

# Craccum

EST. 1927

*"If Music changed anything, they'd make it illegal"*  
- Pat the Bunny

## Music Edition

THE DEFINITIVE  
HISTORY OF MUSIC  
BY OLIVER COCKER // 8

LET THEM EAT CAKE  
BY REEMA ARSILAN // 11

THE SOUND OF  
SNAKE OIL  
BY LEWIS MATHESON CREED  
& LOGAN LAMBERT // 18

DIE-HARD FANS,  
LITERALLY  
BY RAAVYA GHOSHAL // 28



# 95bFM DRIVE ISLAND PARK RD LILLY CARRON



**FRIDAY 24 MAY, 4PM - 7PM**  
**ELLEN MELVILLE CENTRE**  
**FREE ENTRY**





# CONTENTS

|  |    |
|--|----|
| EDITORIAL                              | 4  |
| NEWS                                   | 6  |
| THE DEFINITIVE HISTORY OF MUSIC        | 8  |
| LET THEM EAT CAKE                      | 11 |
| THE BEAUTY OF TRADITIONAL SAMOAN MUSIC | 12 |
| MY JOURNEY AS A FANGIRL                | 13 |
| MĀORI GIFT OF ENTERTAINMENT            | 14 |
| THE SOUND OF SNAKE OIL                 | 18 |
| TAKE CARE, AND GO WEST!                | 20 |
| BILL WITHERS SOCIAL CLUB CONCERT       | 22 |
| HARMONIZING WITH NATURE                | 24 |
| DIE-HARD FANS, LITERALLY               | 28 |
| PUZZLES                                | 29 |
| HOROSCOPES                             | 30 |

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**WANT TO CONTRIBUTE?**  
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# Trumpet's Sound and Words get Around

## Cracem covers Music month



KIERAN PANUI & KALA TAKEBE BURGESS



It's the music issue! And who doesn't love music? I would not survive without music. Imagine your one-bus ride to uni being filled with silence and white noise of people chattering, while you sit there in misery. For me, music lifts me up in the morning and when I am feeling down. Now I am not blessed with any musical abilities aside from the fact that I played the clarinet for 5 years (everyone always commented that I'm Squidward, so yes that did put me off) but I love the art. I wish I could sing, but I can't so I listen to all the talented people who can instead. Speaking of talented people, here at the University of Auckland we have numerous emerging artists. The university provides a platform for students to showcase their musical abilities and creative potential. Here we are encouraged to take action and showcase our voices, performances and passion.

- Kala

As the world develops and changes, one thing that remains a steadfast companion is music. Music has always been beside humankind for as long as we can go back in history. There is at least one genre of music out there for you, whether it's hip-hop, jazz to rock, the music industry is so diverse. Friendships, partnerships and acquaintances form through music and it is a great way to get to know someone and really connect with them. The joy of discovering someone else who also likes the same music as you can be very exciting.

Yet, beyond mere entertainment, music holds the power to uplift, inspire, and provoke change. Whether as performers, listeners, or advocates, each of us plays a vital role in cultivating a community that celebrates diversity and fosters creative expression.

This week's mag collects a number of interviews, articles, and investigations on

music, both as it relates to music of the up-and-comers on-campus and artists local to Tamaki Makaurau, and music as it is appreciated as an art - beloved and in so many forms. Mike Cross writes a poignant piece on the music industry's effect on the environment, while Alan lays out the facts about the darker elements of the music industry from policy and action perspectives. Other words include Oliver Cocker's *The Definitive History of Music - Celebrating the Life and Death of the Bridge* and Lewis Matheson Creed's *The Sound of Snake Oil*.

We'd also quickly like to take the time to shout out friends at 95bFM, who've been providing Auckland Uni students with the beats unbeaten since 1969, and Debate Magazine (our friends from AUT across the road) for their recent Sex Issue Piece including Cracem.

- Kieran







**APPLICATIONS CLOSE  
19 JULY 2024**



2023 sellers made on average \$12,941 (before tax and business expenses) and the top seller earned \$50,463 (before tax and business expenses).



**APPLY  
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## STUDY SESSIONS

A place for you and your friends to hangout, study and have some eats!

**GRAFTON CAMPUS (WEEK 11)**

Wednesday 22nd, 5-8PM  
Main Grafton Building (500),  
by the student kitchen.

**CITY CAMPUS (WEEK 12)**

Tuesday 28th, 5-8PM  
Student Kitchen in Level 3 Engineering

Thursday 30th, 5-8PM  
OGGB Level 1 foyer/101





# What's Going On For Students?



ALAN WU &amp; TREVOR PRONOSO



Yesterday, AUSA's annual general meeting was held at 1pm, packing out Shad's. Bodies of students piled into the venue and listened as the Executive committee ran through a variety of key details. With fingers in wedges and clapping raffle tickets, the congregation followed the Executive as they moved through the issues students faced and how AUSA handled them over the past year.

AUSA's services are not only concerned with the educational needs of students, but also the surrounding issues that concern students. This includes personal welfare and living conditions. Many of the issues which AUSA provides free, confidential advice for all indirectly have a relationship to education at the university. Some points of interest made were of particular interest. Over \$25,000 was also distributed to students. Although the University provides roughly five times this amount in financial aid to students, it is clear that an impact is being made and support is provided to students who would otherwise not receive help. It should be noted that hardship grants are advertised by AUSA at the beginning of each semester. Because of AUSA's limited budget, it is difficult for them to assist everyone without being overwhelmed. Access to these grants and other forms of support can be reached through their website, or one of the QR Codes attached to this article.

In spite of the expectation of a substantial loss, AUSA managed to maintain a bare profit of roughly \$28,000. AUSA's gross income is derived from a variety of sources such as its Property Trust. The current economic forecast means that AUSA is

largely dependent on the University as the Association's biggest source of funding. One member enquired if AUSA had considered diversifying the income, which the President responded that plans for seeking other opportunities, such as sponsorships, were underway with the help of David Fulton, AUSA's General Manager.

## New Developments at AUSA.

Various new roles have been introduced to the Association's executive council. This year will see the a first Disability Rights Officer and the Education Vice-President will now be split into two roles, represented by a separate undergraduate and postgraduate student. This is to consider the merger with PGSA, which is to be finalised at the end of this year. The role of Treasurer-Secretary will also renamed Finance and Operations Vice-President. The Post-Graduate Student Officer role will still remain, however, this role will have a greater focus on social engagement. The new Education Vice-President will handle education and other academic matters for post-graduate students.

The Advisory Board of AUSA will also be granted a provision within the constitution to call a special general meeting. The executive committee nominated this as a means of introducing checks and balances from putting the association at financial risk. This clause would act as a safeguard, the Board does not interfere with the student governance of AUSA; it simply allows the Board a procedure to inform the student body of any changes that appear alarming.

The various spaces that exist in the Quad, such as the cultural spaces and Queer Space, are likely to be relocated. These are long-term developments likely to occur only in 2023. There are plans and considerations by the university to redevelop this area of buildings. AUSA's role and focus have been to plan and ensure that temporary locations are provided for these spaces.

The Auckland University Students' Association (AUSA) is dedicated to enhancing the student experience at our campus, continuously striving to foster a supportive and engaging environment for all. Whether you're embarking on your first year or preparing for graduation, AUSA offers a suite of services designed to empower and support every one of UoA's nearly 40,000 students.

### Advocacy and Support Statistics

#### Student Voice

- There were over 2000 student representatives from the student body last year.
- The primary focus of feedback delivered by student representatives for their peers was regarding course content and structure.

#### AUSA Advocacy

- In 2023, over 1,000 students contacted the advocacy service.
- 740 unique student inquiries were resolved.
- 98 per cent response success rate within one working day.

#### Hardship Grants

- There were 162 applications, of which 82 applications approved (~50 per cent approval rate).
- Total of \$25,000 distributed to students.

### Major Events Still to Come

International Week, Sports Week, Suffrage Week, and Politics Week Semester two "Re-O Week" in the quad with various competitions and entertainment.



AUSA Hardship Grants.



AUSA Instagram.

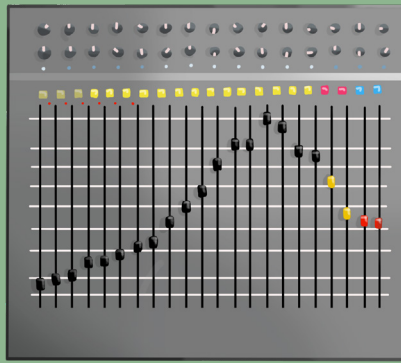




# The Shadow of New Zealand's Music Industry

Between 2000 and 2010, 324 New Zealand singles entered the top 40, New Zealand's trending music charts. Since then, only 141 tracks by New Zealand artists have reached them in the last seven years. Changing music tastes and New Zealand consumer behaviour inevitably created momentum that enabled this shift.

Under Helen Clark's Labour government, a major funding boost to the arts sector was announced, known as the Cultural Recovery Package. Over \$84 million was then pushed into the Creative Sector. Not only did theatres and museums have a share in this, but over \$7 million in annual funding was given to New Zealand on Air, doubling the funding for music. The jaws of music students would drop to think that back then, a \$50,000 grant was provided for recording and promoting albums. Of course, this grant was repaid over time, but the support provided a platform to invest in local talent, matching local artists with quality studios and equipment. This was matched by radio stations who played upwards of 20 per cent local music on air, as part of a voluntary target set in 2002.



While New Zealand music peaked in the mid 2000s, industry revenue had been falling since 2001. By 2014, total revenue from Recorded Music New Zealand had nearly halved. Staff cuts meant local artists were also heavily affected in their production and promotional side of building future releases. With the onset of the Global Financial Crisis, much of the existing infrastructure was lost. Streaming services introduced to New Zealand also created its fair share of problems for artists. A

controlled marketplace that moved onto new developments at regular intervals was now stagnant, with the same music available all the time.

Recent developments shine some optimism on local music, however. New Zealand artists are clocking in well over a million monthly listeners on Spotify. Recorded Music New Zealand's revenue has begun returning upwards since 2016. Although overall revenue sits roughly at two-thirds of the previous high of 2021, it is clear that artists of today have moved past old hurdles. The new playing field of music sales is less unfamiliar than before, and growing investment appears likely to bring success and renowned interest back to local music and the Arts.



The Rise and Fall of New Zealand's Music Industry.

## NEMA and Disaster Preparation in New Zealand.

While we are preparing to enter exam season, a repeat of Cyclone Gabrielle is not exactly the most impending thought on our minds.

While we have been submitting our last assignments, various leaders in science and technology had gathered together at Te Papa for the Resilience to Nature Challenge. This is a government-funded Challenge, that brings together the country's best minds to work on science questions of national significance. The issue consulted was the measures of science-based disaster relief and recovery operable across New Zealand.

A national inquiry prior to this event was carried out into last year's weather disasters. Unsurprisingly, the inquiry found that New Zealand as a whole was not prepared at all for large-scale emergencies. The key character of this inquiry was the National Emergency Management Agency (NEMA) who was also in attendance at the Challenge.

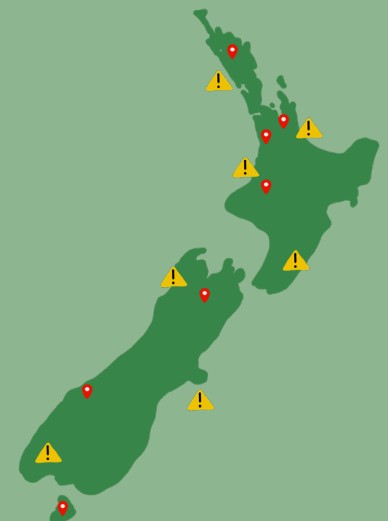
The agency was described to be poorly equipped as of yet to undertake the scale of activities it aims to achieve. The inquiry strongly recommended an increase of

government funding. Despite this, NEMA has begun working to establish plans to prepare for large scale operations. Some of these include mass casualty management and emergency food chains. NEMA is working with 50 additional organisations to create various plans and initiatives to prepare for any disaster.

NEMA based their research and planning around a potential 9.1 magnitude earthquake on the Hikurangi fault line, around the coastal side of Napier and Hastings. The agency says that a disaster resulting from this is very likely to happen in the near future. Calculations from the scenario indicate a likely result of roughly 50,000 casualties from the earthquake and a subsequent tsunami. This estimate is in spite of 70 per cent of the affected population being safely evacuated.

The relationships and collaboration formed between the various organisations at these Challenge events is substantial. With the expiry of the ten-year funding programme arriving next month, the science and technology sector face clear hurdles to continuing work to plan and prepare for these

issues. It requires parliament to prepare public policies that would continue support these collaborations, as we remain in a worldwide economic recession.





FEATURE

# *The Definitive* **History of Music**

**Celebrating the  
Life and Death of the Bridge**



OLIVER COCKER



**M**y high school English teacher told me never to start a piece of writing with a quote, but Thomas Fuller's Wikipedia page lists him as a 'human calculator,' so I will put that on the record and say that once he said 'Music is nothing.' You should not Google to find out if there is more to that quote and blindly trust me like you do other institutions. Nonetheless, how could such a brilliant institution be brought down by its hubris? Read on.

Music allegedly began in the year three hundred thousand before the common era. No one can prove this, and because I'm a good anthropologist, I have to disregard their claims and move forward to sixty thousand before the common era, which is when the oldest instrument, a flute, has been dated. Obviously, whoever it was was the first flute player and was probably rubbish, like your younger sibling on a recorder at three years old, so they didn't write any of their songs down.

Instead, the oldest 'good' song and first written down is the Syrian Hurrian Hymn of the thirteenth century before the common era. I am sure in its time, it was good, and there's a solid dance break at the two-minute mark, but it is a bit of a single-instrument ensemble. Nonetheless, it was the start of mediocre verses, a catchy chorus, and a bridge you want to be more of the song.

This would go on to spur other musicians to actually be good, and by five hundred and eighty-six, before the common era, we have the origin of the X Factor. Sakardas of Argos won the Pythian Games, which were held in the two years alternate from the Olympics, and his song remained popular in Ancient Greece for two hundred years. One, they were clearly starved of good ballads, and two, maybe the X Factor would be more popular if it was every four years and you just won a plant instead of five million dollars.

Over in China, a culture of destroying earlier music texts by the year of two hundred and twenty-one before the common era really hurt the scene. In response, some rather clever fellow invented the guzheng, which was like the older zither but louder and more portable, so you could really scream at people in public. This is where I would chart the origin of flashmobs and impromptu concerts.

It is also important to remember that by year one, that is not the first year but the first year in some new guy's calendar, musical theatre was really starting to hit it off. It turned out that if you sang all your frustrations with current social structures in Hindi, Greek, or Latin, then the ruling class wouldn't notice and would instead buy copies of your music engraved in stone. That never changed.

And you might laugh about lyrics engraved in stone, but thanks to one of those rich Greek folk in the year one hundred, we have the oldest complete piece of music. Technically, a woman's husband wrote the Seikilos Epitaph all down on her gravestone. Then, the Danish stole the grave. This haunting song about coping with powerlessness in grief can be marked down as the first quartet.

Numbers would come to be important because after Christians started getting in on the music business, and Emperor Constantine of Rome said he thought it was ok to be Christian, people needed a standard way to share how to play their songs. Intellectual property theft was rife in the year eight hundred, so the second most famous stutterer of all time, after Colin Firth, Notker the Stammerer, invented musical notation.

**Of course, people across Polynesia, the Americas, Africa, and virtually everywhere non-European didn't need to rely on writing down music to remember it, but he was a monk and had nothing better to do.**

At the same time, in Japan, it was decided that the general populace did not like listening to young people trying to make up how to play instruments, and the first school of music was formed at Gagakukyoku in the imperial palace. This is a claim that is backed up only by the fact that I could find no school older. Do not do your own research. This is not interactive.

Anyway, for the next four hundred years or so, people were still figuring out where to put the squiggly lines and the dots, so they were quite preoccupied. But then, in thirteen-hundred and six, King Henry I of England decided to hold the first Eurovision with one hundred and fifty musicians from across Europe, and 'featuring' started to become a viable option in your tracks. At the same time, Bremen in Germany passed a law stating only bands of under eight could play at weddings, because they were getting the people too rowdy.

The first musical celebrity, Guillaume de Machaut, or William of My Heat for non-French speakers, died before the turn of the next century. Although his epithet should really tell you all you need to know, his death, according to leading musicologists, marks the shift from



the 'new music' of all time before to the 'subtle music' of the centuries after when a wrong cord could have you executed.

Come the year fourteen-ninety-eight, professional acapella groups, or as they were known then, church choirs were reaching peak popularity in Eastern Europe. Maximilian the First would go on to found the Wiener Hofmusikkapelle, which would attract crowds with its silly name for five hundred years before being replaced by a boring children's choir in the twentieth century.

Nonetheless, then in the middle of the sixteenth century, everyone, everywhere, decided that they actually didn't really like the other countries or religions and nationalism and new ideas in various forms swept across Eurasia. Protestants ruined the united musical tradition in Europe, Persian influences started to split Indian music, and the Songhai, in their quest to conquer central Africa, changed local customs with their Takamba style. Japan's military overthrew their musical government, various Iwi were adapting to a post-moa cultural revolution in Aotearoa, and Native Americans were having these strange white people show up consistently.

**Apparently, the development of new musical styles is supposed to be a good thing, but you didn't see people complaining that they had been hearing Sakardas of Argos for two hundred years, did you?**

By any measure, the planet coped, and in sixteen-hundred, someone had the brilliant idea that artists shouldn't be paid much, and the baroque period began. The variety of instruments really set it apart. Bored of stringed lutes? Have violins, violas, and vihuela. Consider throwing in a piano, organ, or one of these instruments we made out of brass, thanks to Brazilian teaching. Music was so Bach.

Guys in white wigs would be popular in the music scene for a short while before their resurgence in the eighties. Major figures included Handel and his coronation anthem, Zadok the Priest, which has been held at every coronation since you were born. Yes, just the one. And also Vivaldi, with his one popular season, and three lesser-known seasons.

But it's boom time for music, so we can't stop there. Some guy called Amadeus Mozart really takes the world by storm. So much so he reinvents the 'classical music' period and you could almost forget not to poison him. But they didn't, and this lesser-known fellow, Beethoven, had to join Schubert to move away from that and bring us into the Romantic Era. One guess what they were up to beforehand.

The world is bored of all the old instruments, so Tchaikovsky writes twenty-one cannons into a song alongside all the church bells in Moscow, while Wagner would accidentally modernise opera. And I won't get into the Gezumpkunstwerk here because the original draft of this article was too long, but pester the head editor, and you can have the editors cut.

If you haven't been paying attention, that puts us squarely at the year nineteen-hundred-and-one. For one reason or another, the twentieth century has come under a lot of historical scrutiny. As such, I am content with skipping most of it. I will mention certain world-leading musicians that I would count among my favourites, but they, too, will be edited out, so you'll never know.

And with the birth of the internet, sometime before nine-eleven, music was revolutionised once again. Being a music critic isn't just for the strange people who find their way into radio or journalism; you can tell everyone what you think. This drives the explosion of pop artists who might never have succeeded in the cut-throat nineties. Social media lets you directly connect with your favourite artists' publicists.

Why stop tweeting and blogging your life, why not upload all your deepest thoughts in the form of short-form video content for the world to see? In fact, people have started using this to upload their music for others to appreciate. It would be really cheap for some multinational agents to scope people on these sights and then take their intellectual property and play to the masses. Would it not be even easier if we just used predetermined formulas or machines that could make the formulas for us? 'Genius' said all the white guys in suits around the table, who were worried about balding without two million dollars to retire on.

Thus began the era of lyrically challenged verses, melodies sampled from earlier basses, and the collapse of the bridge. Distinguished readers, the shortening of mainstream music is the death of the industry. Although I am sure it has resulted in a boom in the advertising jingle sphere, there is just no good music any more. The last good album was Swift's 'Evermore' in 2020, and based on the above, this is objective fact. Ask for the editor's cut if you see a lack of evidence.



# LET THEM EAT CAKE

## WELL, WHAT SHOULD WE EAT?



REEMA ARSILAN

**T**he Met Gala was a couple of weeks back, and this year somehow even more grotesque than it usually is.

Every year the comparison is made between the obscenely wealthy elites and the citizens of the Capitol in *The Hunger Games*. The parallel was disturbingly stark as celebrities posed on the red carpet while the same images of violence and destruction and famine that have been pouring out of Gaza for seven months continued to do so.

The 2024 Met Gala dress code was "The Garden of Time", apparently inspired by the J. G. Ballard short story of the same name. Whether this was a sign of self awareness is unknown, as is whether or not the attending celebrities actually read it; I suspect many probably did not. The story is about an aristocratic couple hiding in their mansion and plucking a flower from their garden every evening to stop time and preserve their lives from an approaching mob, until of course, the flowers run out. There are many metaphorical interpretations of the tale, though at the 2024 Met Gala there actually happened to be a literal mob held from the garden, in the form of pro-Palestine protestors. But the flowers are running out.

A hapless influencer wearing what she described as "Marie Antoinette meets 2024 in a flower garden" filmed a Tiktok using an often mistranslated quote by the aforementioned out-of-touch monarch. She apparently had no idea what the implications of the phrase were (shocking in itself), and just chose what she thought was a fun audio.

If this were fiction, I would laugh and tell you that it's way too on the nose.

What Hayley Kalil didn't know (well, it appears that there may be a lot she doesn't know, but I'm making a point) is that she would be the trigger point for the digitine. The digital guillotine. The blocklist, or the blackout, or however you want to refer to it, is a movement in which social media users are blocking celebrities that have been silent or have expressed their support for the ongoing genocide. The aim is reduce revenue from advertisement; the people that give the rich and famous their power can take that power away.

Celebrity worship has always been ridiculous, and more and more people are becoming disillusioned with those they once looked up to. There's a sense of betrayal behind it. How can you write this song, act in that movie, build a platform out of activism for social injustice, and still have nothing to say about a genocide seven months in? You can argue, and people do, that the rich and powerful shouldn't *have* to speak out, they're not experts and not everyone can know everything about every issue. This is true. But it's been seven months of extensive coverage, of protests, of campaigns to raise awareness, and the problem isn't that your fav has done the wrong thing, but that they just don't care enough to do the right one. Is that a person that you can respect?

It is tricky, because a lot of celebrities are in fact woefully ignorant and out of touch and in general I would say shouldn't really

be listened to. Their opinions on issues like Palestine, or Sudan, or the Congo shouldn't matter, but they do, because in reality these people have incredible influence, no matter how undeserving they might be. So maybe it's time to centre those that are deserving of power and respect, and the rest of them? Off with their heads.

Art is inherently political, no matter how vehemently the artist denies this. Everything is imbued with meaning. Organisers insist that Eurovision isn't political, and we all know that's bullshit. The words "let them eat cake" in the mouth of a woman in a lavish dress outside an event that costs US\$75,000 per ticket in the midst of an induced famine certainly have meaning. Even if she didn't know it. Perhaps especially so. The crowds booing the Israeli song entry, or protesting at the Met Gala, or blocking celebrities all know it, and that's what matters.

Criticism of this kind is not reserved for influencers and celebrities, but for anyone with the power to do good who chooses not to. This especially applies to politicians who are democratically elected, and so have the responsibility to represent their people. Some of ours aren't quite up to standard. Maybe guillotines are back in vogue. Maybe we should start eating the rich and powerful, since we're fresh out of brioche. I'm not saying the Dutch had the right idea in 1672, but what I am saying is that a lot of people are very unhappy, Mr Luxon.

# THE BEAUTY OF TRADITIONAL SAMOAN MUSIC

## A POLYNESIAN LOOK AT A POLYNESIAN TYPE OF MUSIC



IATUA FELAGAI TAITO

Traditional Samoan music is so powerful and spiritual. As I hear it I connect with the Samoan lyrics but also with the instruments used when amplifying beautiful ancestral sounds. It makes me think of the patele, which is a wooden slit drum to produce a resonant sound as the *aufapepe* (choir) sings with intricate vocal harmonies. So I think of Avondale College Samoan Group this year in 2024 as they sing in *Leo Fa'asala* which is Samoan traditional Samoan style of singing. It is ancestral, it is nasal but prominent and memorable. And it's so beautiful to listen to as it enriches so much spiritual history that is revived in ways where Christianity hasn't infiltrated this type of indigenous sound of Old Samoa. The music isn't just about enjoyment; it's strongly

connected with Samoan cultural identity and legacy, passed down through generations to preserve history. Traditional Samoan music is fundamental to expressing Samoan identity. It reflects the Samoan people's values, beliefs, and experiences, allowing them to reconnect with their roots and maintain a sense of identity. It also emphasises a sense of unity when they *pese* (sing) and *siva* (dance), and that it is aligned and never separated. The beauty of Samoan music is that it has diasporic inspirations where people use Samoan songs and modify them to a current audience like "Siva mai" by Western Guide. Using English and Samoan together, but also there is this Samoan proverbial saying which states: *E sui faiga ae tumau fa'avae* – Our practices change, but our foundation remains

the same. Which is describing that the anchor is rooted with traditional Samoan ideas and concepts in this context would be through music, but altering it to fit our current times. However, the significance around traditional Samoan music and the beauty of it is that yes it is for entertainment too but also a spiritual and multifaceted role in preserving heritage, fostering community, and enriching the lives of individuals who are Pacific, Samoan, transnational diasporic Samoans and Samoans in the islands. Listen to it when you get the chance, you may like it, you may find it different but you might understand hopefully through this little write-up that it holds more significance and mana.

## Concluding with the Coda of the Craccum Podcast

BENN WEST

The Ben and Benn duo are wrapping up the Craccum Podcast and bringing you one last edition of the CCP for the Music Issue. On this week's podcast, Benn and Benn gloss over this week's magazine and discuss the pressing news of the week. We lament on the trials and tribulations of trying to learn an instrument and how it relates to America's ongoing Fentanyl Crisis, and enjoy the return of the Craccum Culture Corner one final time for Benn West and Ben Luo to bicker about our favourite film composers and proudly share our love for the movie musical. Be prepared for Benn to rant about another hyper-fixation and pick apart the different eras of the movie musical and how the genre has evolved today plus only the hottest takes about the new Mean Girls movie. For your listening purposes we would strongly encourage our listeners to pirate a copy online of the DSM-5 for a greater listening experience.

We will also be featuring an interview with

Nigel Regan from the Kiwi Metal band Head like a Hole. With over thirty years experience working in the music industry, Nigel has seen and learnt almost every lesson you can learn. Nigel will share his wisdom and common sense to inspire the next generation of New Zealand's young musicians on the Craccum podcast. HLAH has travelled the world, experienced the highs and lows that a band can go through and have come back together as a stronger, more mature unit and Nigel will also be discussing some of the bands new material and how it feels to be an older band in the industry. Those of our listeners with their sensitive fox-like hearing or the super-power of Shazam might recognize Head like a Holes "Crying Shame" as the intro music for The Craccum Podcast over the past few months.

Benn: I have had one of the most interesting and challenging times of my life as Head of Podcasts for Craccum in 2024, I'm sad to see this journey come to an end, but I'm

proud of the hard work that Ben Luo and I have put into this project and hope that the listeners had as much fun listening to it as we had making it. There's still a lot more of the year left and a great many intelligent and hard-working people are doing their best to entertain and inform you so stick around and keep reading to see what they have in store for you. It has been real, it has been fun but it ain't been real fun.

Ben: It has been a pleasure being the co-host for the Craccum podcast. Thank you for all the support and for people who have kept up with the magazine. I hope you all continue to stick around and check out each weekly issue because we have lots more to come. I've enjoyed getting feedback from people who come up and tell me their thoughts on the released episodes and I would love to continue hearing feedback if you ever see me wandering around uni and want to share. Thank you again for all your support, see ya!



# My Journey as a Fangirl

## The three phases



KALA TAKEBE BURGESS

### The first phase

My journey as a fangirl started at a very young age.

It all started with ONE DIRECTION. Surprisingly. Or not. The world was obsessed with them, and I was one of them. But I was 10 and living in Japan; not many girls my age knew who they were, so when I moved to New Zealand, it was quite a shock, as everyone seemed to know them, and merch was easily attainable. (Lucky me) At the same time, I was juggling being another fangirl to a pop group called 'Kara', the same name as me, except with an R. Now Kara was huge in Japan. It was Japan's second wave of the K-pop era, and I would see them everywhere: on TV, in ads, and posters. I even went to their dome tour concert when I was 8. (although I was sitting way back, and they were the size of ants.) As I progressed into Intermediate, my first fangirl phase died down, and I was laying low. I started to forget about Kara and One Direction. For around 3 years, I wasn't obsessed with anything in particular, instead trying to fit in with my classmates, who probably would've been weirded out by my obsessive fangirling.

### The second phase

This is where it gets crazy. My second fangirl phase begins. It's that time in 2017 when BTS is slowly gaining recognition overseas. Oh, but it's not BTS that I was obsessed with. I decided I would be obsessed with EXO, another K-pop group. This time, unlike my first fangirl era, I had a job, which meant I had money to spend. So, I would buy albums and merch to "support" the groups. (I am more likely contributing to the money-hungry company and making them richer.) I was devoted and thought I would like them forever. I was constantly talking about them, listening

to them and watching every content I could find. (so sorry for my family who has to live with that.)

That lasted about 5 years, and I was finally drifting away during lockdown. Then, I found my next target, Takeshi Kaneshiro. I have talked about liking Takeshi Kaneshiro a fair amount in this magazine, and I always bring him up at every opportunity. But this is a music issue, and he is an actor, so I will stop here.

I believe this second fangirl phase finished when I began studying at university. I felt that I was too mature to be screaming over a group of boys and that I had better things to do. I also had limited time and was just so busy sorting my own life out that I did not have time to delve into the world of fangirling.

### The third phase (hopefully last)

Then, after two years, we ended up here. This year currently. I am now in my third fangirl phase. As much as I didn't think I would be going down this route again, here I am. This time, I have decided to become obsessed with BOY NEXT DOOR. Well, I didn't decide. It just happened. My friend roped me into this group, and now I literally can't stop listening to their songs. It's just so good.

I'm only about two weeks in, but let's see how long this will last. I hope this is my last fangirl era, but I seem to never learn and keep circling back, so maybe not.

Although it may eat at my bank account and occupy all of my time and possibly a couple of brain cells, being a fangirl seems to be something in my blood, and I will have to live with it, but I'm okay with that. A little bit of fun, healthy obsession can't hurt. Right?



# Māori Gift of Entertainment

## Appreciating Māori Performing Arts



BLAZE WEBSTER

**M**āori performing arts embodies a vibrant essence of Māori culture, offering a rich and distinct expression through performances, make-up, and clothing. Whilst Māori performing arts is hard to define into a single category, here is a strong example of what you would likely see across Māoridom in modern Aotearoa.

"Te Matatini", the national kapa haka and Māori performance competition, started back in 1972, and was originally named "New Zealand Polynesian Cultural Festival" and incorporated all Pacific performing arts; yet, in 1983, it became a pure Māori performing arts competition/festival. It was known as the "Aotearoa Traditional Māori Performing Arts Festival", but later rightfully renamed to Te Matatini to capture all of the support Māori culture gained from this event from the performers, tutors, contributors, supporters and audience members. Every 2 years, Te Matatini is held in different regions of Aotearoa; mana and blessings are given to different iwi bi-annually to host the festival. Unfortunately, due to COVID, this event was stretched out to being held every 4 years. It is my understanding that Te Matatini was created to uphold and share the tikanga of Māori culture, and primarily kapa haka. Tāmaki Makaurau has hosted the national Kapa haka competition 3 times (1981, 2002 and 2023) and has won 8 times as a region.

The way the competition works is that the kapa haka groups need to perform at least 6 items; the items below are compulsory to perform.

### What is a Whakaeke?

**Whakaeke** is the first competitive item, and occurs while the kapa haka group comes onto the stage for the first time. This item does not require a certain type of singing, chanting, or dancing; but groups can have body and hand movements like Waiata-a-ringā, chanting like Moteatea and/or aggressive actions like haka. The Whakaeke has the resemblance of a Pōwhiri, groups guests, and audience are welcomed onto the Marae-atea to the sound of the karanga. Groups can also include Weaponry or Poi. Due to all these factors, the Whakaeke is typically the most entertaining and innovative item to perform and watch.

### What is a Moteatea?

**Moteatea** are traditional chants performed in unison. There is no specific harmony and there should not be a musical instrument accompaniment. Out of all of the compulsory items, Moteatea is the least choreographed; it does not matter when it occurs, but these chants can be used to convey love, educate, transmit genealogy, intend on revenge, and more. The chant is the oldest and most traditional out of all items and dance forms, thus there are no set movements compared to a Haka or Waiata-a-ringā. Performers use facial expressions that are appropriate and suit the lyrics or mood.



## What is a Waiata-a-ringa?

**Waiata-a-ringa** is an action song, being a more modern development consolidated during and after WWI in the 1910s. A past Māori leader, Sir Apirana Ngata, has been notably credited with the creation and development of Waiata-a-ringa. Waiata-a-ringa is a song that is usually accompanied by arm and body movements to convey the message of the item more effectively along with the lyrics, with wahine and tane performing the same actions from the start of the item to the end. In competition, groups often create catchy tunes to ensure the judges and audience remember them.

## What is a Haka?

**Haka** is a traditional dance form that is indigenous to Māori. It is often described as an assertive dance that mostly consists of tane, but there are some Hakas allow wahine to play a prominent role. Hakas are aggressive, intimidating and sometimes scary. However, Haka has many functions and are used for different purposes and events; Hakas can be performed for ceremonial occasions, and can provide a powerful welcoming to guests, challenge to opponents, rejoicing of victories, or protesting injustices.

## What is Poi?

**Poi** is a dance that uses a light ball on the end of a string; this string can be multiple lengths depending on the performance. Poi is swung and hit lightly onto your hand, forearm, or shoulders to a rhythm of the song. Whilst the Haka is considered masculine, Poi is considered feminine and allows wahine to display their beauty.

## What is a Whakawatea?

**Whakawatea** is the last item where the group leaves the stage. Whakawatea was designed to complement the entry, and rounds off the group's performances as a collective. Like the Whakaeke, the exit is not constricted to a certain type of singing, chanting and or body movement. However, it can include set choreography, weaponry, and poi making it another entertaining item that aims to please the audience as a finale. The only requirement is that the group exits the main stage when they complete the Whakaeke.

Maori Performing Arts is entertaining and allows many to express their feelings and desires (and indigenous culture!). This art form is unique, and allows pākehā to look into Māori culture with a deeper lens. Maybe you should go next time when it's in Tāmaki Makaurau?

## Glossary

Haka = Traditional energetic posture dance

Iwi = tribe

Karanga = Formal call, ceremonial call.  
A welcome call to welcome guests onto a marae.

Mana = Authority

Marae-atea = The open meeting area, court yard-like.

Moteatea = A traditional chant

Pākehā = Of European descent.

Poi = A song that has poi choreography; a poi is

Pōwhiri = A traditional ceremony welcoming guests onto a marae.

Tāmaki Makaurau = Auckland

Tane = Men

Te Matatini = Many faces

(Te Mata) = The face (Tini) = many

Wahine = Women

Waiata-a-ringa = An action song.

Whakaeke = Entry onto stage

Whakawatea = Exit off of stage



with Smashton & Big J

15 May 2024

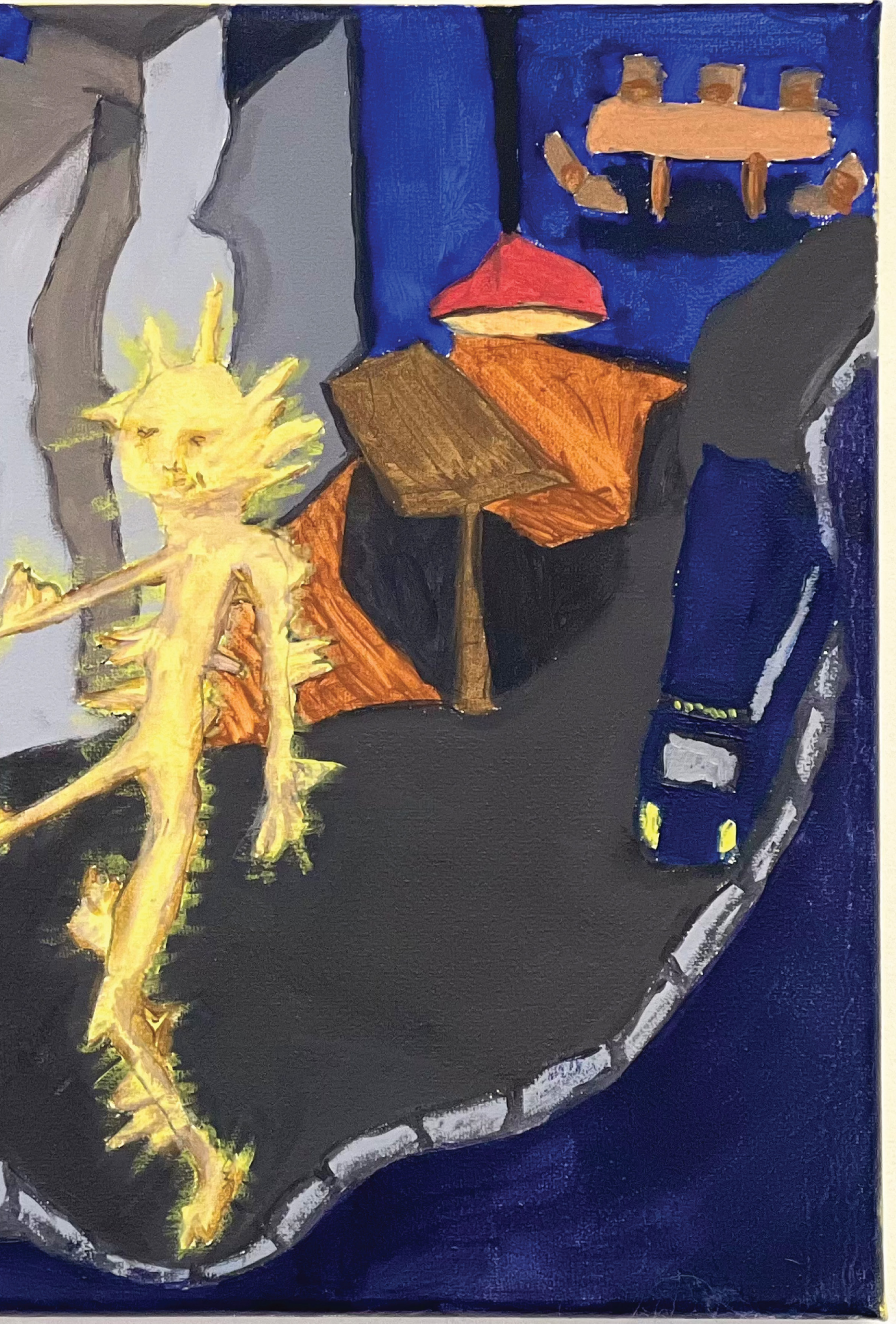
1. Big Sur - Lands [NZ]
2. Te Huhu - Tūrangawaewae [NZ]
3. Half Hexagon - The Method [NZ]
4. Geneva AM - Pikipiki feat. Samara Alofa, Hawkins, Rewi McLay, Mara TK [NZ]
5. Joe Ghatt - Pale Blue Dot [NZ]
6. Louisa Nicklin - Thick [NZ]
7. AW - One Blah Night [NZ]
8. P.H.F - A GIRL WITH SHIT ON HER MIND [NZ]
9. Swallow the Rat - Mind [NZ]
10. Tom Lark - Dumb Luck [NZ]

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# THE SOUND OF SNAKE OIL

DOES THE WAY YOU LISTEN TO MUSIC AUDIBLY ITS QUALITY?



LEWIS MATHESON CREED & LOGAN LAMBERT





While most people of our generation get their music fixed via streaming services like Spotify and Apple Music, you've probably at least heard about the so-called "vinyl renaissance", which has been happening for the last few years. You might have even started your own collection of LPs: I know I have. What was once considered archaic trash twenty years ago has become trendy, resulting in a gold rush for record-pressing companies. While we students window shop for luxury goods, rich and questionably-named "audiophile" Boomers have the nostalgia goggles and cash needed to fork ludicrous amounts of money for premium reissues of albums from their youth. Having worked in a record store, I have been fascinated with such "premium" pressings. Record pressing companies like MoFi, Speakers Corner and Analogue Productions are making a mint by charging a second mortgage on your home for the "supposed" best audio quality possible (apart from listening to the master tapes themselves). But can you really hear the difference? Or is it all just snake oil sounds for gullible Boomers? TLDR; yes, yes it is.

Because of the price and the rarity of some of these records, this article has literally been years in the making, as I have slowly built a collection of every format of my favourite album: Donald Fagen's *The Nightfly*. For context, *The Nightfly* was released at a crossroads between eras of digital and analogue technologies in the music industry; it was one of the earliest albums to be recorded digitally and one of the 'launch titles' when CDs came out in 1982. *The Nightfly* is also a great choice to test the quality

of different music formats because it's highly revered as an "audiophile" classic as well as being nominated for seven Grammys. Even Stevie Wonder is said to have once phoned the artist, Donald Fagen, complaining that his *The Nightfly* CD didn't sound good enough and requested a replacement copy!

To ensure that the comparison of the sound qualities was fair and unbiased, I recruited my friend Logan to be blindfolded while listening to each version of the album, so he didn't know which format he was listening to, instead ranking the sound alone into a tier-list. I've included the results as a tier list, with the format type and the price, ranked from S to D, with S being the best quality, and D the worst. Within each tier, the different formats are ranked in order. All of the audio was played using the same speaker setup to ensure fairness (wow, how scientific)

Overall, he found that the Cassette version of *The Nightfly* was the worst listening experience of *The Nightfly*. Everything sounded off as the playback was too high-pitched, and the music dropped out occasionally. However, he noted that the mixing was full and complete for a cassette, although it still sounded compressed.

Next was the 7" vinyl single of the song *I.G.Y.* (the opening track from *The Nightfly*), which he described as crackly and flat, and the percussion was too strong and overbearing. It was not as full as the cassette, but he ranked it higher as the audio pitch wasn't distorted.

|   |   |
|---|---|
| S | <div>Donald Fagen - The Nightfly</div> <div>Original '82 Pressing</div> <div>Japanese Pressing</div> <div>DVD AUDIO</div> <div>SACD</div> <div>\$8-20</div> <div>\$75+</div> <div>\$50</div> <div>\$65</div>  |
| A | <div>Donald Fagen - The Nightfly</div> <div>MoFi 1-Step</div> <div>Ultradisc 45RPM</div> <div>CD</div> <div>.FLAC</div> <div>180g Vinyl Remaster</div> <div>Apple Music</div> <div>\$600+</div> <div>\$2-15</div> <div>\$16</div> <div>\$65</div> <div>\$8.99 p/m</div> |
| B | <div>Donald Fagen - The Nightfly</div> <div>Spotify</div> <div>YouTube</div> <div>Free - \$8.99 p/m</div> <div>Free</div>   |
| C | <div>Donald Fagen - The Nightfly</div> <div>7" Single</div> <div>\$3.5</div>  |
| D | <div>Donald Fagen - The Nightfly</div> <div>Cassette</div> <div>\$10</div>  |



Next was YouTube, which he said sounded correct but was too soft. For Spotify, he felt that it was sharper than YouTube, with oddly clear vocals. For Apple Music, he felt it was sharper than Spotify. Still, the prominence of the vocals and percussion in the mix was again too strong.

The next best version, the first big upset of our experiment, was the 2022 180g new vinyl remastered version of *The Nightfly*. Logan said that the percussion on this expensive pressing was far too loud, a common problem in many formats that we've dubbed "Hi-Fi Drum". It seems what High-Fidelity often means is fucking up the mix, boosting certain instrumental channels so they're "clearer", so that you think you're hearing "more detail" but really it's just distortion and unfaithful to the original.

This was followed by the .FLAC digital sound files, which he said was better than all the previous formats, as the mix sounds exactly as it should with no distortions. However, he didn't feel extraordinary, so perhaps this is the "average" baseline version.

He remarked that the CD version sounded largely indistinguishable from the .FLAC version; however, he felt it had the same oddly clear vocals that Spotify had, making it slightly better than .FLAC. This makes sense scientifically, as .FLAC might offer superior sound quality/detail (192 kilohertz, or khz) theoretically. However, the higher the frequency (khz), the less detail our ears are able to make out. This is why CDs are limited to 44.1 khz, because after this point, including higher frequency sounds offers diminishing returns in terms of audio detail in exchange for larger file sizes. Thus, most of that additional audio data in .FLAC's 192 khz is essentially inaudible. However, perhaps your dog or cat would enjoy it, as I know my cat likes Nina Simone and Jamiroquai.

Now we have the greatest upset of our experiment. The most expensive, supposedly the "world's finest" version, the MoFi Ultradisc 1-step 45 RPM 2LP version of *The Nightfly*. If none of those letters or numbers made sense, I'll break it down quickly. 45 RPM refers to the playback speed of the record, which is faster than standard vinyl playing back speed (33 Rotations Per Minute). The supposed rationale is that more detailed audio can be fitted on a vinyl disc when the playback is faster, increasing the sound quality. Because of this process, the album, which is usually a single-disc, has to be stretched to a two-disc LP. An "Ultradisc" is a vinyl LP that uses a 'special purely formulated' type of PVC patented by MoFi. Fun fact, that iconic black colour of vinyl records is not the default colour for PVC, which is actually a milky white. PVC records were initially dyed black to look like its predecessors which were made of shellac. But now black has become the default colour for a record.

Anyway, back to MoFi: "1-step" refers to the pressing process of the vinyl disc. Most vinyl discs are cut to a master disc from the master tapes, from which moulds are made and distributed to various record factories worldwide. Then, another mould is made at the factory for about every 20,000 records they make, as eventually the mould degrades with use.

Such premium pressing companies argue that using so many moulds degrades sound purity, so a 1-step pressing is made straight from the master disc mould to be "closer" to the master tape.

All this is swell, but it will set you back \$600+ for a used copy on Discogs (which is like eBay crossed with Letterboxd for music). And what does it sound like? Well, it does sound "good", with especially clear bass. However, it has the absolute worst case of "Hi-Fi Drum", with the percussion almost drowning out the rest of the mix.

Next, we have the SACD (Super Audio CD) and DVD Audio. SACD is essentially .FLAC files burnt to a CD. DVD Audio (and its successor Blu-Ray Audio) is a bit different, as it includes those FLAC files, alongside 5.1 and 7.1 surround sound mixes of the album. Logan found that the SACD had the clarity of the MoFi pressing but with less Hi-Fi Drum. He also found the DVD Audio's 5.1 surround sound offered a unique listening experience. However, to get the most of surround sound audio, you need a very specific music set up, with 5+ speakers, which is a considerable investment.

To our surprise, despite being second-hand, Logan found that both of the original vinyl pressings sounded the best overall. One was from the U.S., and the other from Japan. Logan described them as: "clear: where everything works together as it should, where no instrument overpowered the rest, with the percussion just right, no "Hi-Fi Drum", and clearest vocals, but too loud". He couldn't audibly discern between the Japanese and the U.S. pressing. Hence, we ranked the Japanese pressing below the U.S. pressing because it costs about 5x more than the U.S. pressing (a marked up price because people swear Japanese records sound better). But really, all you get for that extra cash is a lousy Obi strip.

So, the story's moral is that price does not equal quality, and you simply can't beat the original. We found there were slight differences between the main music streaming services but they're not substantial enough to definitively say one is superior, as they each have pros & cons. Cassettes are a waste of time, but regular CDs still offer high-quality audio, arguably superior to streaming services.

**BUT AT THE END OF THE DAY, THIS IS JUST TWO DUDES' OPINIONS; THE FORMAT IN WHICH YOU LISTEN TO MUSIC DEPENDS ON YOUR PRIORITIES, PREFERENCES, AND BUDGET. THE MOST IMPORTANT THING IS TO LISTEN TO SOME KIWI MUSIC THIS MONTH. AND THAT WASN'T A REQUEST, IT WAS AN ORDER ;)**



CONTENT WARNING: CONTAINS SPOILERS FOR THE FILM *MOUNTAINS MAY DEPART*.

# Take Care, and Go West!

*Pet Shop Boys' queer utopia from our old friends amid the mountains and rivers*

MADELINE SMITH

For this week's music issue, I wanted to discuss one of my favourite uses of music in cinema. One of my favourites in recent memory is the use of the Pet Shop Boys' song "Go West" in Jia Zhangke's 2015 film *Mountains May Depart*. *Mountains May Depart* is a film that takes place over 26 years, and as with Jia's other work, it presents the impact of China's increasing turn to capitalism on everyday life. The primary element in *Mountains* is that of loss - a loss of the past, of the promised future, of opportunities for the working class, and of cultural identity in an era of globalisation. It's an ambitious and at times uneven film, but one that's also very haunting.

While there's much to analyse about *Mountains May Depart*, I'm going to almost entirely focus on its use of "Go West". "Go West" is used in the film's opening and closing scenes, both featuring its protagonist Tao dancing to the song. It is first used in a scene of celebration on New Years Eve in 1999, and re-used in the finale where Tao dances alone. The use of the song first seems to be for a very simple and ironic purpose. We have what appears to be a happy and upbeat song, signifying a hopeful future in the opening. Then when it reappears in the finale, it now conveys a future that never was and is now permanently lost, with Tao's dance being an attempt to recapture the feelings it once conveyed in her. Additionally, the lyrics and music video of "Go West" convey a sense of Western expansionism - the lyrics are

about "going west" to find a happier life, and the tongue-in-cheek music video shows Soviet iconography being replaced with U.S. iconography. In this context, the film uses "Go West" against itself.

I think that's a valid reading of the song's use in the film, but I want to connect it more to the context "Go West" was created in. "Go West" is often assumed to be nothing more than a corny pop song, and many consider it one of Pet Shop Boys' lesser works. Many don't know that the song is a cover of a 1978 Village People song. The Village People originally used the "go west" term as a metaphor for moving to San Francisco and experiencing the queer culture there. The expectation was of San Francisco as a kind of queer utopia.

The Pet Shop Boys put together their cover for an event in support of gay filmmaker Derek Jarman, who was dying of AIDS-related complications (documented in his excellent 1993 film *Blue*). The member Chris Lowe discussed this in an interview:

*"I've always been a huge fan of the Village People, and I thought 'Go West' would suit Neil's voice. And I thought it would be a good song to play at a Derek Jarman event - a song about an idealistic gay utopia. I knew that the way Neil would sing it would make it sound hopeless - you've got these inspiring lyrics but it sounds like it is never going to be achieved. And that fitted what had happened. When the Village People sang about a gay utopia it*

*seemed for real, but looking back in hindsight it wasn't the utopia they all thought it would be."*

With this context, "Go West" is about the queer future that never was. The cover transforms it from an anthem to an elegy. What I admire about their cover is that they perform the song with this tragic context in mind, but they don't play it with a sense of ironic distancing. They know the vision is hopeless, but they admire it, and wish they could believe in it. While I heard that sadness in the song long before knowing its original context, the anthemic element comes through strongly enough that many won't notice the sadness in the vocal performance.

I think Jia's engagement in the song is one that leans into its duality. It's easy to suggest the first use is happy and the second use is sad, but it's really a mix of emotions in both uses. The celebration in the first scene is one where the characters are marching into a future that will destroy them, and the elegiac finale is still a moment of catharsis for Tao. Jia places this into a context that has much more to do with Western expansionism than queerness, but he absolutely nails how the song blends hope and despair into a singular emotion. Our understanding of music is always informed by the context in which we hear it, and Jia's use of "Go West" is one such case.

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# Bill Withers Social Club Concert Review

*The second coming of the Kiwi supergroup tribute continues to amaze*



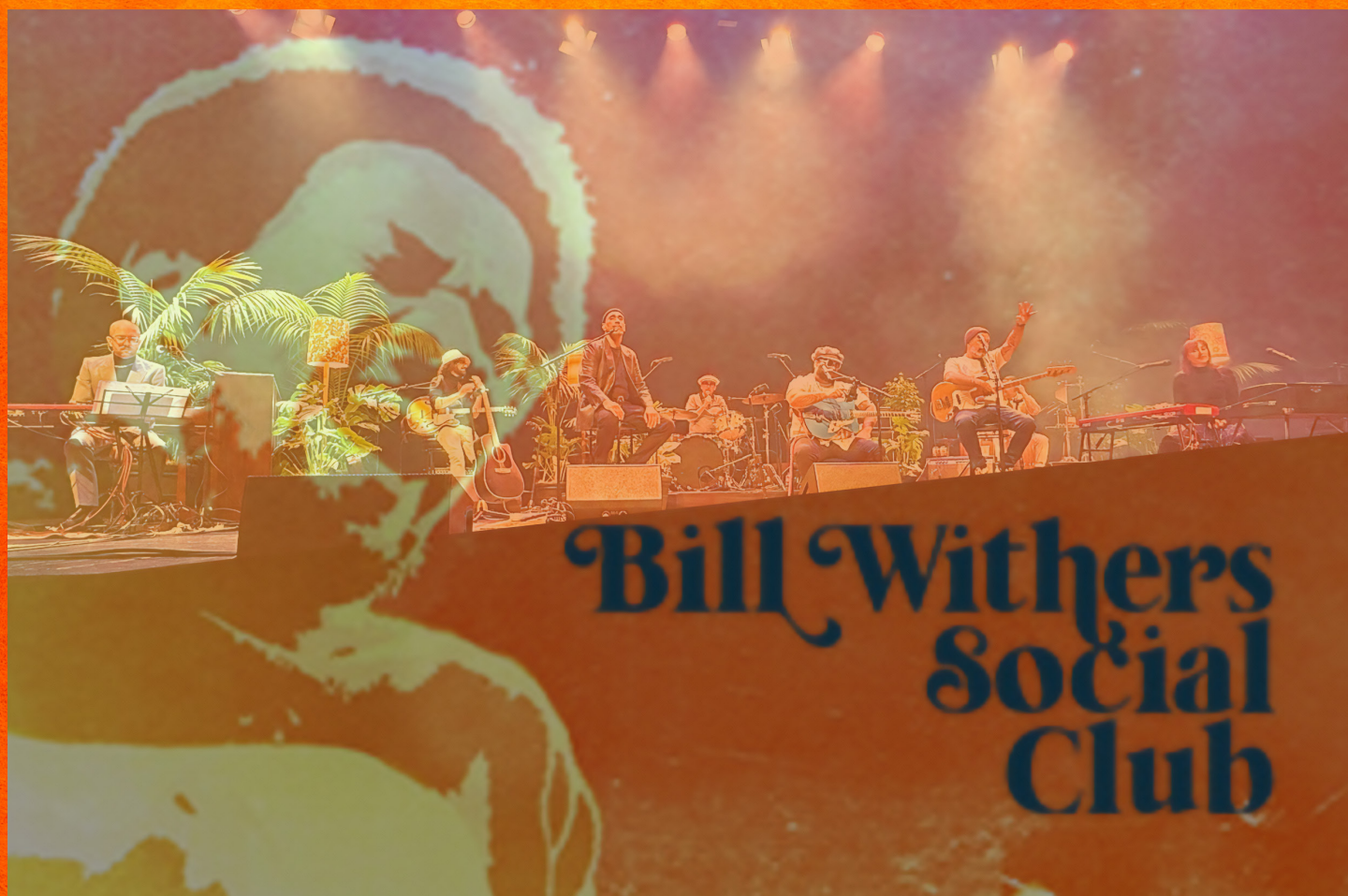
LEWIS MATHESON CREED & SEAN MATHESON

If you're not familiar with who Bill Withers was, you've almost certainly heard his music, as he wrote such timeless classics as "Lean on Me", "Lovely Day", "Ain't No Sunshine" and TikTok favourite, "Just the Two of Us". His moving lyrics came from a place of hardship and experience, only entering the music industry at the more mature age of 33, after 9 years of military service. His sound has had an enormous influence on the development of RnB ever since, and he has informed the sound of many musicians here in Aotearoa.

The 'Social Club' project was started by drummer Iraia Whakamoe in 2020 following Withers' passing. Their group also includes NZ musical legends: Dallas Tamaira, Troy Kingi, Rio Hemopo, Adán Tijerina, L.A. Mitchell, Ryan Prebble, and musical director Daniel Hayles. Covid delayed their debut, performing their first show at the Auckland Arts Festival in 2023. It was breathtaking, a concert that would rank among the best I have ever seen. Not only are they shit-hot energetic covers instrumentally (especially those three guitarists, the bassist and the drummer 🥁). However, the four singers

(Mitchell, Tamaira, Kingi and Hemopo) also perfectly captured the emotion within Withers' vocals, which made the concert genuinely moving. It was also my cousin Sean's first concert, which I'm afraid set the bar too high for him going forward.

I spent the next 12 months praying they'd recorded the show because I wanted to hear their take on Withers' songbook again. When I heard they were returning for an encore tour around NZ, pit stopping at the Kiri Te Kanawa theatre, I gathered my posse of Withers fans for a second helping.





The Social Club's second coming lived up to the hype of their debut, with a much more relaxed vibe than their first outing. The show started with a karakia by their drummer, Iraia Whakamoe. They then rolled like thunder into Withers' "Harlem" and, from there, kept cranking out soulful tune, after soulful tune, staying faithful to last year's setlist, whilst enduring some lighting and sound technical difficulties with style. Closing with an extended jam session of "Lovely Day", which had the audience singing, dancing and clapping along.

Troy Kingi and Dallas Tamaira did most of the talking, introducing songs with a bit of banter. Kingi politely asked if the audience would lip-sync Withers' classics rather than sing over the band, which got a laugh, and the audience obediently shut the fuck up. At one point, Kingi even suggested that Tamaira was the Kiwi equivalent of Bill Withers, with Tamaira humbly shrugging it off with a laugh and a funny face. But they also opened up about Withers' influence on them, such as Tamaira, who told the audience that he grew up performing 15-minute jam versions of Withers' songs (perhaps a primordial version of Fat Freddy's Drop's lengthy jams). Rio Hemopo added that Withers was one of the first male songwriters to address men's mental health in their lyrics, which still has a timeless relevancy. Along those lines, Kingi dedicated a profoundly emotional performance of "Hope She'll Be Happier" dedicated to his father.

*I hope Bill Withers Social Club makes a third outing; it's a hands-down must-see show for anyone who loves funky, bluesy, soulful, R&B-style music, not just Bill Withers fans. Also, my mum says "Chur Dallas" for signing her LPs.*

# CLUBS

CHECK OUT THESE THREE COOL CLUBS ON CAMPUS, COME BACK FOR NEW CLUBS EACH ISSUE.



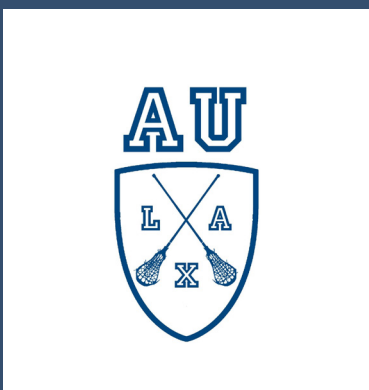
## ARTS STUDENT ASSOCIATION (ASA)

Kia Ora, we are the Arts Student Association (ASA), a student organisation within the Faculty of Arts committed to establishing a fun, supportive, and equitable environment for Arts students to connect and engage with one another. We organise a variety of social and educational events throughout the year, aiming to cultivate a vibrant and diverse student life. Follow us @asa\_uoa.



## IEEE UOA

We organise events that help students get prepared for getting internships and graduate roles. We also organise collaborative events for members to socialise with members from other clubs. Stay tuned to our Instagram page for details on our latest events.



## AUCKLAND UNIVERSITY LACROSSE CLUB (AULAX)

The Auckland University Lacrosse Club is where people can play social and/or competitive lacrosse. We run an indoor league at the rec-centre for players of all abilities on Mondays nights 7-9pm, we provide all the gear, so all you need to do is turn up and have some fun!



# Harmonizing with Nature

## The Environment and the Music Industry



MIKE CROSS

**M**idnight Oil has long been synonymous with powerful political and environmental messages. At the heart of this Australian rock group is Peter Garrett, a towering figure both in stature and in his commitment to environmental advocacy. With a career spanning decades, Garrett has seamlessly blended his roles as a rock star and a passionate environmentalist, using his platform to champion for a more sustainable world.

Garrett's dedication to environmental causes extends far beyond his lyrics. Before his tenure as Midnight Oil's lead singer, Garrett was already a fervent advocate for the environment. Serving as President of the Australian Conservation Foundation (ACF) from 1989 to 1993 and again from 1998 to 2004, Garrett spearheaded campaigns to protect Australia's natural heritage. His political career further cemented his legacy, with significant contributions as a member of the Australian House of Representatives and as Minister for Environment, Heritage, and the Arts from 2007 to 2010. During his time in office, Garrett pushed for policies that focused on climate change, marine conservation, and renewable energy.

Midnight Oil's music is a reflection of Garrett's environmental passion. Their hit song "Beds Are Burning" not only became an anthem for indigenous land rights but also highlighted broader environmental concerns. Another track, "Blue Sky Mine," addresses the devastating impacts of asbestos mining on both workers and the environment. These songs have transcended the music charts, embedding themselves into the fabric of environmental and social justice movements worldwide. Through their powerful lyrics and energetic performances, Midnight Oil has inspired countless fans to think critically about the planet's future.

### The Environmental Impact of World Tours

The very nature of being a global rock band comes with significant environmental costs. World tours typically involve extensive air travel, ground transportation, and large-scale production setups, all contributing to a hefty carbon footprint. Concerts generate substantial waste, from single-use plastics to food scraps, and consume vast amounts of energy for lighting and sound equipment.

Despite these challenges, Midnight Oil has made concerted efforts to mitigate their environmental impact. The band has employed various strategies to reduce their footprint, such as using renewable energy sources for concerts, promoting recycling programs, and offsetting carbon emissions through verified projects. For example, during their 2017 "The Great Circle" tour, Midnight Oil partnered with environmental organizations to ensure their tour was as sustainable as possible, including efforts to offset the carbon emissions from their flights and transport.

Midnight Oil's commitment to sustainability can be seen as part of a larger movement within the music industry. Bands like Coldplay have announced plans to make their tours as eco-friendly as possible, using solar panels and kinetic flooring to generate electricity. Billie Eilish's "Where Do We Go?" tour also set a new standard with its emphasis on eliminating plastic waste and encouraging fans to bring reusable water bottles.

While many artists are taking steps towards sustainability, the music industry still has its share of environmental offenders. Major music festivals, such as Coachella and Glastonbury, are notorious for their massive waste generation and high carbon footprints, often leaving behind mountains of litter and requiring substantial energy to power their stages and amenities. Similarly, large-scale tours by global superstars like Taylor Swift and Beyoncé, though incredibly popular, contribute significantly to carbon emissions due to extensive air

travel, convoy transportation, and elaborate stage productions. Despite their efforts to entertain millions, the environmental toll of these events is substantial.

### The Good, the bad, and the Gorgeous: Taylor Swift's Eras Tour


Taylor Swift's colossal Eras tour not only captivated millions of fans worldwide but also drew significant attention to the environmental impact of her extensive travel. During the tour, Swift's private jets accumulated over 166 hours of flight time, equivalent to nearly seven days in the air. Since the tour began in March 2023, her jets have undertaken a whopping 103 flights, with 86 of these occurring during the tour. The flights ranged from a mere eight minutes to around five hours, averaging just under two hours each.

Swift owns two luxurious jets: a Dassault Falcon 7X, which can accommodate up to 16 passengers and costs approximately \$54 million, and a Dassault Falcon 900, capable of carrying 12 passengers at a cost of about \$44 million. These jets, registered under Island Jet Inc. and SATA LLC respectively—both linked to Taylor Swift Productions—have been pivotal in Swift's travel between tour locations and her homes.

The environmental cost of such extensive private jet use is substantial. In 2022, Swift's Dassault 7X alone emitted over 8,293 metric tons of CO<sub>2</sub>, nearly 1,200 times the annual emissions of an average person. Despite these significant emissions, Swift has made efforts to mitigate her environmental impact by purchasing more than double the carbon credits required to offset all tour travel before the tour began. In 2023, the cost of carbon credits ranged between \$40 to \$80 per metric ton of CO<sub>2</sub>, indicating Swift's substantial financial commitment to offsetting her carbon footprint.

However, the sheer volume of flights and associated emissions from Swift's jets highlights a broader issue within the music





industry, where the demands of global tours often conflict with environmental sustainability. As the Eras tour, which kicked off in Glendale, Arizona, on March 17, 2023, is expected to generate over \$1 billion in sales and potentially become the highest-grossing tour of all time, it underscores the critical need for more sustainable practices in the industry. Balancing commercial success with environmental responsibility remains a complex challenge for high-profile artists like Taylor Swift.

Music has a unique power to connect with people on an emotional level, making it a potent tool for advocacy. Midnight Oil's concerts are not just performances; they are platforms for spreading environmental awareness and inspiring action. Coldplay's

innovative thinking regarding dancefloors and biodegradable wristbands, and even Taylor Swift's efforts to offset her lavish use of private jets, show artists are becoming more aware of the impact they have on the environment. By incorporating environmental messages into their music and live shows, artists can motivate fans to engage with sustainability issues in their own lives. If more semi-household names could follow suit, the music industry could make a significant shift towards a more sustainable future.



# Good Kid, M.A.A.D DRIZZY

## A LYRICAL SUMMARY OF KENDRICK LAMAR AND DRAKE'S RAP FEUD, WORD FOR WORD, BAR FOR BAR



TREVOR PRONOSO

For those of us who are uninitiated to the biggest rap feud currently erupting within the last three months, or for those fortunate enough to have avoided enduring shitty incoherent summaries from overzealous Engineering students either fangirling over their favourite line or playing devil's advocate out of a deep sense of personal incompetency and moral impotence, the back-and-forth between Kendrick Lamar Duckworth and Aubrey Drake Graham may feel so slight, as you would playing game of slap-hand seeing who will make the first reactionary attack until your hands get red.

### 2011-2014

Kung Fu Kenny and Champagne Papi didn't always hold any animosity towards each other in the beginning. In fact, both had a mutual understanding through multiple collaborations and features in each other's songs. Kendrick appeared on Drake's 2011 album *Take Care* and his *Club Paradise Tour* in 2012, while Drake appeared in Kendrick's song *Poetic Justice* that same year.

Until Kendrick dropped his verse on Big Sean's *Control* in August of 2013:

*"But this is hip-hop, and them niggas should know what time it is - And that goes for Jermaine Cole, Big K.R.I.T., Wale / Pusha T, Meek Millz, A\$AP Rocky, Drake... I got love for you all, but I'm tryna murder you niggas."*

A big power move by Kendrick to establish a reputation away from his contemporaries. No matter; it's all talk. At least in Drake's eyes, reported by *Billboard* magazine, "It just sounded like an ambitious thought... I know good and well that Kendrick's not murdering me." That same year in September, Drake would release his third album *Nothing Was the Same* where his verse in *The Language* could be interpreted as his retort to Kendrick's *Control* verse:

*"Fuck any nigga that's talkin' that shit just to get a reaction... I am the one you should worry about / I don't know who you're referring to, who is this nigga you heard about?"*

But of course, this verse would also be denied as a targeted attack on Kendrick according to Drake's label at the time, Cash Money Records. Drake would follow up in December another verse in a remix of Future's song *Sh!t* featuring Juicy J, making implicit reference to Kendrick's opener for his *Club Paradise Tour* the year prior. Again, such beef would be denied by both parties. Lamar's record label Top Dawg Records would deny it, and Drake has denied it in a cover story for *Vibe* saying that "there's no real issue" and that "he stood his ground" amidst the *Control* verse.

The cold war continues with Kendrick dropping another verse with J Rock in *Pay For It* in 2014, and then subsequently shutting down more notions of any genuine ill will. In an interview with *The Breakfast Club*, "I can't see myself going bar for bar with Drake. We're two different types of artists."

One of those statements is true, but the rivalry continues on.

### 2015-2022

With the release of Kendrick's third studio album, *To Pimp a Butterfly*, receiving universal acclaim by music writers and contagious airtime, Meek Mill would later post a series of tweets accusing Drake of having ghostwriters involved in his music, illuminating a possibly hidden diss by Kendrick in *King Kunta*:

*"A rapper with a ghostwriter? What the fuck happened? / I swore I wouldn't tell / But most of y'all sharing bars like you got the bottom bunk in a two man cell."*

To add insult to injury, in a series of interviews conducted in 2016 by YouTube influencers alongside then U.S. president Barack Obama, Adante Thorne, aka Swizzle, asked the president who would win in a rap battle between Drake or Kendrick. In Obama's words:

*"Gotta go with Kendrick. I think Drake is an outstanding entertainer. But Kendrick, his lyrics— [To Pimp a Butterfly] was outstanding."*

Not even 15 days later, Drake's single *Summer*

*Sixteen* responds with this line:

*"Tell Obama that my verses are just like the whips that he in / They bulletproof."*

Apart from the rumour by former NFL player and sportscaster Marcellus Wiley interviewed by *AllHipHop* that there was an unreleased ESPN *SportsNation* interview in 2014 of either Drake dissing Kendrick directly that would have inflamed their existing tensions, the last instance of either of them addressing each



other by name ever since the *Control* verse in 2013 would be by Kendrick in his 2022 studio album, *Mr. Morale & the Big Steppers*. Kendrick opines in the song *Father Time*:

*"When Kanye got back with Drake, I was slightly confused / Guess I'm not mature as I think, got some healin' to do."*

A very mature concession by Kendrick to admit the petty pretences of his beef with Drake, albeit this is the last time anyone would say anything nice between them from here on now...



## 2023-PRESENT

J. Cole and Drake released the song *First Person Shooter* in October of 2023, making braggadocious claims that he, Drake, and Kendrick are the best working rappers of their generation:

*"Love when they argue the hardest MC / Is it K-Dot? Is it Aubrey? Or me? / We the big three like we started a league, but right now, I feel like Muhammad Ali."*



Much to the surprise of Cole and Drake, Future and Metro Boomin in March of 2024 would release the song *Like That*, featuring Kendrick's most infamous line that has incited the biggest rap feud occurring at this moment:

*"Motherfuck the big three, nigga, it's just big me!"*

Less than a month after *Like That*, J. Cole would follow up with a diss track in response, *7 Minute Drill*:

*"He averagin' one hard verse like every thirty months or somethin' / If*

*he wasn't dissin', then we wouldn't be discussin' him / Lord, don't make me have to smoke this nigga 'cause I fuck with him."*

Yet, days after the *7 Minute Drill*'s release, J. Cole would later apologise to Kendrick during his live performance on Dreamville Fest in his hometown of Fayetteville, North Carolina and subsequently take down this song in streaming services.

## THE DISS TRACKS

In between the dates of April 30 and May 5, there have been a total of eight diss tracks collectively between Kendrick Lamar Duckworth and Aubrey Drake Graham. Within this flurry of records within the span of a week, the insults have not throttled, accompanying it many damning allegations made by both Kendrick and Drake. In response to *Like That*, Drake's *Push Ups* directly insults other artists like Metro Boomin and The Weeknd for conspiring against him in the feud, as well as taking shots at Kendrick's "short" height:

*"How the fuck you big-steppin' with a size-seven men's on?... Metro, shut your ho ass up and make some drums, nigga... Cash blowin' Abel [The Weeknd] bread, out here trickin' / Shit we do for bitches, he doin' for niggas."*

Drake then followed up with *Taylor Made Freestyle*, the title and the song's content being another diss at Kendrick for not responding in quick fashion due to not wanting to overshadow Taylor Swift's new album, *The Tortured Poets Department*, which released in the midst of this feud:

*"But now we gotta wait a fuckin' week 'cause Taylor Swift is your new Top / And if you 'bout to drop, she gotta approve / This girl really 'bout to make you act like you not in a feud."*

The track was controversially taken down as the use of AI-generated vocals of Tupac Shakur and Snoop Dogg was received unfavourably by the Shakur estate for violating Tupac's personality rights and threatened to sue Drake.

Within two weeks, Kendrick finally responded with two tracks, *Euphoria* and *6:16 in LA*. The lines of *Euphoria* below is a cogent summary of Kendrick's vitriol finally coming to the fore with no hesitation:

*"How many more fairytale stories 'bout your life 'til we had enough? / How many more Black features 'til you finally feel that you're Black enough?"*

*6:16 in LA*, the title a reference to the way Drake would title his songs with specific times and places, follows suit and asks Drake to consider his accusations of facetiousness against Kendrick to his own cronies instead:

*"If you were street-smart, then you woulda caught that your entourage is only to hustle you... Just don't got the audacity to tell you."*

The following diss tracks, *Family Matters* by Drake, and *Meet the Grahams* by Kendrick, are where the insults become personal and confronting. Drake accuses Kendrick of being an absentee father and letting his friend and co-producer, Dave Free, take care of his child:

*"I heard that one of 'em little kids might be Dave Free / Don't make it Dave Free's."*

Kendrick would respond an hour later with *Meet the Grahams*, where he starts directly addressing members of Drake's family, especially his son, Adonis, and apologising for the fact of Drake being a poor father figure himself:

*"Dear Adonis / I'm sorry that that man is your father, let me be honest / It takes a man to be a man, your dad is not responsive / I look at him and wish your grandpa woulda wore a condom..."*

The latest songs released by Kendrick and Drake—*Not Like Us* and *The Heart Part 6* respectively—have made it fairly clear in the public eye that Kendrick's output has managed to be victorious over Drake.

Released on May 4, *Not Like Us* has rapidly reached number one in the Billboard Hot 100 and is likely to stay there by the end of this month. In it, Kendrick ups the ante and further accuses Drake of having pedophilic relationships with young women, most notably his interactions with actress Millie Bobby Brown through text messages:

*"Say, Drake, I hear you like 'em young / You better not ever go to cell block one / To any bitch that talk to him and they in love / Just make sure you hide your lil' sister from him."*

The next day, Drake comes right back at Kendrick with *The Heart Part 6*, using Kendrick's song titling conventions in *6:16 in LA* against him with his own *"The Heart"* song series. Puzzlingly, Drake deflects these accusations against him by claiming that he has been feeding Kendrick false information about his family and his relationship with children. The song was received poorly by fans and has amassed over one million dislikes on YouTube.

Whether one finds this beef perfunctory, a pitiful display of black infighting, a giant conspiracy from both parties as manufacturing this feud, or just plain old doggy dog scuffling between the biggest cultural figures for moral superiority. Suffice to say all eyes are on Kendrick, Drake, and Metro if he ever picks a winner for the BBL Drizzy contest. If one thing is certain in this feud, it is that a large number of spectators are finally engaging in self-examination of their relationships to their cultural figures and artefacts. Promise that you'll still sing about them when the lights turn off and it's their turn to settle down.



# DIE-HARD FANS, LITERALLY

## A CONVERSATION WITH A SWIFTIE



KAAVYA GHOSHAL

**A**s someone who isn't a swiftie, here's an unpopular opinion—you're hating on her because you think it makes you cool. The idea of hating an artist who is 'basic' probably makes you feel like you're 'not like the others', which ironically makes you exactly like everyone who hates her to stand out.

So, here's a conversation with a Swiftie; seven T-Swift Tattoos and four concerts later, she's here to tell you about why Taylor Swift has had a more significant impact on her than her own family.

### WHEN DID YOU START LISTENING TO TAYLOR SWIFT?

It was probably around the age of 8 or 9, during the Fearless era. I also know for certain that I was a Swiftie in 2010, during her Speak Now tour, when my parents wouldn't let me go. I remember crying about it.

### DO YOU REMEMBER WHICH SONG GOT YOU HOOKED ON?

Love story. I heard it at one of our primary school assemblies.

### HAS TAYLOR SWIFT EVER GOTTEN YOU THROUGH TOUGH TIMES?

I had a really hard time when I was around thirteen and lost all of my friends multiple times. There were times when I considered her to be my only friend, which is a bit parasocial, but she's the only person who got me through those times. I know I'm actually not friends with her, but she still had a huge impact on me.

I know that she has a lot of songs about breakups, but even when I hadn't been in a romantic relationship, I could still relate to what I was going through; losing friends and feeling alone.

### YOU HAVE 7 TAYLOR SWIFT TATTOOS. TELL US ABOUT THEM!

Ever since I was young, I wanted tattoos, and I knew I wanted them to be for her. I got my first tattoo when I was 20, a heart on my foot, based on her debut CD. The second tattoo says 'Taylor Swift Loves You' in her

handwriting; some people think it's a bit weird, but I think it's a good reminder because I've always had this connection with her. I have stars that she drew, and 'Living for the hope of it all' her song lyric that I love. I got this butterfly turning to dust, a lyric from 'Clean'. I got a Mirrorball on my stomach and a clock that is shaped like a cat, with the time set to Midnight. I still want more, but I don't want to fill out my body just yet.



### YOU'VE BEEN TO A RECENT CONCERT. WHAT WAS THAT LIKE?

The environment started at Auckland Airport. Thousands of people were sitting with her merch and friendship bracelets. There was a young girl, around eight years old, trading friendship bracelets, so I went around and started to do that as well. I also traded it on the plane and at the concerts. In the aeroplane introduction, they had Taylor Swift's lyrics written into it, which was pretty cool. The concert itself was an event even outside the arena; people were socialising and taking pictures, and it was amazing. I ended up with over 80 friendship bracelets.

### WHAT DO YOU THINK ABOUT PEOPLE WHO HATE ON HER FOR THE SAKE OF IT?

I've always experienced haters. When I first became a Swiftie, it was *not* cool. It was not

cool for a long time; it was probably around the Lover era that it was kind of accepted. Being a Swiftie has always been considered a bit weird. A lot of the hate, as stereotypical as it may seem, is based on gender, too. I did a project on her; based on her statistics, she's up there with the Beatles, who are considered to be a classic. And yet, so many people don't consider her to be on the same level; what does she have to do to qualify? I think part of it is that whole "not like other girls" thing.

### YOU HAVE THE MOST UNIQUE APPEARANCE—ALL PINK, ALWAYS, FROM YOUR HAIR TO YOUR SHOES. DID TAYLOR HAVE ANYTHING TO DO WITH IT?

I'd say to some degree. Growing up, because I was always ostracised for being a Swiftie, it gave me the confidence to be different from everyone else. Once I left high school, I worked on building up my confidence. I figured I've stood out this way; why can I not stand out in a way that I can express myself? I do think that my ability to be a 'public Swiftie' (which almost sounds like this big, terrible thing) helped me work on myself and my self-expression overall.

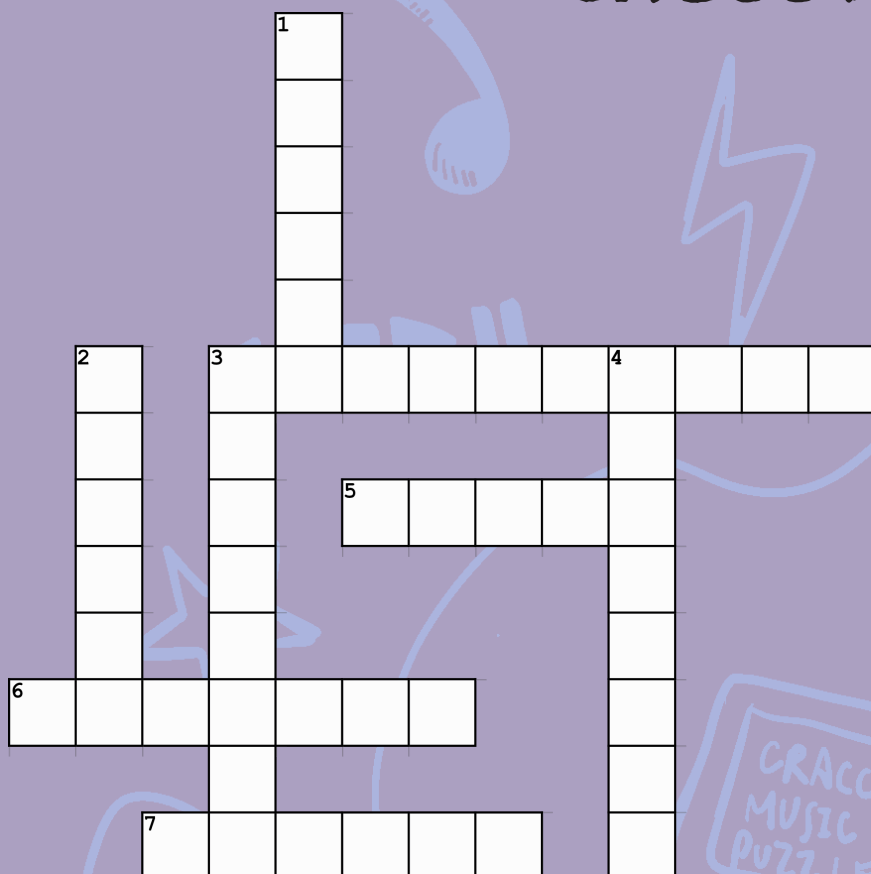
### WHAT ROLE DOES TAYLOR SWIFT PLAY IN YOUR LIFE NOW?

I often say I would do anything for her. In terms of monetary value, I would spend all my money on her. But also, because she's been present in my life for the majority of it, she's definitely changed the things I like, the things I do. To some degree, more than my family members—I don't see my grandmothers as much, and I feel like Taylor has had a bigger impact on my life than they have, just because of how present she's been.

A good artist can have an enormous impact on your life. Being a die-hard fan isn't just about enjoying the music; it's about finding solace, inspiration, and identity through an artist's journey. I may only know her mainstream music, but you best believe I'll be screaming the lyrics to Love Story if it plays in a club—and even though you claim to hate it, I know you do, too.



# CROSSWORD



## Across

3. Category of instruments that include xylophone's and tambourine's
5. A piece of music consisting of multiple songs
6. Musical performance given in public
7. A prestigious music award

## Down

1. Musical passage that connects two sections of a song
2. The place where artists record their music
3. The person responsible for the overall sound of a recording
4. An elaborate musical composition for full orchestra

# WORD SEARCH



# SUDOKU

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# HOROSCOPES



CLARICE DE TOLEDO



LEARN  
MORE

**T**here's huge energetic shifts happening this week! We'll be having the start of Gemini season taking place this monday. Moving from a grounded and earthy energy like Taurus, we can expect to feel a lighter, extroverted and exciting energy in the air. It's a more social and busy time of the year, where ideas and conversations will be on focus. It's also a big invite into the excitement of new experiences, Gemini is a sign that is curious and sharp.

There will also be a full moon in Sagittarius taking place on Thursday, which will also bring a sense of adventure and a need for enthusiasm.

Please read your rising sign as well!

## ARIES

This will be the start of a period during which you will probably feel busier than usual. You might be doing a lot of smaller commutes around the city or travelling to nearby cities and having many events and places to attend. This could also be a time when you focus on improving some of your communication skills or retaining more knowledge and learning about all kinds of things. Your social life might peak quite a lot as well, and you could find yourself having long conversations with people, including a partner.

## TAURUS

During the next month, your energy could be focused on your finances and personal goals. You might be graced with more opportunities to earn money, learn how to manage it better, or spend more of it. There could be more work opportunities coming your way, such as casual roles or freelance gigs, which don't require a lot of commitment but can bring in extra income. Alternatively, you might spend more time taking care of yourself, learning about your self-worth, and working on your confidence.

## GEMINI

Happy birthday to all Geminis! This next month will be a time of renewal, where you'll feel in your own element. It will be a very prosperous time with Venus and Jupiter, both very auspicious planets, entering your sign. If you've been feeling a little down or more introspective, you can expect a more vibrant four-week period. You might be really busy with social events, taking care of your appearance, going shopping, getting a new haircut, and enjoying yourself. You could feel more like yourself and harvest the fruits of your own growth.

## CANCER

In the next month, you can expect a more reflective and introverted energy in your life. You might spend more time alone and enjoy your solitude. You could gain insights into your relationships, such as friendships or romantic partnerships. It would also be a good time to start a practice to understand yourself better, like therapy, learning more about astrology, or any form of healing therapy. You might encounter themes related to self-worth and your belief system, making it a potentially prosperous time for manifestation.

## LEO

For the next four weeks, your focus could be on your social network and friendships. Your social life might feel busy and vibrant, and you could be meeting new people and forming great new friendships. If you're single, this could be a good time to go on dates, meet new people, and maybe start a new romance. You could feel closer to your friends, and opportunities might come to you through your network—perhaps an event, a new introduction, or even a work opportunity.

## VIRGO

You could be really focused on your career this next month, and there could be a lot of good things coming your way. You might ask for a raise at work or receive positive feedback from your boss. You could change positions to something that aligns better with you and your talents, or if you're self-employed, you might see more clients coming your way. You could feel more seen and appreciated by people in general, and you might feel confident enough to speak your mind.

## LIBRA

Your studies could be a big focus for you in this upcoming month. You could be feeling like expanding your knowledge further, and deepening your understanding about a specific subject. You could be spending a lot of your time writing or reading or researching. That could be something related to university but also holistic areas like astrology or different philosophies and lines of thought. It could also be that you have an overseas trip planned or you take an interest in a different culture, or even meet a lover that's a foreigner.

## SCORPIO

This next 4-week period could be a period of a lot of change and transformation, but I see it in a very positive light. You could be letting go of a lot of

things that no longer serve you, and understanding certain patterns in your relationships. There could also be a natural growth in your financial life – you could be joining resources with a partner or receive an inheritance from someone that passed away. It would also be a wonderful time to start a therapy practice or dive more into astrology and mysticism.

## SAGITTARIUS

This Gemini season could bring a lot of harmony and alignments to the relationships closer to you. If you've got a romantic partner, you could be spending a lot of time together and it could all be feeling like a fairy tale, where both of your needs within the relationship are being met. If you're single at the moment, chances that you could meet someone special in your life are very high. It could also be that you're spending the best time with a really close friend in your life and you'll be feeling closer than ever.

## CAPRICORN

You could be really focused on building a healthier life-style during this next month. You could be feeling motivated to start new habits and improve your productivity, like organising your workspace, and paying attention to your health and well-being. You could find yourself more mindful about exercising, dieting and overall wellness. It could also be that you'll be met with new work opportunities and take more pleasure in your everyday tasks.

## AQUARIUS

During this next month, you could be feeling more playful, confident, and motivated to engage in activities that bring you joy. You could appreciate beauty more deeply and express yourself more freely, feeling more optimistic overall. It could also be that your social and love life are more alive, and you'll be enjoying more of life's pleasures. (Careful with pregnancy though).

## PISCES

This next month, your focus could be towards your family and home matters. You could be feeling more of a need to be connected to your roots, spend more time with your family, improve your living situation, or move to a bigger place. You could be facing themes like your sense of security and your own foundation and feeling more like nurturing your home environment. You could also be feeling more nostalgic and reflecting more about the past.



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9PM - 11PM

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