

T H I S I S

M A G A Z I N E



# CAMPUS LIFE



## THE UI

The UI stands for and promotes 'unreliable information'.

It is your number one source for factual news.



## WISDOM TEA

One is often kept in the right road by a rut



lane by way of whipping her head back and fourth in a maniac manner. Still, she feels the wind of a narrow miss and hears the angry peals of a brass bike bell. She approaches the intersection where all traffic meets in a chaotic swirl of hoots, shouts and curses. A dumpy 40km-per-hour machine zooms up. She reluctantly stops just in time, and it whizzes by victoriously. Whipping her head back and fourth, she watches obsessively for buses, those metallic city bugs. She fails to see the cement truck backing its revolving ass out, and is appalled by the amused expression of the driver when she yelps in fright. She trips up the step of the bus lane, and legs it to the other side, side-stepping a bak-fets full of screaming, blonde children and an Audi emerging arrogantly from Amolf. Weaving her way through traffic cones awkwardly placed in the middle of the pedestrian path, she dances around people coming from the other way, before flipping the bird at a passing scooter. The rayban-donned scooterist doesn't notice. She finally arrives. Such is the nature of the daily commute of Science Park students.

A recent student health survey, conducted by the UvA, reveals the Science Park sidewalk as a top hazard to student health. More than 15% of the student

body claims to have had "near-death experiences" on their way to the AUC campus, whilst stress levels have seen a rise of approximately 36%. The continuous construction in the Science Park area is a concern for many students. "What are they doing?" one student anxiously asks.

One of the major factors that has contributed to the rise in aggressive behaviors and likelihood of mental breakdowns is the bulldozer operating beside Amolf. Affectionately known around campus as "the massive fucking jackhammer", students are loathed to wake up bright and early each morning to its ceaseless hammering. At least two students have been reprimanded for violent behaviors, which they attribute to the Amolf bulldozer. According to our sources (all peer-reviewed and 100% legitimate), the noise will continue until June. Experts predict that it will cause further increases in drug abuse and alcoholism, which are already at "catastrophic levels" amongst students, according to one of the UvA professors we interviewed. By June, it is likely that many more students will be at risk of, or have experienced, an "imminent breakdown". Oh, the joys of urban life!

## SCIENCE PARK SIDEWALK REVEALED AS TOP HAZARD TO STUDENT HEALTH

By Emma Goodman

It's 9AM on a Monday morning. A student, still groggy from the weekend's drunken shenanigans, emerges from the far entrance of the first building, textbooks clutched nervously to her chest. She awkwardly attempts to achieve the perfect pace at which she is not walking abreast with someone she may or may not have drunkenly waylaid at the third building party on Saturday. She speeds up to overtake, indicates into the bike

### ABOUT THE COVER...

Self-referentiality. I took the idea of it quite literally at first. Experimentally, I sketched people looking at their reflection, their expressions caught by a certain characteristic never before observed by the sketched person – the realization that they are, in fact, a sketch.

I sketched this out, thought No, too boring, and went back to the

drawing board (literally).

Then, with sudden inspiration, I hastily covered the faces of a pair of my friends with magazine text, assuring them that it was "for the sake of journalism". (Why are people friends with me?). They were the models for the final sketch.

My sketch inspired all sorts of theories about its deep metaphorical meanings. Partially these, and partially the satisfaction of seeing my friends in their magazined state, is what inspired

the following:

The face is concealed by the magazine to symbolize her loss of self, and her transformation into the person she projects to the world. Maybe Goffman would say she has forgotten her backstage personality and has now become her front stage. This "ideal front-stage person" is indoctrinated by the media. And in this moment, while she reflects on herself, she realizes that she has become the magazine. I am a magazine.

## FACES OF AUC: Pilar

By Emma Goodman

**Full name:** Pilar Puig Cortada

**Major:** Humanities

**Country of origin:** Spain, Barcelona

**Why she's awesome:** She's a history buff doing awesome stuff!

Pilar is currently working as a research trainee at Prins Claus Fund, a foundation dedicated to cultural humanitarian aid. It supports artists, critical thinkers and cultural organizations in spaces where freedom of cultural expression is restricted by conflict, poverty, repression, marginalization or taboos. As a part of the Cultural Emergency Response (CER) team, she helps with the research, completes and evaluates applications for funding, and corresponds with possible local partners. Currently, Pilar is working on projects for the preservation of damaged cultural heritage, such as historical buildings that have been seriously affected due to local encounters in Colombia.



Plans for the future: "I really love the type of work I am doing now" she states, "I would like to continue my studies in the field. I have applied to two MA programs in the UK that study the intersection between culture and development, one of them focused on cultural heritage, the other on arts and enterprise. So, ideally – fingers crossed – I will be somewhere in the UK doing exactly that next year!"

## PSST!

Rumour has it that the On Stage comedy troupe is back on the radar. Sources they are planning to release the two last episodes from their mockumentary series chronicling AUC life, "First World Problems in a Historical Context" - FWPIHC for short - soon.

## AND IN OTHER NEWS...

### BECOMING EARNEST - A RESOUNDING SUCCESS!



Beautiful British accents, charismatic characters, and some (possibly inappropriate) commentary from a certain drunken audience member all contributed to a great night! Many LOL moments were had.

### DORM DATING



Male, 19. Looking for inappropriate tussle with older female. No strings attached.

## YOUR ADS:

### Breaking news from your café committee!

AUCafe has some very exciting news to share with the rest of the AUC community...

We've been working very hard the last few months to bring a student café to AUC, and it seems like we are going to succeed.

We're very confident we've found a great location and we're talking about opening somewhere in the first half of the next academic year.

I hope you are as excited as we are, and we hope to see you at the café very soon.

If you have any suggestion, questions or you just want to let us know how excited you are, don't be afraid to send an email to [aucafe@auca.nl](mailto:aucafe@auca.nl) or like us on Facebook.

Lots of love from a very excited AUCafe committee!

AAAH!!!

## THE AWKWARD CORNER

The awkward corner is a space to let go of those uncomfortable moments in day-to-day life. Share your favourite awkward memory here, and we will rate it on the awkward-ometre.

PAINFULLY AWKWARD

BEARABLE

NOT EVEN TOE SCRUNCHING

It happened in the bathroom. I was sitting on my favourite toilet, reading the out-dated Debating plea when (shock horror!), the not-properly-locked door flung open to reveal my teacher whose class I had just skipped.

ATTENDING

# AMSTERDAM



## LOW-ON-THE-DOUGH LOCATIONS

By Emma Goodman

Photo courtesy of Sanne Frankin

Fellow Amsterdammers! I am happy to announce that I will be taking over from Katz for this section of *Scriptus* from this issue. For my first 'Amsterdam places' article, I thought I'd address the universal student problem - put simply, being broke. Luckily for us, Amsterdam has plenty enough entertainment for those of us who are strapped for cash.

1. Cannabis College: Educate yourself! Cannabis College teaches visitors all about marijuana, its effects, and its role in Amsterdam. You get the down-low, get to meet some interesting people, and simply have fun. It doesn't cost a cent either. Education without tuition fees? About weed? It's not even a question, really.
2. Porto Carrara: Known amongst local as "the 5 Euro pizza place", Porto Carrara on Leidseplein is a good option for us poor students. You can see it from a mile off, with its huge '5 Euro' signs selling its wares. The staff are fantastically friendly, and the owner is great too!

3. New Amsterdam walking tours: Every day, at 11:15 and 13:15, a guide conducts a walking tour through the central part of Amsterdam, beginning at Dam square. These tours provide interesting information about the history of the city, as well as the meaty stuff, such as prostitution and the drug industry in Amsterdam. For international February students, as well as those of us who have lived here for while but were just too lazy to do something about our ignorance, it's perfect! Best of all? It's free!

4. Jazz nights at Bimhuis: Already quite popular with many AUC students, this is one for those who want to experience an evening of class and sophistication - difficult to do when you're a student! Every Tuesday evening, jazz fans come together in Bimhuis to have a drink, be social, and listen to the soulful sounds of several live jazz bands. It's a lovely way to spend your Tuesday evenings (when there isn't a borrel of course). This is one for the muso's! (Confirmed by our own muso, James).



*Do you have an exchange story to share?*

*let Lara know!*

*email [scriptus@aucsa.nl](mailto:scriptus@aucsa.nl)*



## ABROAD IN AMSTERDAM

*By Marc Bosch Matas  
(feat. Lara Bullens)*

As Scriptus is taking on the challenge of being a self-referential magazine this month, the study abroad section became somewhat of an interesting text. I asked Marc Bosch Matas, a study abroad student from Universitat Pompeu Fabra in Barcelona to write about his experiences in Amsterdam, and how these experiences differ from those in his home country. Now it's time for you all to get a glimpse of what it's like being in Amsterdam as an exchange student!

I got to Amsterdam -surprise, surprise- on a cold and rainy day. My first hour and a half was incredibly smooth. My suitcase got out of the plane in no time, I managed to catch the right train and buy an OV Card, only to be met with a rain that could be characterized as vicious. For my unaccustomed, Mediterranean self, there was plenty of mud from the disemboweled pavement and the hard, cold, truth that I didn't

remember in which apartment my buddy lived (he invited me to stay in his place for a week). With no internet on my phone, I couldn't check it; he didn't answer the phone, either. I managed to remember that it was 'one-thousand-eight-hundred-something' (nice, only one hundred bells to ring) so, feeling cold and miserable, I sat on my luggage and waited in the lobby. Half an hour later, the guy arrived, and all possible grudges were forgiven over a beer and some gezelligheid.

Gezelligheid, yes! Everywhere I have been, people try to make me feel at home. In AUC, in the AUCSA activities, in the choir I've started singing in. Not that we don't do that in Barcelona, but here it somehow feels different. Unless you crawl under a rock it's impossible to find somewhere where you don't feel welcome. And what else do I like about this city? I can go cycling every day if I want to! From going to the center, to following some channel in the countryside (and that's another nice thing, I can be surrounded by green in a matter of minutes) for hours on end, I can practice one of my most beloved

“ *Unless you crawl under a rock, it's impossible to find somewhere where you don't feel welcome.* ”

hobbies daily. Pedaling around safely in the city and on the road! No more sharing the road with aggressive cars or trying to avoid running into pedestrians.

Barcelona does have a lot to learn from A'dam. Besides that, the city just feels different somehow. I've always enjoyed smaller or medium-sized cities more than very large ones, and Amsterdam does fit in this slot. It's not the size (I have already said how much I enjoy being able to leave the concrete behind), but the feeling: less oppressive and more citizen-friendly. About this, another thing that I've noticed is that even if it has massive amounts of tourists, Amsterdam hasn't sold herself as much as Barcelona has. Everywhere I have been to, the Amsterdammer feels like the central actor here, not the tourist. Right now I'm enjoying it an awful lot, and try to make the most of every moment. And even if I may miss my small homeland, I'm sure these four months that I'll still spend here will pass all too quickly (the first one has drifted away before I could think of it!). I'm sure this won't be my only time in the Netherlands.

# AUC LIFE

## CHANGING THE WORLD

### ONE A AT A TIME

By Anonymous

Earlier this year, a guest speaker at AUC said, “the only reason why we do volunteer work is because we don’t have time to say no”. I found this a very counter-productive way to approach volunteering. If anything, I would ask the people who feel forced to volunteer to back out of the project. It is very unlikely that they would contribute anything to the people they are supposedly “helping”. Ok, I know that volunteering is a controversial topic: are we actually doing anything for the people we feel were “helping”? Is this all just a cathartic process? What is the poiiiiintt?! Nevertheless, it seems very strange to me to think that people who approach community work as an unwelcome obligation could make a positive contribution.

The AUC community project/internship grading system leaves me with a similar feeling. As part of the AUC curriculum, we are required to take part in a community project or do an internship. This

can be done either during the course of a whole semester, or during one of the intensive periods in January or June. The project has to meet the equivalent time requirements for a 6 ECP, a total of 186 hours either spread out over a term or compacted into one month. At the end, the AUC student must hand in a report that includes a brief summary of the activities in the project as well as the overall learning outcomes and conclusions on the project. This report is then graded and added to the GPA score as an equivalent of a whole 6 ECP course. The student’s community project or internship supervisor needs to write a letter too. Yes, it is important to reflect on projects we have participated in; we grow and learn from this. It is also important for AUC to see what their students have been spending 186 hours doing (that

“  
Only we ourselves can  
judge how much we  
have learned

”

would otherwise be spent studying a 6 ECP course) and to see how these students reflect on their

experience. But the AUC approach to these projects raises two problems: one that is about the motivation and the other about the reward system.

Firstly, it does not make sense to me to encourage people to undertake community work with the motivation of receiving a high grade. Only we ourselves, and maybe our supervisors, can judge what and how much we learned through our internship or community project. Learning from the experience in the first

place should be worthwhile, whereas this grading system just confuses us into thinking that what really matters is the grade.

Second, marking a community project exclusively on the basis of the final report misses a huge amount of what the student has done and contributed. How does someone in an AUC office know what a student “deserves” for the work done? Doesn’t grading something personal such as a community project/internship based on a 2,500 word report just grade your essay writing skills, which is what most of our curriculum is made up of anyway? How does the worth of one’s work in a project become condensed into a report that is then transferable to a whole 6 ECP course grade? With the report being the sole basis of the grade, it would not be surprising if the focus of our effort was the process of writing the report rather than actually participating in the community/internship project.

My recommendation would be to change the system in one of two ways. Either to move to a marking system where the supervisor could fully appreciate what the student was doing in his or her project, and therefore mark on the basis of the contribution during the project as well as the report. Alternatively, move to a pass/fail system that does not affect the GPA in order to subtly change the motivation for participating in these projects.

What do you think?

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## HEROES WITH LAPTOPS:

### NANOWRIMO

By Maxime Diaz

Remember November? Way back during that horrible haze of finals, holiday preparations and moustaches, when we chugged along towards Christmas break like rattling cars about to break down... It’s a distant dot in our memories.

For some AUC students, the month of November is a little hazier than others. Years from now, when they think back to November 2013, they’ll frown and

mumble, “Oh yeah... I remember caffeine... and typing. Lots of typing.” They don’t remember finals or moustaches. They remember NaNoWriMo.

NaNoWriMo is a project where you write a novel in a month. When I say novel, I mean first draft – nobody can write an actual novel in thirty days. 50,000 words in 30 days – this insane pressure kills your inner perfectionist and allows you to just write. It’s okay if you end up with a steaming pile of crap. As Ernest Hemingway said: “The first draft of anything is shit.”

Twenty-five first-years joined the NaNoWriMo Facebook group, and about half seriously attempted this demented challenge. As the month progressed and word counts rose steadily, the group buzzed with helpful links, caffeine-fueled rambling, and a few almost-breakdowns. Only Ruby and Thomas made it to 50,000. Olivier finished his story at 40,000. Julia reached 14,000 with philosophical waxing, and Adel’s toad story crashed at 8,000. At the risk of sounding like an American talent show host – I think they’re all winners. Every word they wrote is one

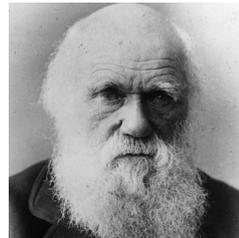
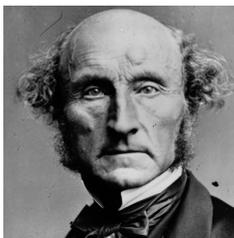
more than they would have written otherwise. In the end, it's not about the word count – to me, Nanowrimo is really about changing your idea of what a writer is and what a writer does.

When I first started convincing my friends to do NaNoWriMo with me, most of them were skeptical. One of them squirmed and spluttered, "It just... it doesn't seem very..." I finished his sentence for him: "It doesn't seem like something David Foster Wallace would do, does it?" And it doesn't. It doesn't seem like something highbrow, literary authors do. Writers are supposed to be nineteenth-century eccentrics, who live in a sepia-toned Paris, and somehow produce a masterpiece through a haze

of candlelight. They're not supposed to be crazed college students who rampage through the blank pages like rabid dogs.

This article was originally written for the "Heroes" edition of Scriptus – but in hindsight, the story of NaNoWriMo 2013 is not really a story of heroism. Of course writing 50,000 words in 30 days is absolutely heroic, but the point of Nanowrimo is, in some ways, the exact opposite. Lots of people consider NaNoWriMo to be counterintuitive – it goes against all their ideas of what creativity is and what a writer does. To force yourself to write for thirty days, to write even though it's crap, to write even though you don't have an ounce of inspiration – doesn't that ruin the whole beauty of creativity and art?

There's a quote I love that says that as a writer, you're not like Lord Byron on a mountain top, you're like a child stringing beads in kindergarten – happy, absorbed and quietly putting one bead on after another. When you do NaNoWriMo, you aren't standing on a mountain top screaming dramatically and waiting for the lightning flash of inspiration. You are sitting in kindergarten, stringing beads – 1667 beads a day. This is why Nanowrimo isn't really about heroism. Writing every day doesn't make you a hero. It makes you a writer. And that's so much better.



## WALLS OF SHAME II

By Sacha Hilhorst

To all AUC feminists, in-residence revolutionaries, or just anyone who's starting to become cynical about the prospect of change in our rusty castle: here's an update on the project that started here, in Scriptus, a little while back.

### The project

A few months ago, Scriptus published a piece of mine about the names and faces of famous scientists on AUC's walls. In short, it bugged me that the AUC room names do not honour groundbreaking thinkers and activists (of any gender or skin tone) such as Hannah Arendt, W.E.B. DuBois, or Kimberlé Crenshaw, while proudly racist, misogynist, homophobic James Watson graces an area on the second floor. And when bigoted white men are chosen over the people who inspired and continue to inspire profound change, something is very wrong.

### The response

After enthusiastic responses from teachers and students, we came up with a set of criteria for any additions, based on AUC's own mission statement. Any additional thinkers are preferably (1) bridge builders, (2) from diverse backgrounds, (3) with a commitment to social justice. In true AUC spirit, these values are very, very open to interpretation. If you want to make a case for your particular philosopher-crush, send us an email and make your case.

### What's next

Brainstorming with students and teachers about potential additions to the names and faces resulted in a list of fantastic thinkers. If you're interested in joining the project or just want to suggest another name, do send an email (to [namesandfaces.AUC@gmail.com](mailto:namesandfaces.AUC@gmail.com)).

We will try to publicize mini-biographies of all the suggestions throughout March, ultimately allowing everyone to vote.

Clichés aside, it's been energizing and inspiring to see the dedication and commitment we have at AUC. As Margaret Mead said: never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has. Now, change "citizens" for "excellent and diverse people" and "the world" for "the Science Park", and there you go.

### On making things happen

AUC is home to all sorts of committees, organizations and platforms, from AUC Zen to the "Where's That Cat?" cat tracking facebook group. So whatever quirky, kinky or revolutionary idea you have, there's bound to be kindred spirits. After all, you weren't born to do everything, but you were born to do something. (Such as found a cat tracking society.) The AUC community is so interconnected that organizing people is as easy as it will ever be. You can use social media, the AUC information boards, Blackboard messages or indeed Scriptus to your advantage and team up with students, teachers, cats.

# INTERVIEW

## "BORN TO TRAVEL"

An interview with Anne de Graaf on careers, writing, and the upcoming trip to Kosovo...

*By Nicholas Handfield-Jones*

Anne de Graaf began her career as a journalist, but after the publication of her novels, she decided to become a teacher so that she could interact with students. She is now nearly finished her PhD from the University of St Andrews, where she is writing her thesis on the role of young people in peace-building and conflict. This is her second semester teaching at AUC.

This Spring Break, she and many of her IR students are travelling to Kosovo, where they will meet and interact with the students there to explore peace-building amongst youth.

Anne de Graaf teaches International Relations Theory and Practice, Human Rights and Human Security, Violence and Conflict, and Global Identity.

### **What inspired you to teach?**

I've written novels—fiction based on fact— about different subjects like AIDS survival and child soldiers. And the last fifteen years I've done a lot of travelling to post-conflict areas to research those

books and articles. I began speaking at universities about those books, and I really enjoyed it, and I realized that I wanted to make a career change and become an instructor for universities.

### **Can you tell me something about the upcoming trip to Kosovo?**

Students are going to be staying with families. The guides and interpreters are going to be Kosovar university students, so at night they take students out partying. But mainly, it's a peacekeeping trip, so we'll visit Serbian and Albanian organizations, UN organizations, and youth organizations. I think it will be a terrific chance for students to see international relations in action in the field.

Originally, I was thinking of a field trip for the IR classes, but I didn't want any students being excluded because of financial reasons. We came up with the solution that it should be a private trip, not officially run by AUC. Because of this, I wanted to take students that I knew. So

we opened it up to the IR classes just to see how many were interested and how many could afford it.

It might be a pilot trip for a peace lab during the June intensive, maybe next year. But these things take a lot of time and planning, so I'm hesitant to say that this will be repeated. It might be, but anything could happen. We're just going to go on this trip and see how it goes.

### **What do you hope that the students going will learn?**

I hope that they will get inspired that they can make a difference because they are going to be meeting young people in Kosovo who have made a difference. I also hope that they will be able to build relationships, that they'll stay in touch with the students that they meet in Kosovo. I hope that they go on Facebook with them and maybe they'll invite them here. That would be ideal. Because relationships are what really make a difference.

### **Want to read more? Find the full interview on MyAUC!**

# BY ORDER OF THE HIGH INQUISITOR OF AUC

All endeavours to fashion Amsterdam University Collège in the image of Hogwarts School of Witchcraft and Wizardry will henceforth be encouraged. The following decrees are proposed for the benefit of the magical well-being of the esteemed student body of AUC. Any student found enacting these decrees with the appropriate amount of enthusiasm will be rewarded with house points towards their discipline.

All students and staff will acknowledge the new titles ascribed to AUC facilities. The Academic Building will henceforth be known as 'The Rusty Castle' and the common room which resides in it is by this decree named 'The Great Hall'. We no longer have a moat, but rather 'The Black Lake', in which the 'Giant Squid' resides. Third floor meditation room will hereby be called 'The Room of Requirement'. Lastly, the new student housing complex is hereafter to be referred to as 'The Forbidden Forest', and is out of bounds to anyone who does not wish to die a most painful death. Or worse, face expulsion.

A word of caution for our new students: passages, hallways, and stairs - otherwise known to Muggles as Fire Escapes - may not always lead you to the same place twice.

Seeing as popular Muggle methods of communication such as Hotmail and telephoning have proven to be inefficient, all correspondence between students and staff will take place via owl mail. An Owlery will be erected on top of the Rusty Castle to accommodate these friendly fowls.

To set an example, the Dean will start wearing silver half-moon spectacles, an ornately adorned robe, and a flowing, white beard. Other members of the faculty may likewise wish to model themselves after famous Hogwarts staff members.

In order to add an extra touch of charm to the newly formed AUC Choir, the bass and baritone sections will be transfigured into frogs prior to each performance.

Lastly, students will be permitted to bring with them an owl OR a cat OR a toad into the dorms. However, pet owners will be held responsible for any disturbance created by their animals. This is Hogwarts, not a zoo.

This above is in accordance with Educational Decree Number Twenty-Four.

Signed: Dolores Jane Umbridge, High Inquisitor.



# SCIENCE

## ON DUST AND WHY YOU NEED IT

By Emiel Spanier & Eddie Stok

When you sit down and think about dust for a moment (as we all do, from time to time), you're probably thinking about that thin layer of unidentifiable material that has warmly embraced the calculus book that has fallen out of use since your first semester at AUC. If I now ask you to consider the dustiest place you can possibly imagine, chances are you've got that same calculus book in mind, or the top of your wardrobe, or even that repulsive area behind your refrigerator.

But that's not the kind of dusty place I'm talking about. Hell, it's not even the kind of dust I'm talking about – probably because I study the Earth Sciences. Earth Scientists tend to look at things differently; when you tell an Earth Scientist about your visit to the Grand Canyon a couple weeks ago, they might remark that had you been there a couple hundred thousand years ago, you would have been incinerated by raging lava flows.

The kind of dust I'm talking about is what Normal People would arguably call sand. The dustiest place on Earth, you guessed it, is therefore found in a desert. The map supplied with this article shows different gradations of airborne dust (sand) particles over the Sahara, as measured by satellites between 1992 and 2005. The darkest spot on the map is the Bodélé Depression in Chad: the dustiest (sandiest) place on Earth.

Perhaps it's time to reveal how much dust really originates from this depression, so you can compare with that depression behind your refrigerator. The Bodélé Depression produces 6 to

18% of all dust in the world because of harsh winds that sweep its barren soil. If the Bodélé has a particularly bad day, it is able to whip up 1.2 Tg (1.2 million million grams) of dust, right into the air. Try to picture all the sand of all the sandpits you've ever played in, multiplied by a thousand, flying around all day long. The most breathtaking of sandstorms (literally). An Earth Scientist's wet dream (figuratively).

Now, not all of this dust remains in the air, of course. Only the smallest particles are light enough to stay airborne and may form a huge dust plume (sand plume?) suspended at more than 1 km altitude. What's interesting about a huge dust plume that's comfortably found its way up to dazzling heights? Its ability to move. These massive dust plumes fly all the way across the Atlantic, only to settle down in...the Amazon rainforest. Millions of tonnes of dust from the Bodélé Depression are transported to the Amazon through this process every year.

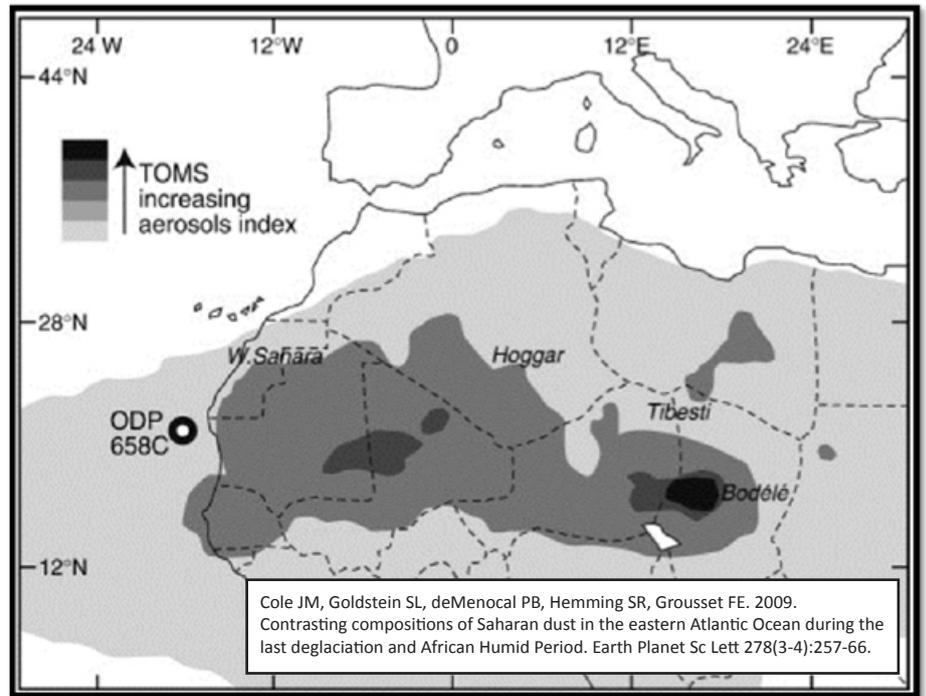
And that's a good thing. Dust from the Bodélé is composed of quartz (actual sand, as any Earth Scientist is eager to point out), diatomite, and metals, and supplies an ideal mixture of nutrient

minerals to the Amazon rainforest in large quantities. In fact, the Bodélé Depression is responsible for providing more than half of the dust necessary to fertilise the Amazon rainforest, and therefore accounts for the existence of one of the world's greatest ecosystems. Repeat after me: more dust equals more rainforest.

There are other ways in which we benefit from dust from the Bodélé Depression as well. One example is how the tiny particles in the dust plumes that travel across the Atlantic Ocean reflect sunlight which keeps the planet a bit cooler.

I hope I have made clear that something so seemingly insignificant as dust may have large impacts on our world, and perhaps you now understand those nerdy Earth Scientists and their appreciation for this extraordinary material.

And maybe now is a good time to go clean that area behind your fridge.



*a ... joke*  
 $\sqrt{-1} 2^3 \sum \pi$ . And my  
lawd it was delicious.

## PRO

By Marc Bosch Matas

The project started after the Second World War to secure peace in Europe has grown both quantitatively and qualitatively during its existence. What started as six countries agreeing free trade on steel and coal is today a club of twenty-eight forming an economic and political union. However, this Union is falling short of the ideals of its founders: we cannot speak about a European Fed-

eration, even if many of its politicians say that we are in the track for it. The fact is, states do not wish to lose its power, and thus are reluctant to make the necessary steps to dislodge the EU from the place that has been stuck in. A truly political monster, which alienates citizens putting the decision making far from them, with inefficient governance institutions (the one commissioner per country rule, for instance) and with severe democratic and accountability shortfalls. However, data shows us that people still “want a European Union”, what they do not want is this one.

So, the EU faces three great challenges in order to move with the demands of

the citizenship: transparency, efficiency, and accountability; all of which interrelated. All processes of decision-making, election of responsibility charges must be clarified and open for examination, which on its turn, will allow more informed and strategic voting on the part of the citizens. This would lead to already some accountability towards the citizenship, yet we still need to instate more mechanisms so that decision-makers can take responsibility for their actions. Finally states need to renounce to their parcels of power in the EU outside the council, which account for most of the EU’s inefficiency.



“THE EUROPEAN UNION IS AN  
OUTDATED POLITICAL CONSTRUCT”

## CON

By Tanushree Kaushal

The EU is a body that we, here in Europe, are all too familiar with – encountering it in the newspapers, in our courses and routinely in our everyday talks. What makes the EU an ideal regional organization that other entities such as the African Union try to emulate?

The EU is a unique creation. What sets it apart from an international organization such as the UN is that the member states of the EU pool in their sovereign-

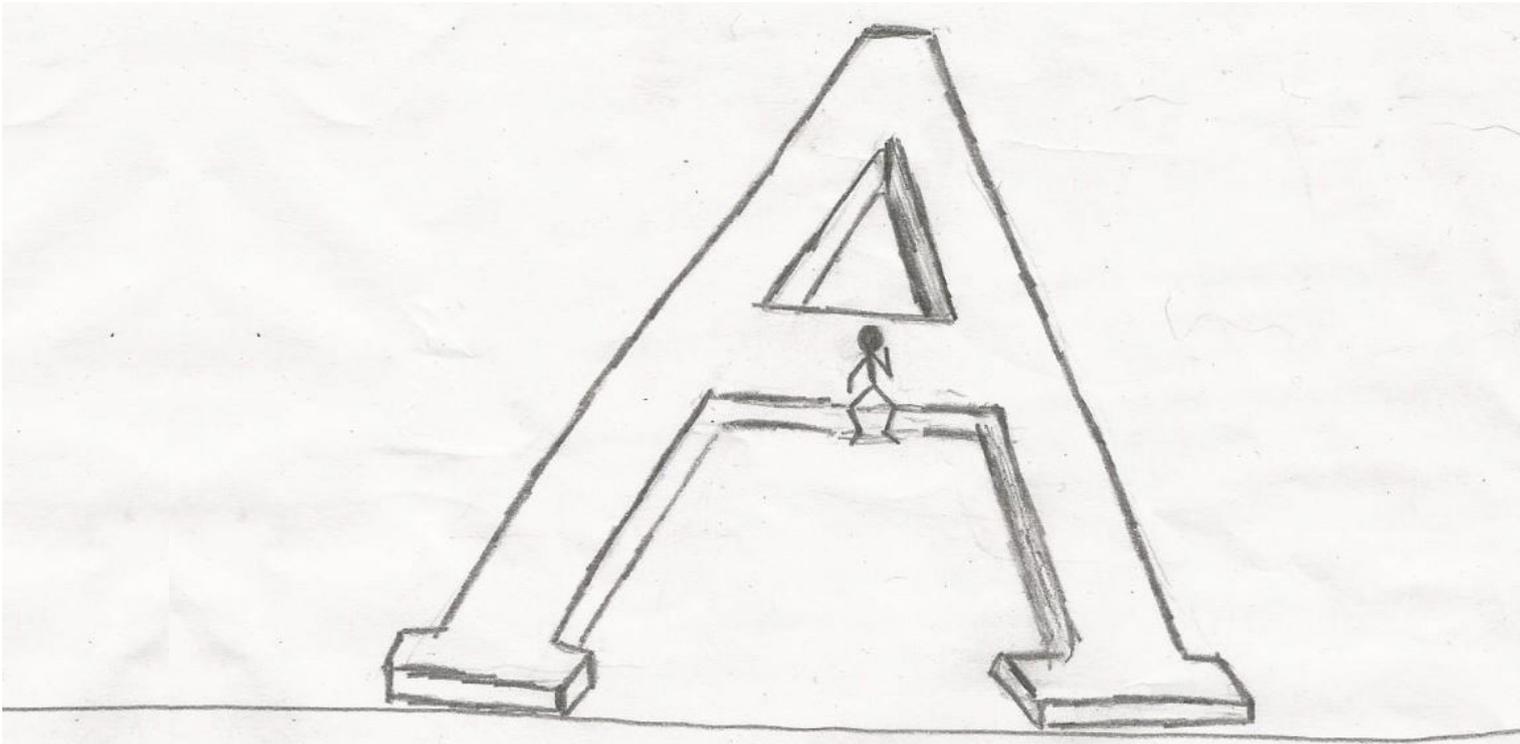
ty to serve the common interest. This also gives the EU much more power than other international organizations. The economic success stories of the EU are numerous – the creation of a common currency has led to elimination of exchange rate fees, increased price transparency, greater international trade and basically just a whole bunch of big, economic-sounding-good things. There is also the spill-over dynamic- richer EU members have helped their less developed neighbours by fostering institutions and reforms and providing aid and expertise.

However, the EU goes much beyond just economic success. The EU is an entity on a continent that has experienced

centuries of blood-shed and wars. It is a creation that strives for peace and stability, which promotes human rights and democracy. The spirit of the EU is best captured by the following quote by David Cameron:

“After the Berlin Wall came down I visited that city and I will never forget it. The abandoned checkpoints. The sense of excitement about the future. The knowledge that a great continent was coming together. Healing those wounds of our history is the central story of the European Union”

# CREATIVE WRITING



## blank spaces

By Nicholas Handfield-Jones

Illustration by author

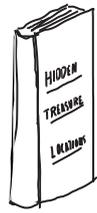
The letter appears out of nowhere. One moment, I am sitting with my morning tea, and the next, nothing. It seems that I have arrived on a lonely, but sturdy, uppercase A, right in the middle of that horizontal connecting bar. And there is nothing more except the black and the white. An epic struggle between dark and light, yin and yang, a conflict between the letters that try to speak and the blankness that wants them silenced. The coal black ink is pounded on the empty page, each letter one step closer to speaking volumes, each white space, a palimpsest of the ideas the never were or that never will be, a place where all potential has been scraped away.

I pace around, trying to get a sense of where I am. The letter provides me support, solace against the evils that lie in the blankness. It's difficult to look into the oblivion, frightening, for who knows what it contains. The white space is what is yet to be written. Words do, after all, have the power to change worlds, but it is what those words say that makes all the difference. They could inspire life and language and learning, or manufacture death and destruction and despair. It worries me.

But the longer I look, I realize how important it is to allow those spaces to be filled, no matter how miserable or awful those words may be. They are our only way to speak without speaking. They are our way of transcending boundaries, turning quick, spontaneous, temporary speech into thoughtful lyrical sentences that last forever. And regardless of what is written, it is still important, for the variety of the written word is as wide and unwavering as humanity itself.

Language is, at least in the written form, the only way to pass down the ideas that we have, the stories we share, the moments that inspire us, and the catastrophes that hurt us. They say that the only certainty in life is death. Plants die. Animals die. We die. And when we do, our voices die with us. But that doesn't mean that our thoughts and ideas need to as well. We may write, fill the blank space, and inscribe our thoughts on that white paper page. And one day, when we are done and gone, our ancestors can read what we have written, and our voices will live on for all of eternity.

So write on...



“ True freedom means being conscious and aware enough to choose what you pay attention to and to choose how you construct meaning from experience. ”

David Foster Wallace



## META FICTION

By Willem Pije

I, the writer of this text, shall take you on a journey to the magical land of metafiction focusing on my personal favorite, David Foster Wallace. Meta-fiction has a long history going back to the ancient Greeks<sup>1</sup>. The most common and inclusive definition of metafiction is writing that consciously reminds the reader it is a text and investigates the association between fiction and reality. Metafiction became increasingly popular with the post-modernist writers of the post-World War II era. It can be used to analyse the act of storytelling or for additional distance to the story.

David Foster Wallace was my first introduction to meta-fiction, but when I started learning more about his writing I realised something. DFW's writing, as I will call him from now on, is not meta-fiction at all. It is meta-metafiction<sup>2</sup>. As every 20th century writer, his work is a reaction and a reflection on a whole group of postmodern writers that came before him. DFW dabbled in the pool of metafiction with his first novel *The Broom of the System*, but in his next work he describes metafiction as a way

for authors to fuck themselves. He feels that this group of writers put a destructive sort of irony in their work and, during his writing career, he desperately tried to avoid this.

In his earlier works, he uses his maximalist style to represent all the micro-thought and meta-moments of the human thought process<sup>3</sup>. Only later, he criticises his earlier books by saying it was ironic and unimaginative. His new idea of good fiction is fiction that “could have as dark as a worldview as it wished, but it'd find a way both to depict this world and to illuminate the possibilities for being alive and human in it.” He rejects the post-modern view on human lives in the age of information and goes on a quest to write a novel that puts humanity back into a society dominated by technology. He doesn't become a realist after this realisation, but tries to use the mechanisms of meta-fiction to achieve his goal.

After *Infinite Jest* was published in 1996 he never published another novel. DFW struggled enormously to put his theory into practice. One day his wife came home and found him dead on the patio. His workroom was bathed in light and when she walked in she found his final manuscripts surrounded by notebooks, floppy's, and failed attempts. Haunted by his perfectionism, he died trying to write humanity back into everyday human life.

**Tip 1:** Go to Youtube. Search for: *this is water David Foster Wallace*. Listen and learn.

**Tip 2:** I hope you feel like reading DFW now and I would recommend you start with his essays or short story collections. Don't tackle the beast/*Infinite Jest* immediately.

1 Correct me if I am wrong. Academic reliability is not one of Scriptus' goals

2 Yeah, this article just got double meta.

3 I stole those last two definitions from a New Yorker article. There's no shame in plagiarism

# FILM & GAMING

## AND THEN THERE WERE LEGOS: THE LEGO MOVIE

By Nicole Boscher

There were the Transformers. And the boardgame Battleship. And now LEGOs. Why would anybody make a LEGO movie, after what has been done to people's favorite toys (Damn you, Michael Bay and your adaptation of the Transformers!)? Because these people are pure geniuses. The LEGO-movie is 100 minutes of bliss, happiness, and felicity. The film reflects everything you have felt when playing with LEGOs. Every single moment of

this movie is filled with the sense of the impossible freedom of your imagination to create your own world.

All of the effects are LEGOs. Water? LEGOs. Fire? LEGOs. Explosions? LEGOs flying into all directions. Many rare LEGO-sets make an appearance, even the Bionicle franchise and a tiny 1980s spaceguy named Benny with a cracked helmet and an obsession with spaceships. The voice acting is top-notch, with Morgan Freeman killing it in a parody of his most famous role, Chris Pratt making the everyman, Liam Neeson playing the bad cop (and good cop) and Allison Brie playing Princess Unikitty. Yes, Unikitty, a



kitty that is also a unicorn with sparkles and flowers flying around her. Did I mention Batman is in there, too?

Go watch this celebration of the creativity of the mind. And then go and buy some LEGOs.

## METAMUNITY

By Gus Møystad

Community, Community, Community. For this month's edition of *Scriptus* it just makes sense to talk about this show. A group of misfit friends come together for a Spanish study group in Greendale Community College where they experience a number of wild and nonsensical adventures. Along with a hilarious and often touching set of interpersonal relationships, the show also regularly spoofs and parodies, references and pastiches, different TV and movie titles, genres and tropes. There's the Law and Order episode, the heist, the feel-good movie, the Western, the sci-fi, etc. the list goes on.

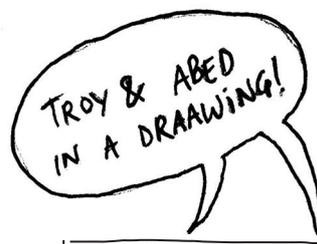
“*The metafictional commentary never breaks the fourth wall*”

My favourite part, however, is Community's constant self-awareness, primarily, though not exclusively, seen in the character of Abed. One of the members of the group, it's strongly suggested he has some form of autism, but most obviously he has a powerful love for TV and cinema. This makes him the perfect character to continuously comment on the group's crazy activities and adventures. As the paint-ball double episode goes from a Western motif to "more of a Star Wars scenario," Abed is the first to point it out to the confusion of other characters, and he soon calls "dibs on the Han Solo role before Jeff slouches into it by default."

What's interesting though, is that this metafictional commentary never actually breaks the fourth wall, and other characters often express frustration with Abed's 'self-awareness' to the extent that it actually becomes an in-world problem ("Abed, STOP BEING META!"). It's not just uncritically meta for the lolz, but actually

manages to include it in the story arcs to create interesting relationships between the characters and their setting.

Oh man, if I could go in more depth I would go on writing for days about the brilliance of this show, but instead I have to convince you to go witness it yourself. Watch Community, ASAP, but skip season four (it had a different show-runner and boy, can you tell!).





cover confidential / valentine's special

### How to Look Sexy-Sweet

All five of these pieces walk that innocent-racy line perfectly—for under \$100.



## THE INTANGIBLE MAN

By Martin Hoffman

For this issue, I took it upon myself to dig into the kind of magazine that's written for the females among us; women's magazines. And besides all the wedding pictures and stars' profiles, one finds the kind of dating/relationship/sex/breakup advice that tries to come to terms with men. Men and their sometimes inexplicable ways. First things first, though: It's not as bad as I thought, and there's actually some thoughtful accounts of complex characters, reaching beyond the image of the testosterone over-saturated man-animal. Then again, I found a lot of the latter, too. So let's take a look.

Buzzword #1: Oxytocin.

You definitely want that stuff (the "feel-good," "cuddle" hormone). So, according to Elle you better not talk to your man about your problems, since he won't release oxycontin and will just get frustrated, whilst it'll do the trick for

women. In general, most of the more bland arguments and tips seem to be based on the kind of simple explanation that science allows us to make. Like: Men have anxieties, too. Or: More men than women think it's okay to have sex on a first date (37%, that is according to Women's Health).

Pattern #2: [random number] things to do [on a date/to fix your marriage/to have better sex].

If you're looking for the epitome of gender generalizations and the embodiment of simple explanations to complex problems, this is where you'll find



*Virtually all of these articles assume men and women as alien species.*



it. For example, according to Glamour's "5 Things you Should Probably Not Say on a First Date" you shouldn't tell him that you are an alcoholic in AA, because that would just be too unbearably uncomfortable for him (how did that get into the top 5?). And I know for a fact that Cosmopolitan's "25 Ways to Become a Legendary Flirt" ain't gonna work on me. More dazzling is their "19 Signs He Wants You" which points out that his facebooking you is a more than clear sign that he wants to get in your pants.

So what's my problem with this stuff?

For one thing, it seems like the kind of scientific explanations of gender differences always exhibit some kind of blind belief in just about any number. And no, I don't really think that study by Match.com is comprehensive, or that some PhD candidate's data can explain the simplified, black-and-white gender differences

they're looking at. Also, designing a relationship based on the hormone levels that different activities with your partner give you doesn't feel like the best approach to me. It seems like they've found a good way to avoid addressing the more elusive and complex emotions, which makes talking about hormones an easy (and hey, quantifiable) way out.

Secondly, virtually all of these articles assume men and women as, sometimes more, sometimes less, alien species. And the goal is always to "understand" men,

because they are profoundly different from women, and because they are so profoundly inexplicable. Sadly, none of the articles

I checked out suggested approaching a man as an equal, non-cliché version of manhood, or even asking about his emotions/problems (in most cases the opposite is the case). In this way, the picture of guys always remains distant and mysterious.

Now, I don't want to take this argument too far; I am well aware that women's magazines are not exactly the most serious medium, and that some of these articles have a grain of salt in them. But, man, you can do better than that! Next time I flick through those glossy pages, I wanna see some gray zones.

P.S. What really worries me, though, are those sex researchers.

Seriously, thanks for letting me know that I have "significantly lower self-esteem" when someone opens a door for me... so watch out girls and close that door! (who funds the lab with the door?)

## SCREEN

## INTERNATIONAL CINEMA



### UPCOMING SCREENINGS

#### 2nd April: La Haine

A gritty and raw examination of Parisian intolerance towards immigrants

## DR KARLS THREE MUST SEE:

### THE FETA OF THE META FILMS

1. Fight club (1999) - David Fincher
2. Synecdoche New York (2008) - Charlie Kauffmann
3. The Holy Mountain (1973) - Alejandro Jodorowsky

# FASHION

## LOOKING INTO THE MIRROR: SELF-REFLECTIVE FASHION

By Cristina Roca

Illustration by Nina Leach

Self-referential fashion. Isn't all fashion self-centered, introverted, self-referential for all intents and purposes, you ask? Just look at all those handbags, wallets, sunglasses and T-shirts bearing a fashion house's logo -what are they talking about, if not themselves? In that sense, yes, fashion can often be narcissistic and self celebratory.

However, there is also the kind of fashion which turns to itself not in selfish admiration of its own image, but, "using its own tools", to deconstruct itself. While fashion is known for its playful referencing of almost anything in culture -ranging from famous artworks to military uniforms-, self-referential fashion shifts the attention back to itself in order to expose and critically reflect on its own processes. It is not, then, a gratuitous self-eloogy of fashion, by fashion, but rather, a self-conscious exploration of fashion by itself, resulting in what one may call meta-fashion\*.

Probably the designer best known to create self-referential fashion is Margiela. In fact, you could even buy meta-fashion for less sometime last year courtesy of Maison Martin Margiela's line for H&M (And since we're being self-referential,

Katarina wrote an article about this collaboration in Scriptus' second

issue -you can check it out on myauc.nl). Margiela often produces garments whose 'insides' (in other words, the structural parts that would normally be concealed) are presented to the viewer -either because the clothes are 'inside out', or because the finished product is, by normal standards, 'unfinished', raw.

“ Each model was attached to their own spotlights pointing at them ”

Thus, by exposing, in the house's own words, "the grammar of clothing", Margiela renders the creation process of the garments explicit.

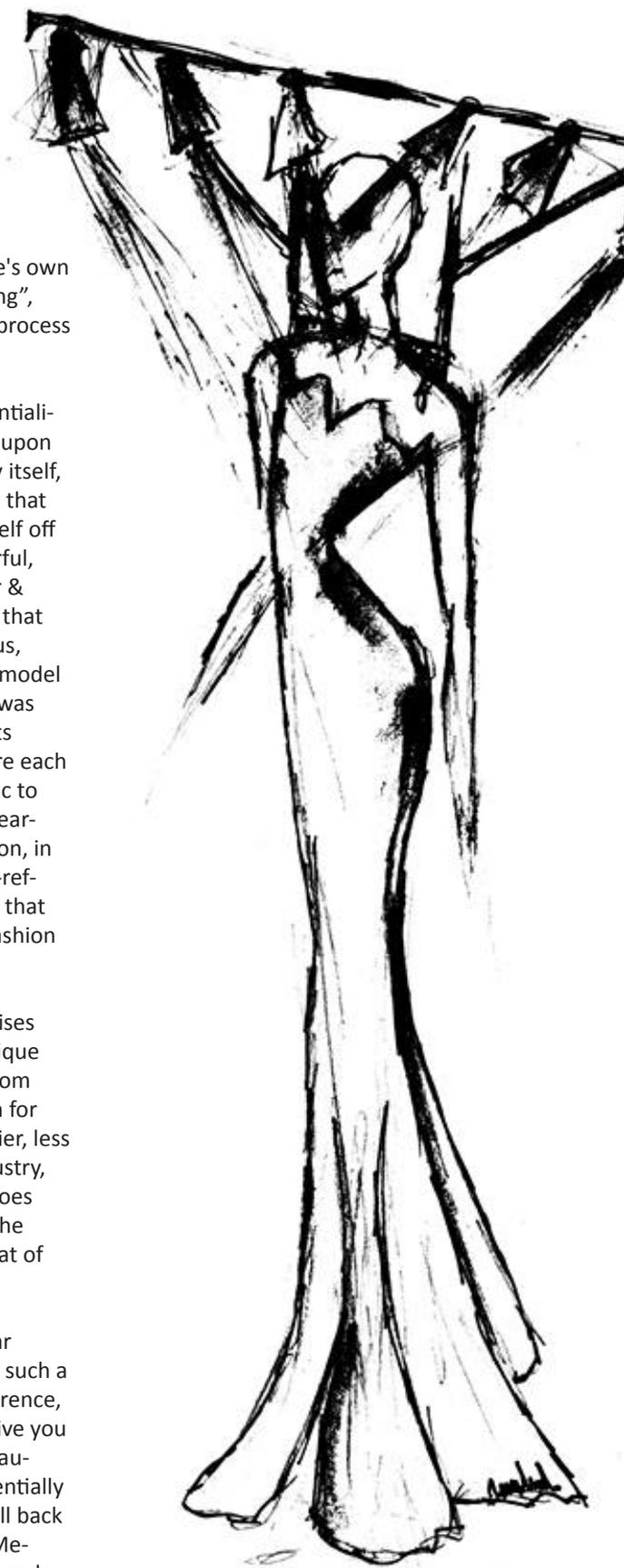
Another instance of self-referentiality, in which fashion can reflect upon itself critically and even parody itself, are fashion shows. In a context that is all about fashion showing itself off as artistic, beautiful and powerful, (Amsterdam's very own) Viktor & Rolf chose to stage a spectacle that would expose itself as ridiculous, elitist, overly narcissistic. Each model that walked down the runway was attached to their own spotlights pointing at them, and they were each accompanied by different music to suit the concept that their appearance was creating. The collection, in another clear reference to self-referentiality (if one can even use that expression), was called "The Fashion Show".

The question that inevitably arises is, can such self-referential critique be valid, when it is exercised from within the system? Is it enough for Viktor & Rolf to expose the uglier, less perfect side of the fashion industry, while they remain part of it? Does this self-referential parody, in the end, have any value besides that of novelty and shock?

You may disagree with me, dear reader, but I'm afraid that with such a postmodern device as self-reference, the answer that I'm about to give you is to be expected: the fashion 'au-

thors' are essentially putting the ball back in our court. Meta-fashion depends on its viewer to interpret it; in the

end, it is up to us to decide that something needs improving in fashion. It is consequently us, as consumers of its cultural product, that must make that change happen. So the real question is: what do we want from fashion?



\*the literature majors among us will appreciate the relation of this term with its cousin, 'meta-fiction', which refers to fictional narratives that refer to themselves. Conversely, then, meta-fashion is fashion that refers to itself; in other words, product referring to the process of its own creation.



## SELF-REFERENTIAL

by James Anderson

This month's Scriptus sports the theme of self-reference; a theme that has probably been referred to countless times before you, fair reader, have reached the dark depths of this music page at the back of our favourite student monthly.

However, in relation to this theme, why even talk about self-preferentiality in music? It seems the musician and the self-referential go hand in hand. John

Lennon sang in "God" from 1970, "I don't believe in Beatles". How much more self-referential can you get?

The work of the musician revolves around self-reference; the average pop song features the singer referencing themselves in relation to another.

Furthermore, in any given love song from the pop music charts, the average musician can be heard to reference the fact he himself is writing a song about their presumed love interest: be that interest women ("I'm gonna write you a love song"-Bruno Mars), or cars ("Here

in my car"-Gary Numan), or masturbation ("I think I'm turning Japanese"-The Vapors).

I've found a few interesting cases of self-reference in music and compiled a (by no means comprehensive) summary of each, aiming to answer the question of "What is the effect of musician referencing his career in his own music?" Let us begin with everyone's favourite: David Bowie...(Ok, he's just my favourite). Bowie's latest album artwork features the same artwork as his 1977 album "Heroes" but with a text box inserted directly over his face featuring the title of the album "The Next Day". The result: a simple yet brilliantly effective signal to mark his return to the music industry

“  
The musician and the self-referential go hand in hand.  
”

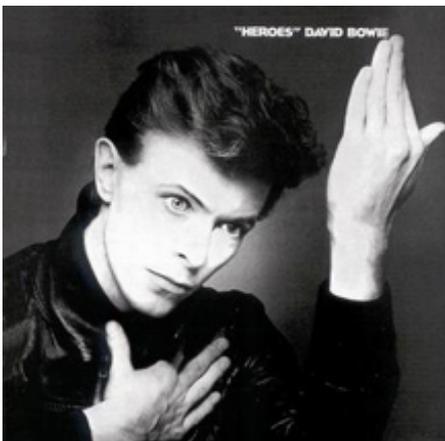
after a prolonged absence, transforming his previous work into something completely new.

Next, we have Swedish guitar virtuoso, Yngwie Malmsteen. Malmsteen's self-referentiality transcends his music, finding form in his merchandise; his t-shirts are emblazoned with the slogan "Yngwie Who? Yngwie Fucking Malmsteen that's who!" The result: a nausea inducing shot of pure bliss for the over-inflated ego of Malmsteen. That being said, we wouldn't have him any other way.

Former Sex Pistol John Lydon a.k.a Johnny Rotten, exclaimed in Public Image Limited's 1983 hit "This is not a love song"...a fact he proceeds to remind us of a further 27 times in the song. The result: breaking the fourth wall comes at a price. Fortunately for Lydon, "This is not a love song" is (not) a love song that cost him his reputation.

"We all just wanna be big rockstars" Nickelback sang back in 2005 (Yes, Nickelback was the best I could come up with). I suppose Nickelback can be referred to as rockstars, thus a level of irony permeates their lyrics. The result: an instant hit that resonates with hundreds of bedroom rockstar wannabees the world over.

These examples serve to highlight how self-reference is manifested in the music world. But many questions still remain: How many times must a musician break the forth wall before becoming self-referential? That is a question. Another is why do it at all? What is to be gained? A lot is to be lost. Robbie William's classic "Strong" features the line "I look like Kiss but without the makeup, and that's a good line to take it to the bridge". Quite frankly, I have nothing to say about this lyric. All I can say is that all of these examples all work to different ends, if nothing else, they ought to stimulate some form of reflection - and that's a bad line to end a bad artic...well, you get the idea.



"Heroes", 1977



The Next Day, 2013

## JAMES' SOUND ADVICE

Top 5 self-referential rock songs

Pavement - Gold Soundz  
Public Image Limited- Love Song

Nirvana - I hate myself and I want to die

John Lennon-God

The Byrds - So you want to be a rock and roll star

# FOOD

## ADD SOME ART TO YOUR FOOD

By Fernanda Uriegas

If there is something we see everyday of our lives, it is food. One can get bored of food, especially when student life forces you to eat pasta seven days a week: no matter how much you vary the type of pesto or pasta shape, one can find oneself trapped in routine and repetition.

Not everyone is like that. Some people have achieved the use food as a tool to reflect on life and some have managed to refresh the concepts of cooking and eating and see them through new lenses. If you possess the ability to reflect on the ordinary and to project it into something new, you will never get tired of everyday life.

Our everyday table, for example, has been used as a tool for feminist critique. Judy Chicago arranged in 1979 “The Dinner Party”, an installation in which 39 plate settings were placed on a triangular table like structure. Each plate

“  
Our everyday table has  
been used as feminist  
critique.”



Zhanna's Sewing Machine Cake



Banana/apple/Spaghetti iPod Shuffle

displays the accomplishments of one woman in history, going from prehistory to the American Revolution to feminism. This way, Judy Chicago was using the imagery of a table to give those women the place they deserved but had been denied.

Others have turned food into objects. Bakery Zhanna in Russia creates cakes that one would never consider as such at first sight. They have cakes resembling a pile of soda cans, a treasure chest, a typewriter, a biology book, a denture, a truck wheel, a Heineken bottle top, and a sewing machine. Using food to create art has become so popular that it is now used

in marketing contests. Mike Industries asked people to construct an iPod Shuffle using nothing but food. Davin Risk, a sculptor and photographer, won the first prize by displaying a banana/apple/spaghetti shuffle.

If these people have come so far being creative with food and the kitchen, I am sure we can do better than pesto pasta for tonight's dinner. Find the beauty in the inescapable activities of the daily life such as cooking. Mix ingredients you have never tasted together, dig into your forgotten kitchen corners and cook with whatever you find, ask your 'exotic' friend to teach you to cook a new dish. Spice up your daily routine by seeing cooking and eating as art: a creative form of expression.

### RECIPE: [no bake] BANOFFEE PIE!

#### Ingredients:

- 300 grams chocolate digestive cookies (dark chocolate or milk chocolate, your choice!)
- 100 grams butter
- 1 can condensed milk
- 4-5 bananas
- 400 grams whipped cream

#### Instructions:

1. Crush the chocolate digestive cookies. You can put them on a resistant plastic bag, hold it slightly open (making sure the crumbs don't come out) and hit it with a big spoon, a bottle or whatever you have at hand. You can also use a grater or press them down on a plane surface with the

bottom of a glass. Whatever method works best for you, this way you can make a great base for any kind of pie!

2. Melt the butter in the microwave or in a pan.

3. Mix butter with crushed cookies. Add more butter if necessary to make it hold together.

4. Press down into the cake tin you will use using a spoon. Place in the fridge.

5. Bring water to a boil and introduce the condensed milk can without opening it (take off paper if necessary). Leave for 2 hours at high heat. (If you don't have time, you can place the condensed milk on a bowl and use the microwave for a couple of minutes, mix and put the con-

densed milk back for another 2 minutes until it becomes brown. The consistency of the caramel will probably be harder to handle, but it can work.)

6. Pour the water, take the can out (use a cloth and be careful not to burn yourself!) and set aside for it to cool down.

7. Meanwhile, cut the bananas into slices or squares.

8. Once the can is cooled down enough, open it. The condensed milk should have turned darker. Take the pie base out of the fridge and pour the caramel evenly.

9. Place the bananas on top of the caramel.

10. Cover with whipped cream on top.

## ON LOVE AND SEX AND MAGIC

NEW!

This is a new addition to the Scriptus repertoire in honour of Folia's much loved but recently lost sex page - a selection of the finest awkward bawdy stories submitted by our very own AUC students. If you want a bit of the fun, an anonymous survey link will be posted on our page for every issue.

Send your story to [katalinzlvh@gmail.com](mailto:katalinzlvh@gmail.com) or anonymously on our SurveyMonkey (posted on our FB page)

What are some uncomfortable experiences you've had?

26/2/2014 6:00 PM

One time we had a string dinner and suddenly the fire alarm somewhere in our string went off. This happens all the time, so we were not that concerned. But when it had not stopped after 5 minutes we started to worry. Quickly we discovered which room the alarm was coming from. All kinds of scenarios went through my head; what if our string mate fainted and was slowly consumed by the fire? So, we rushed through to door. Instead of a large fire, we heard moaning coming out of the bathroom. Turned out my roommate and his girlfriend were having sex under the shower and did not notice the fire alarm.

3/3/2014 1:29 PM

I once had a cold and was on top of my boyfriend. Then, my snot fell right into my boyfriend's mouth as he was enjoying the beautiful sex.

## SUDOKU

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			5				4
		7				9	
8			3			6	7
			6	5			
9	3		1				2
		1				6	
2				6			
3			1	7		4	9

"Sudoku prevents alzheimers"  
Peyombili Broeck

## CHANGES

> The font of article titles have changed from Calibri to Arvo.

> Yes! We have another photo, just because we could. And it resembles the board a little better.

> After a small hiatus, quotes are back in articles! Hurrah!

> And, by popular demand, we have re-introduced the sudoku! Enjoy!



## PLEA!

We are looking for keen **designers** who want to work with our uber stylish and dynamic team. Perks include hot chocolate and the possibility of a hoodie.

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Disclaimer: Scriptus is written, edited and designed entirely by the students of Amsterdam University College. The news magazine does not reflect or express the official views of AUC. Comments, questions and criticisms welcome at [scriptus@auca.nl](mailto:scriptus@auca.nl).

## THIS ISSUE IN NUMBERS

copies: 300  
printing cost: €425  
use of Merian area: 1

## FIND US ON



## FUNDED BY



*we asked you...*

"WHAT SHOULD THE QUESTION OF THIS ISSUE BE?"



"What does it feel like to be put on the spot?"

*Julia Huisman*



"If your life was a reality show, what would the title be?"

*Tereza Šafářová:*



"What should the question be?"

*Sophia Pontellier*



"On a scale from 9 to 10, how good looking are you?"

*Ravi Rao*



"What would you do if you fell into a hole and you couldn't get out?"

*Emily and Nina*



"Where's Kony?"

*Emma Goodman*



"When do you need to know?"

*Job Zegers*



"What era would you like to live in?"

*Lin Batten*



"My Little Pony or My Little Pony?"

*My Little Pony*