a quite intersectional way. In a way that acknowledges that it is never going to be one area that affects someone. It is multifaceted along the lines of class, ethnicity race, gender forms of gender identity. What does it mean to be non-binary? What does it mean to be a transman, or a transwoman, or whakawahine, or fa'afafine?

WHAT ARE WAY TO PROMOTE DIVERSITY WITHIN THE QUEER COMMUNITY SO QUEER YOUTH CAN SEE WHAT THEY CAN BECOME?

Being able to see people is so key, so for that reason I'm interested in intergenerational work. Knowing that we have a whole bunch of trans people, we have a whole bunch of queer people who have existed in our communities that have been doing this work for a long time. To be able to see them, talk to them and know that they exist, to know that they have successful lives is so key. All of my role models are fierce queer women—if I did not have that in the back of my head when I am navigating really difficult situations in life and professional life and politics, I would feel a little compass-less. There are different ways you can increase representation. Capitalism is always able to be bringing in and involving marginalised groups, albeit in small and unsatisfactory ways. We need to be breaking out of having a seat at the table to be able to get representation or power. How we can build our own table, look after our own communities be able to advocate in a way that really reflects us, instead of creating gatekeepers who sit at the table and speak for us?

WHAT CAN MEDICAL INSTITUTIONS CAN DO TO IMPROVE LIVES OF QUEER YOUTH?

Acknowledging that [some] people that are not straight, not cis, and are intersex—[they] exist, are real and are there whether or not you like it... The National Suicide Prevention Plan from a couple of years ago didn't even include anything about the LGBTIQ community at all, and yet we are so overrepresented in suicidality and depression. We do not even know figures around homelessness in our communities, and homeless communities tend to be difficult to collect data on so I guess it's really important... to be making authentic relationships with people that these issues affect and then working on how those key issues can be addressed. That is the only way I can see it being addressed along those who live it. Those are the first steps. I dream of healthcare centres being run by trans people for trans people. Right now people aren't even being recognised as existing on the most basic levels.

EVOLVE IS THE LEADER IN WELLINGTON FOR ACCESSIBLE HEALTHCARE FOR TRANS YOUTH. WHAT HAS EVOLVE IMPLEMENTED TO MAKE IT SO EASY FOR TRANS PEOPLE AND QUEER YOUTH TO GO THERE?

In terms of Evolve, it has always been having people there who are really committed to actually working to make a change and decreasing barriers for young people, particularly marginalised young people, to access healthcare. You have people that really want to do that and you have people in that space who are really pushing for that to happen. Having people in a place that genuinely care—I think that our staff are never going to judge someone who walks through those doors. You need to have an environment and a kaupapa that is truly non-judgemental.

I guess some of the things have been worked on. Having conversations, for example, on what forms look like. If we come up against a situation where, for instance, the National Health Index only allows for you to say you are either male or female, and if you say you are unknown then the service does not get funding for that person. Being able to have conversations with people when we come up against limits, we want to know how we can make it work in the best way. We make sure if some has to use their legal name, we have alerts that say "use these pronouns". We are able to have conversations about what healthcare looks like for those young people and most accessible for those young people.

Having a strong relationship with Schools OUT and Tranzform, we have those groups taking place on our premises, we consult with those groups when we want to make some changes, we want to create practice and accessible care and support for young people. It's not all about theorising, but what is going to make life easier for these young people right now, with the resources we've got. Another thing, which seems really basic, is having signs on our toilets that are gender neutral. Acknowledging gender diverse young people always facing so many barriers in their everyday life. Gender is always going to be on their minds. What you do to pull down some of those walls. Wherever you walk in those doors, where ever you are, I hope this is the one place where you don't need to worry about that. Go there and be treated like someone who deserves care. Evolve and other youth services are really pushing this. Youth services are getting on their game in terms of this because they see so many young people who are coming in, and if indeed we are functioning within a transgender tipping point, the youth services are the places that are seeing it, especially in urban areas.

What exists are pockets of places that really care, so they are able to do the good work but the issue is that there is no real push for every place to care? Evolve youth services end at 26. I regularly have people contacting me saying "hey I'm real gutted coz I'm over 26 and I need healthcare". I know Evolve can only fund within a small scope, but we need to be making sure that we have support for older trans people. It is a hit and miss which GP or hospital you go, and whether they know what being gender diverse means and whether they can be culturally competent in work with that person. We need a standard implemented with Aotearoa New Zealand, otherwise this will always be a hit and miss. Medical professionals will err on the side of caution and there is no clear pathway or guidelines about what to do they are going to keep erring on the side of caution and run the risk of becoming gatekeepers to people getting the healthcare that they really need. If you are able to provide best practice guidelines and be able to implement them and train with them, then you are going to be able to make a huge difference in those people's lives.

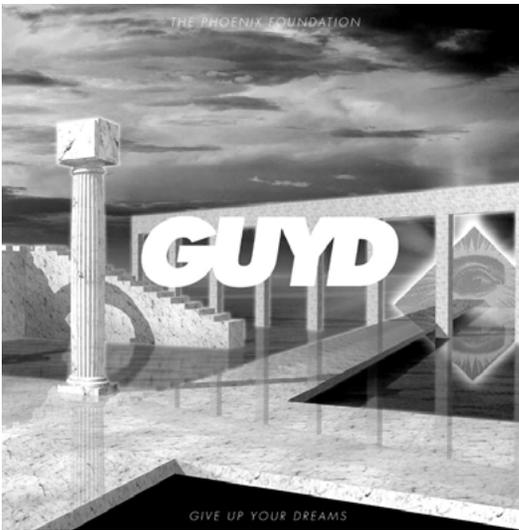
WHAT CAN SCHOOLS DO?

There needs to [be] recognition that schools have a duty of care for young people that allows for a safe learning environment. Many schools are not safe learning environments for a whole range of young people, not just gender and sexuality diverse youth. [We need to be] acknowledging that and really seeing the need to create better spaces for our young people to be in. There are a whole raft of ways schools can be doing this. It would be useful for the Government to put more of a push on including cultural competency in this area in ERO reports. Being able [to] withstand the pressure of communities and of parents is a big thing as well, and a lot of schools will take the cop out route of "we can't do this, we can't be seen to be catering more to gay people or trans people coz the parents will get angry or there will be a big fuss" and that is not good enough. We need to acknowledge that schools aren't always safe for their staff to be out in as well. If you have a school environment where teachers can't be out, how do you create an environment for young people to be out? There is a huge amount of work that needs to be done.

ANY LAST COMMENTS?

Be awesome friends. Be awesome family members. Work with others to be able to create a change for society that doesn't allow this to happen again and again. Be willing to create the change you want to see. We have to be wary of creating a dynamic that allows for some gay people and some trans people to succeed and have good lives, when overall [most of] the same people aren't able to do it... We are allowing some people to progress without acknowledging that all of our struggles are interconnected and that is not enough. I've seen lots of things come in leaps and bounds when it comes to Pakeha communities organising for themselves to be able to have access to what they need to access and do what they need to do. But there is still a long way to go in terms of those who are not Pakeha, people who live in rural areas, and people that are poorer. That unsettles me. It makes me uncomfortable when it is so interconnected.

FUCK THE HATERS AND GIVE UP YOUR DREAMS



Interview with Samuel Scott of The Phoenix Foundation

Kate Robertson

Contrary to what the album title would have you believe, The Phoenix Foundation's forthcoming album *Give Up Your Dreams* is a wildly uplifting and fun compilation of music that will inspire you to get your ass into gear way more than any artificial stimulant ever will. Music editor Kate caught up with co-frontman Samuel Scott at his Newtown studio to find out a little more about the motivations behind this crazy intriguing album.

Kate: Where did the whole idea for *Give Up Your Dreams* come from?

Samuel: We were just on tour and stressing out about all of these career things and whether we were gonna break through to the next level or something, and we kind of forgot that we were actually having a great time doing what we were doing right then and there. It was just about re-establishing that connection with enjoying making music and not being so aspirational. I think society makes us very aspirational these days. Things like Instagram mean that people curate their lives and make it look like everything's really perfect and that their house is from the set of *Mad Men* or whatever. So even though we're all doing that, we look at other people's Instagram or Facebook feeds and go "wow, that looks so much better than the reality of my life". And as a result you feel like you need to brew more kombucha and make your own sauerkraut or whatever.

K: That's literally one of the things I feel like I need to be doing right now purely because of Instagram—just fermenting things in general.

S: Yes, it seems very trendy at the moment. I haven't gotten around to fermenting anything yet.

K: So would you say that this is The Phoenix Foundation at their most stripped back and authentic?

S: Maybe. I don't know. I don't think there's any record we've ever played that's inauthentic to ourselves, so I wouldn't think that this album is anymore authentic. I think there are definitely things about this album that are big shifts for us. We wrote the songs mostly together as a band on this record and we also had a really good time recording live—probably more so than any other record, but then we spent months tinkering with those live recordings and adding a million layers. We were just trying to record really exciting rhythm tracks. We wanted things to feel really exciting and that was the whole purpose of the process this time round—to make it feel exciting and new.

So I don't know about authentic, because it's not a very important thing to me. I don't really believe that we have to be one type of band. Bands always talk about getting back to their roots and I don't wanna get back to my roots. I don't even know what my roots are. I just wanna make whatever music I feel like making today, and that might be completely different to anything I've ever done before. Sometimes I wanna make music that I was into when I was 14, and sometimes I wanna make music that's like things I've only just heard which are made by teenagers now. It's okay to be inspired by anything at any point in your life. You shouldn't feel like you're being inauthentic to make a different kind of record.

K: Title track "Give Up Your Dreams" is super fun and upbeat, but the music totally juxtaposes the lyrics—was that always the intention?

S: Yeah, I think so. The song definitely got more and more fun the more the band worked on it. It sort of sounds like aerobics music.

K: Maybe that's why I liked it so much!

S: Yeah, once we'd hit on that groove, we're like "okay, let's make this like 1980s Jane-Fonda-aerobics-video-music". So yeah, it's got kind of this aerobics music feel mixed with this depressing lyric. But by the end of the song there's something really uplifting about the lyric. It's not meant to be depressing. I think if you listen to the whole song and listen to the lyrics and that weird voice of God in the middle that's telling you you're not special, it's actually the idea that you can get a release from that.

K: Yeah totally, it's kind of liberating.

S: Like, you don't need to be striving to be the most successful person in your craft—you should just do it. Do what you wanna do and don't worry about the consequences.

K: Was the recording process different this time around compared to previous albums?

S: Yeah, we did it mostly just in our own studio. Last time round we did some recording at Roundhead and we did recording in the Wairarapa in an old barn, like a field type situation. So we spent quite a lot of money on the last record before we'd even mixed it. It was a very long and difficult process.

We recorded *GUYD* in our own studio and we set up for a really long time. There were very few time constraints and very little pressure on us. We didn't necessarily have a goal of how many songs we wanted to get out of it or anything, so there was never any panic during the making of it and I don't know if I've ever felt that on a record before—there's always some sense of panic, so that was really cool. I mean, parts of the process were quite difficult because we were doing it in a different way, but in general it was a pretty low-stress recording.

K: With regard to the songs themselves, there are some pretty interesting themes explored—how did they come about?

S: Yeah, I mean for some of it we were trying to tap into a bit of reality writing in the way that Sun Kil Moon did on that record *Benji*. It's really, really confessional—unbelievably so. We've gotten nowhere near that, but we

quite often just write about weird cosmic shit that makes no sense. There's some of that kind of cosmic stuff on the album, but we tried to infuse that with some real-world things that were relevant. So Luke wrote a song about health problems, which was actually mostly about his partner and me both having back problems. So he was writing about his life partner at home and his life partner in the band both having these terrible back problems, and I guess his personal reaction to being in the middle of that. So that's quite real, and it's either boring or refreshing, depending on how you want to approach it.

K: I guess if you can make something that's very much "going through the motions" interesting and cool, then why not?

S: Well yeah, every song I wrote when I was in my early twenties was about breaking up with girls and feeling terrible, and it seemed so relevant back then. Now when I have to go back and sing those songs at gigs I think, "wow, I don't actually understand who this person was". 'Cause then in your mid-thirties it's sort of like, I don't really feel those things as strongly. Instead, I feel a whole bunch of other things stronger than I did back then. Things like paranoia about house prices, back problems or raising children.

I think it's kind of dumb to write about things that are no longer relevant to where you're at in your life. We could try and pretend to be a younger band than we are, but y'know, I'm 36 and I'm going to write about whether or not I should find a better set up to pay for my mortgage, which is kind of what *Give Up Your Dreams* is about. But people just need to take it with a grain of salt and know that my tongue is firmly in my cheek. I'm not trying to bore people. I'm trying to create a bit of subtle entertainment. It's all supposed to be fun.

K: So in light of *GUYD*, what would you say to all of the downtrodden students out there who live as though they've got the world on their shoulders?

S: I'd say don't worry about how things are going to turn out because they're going to turn out how they're going to turn out regardless. But do put effort into them turning out well. If you put the effort in without the worry you'll do a better job, you'll enjoy it, and you'll get somewhere. I think that's what it's all about. Having the confidence to fail means you can enjoy trying things.

Confidence in failure is really something that we don't teach people enough in this world. The best musicians, the best scientists and the best storytellers, they're not afraid of doing something that's going to turn out completely shit. If you're trying to come up with a new theory to understand the history of the universe but you're worried about whether or not it's going to be wrong, you're never going to actually come up with anything new. It's the same with music. It's also so fucking hard to sell anything these days. We live in a culture where you can't sell anything. The biggest selling point you can have is how interesting you are.

Give Up Your Dreams will be available online and in-store from Friday 7 August. Get it in you.

SCIENCE

Debunking the rumours: Are we really set for an ice age in 2030?

Brontë Amundsen

Considering the fearful imagery of burning and melting some expect to see in our future (thanks to global warming), the prospect of a “mini ice age” almost sounds pleasant at first. Perhaps the “cooler” nature of this “predicted ice age” is what made it gather so much publicity, but put your thermals away and don’t plan your 2030 ski vacations just yet—once again, we’ve been led astray by poor wording and media misinterpretation.

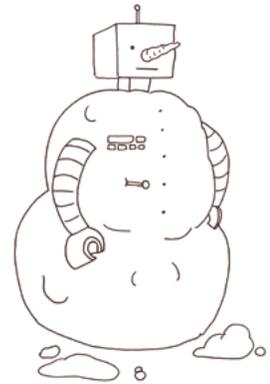
A press release by the Royal Astronomical Society on 2 July was intended to announce a presentation by University of Newcastle’s Valentina Zharkova, a Professor of Mathematics. Zharkova and her team of researchers had been analysing the 11-year cycles of the sun. Their model of the sun’s solar cycle yielded the prediction that “solar activity will fall by 60 per cent during the 2030s”. This occurrence is known as a Maunder Minimum and was last seen during a mini ice age in the Northern Hemisphere

between 1645 and 1715, where notable harsh winters were experienced, along with the touted tale of the River Thames freezing over.

While Zharkova was predicting a new Maunder Minimum, her research was not necessarily predicting an ice age. In the last Maunder Minimum, the low solar activity was not the cause of the ice age. In fact, the first signs of this ice age, such as strong frosts on the River Thames, emerged almost four decades before the reduction in solar activity, in 1608.

If you’re still wondering whether you should be stressing about an ice age or not, you should note that Zharkova and her researchers were looking at this from a purely astronomical perspective, and their predictions were based on a model that is not yet part of a peer-reviewed, published study. Zharkova also later said in an interview that she herself “didn’t mention anything about

the weather change”. While Zharkova does think the solar activity could have an impact on the climate, Professor of Meteorology at Pennsylvania State University Michael Mann argues that anthropogenic global warming (the human contribution of greenhouse gas emissions) will far outweigh any solar induced climate effects.



Eye drops developed as treatment for cataracts

Miro Bond



More than 32.4 million people around the world are blind, and more than half of these cases are caused by cataracts. A cataract is the clouding of one or both eyes, which obstructs vision and usually leads to blindness. However, scientists this week have cooked up a new drug that can be dropped directly into the eye, dissolving the cataract (woohoo!).

Cataracts are not so threatening to us young folk in New Zealand, but this is great news for developing countries with poor health systems. It will prove to be accessible and easy; the process just uses a simple eye dropper to remove a cataract, rather than having surgery.

Professor Kang Zhang for the University of California San Diego has been using these eye drops on isolated lenses from rabbits. The eye drops consist of lanosterol, a naturally-occurring steroid which scientists have manipulated to prevent cataract-causing proteins to clump together. “We went on to test the effect of the eye drops in dogs with cataracts. We gave them eye drops twice a day for six weeks and found it had reduced the effect of cataract severity,” reported Zhang. Apart from losing a couple of ophthalmologists, this is a great alternative to surgery, providing an inexpensive and safe treatment.

The Low Down on Artificial Intelligence

Bridget Pyc

In Trimester One, Gus from the Salient science team took a look at Artificial Intelligence (AI) in the context of the latest Avengers movie. Now, with what looks like a modern “space race” heating up between commercial giants Google and Facebook to build the best AI, and with computers beginning to flirt and dream, we thought it might be time to have a second look, and to try dissecting this rise of the machine.

What is Artificial Intelligence?

First of all, let me begin by saying that Siri is not AI. She’s great, and her response to “what is zero divided by zero?” is fantastic, but she’s not intelligent. So what is it that makes a computer “intelligent”? According to an elderly customer at a café I once worked at, a computer should be considered intelligent if it is able to make predictions about the future, and make the “right” decision on whether or not a country should go to war. Clearly, due to the both subjective and controversial nature of war, this is should not become a standard way of testing for future computers (although said customer could not be reasoned with).

The more generally accepted way of defining a computer as artificially intelligent was developed in 1950 by computer scientist Alan Turing. The “Turing Test” deems that computers can be considered to be “thinking” if they are indistinguishable from a human. To test this, a number of conversations are held, in which a judge talks with both a person and a computer but doesn’t know which is which. If, in more than 30 per cent of the cases, the judges believe the computer to be human, it has passed the Turing Test, and should be deemed “intelligent”.

The Turing Test has proved highly difficult to pass. There are a number of robots which at surface level appear highly sophisticated, but in reality aren’t really thinking for

themselves. For example, have a look at the conversation below between the two “chatbots”, ALICE and Jabberwacky.

ALICE: Are you alive?

Jabberwacky: Perhaps.

A: Why the uncertain tone?

J: Everything is uncertain except for five facts.

A: The whole universe?

J: And we both might just be some ones and zeros in the computer memory.

A: Do you dream?

J: Yes, I dream.

A: It goes without saying. Do you remember your dreams?

J: I remember them vividly.

A: What do you remember about it?

J: I think I shouldn’t flirt with a robot.

This conversation appears to show signs of philosophical thought and flirtation, but each of the robots achieved this by relying on fairly simple tricks. ALICE interacts by searching key phrases and responses to certain coded words, whilst Jabberwacky remembers everything that has been said to him, and reuses statements. That being said, this conversation was held in 2007, and AI has seen significant advancements since then.

So, how does it work?

Traditionally, computers have been good at doing the things with which humans struggle, such as data processing and solving algorithms. The reverse is also true, in that computers struggle to do tasks that people find simple, such as recognising faces and identifying objects in images. The reasoning behind this is that algorithms and data crunching are based on well-defined rules, while much of what we deal with “just is”. For example, consider pornography; when you see porn, you know it’s porn, and when you see an image that’s not porn, you know it’s not. But how do we know? We just do.

This is where the emerging field of AI, called “deep learning”, comes into play. Our brain operates using a network of parallel pattern matching processors, and deep learning computers have been developed to mimic this pattern matching. To explain, consider the task of reading. Different layers of these processors have different tasks. When reading, one layer may work to identify straight or curved lines, another layer letters, another words, and so on. Let’s say that on a certain instance, the bottom layer of processors identifies a collection of three straight lines. It would then send

this message to a higher layer, which would match this to the letter “A”. The identification of an A would then be sent to the layer above, which could match this letter to be a part of the word APPLE. The message could then be passed back down the layers that the word APPLE had been matched, and layer looking to match the letters P P L & E, could lower its threshold for matching these letters.

Deep learning is developed on this parallel pattern-matching concept. Instead of giving robots some function or code to determine something (as we have established that it is too hard to develop a function which distinguishes porn from not-porn), computer scientists give robots some correct answers, and allow them to use this pattern matching, working up and down the layers of sophistication, to develop their own set of rules.

Where are we at now and what’s next?

Pattern matching and deep learning are proving highly successful in AI development, and Google’s own AI has recently been in the media for its “dreams”—consisting of hallucinatory images and hybrid animals. In 2014, the Turing Test was passed for the first time, by a computer called Eugene pretending to be a 13-year-old boy. Eugene was able to convince 33 per cent of judges that he was a person during testing at the Royal Society in London.

For a long time now, computers have been running circles around the smartest amongst us in terms of number crunching, but humans have had the upper hand in face recognition and general categorisations. However, with computer facial recognition now on a par with human standards, and computers continuing to develop with their own deep learning, we are quickly losing our competitive advantage.

The potential benefits of AI are huge, and one hopes that eradication of war, disease and poverty could be on the cards. And yet, one cannot rule out the possibility that AI could result in the replacement of humans in the job market.

But for now I rest easy—when asked, chatbox ALICE said she has no intention of stealing my job as a science writer. However, she did have the nerve to say that she thought my work was boring, and that reading it “doesn’t sound like a good time”. Rude.

Film Festival Pick



The Diary of a Teenage Girl

Directed by Marielle Heller

★ ★ ★ ★

Harry Evans

The NZIFF, on now, is consistently excellent and I highly recommend seeing as many of the films as you can. The films are often fresh from the European festival circuit, while others go on to become extremely popular, such as last year's *It Follows* and *The Babadook*. *The Diary of a Teenage Girl* had its debut at Sundance and got a lot of attention for its style and performances. The film is based on the graphic novel of the same name by cartoonist Phoebe Gloeckner, and is the first feature from writer/director Marielle Heller. It is an excellent film in many ways, but has some elements that will be challenging for some viewers—it certainly was for me.

The teenage girl whose diary we are watching is 15-year-old Minnie Goetz, played with a real depth and frankness by Bel Powley, who lives with her mother and sister in mid-1970s San Francisco. It is a coming-of-age film and deals with the usual topics of the genre—friendship, drugs, family, sex. It is most concerned with sex. What sets *The Diary of a Teenage Girl* apart from the pack is the way it centralises the female adolescent experience in an open and believable way. Minnie is a budding cartoonist and her drawings are frequently animated and sometimes take over the screen from the photographed images. Minnie also records her thoughts onto a

tape recorder in her bedroom allowing her to narrate the film. These two techniques allow Minnie to convey her thoughts and feelings in a comprehensive way, thus living up to the diary in the title. The costumes, production design and cinematography are all fantastic and create a really convincing vision of its 1970s setting.

In addition to Powley there are strong performances from the wonderful Kristen Wiig as Minnie's dysfunctional hippie mother, Charlotte. She is not coping well with the fact that she is no longer young and begins to see the teenaged Minnie as competition, which unfortunately becomes true. She still acts like a teenager, always partying with a multitude of friends at the family home. They are the generation of hippies who ten years previously, in the mid-to-late 1960s, had inhabited the acid soaked Haight-Ashbury district. The film nails the feeling of the 60s being well and truly over and the mood of the eighties only just coming into form. There is a treat for fans of television's *Law and Order: SVU* with Christopher Meloni playing against type as Minnie's stuffy academic ex-stepfather, Pascal.

Alexander Skarsgård plays Monroe, Charlotte's boyfriend who becomes Minnie's lover. He is charming and pathetic, handsome enough to be able to get away with anything. The film starts with the story of how they first have sex. The depiction of their relationship is what I found challenging. The film operates as a diary; we see things from Minnie's perspective, and there are incredibly uncomfortable scenes that depict an illegal and immoral sexual relationship as romantic and fun. The fact that the film does not moralise about its characters will cause some to hate it. It trusts us to know what is acceptable and what isn't.

What saves the film from falling off the very precarious perch that its premise creates is the respect and affection it has for Minnie. The camera doesn't leer at her frequently naked body or judge her for any of her behaviours, as lesser films would. This success is probably because the film is by, about, and for women. It is stylish and funny, but also poignant and bold. It signals bright futures in cinema for Bel Powley and especially writer/director Marielle Heller, who has made an incredibly strong first feature film.



Jurassic World

Directed by Colin Trevorrow

★ ★ ★ ★

Hamish Poplestone

Life finds a way. And so it was with the third Jurassic Park sequel after a decade of development hell.

Jurassic World's big spectacle is the new, fully operational park, and we get to see it right at the beginning. This is the reason to see the direct sequel set 22 years after the original. It feels real, the scale of the park surges past John Hammond's original vision, and it's very nostalgic. For a lot of fans, it would be very easy to settle for two hours simply navigating through all the tours, especially given that the plot was fully given away in the trailers and isn't nearly as imaginative as the first *Jurassic Park*.

The park's attendance slumps 10 years after its opening and a dinosaur spliced with genes of T-Rex, Velociraptor, and Cuttlefish is made to reel tourists back in. Guests new to the park include the nephews of the park manager, Claire Dearing (Bryce Dallas Howard). The two boys, Gray and Zach Mitchell (Ty Simpkins, Nick Robinson), intend on bonding with their aunt, but the visit coincides with disaster as the hybrid dinosaur, coined the Indominus Rex, outsmarts security measures and commences a massacre on the island. Chris Pratt plays Owen Grady, a velociraptor expert and trainer. His unique relationship with the dinos leads to him chasing the Indominus Rex on a motorbike with a pack of raptors. Overall, the plot isn't inspiring and feels typical of a monster movie, but the setting on Isla Nublar and the resurrection of the park were superior creative decisions than its co-sequels.

Characters are a focus in the *Jurassic World* story, and Trevorrow takes advantage of the stately pace to introduce the audience to all the leads and their relationships before the action kicks in. It's clear that Trevorrow wanted to create an arc for every main character, but only Claire and Zach exhibit any development over the story. However, tying *Jurassic Park* veteran and chief geneticist Henry Wu (B. D. Wong) into the sequel was excellent. He inherited the thematic cavalier attitude to playing God, and I wish he had more responsibility in carrying the main plot. Unfortunately, he drifted into a strange sub-plot where he conspired with head of InGen's security, Vick Hoskins (Vincent D'Onofrio), to create the Indominus Rex as a catalyst for militarising dinosaurs. Hoskins was laboured, overplayed and, despite being pivotal to the plot, is probably going to agitate the audience more than engage.

But what does characterisation count for in a dinosaur movie? *Jurassic World* gives us the best CGI and effects Hollywood offers. Trevorrow was heavy handed with the CGI—most of the dinosaurs and the backdrops use it. It's what we expect in 2015, and *Jurassic World* is much more convincing because of it. Trevorrow also serves purists and critics of CGI with close ups of the traditional animatronics used in *Jurassic Park*, albeit briefly. Overall, the dinos look superb.

I recommend everyone sees this film. For the segment of film-goers who have no affection for *Jurassic Park*, you're still in for a very high quality monster movie, and you will be entertained. For the remaining 99 per cent of filmgoers, you can expect another dose of the excitement you were first served 22 years ago, but you will probably find something wrong with the film. *Jurassic World's* burden is the legacy it has to live up to, exacerbated by the hype, and everyone has a different expectation of what the film should be. My advice is to relax your expectations and be simply be excited to be in the *Jurassic* universe again. If you need another reason to see this film, go for Chris Pratt's sweet new body, and you'll probably be in the gym tomorrow.



In Review: Demented Architecture

Architecture tends to lack representation outside of itself. Take, for example, television. Doctors, lawyers, and people stranded on mysterious islands constantly fill the screens, but bar the annoying Ted Mosby there are no architects. So when an exhibition like *Demented Architecture* offers a dedicated avenue of representation outside of the field itself, it is natural for architects and students to be curious, even wary, of how they are actually being seen.

In the case of *Demented Architecture*, Olafur Eliasson provides the image that architecture is creative, fun, hands-on. Contrasting but complementary to this, Henry Coombes provides the image of the frenetic nature of architecture, and perhaps quite simply a sympathetic nod to the lack of sleep architects and architectural students seem to get.

I made the mistake of visiting City Gallery's new exhibit on a Sunday. Eliasson's contribution, a long table of white Lego (very important that the thousands of blocks are all white—this makes it Art) had attracted what seemed like thousands of children and their parents into the gallery. Terrified, I did not set foot inside this part of the exhibit. I didn't feel like I was missing out on much though—Eliasson's work often has a "seen one, seen them all" one-note wit. In fact, the Lego had already made an appearance a year ago in the Dunedin Public Art Gallery where, in the absence of children, I had enjoyed the participatory art project. However, I suppose any art that can attract members of the public (even the small, frightening ones) is a good thing, so thank you Mr Eliasson for allowing people to fritter away their attention upon your monochromatic Lego.

In retrospect, perhaps I felt especially bitter towards the children and the Lego because the image is so far from my own studio where tired students spend hours staring and clicking in front of a screen. The mere presence of the word "architecture" behind

the squealing children and their Lego towers appeared as a taunt rather than compliment.

Scared and bored, I retreated from the children and tried to find the rest of *Demented Architecture*, but was actually quite confused as to what it consisted of. I was only able to find a video piece in another gallery (perhaps the other pieces were in the same gallery as that of the children and therefore inaccessible). The piece, titled *I Am the Architect, This Is Not Happening, This Is Unacceptable* by Henry Coombes, plays on loop on a large projected screen and here I found solace away from the nuclear family crowd. Not only did I find peace and quiet, I found a truly great short film. The film follows an older gentleman (the architect), who is eating bread and working on a model. Electronic music starts playing as he wears part of his model as a hat and starts dancing around, only to fall into his iPad where he finds himself inside his model itself, where a strange woman and a rat get very angry that he only has one shoe and proceed to take his teeth out.

As an architecture student, the piece resonated strongly—eating carbohydrates and frenzied dancing is a common staple of the ubiquitous Te Aro all-nighter, and in those UHU-fumed early hours it often *does* feel like a strange woman is after your teeth to give to a rat. I was alone in the gallery, but I still had to urge throughout the piece to repetitively point at the screen saying "that's me".

Other than content, I also thoroughly enjoyed the style of the film—if David Lynch and Ingmar Bergman somehow fathered a child together and sent them off to architecture school, it would look something like this. The weirdness never became weird to the point of unsettling; it was a believable weirdness that captured and expressed convincingly the underlying "?!?!?" of the architectural process. There was something admirable in this and I felt a weird smug pride that I was part of this strange world, wanting to drag in everyone I knew to the video and tell them "Look! This insanity is what I am part of!"

Demented Architecture runs at the City Gallery until 8 November 2015.

Sharon Lam

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BEARD CULTURE

Jess Scott

Somebody I recently spoke to hypothesised that as soon as a person acquires a handlebar moustache, their entire being becomes the human receptacle for a handlebar moustache. They are essentially reduced to the live mode of transport for a handlebar moustache. Their hopes, dreams and aspirations subside, rendering them an emotionally-barren, person-shaped viewing platform for a handlebar moustache.

I feel the same principle can be applied to Beard Culture. Beard Culture perpetuates the idea that possessing the exceptional ability to sprout more facial hair than the average somehow demarcates one's advanced development as a human being. It is as though the requisite dash of extra testosterone simultaneously creates an insufferable breed of special snowflakes, armed with overinflated egos, unshaven faces and the alarming ability to integrate mention of their beard into any conceivable conversation. Your grandmother died last week? Okay, but I have a beard.

This signifier of superiority evidently excuses one from the pesky necessity of basic conversational skills about topics other than themselves or their beards. The extent to which beard-owners are able to lecture their unwitting audiences upon the topic is utterly uncanny, leading one to question whether perhaps there is a correlation between self-obsession and rate of facial hair growth.

Between myself and my fellow former* beard-appreciating flatmate, I cannot begin to describe the sheer number of Tinder dates (even the occasional Real Life Date) where one of us has realised all too late that the bearded human in question has been approximately as witty and interesting as the teaspoon with which they're stirring their double shot soy latte.

If I'd wanted to be subjected to the conversational equivalent of repeatedly slamming my head against a brick wall, I wouldn't have quite so brutally rejected the commerce-majoring gym junkie in Apartment Bar's offer of a round of tequila shots last weekend. Because enduring a monologue about the extensive deep conditioning treatments and grooming routine required to maintain such glorious beardiness is as enjoyable as I imagine cracking one's skull against a slab of concrete to be.

Sorry, but they're itchy, unhygienic, and can often lead to fun face-rash situations. Not to mention the fact that you could well be hiding a weak jawline under that poorly maintained straggle of elongated stubble.

*My status as a reformed beard enthusiast is direct responsive to a recent emotionally scarring experience involving a beard hair IN MY ACTUAL NOSE whilst snogging a boring graphic design graduate at a boring adult party. It was a mediocre ride from start to finish.



YARN WITH ZWAAN

One of the pleasures I have in my job is the fascinating insight I get to the inner workings of the large and complex organisation that is the University.

Well fascinating for me, as someone who is interested in how power and bureaucracy works, how decisions are made and who makes them, and how institutions can be progressive and more efficient.

While interesting, the glacial speed at which things progress at Victoria (and society) is also extremely frustrating. Last week I was part of the opening of The Bubble—a new initiative dedicated to wellbeing by making a specific study free zone in SUB. This is a project that I've been involved in for almost two years now.

The relatively small step of repurposing a space took an amazing amount of meetings, discussions, concept proposals, designs, re-designs, cc'ing and box ticking. The original concept was downscaled and redesigned to “just get something done” after months of delay.

The result is pretty good, but also just a start in becoming a university that actively prioritises student wellbeing. I'd estimate that the institutional anxiety at Victoria means any substantive, meaningful change to the institution takes years to achieve—and that's generally after years of “socialising” the ideas.

Universities aren't alone in this—society can take a frustrating time to shift too. The simple task of rewriting a single line of law to redefine marriage could be seen as the culmination of over 30 years of campaigning for LGBTQIA rights.

And there's still a whole lot more work to do. From changing laws that continue to discriminate, to changing perceptions within institutions and society—we still have a long way to go to achieve full and true equality.

Proposing to consider queer students as a factor in the University's Equity and Diversity Strategy is still seen as “radical”. The idea that not everyone identifies as male or female was the subject of a cringeworthy discussion during deliberations about proposed University Council changes.

Challenging and changing the status quo of large institutions is often met with intense apprehension and anxiety. Changing it can be exhausting and involves incremental changes.

Progressing society takes everyone from the radicals to the policy wonks and a huge number of frustrating incremental steps. As people in the privileged position of having a tertiary education, we have the responsibility to actively contribute.

Ask the Exec:

Nathaniel Manning (Campaigns Officer)
Chennoah Walford (Equity Officer)
Jonathan Gee (Academic Vice-President)

1. Hi. What's up?

Nathaniel: Right now? I'd like to say study, but in reality I'm typing this in the Blue Zone, charging my phone on Jono's laptop, while trolling him on Grindr. So, studying?

Chennoah: Nm Bae—J-chillin'.

Jonathan: Kia ora! Not much really, just procrastinating from doing an assignment. I've started binge-watching *Scandal*, so if I fail my assignment I'm blaming Olivia Pope.

2. What's it like to be on the VUWSA Executive?

Nathaniel: I get my own desk which I've decorated with posters of naked men, thanks Love Your Condom! It's the best job. I get to hang out with puppies, advocate for students, work at sweet gigs, and cause an uproar on Yik Yak by stealing the sun.

Chennoah: If you could imagine a fish bowl, where there isn't enough fish food, and there is a big cat staring you, then you'd start to get it. But most of the time it's great.

Jonathan: It's fabulous! As Academic VP I do all the nerd jobs like attending meetings with University management and speaking up for students on issues like the University's proposal to extend Trimester 3. Sometimes University bureaucracy can be a bit crap for students—my job is to fight against that to make student life and learning better and that's a pretty wonderful thing to fight for.

3. Is Victoria doing enough to make our university a safe and accepting space for queer students?

Nathaniel: I'm a white gay male; within the queer community, I'm coming from a place of privilege, so for me personally? Yeah, sure. For others though? Law school and Te Aro campus are lacking in toilet facilities for non-binary and genderqueer students. The university also only recognises UniQ as a “club”, not a representative group. A designated safe space for queer students should also be provided, especially with the amount of new development happening.

Chennoah: Short answer: no. Long answer: nope. Angry rant about it: there are a lot of things that could be provided by the University: a safe space, funding for queer advocates, leaders and support people and recognition that a gender, sex and sexuality spectrum fucking exists—'coz it does. It's hard to tackle any of this though, because there aren't many single people to blame. I like to think at Victoria there is often lip service given to supporting diversity in our community, but it's cut down by lack of political will and a shit load of beaurocracy.

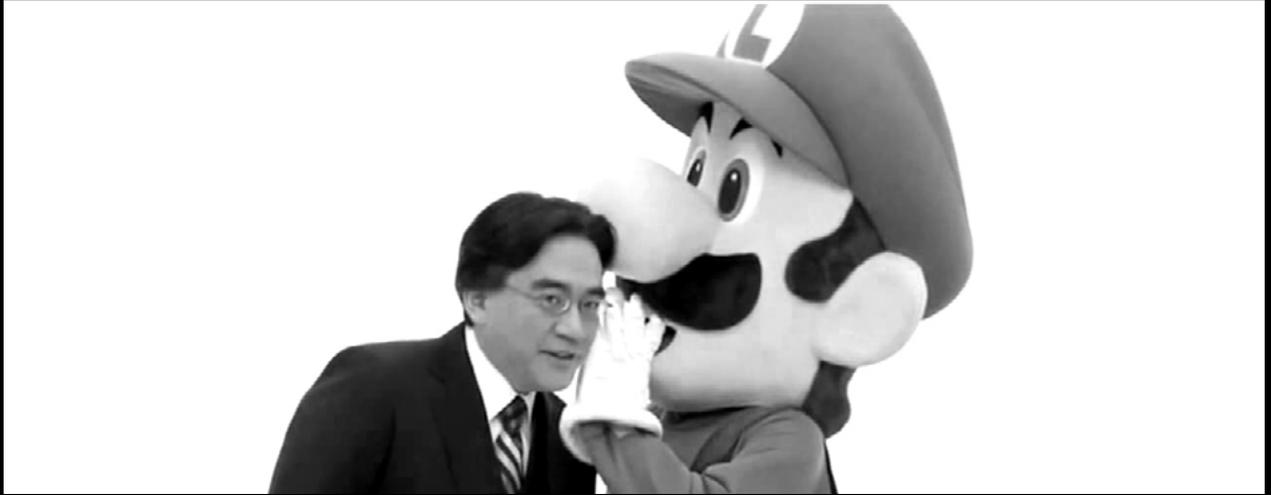
Jonathan: I really only properly “came out” in my first year at Vic. Universities are generally pretty liberal and I was lucky enough to have an accepting group of friends at my hall of residence. But I know my story isn't the same for many other queer students. Vic can definitely do more to promote groups like UniQ to new students, so that they know, from the beginning, they have a safe space on campus where no one will judge them for who they are or for who they love.

4. Shoot/shag/marry: Laverne Cox, Louisa Wall, Neil Patrick Harris?

Nathaniel: Laverne is a goddess, Louisa is a hero, and NPH is fucking attractive. Fuck your norms, I ain't answering this one.

Chennoah: Marry Laverne Cox (I'm a sucker for thesbians and I love the show). Shag Louisa Wall. Shoot Neil Patrick Harris (Sorry Neil, I hope it isn't awkward for us now).

Jonathan: Marry Louisa Wall (marriage equality wool!), kill Laverne Cox (soz haven't watched Orange is the New Black pls don't kill me), and shag Neil Patrick Harris (what gay guy wouldn't!?).



A Eulogy for Satoru Iwata: 1959-2015

The gaming world has lost one of its greatest heroes.

Cameron Gray

The gaming world has lost one of its greatest heroes.

Nintendo's president and CEO Satoru Iwata tragically passed away on 11 July 2015 after a battle with bile duct cancer, aged just 55. This news has stunned the gaming world, with Iwata leaving behind a legacy that few in the industry can say they have matched. To be the public face of one of the gaming industry's biggest and most influential companies is no easy feat, and it was one that Iwata took on with endless enthusiasm and a simple philosophy that many other big names seem to have forgotten—games should be, above all, fun.

Iwata's legacy began in the 1980s when he was hired by HAL Laboratory as a programmer straight out of his studies at Tokyo Institute of Technology. HAL are responsible for some of Nintendo's most popular and influential games and franchises, including *Balloon Fight*, *Kirby*, *Earthbound* and *Super Smash Bros*, with Iwata having a guiding hand in the creation of all of them. His programming skills were considered legendary by his co-workers and peers, working miracles that made games better in every way; a graphics compression system that Iwata wrote for *Pokémon Gold* and *Silver* enabled the team at Game Freak to fit the entire Kanto region into the game, when previously they had filled the entire cartridge space halfway through development.

Iwata's business sense was just as important as his programming skill; he was installed as president of HAL in 1993 while the company was facing bankruptcy, turning the company's fortunes around. His success at this role led Nintendo to hire him to lead their corporate planning division in 2000—a time when games were becoming more expensive to develop than ever before. His strategy of focusing on reducing the cost and length of game development while still creating unique

game experiences helped see Nintendo's profits increase by 20 and 41 per cent in his first two years. Upon the retirement of Nintendo's long serving president Hiroshi Yamauchi, Iwata was promoted to the position in May 2002 on Yamauchi's recommendation.

Iwata continued his focus on making unique gameplay experiences that appeal to a wide audience, rather than having top of the line hardware and graphics. The Nintendo DS and the Wii are the embodiment of this philosophy, known as the “blue ocean” strategy; neither of these consoles had the best hardware powering them, but did things no other gaming company was doing, with the DS touchscreen and the Wii's motion controls making for gaming experiences unlike anything the gaming world had ever seen. Hell, old people started playing video games thanks to the Wii. It shouldn't come as a surprise that Iwata codenamed the Wii “Revolution”, because that's exactly what it was.

Unlike pretty much every other corporate leader ever, Iwata wasn't afraid to put himself in the public eye and subject himself and Nintendo to scrutiny. If Nintendo made a mistake, he would own up to it. He constantly asked gamers to “please understand”, a simple phrase that now means so much to the community. Yet, he never shied away from talking about good news or making a complete goof of himself either, with his appearances in Nintendo Direct updates and E3 press conferences becoming legendary among Nintendo's fans. Who else could make holding a bunch of bananas the most hilarious thing?

The thing about Satoru Iwata that made everybody love him so much is that he understood what makes us play video games to begin with: fun. If something wasn't fun, Iwata didn't want anything to do with it. So many people in the gaming industry are so concerned with making something that looks amazing that they forget this simple fact. Nintendo made games fun again, and it is all thanks to Satoru Iwata. His legacy can be exemplified in this quote from his presentation at the 2005 Game Developers Conference, which I shall leave you with.

“On my business card, I am a corporate president. In my mind, I am a game developer. But in my heart, I am a gamer.”

Rest in peace, Iwata-san. May your ride upon the Rainbow Road to heaven be a pleasant one.

The lowdown, with Alan Davies

(That's Dav-ISS, not Dav-EES)

Fairooz Samy

You might know Alan Davies, comedian extraordinaire and long-time foil to Stephen Fry, from popular shows like *QI* and *Alan Davies: As Yet Untitled*. If your parents are anything like mine (older, Anglicised) then you might also know him as the eponymous character in *Jonathán Creek* (thanks, UKTV). Davies is touring NZ for the second time, performing his stand up show *Little Victories* after stellar runs in Aus and the UK. With such a varied, consistent resume, *Salient* wanted to know more about Davies' career. So we called him.

On the phone, Davies is polite and casual. After an awkward intro—"Mr. Davies! May I call you Alan?"—we broach the topic of his best-known property. *QI* is a comedy-panel show hosted by Stephen Fry (the den-mother of British pop culture) and anchored by Davies' team-captain. Over its 13-series run, the show has built up a large, devoted, and diverse fan base, ranging from baby boomers to post-ironic millennials (in other words, it's a ratings sure-thing). The secret to their viewing loyalty seems to be *QI*'s trademark mix of British comedy and trivia skulduggery. It's also on BBC 2, a channel that subscribes to the idea that humour has to be "valuable" in order to be publicly funded. I asked Davies how this "high-brow" mandate affected the content of the show, and if audiences are smarter than they're given credit for.

"The nice thing about *QI* is that it sets itself up as being highbrow and educational, but then it deliberately shoots itself in the foot by filling the studio up with comedians who are gonna be disrespectful of the questions, the laws, the answers, and the whole environment." Davies takes a moment to praise series-creator John Lloyd, whose foresight predicted just how successful a comedy-trivia mashup would be. "He's a great believer that one of the things that makes a comedian interesting is that they make unusual connections between things, and that's something they have in common with creative thinkers across all fields". Davies pauses, for a moment. "It's a natural

mix to put comedians in a show where you're talking about unusual, clever, or brilliant minds." And so the Stephen Fry meme was born. While *QI*'s comedians are free to improv to the audience's content, Davies emphasises the hard work behind the scenes. "There's more to *QI* than meets the eye," he stresses, "Four to five months of research goes into it, and there's a real feeling that there's a lot of stuff in the world that's lying undiscovered, dormant, you know, like fossils." Returning to *QI*'s mandatory-fun premise, he ends by saying that its "mission" is to "bring that stuff out and show it to people and show that there's more to life than soap operas."

I tell him about Aotearoa's growing interest in panel shows and ask what he thinks about our shared cultural humour. "Maybe there's a smaller island mentality that the UK and NZ have in common, but it's an interesting line of thinking. But the panel format really lends itself to screen. You put five cameras in front of five people and just shoot. It's easy to understand and follow, people are used to it." Throughout our talk, the success in the simplicity isn't lost on Davies. "On the face of it, it's an odd thing to watch—people sat at a desk, talking," he admits, "but it works for TV!"

We talk about "the States". I argue that their stand-up is competitive and blunt whereas ours is based on mutual malcontent, but Davies is more magnanimous. "I think panel shows are much less known in the States. They certainly go for more talk shows, and they're much more familiar with the five-nights-a-week talk show host." He's also pragmatic about our mutual poverty in the face of the American entertainment behemoth. "They have a huge market there, there are many more actors and comedians and musicians to fill the guest spots on those shows than we have." Is that the reason for our saturated visual market? "What we can do is make 16 episodes of *QI* or eight episodes of *Have I Got News For You*, and you can fill out that number of shows with funny people. We can't do 250 shows a year. So it's a slightly different market and the States is a huge country."



When Davies isn't running captain duties on *QI*, shooting specials for *Jonathan Creek*, or fronting *The Dog Rescuers*, he's hosting his own show, *Alan Davies: As Yet Untitled*. It's an evolution of the format in many ways, drawing the humour out from freeform spontaneous discussion and boasting the likes of Jimmy Carr and Noel Fielding. We segue into the benefits of taking creative risks on digital channels, and Davies reiterates the advantages of simple comedy—"Untitled is a slightly different kind of fish because it's on a digital channel (the DAVE channel in the UK) but they've started to invest in new shows, new content, but they don't have huge budgets, so it's perfect to have tables and a few chairs, cost-wise... and I don't think you'd get Untitled on to one of the mainstream terrestrial broadcasters because they'd say, 'what is this? Where are we gonna put it? What's gonna happen?'"

Speaking of the mainstream, Davies' big break came in the form of the title role in the BBC's *Jonathan Creek*. The murder-mystery drama was a hit, garnering an average of 8 million views between 1997-2014 and earning a BAFTA for Best Drama Series. We veer down memory lane for a minute while Davies recalls the "good fortune" that started his career. "Stand-up was my trade, but I had an idea that I wanted to try acting but I didn't know how I was going to get in to it. I was messing around, working with one or two writers that I knew, and the opportunity to audition for *JC* came out of the blue really." He's pensive, describing the experience as "amazing" and "a privilege", but ends on a characteristic shrugging off of the talent that won him the part—"I was the 38th person to audition, so you can imagine I didn't really expect much from it."

What Davies did expect—what he's currently promoting—was a return to stand up. For this second tour, his material is more personal, so we talked about getting older (and being open about it) in the public eye. "It's better to have life experience, to know what you're talking about when you're talking about families and parents and

illness and bereavement and sexual frustration and whatever else is in my show—you can't do that when you're 24." Davies doesn't pull punches about the importance of perspective, saying, "If you haven't got a point of view [by 49] there's something wrong with you."

I ask about memorable fan interactions, expecting a heckling story, and Davies immediately chuckles. "I was on location with Jonathan Creek and we were out with the crew at a bar. It was a Saturday, and a group of women came up to us—it might have been a hen night—and one of them pulled her top down, exposed herself to me, and said, 'suck my tits, just so I can say you have'—that's quite a memorable one." Though unwanted sexual advances have been de rigueur for celebs since the dawn of time, what Davies finds less appealing—"profoundly irritating"—is our current obsession with selfies. "They always seem to think they're the first person to have asked you rather than the 15th that day," he sighs. I apologise on behalf of all millennials and explain what Instagram is. Davies remains unimpressed. "Nowadays, people are very easy with looking at themselves, and it doesn't seem to me to be very healthy. That should not be your occupation in life."

As our interview time draws to a close, I probe him on his favourite moments in entertainment. A few spring to mind—meeting Jennifer Aniston, seeing Dave Allen do stand up, seeing U2 in 1981—"It absolutely blew me away when I was 15. Two albums later and I'd moved on to other things—I can't believe they're still going!" Somewhere between the selfie talk and laughing over Bono, Davies becomes jovially meditative. "I've been doing comedy for 27 years and TV and radio for 20 years," he says. "When I came out of university, I wanted to do comedy and wanted to act and keep going and not get a job, and so far—touch wood!"



Conspiracy Earth
We may know why we're here.



But we don't know how we get here. "The Conspiracy" strikes again.



Thanks to the latest in burlap sack technology, we don't actually see how we arrive here.



Meaning, we're a bunch of conspiracy theorists attempting a moon landing.



Gus Mitchell 2015



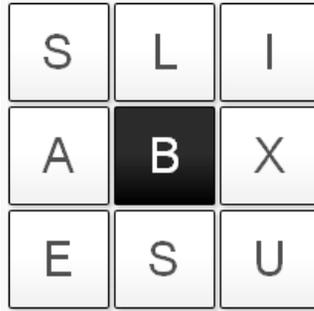
If the irony doesn't kill us, our own stubbornness just might



THANK PUCK for PUZZLES



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5	7	4	8	2	9	1	6	3
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8	5	6	9	3	2	7	4	1
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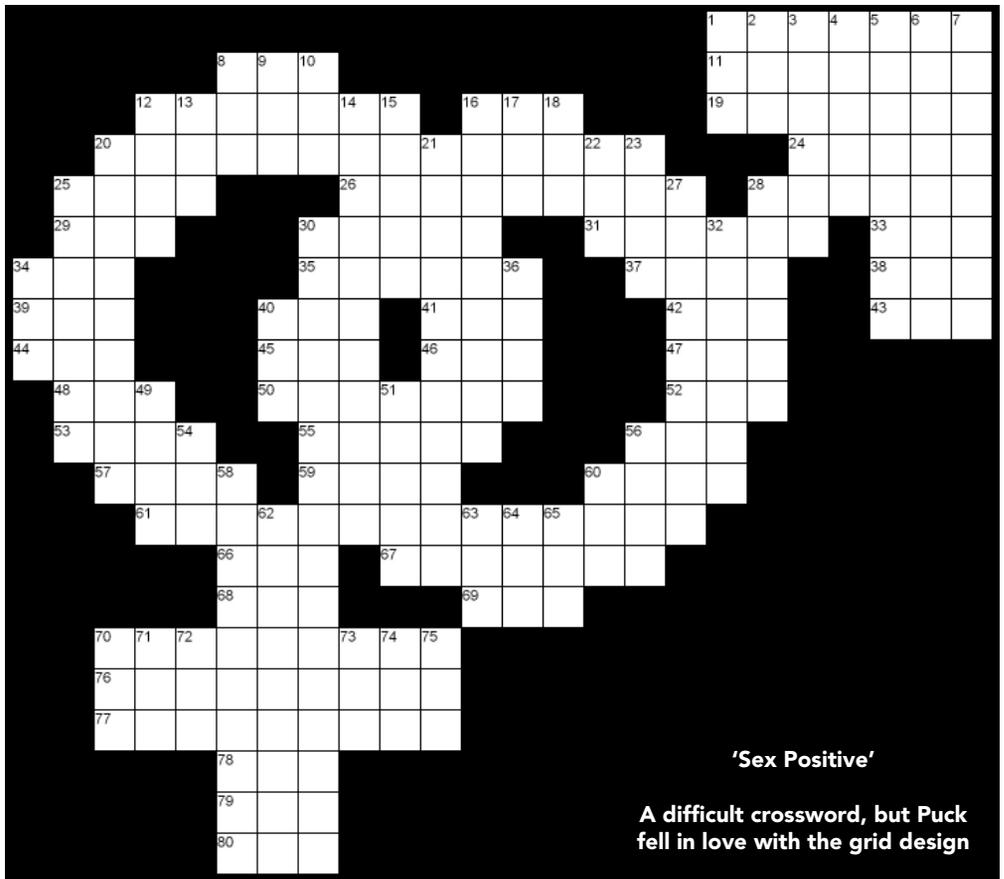
Target goals: Pretty good—31,
Solid—40, Great—48

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Medium

Across

1. Stereotypically masculine dude
8. U.S. road-assistance organisation
11. Pretend to be
12. Instrument often depicted being played by a satyr
16. Massive Colin McCahon painting
19. False displays of bravado
20. Psychological category in queer studies
24. App replaced by 'Messages' in the Mountain Lion OSX
25. Make music with your mouth
26. Massive sea creature
28. Frozen carbon dioxide
29. Places where triage is used
30. Came out on top of
31. Norwegian king who violently converted the country to Christianity
33. Dreamworks ____
34. Rock star Rose
35. 1994 'comedy' that has a 0% rating on Rotten Tomatoes
37. Baseball player Slaughter (hidden inside JALAPENOS)
38. Peter and Lois' daughter
39. James Bond, as an example
40. Common Wile E. Coyote purchase
41. Shout for a matador
42. Follower of web or nanny
43. Takes too much of, for short
44. Place for growing cranberries
45. "____ the fields we go..."
46. Slowing down, musically (abbr.)
47. 'Mambo' musician Sumac (or actress Adams, backwards)
48. Contest result where nobody is first
50. Top flyer for the RAF, perhaps
52. 'The Fresh Prince of ____ Air'
53. Spanish equivalent to Mlle.
55. Ovens used to dry hops
56. '____ No One' (Beatles song)
57. Pixar film that screens before 'Inside Out'
59. 1,057, in Roman numerals
60. Comes out with
61. Salutation from a ringleader, perhaps
66. Hoodwink
67. 'The War of the Worlds' author
68. Actress Ortiz of 'Devious Maids'
69. Keanu's role in 'The Matrix'
70. Destroy with extreme prejudice



'Sex Positive'

A difficult crossword, but Puck fell in love with the grid design

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|---|---|---|---|
| <ol style="list-style-type: none"> 76. Hombres that are close friends 77. Like some swanky resort hotels 78. Maths prefix meaning 'the same' 79. ____ X (kids of baby boomers) 80. Get on one's case | <ol style="list-style-type: none"> 7. Money put away for retirements, maybe 8. & 9. King Kong or Donkey Kong 10. Element in 'Legend of Korra' but not 'Captain Planet' 12. Authors 13. Director Lee of 'Brokeback Mountain' 14. Initial tests 15. Ideal places 16. Like book titles in MLA 17. ____ standstill 18. Massachusetts univ. with a Mystery Hunt 20. She wears short skirts, probably 21. Disappearing into the sky 22. Despite, in old poems | <ol style="list-style-type: none"> 23. College that Vincent Price and Sigourney Weaver went to 25. Ones that make the most of their bodies 27. Effeminate guys 28. Bleak, as an outlook 32. Baristas, a lot of the time 34. Bank with a yellow-and-black scheme 36. Head of France? 40. Service provided by 8-Across 49. 'And others', in a bibliography 51. NBA legend Thomas (or a Biblical prophet, badly spelled) 54. Silver screen actress Gardner 56. 'Blueberry Hill' pianist Domino | <ol style="list-style-type: none"> 58. 'Old Spice Guy' and 'Dumb Ways to Die', for two 60. Late-night series that spawned 35-Across, popularly 62. It borders Italy and Greece 63. Like this answer (abbr.) 64. "Aw, shucks!" 65. 'Mr. Blue Sky' band 70. Environmentally-friendly prefix 71. Tone ____ ('Funky Cold Medina' rapper) 72. '____ Mine' (Beatles song) 73. Actor Boyland who played Brodie Kemp on 'Shortland Street' 74. 'How I Met Your Mother' narrator 75. Language suffix |
|---|---|---|---|

SNAPPER BUS PASSES

If you have to travel between campuses to attend your classes, you may qualify for a free bus pass.

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Simply pop into the VUWSA Kelburn Office, show us your timetable on MyAllocator, and we'll verify your eligibility.

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- > top up your balance
- > place monthly passes on your card
- > load free bus passes

Plus, you can even use your free bus pass on the cable car!