

CRACCUM

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 01, 2021

Party's Over Bitches

Chancellor Scott St John pisses on the fire of our #dawnfreshwaterisover party. *Craccum* has the exclusive on his apology.

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UoA's Racist History on Ice

Madeleine Crutchley explores the infamous Haka Party incident and systemic racism in our university, as the landmark event is retold on stage. If you loved *Disney on Ice*, you'll love this one!

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You Won't Believe What Your Landlord Said About You!

Fucking over students seven days a week is a hard job, and our friends at *Landlord's Weekly* shines a light on these "good sorts".

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The People to Blame

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CONTRIBUTOR OF THE WEEK

KIKI HALL

PAGE 18/19

WINNER OF \$50 SHADS VOUCHER

TE AO MĀORI EDITOR
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stuff

New year. Mostly the same shit.

Kia ora koutou! Welcome back and congratulations on studying at New Zealand's top ranked university (in terms of money spent on lavish Parnell housing). To our freshers, nau mai, haere mai to our University of Auckland whānau.

For all of us, 2020 was a tough year. Vice Chancellor, Dawn Freshwater, had to relinquish her \$5 million home, and Munchy Mart upped the price of its muffins to \$3. But above all, what hit us hardest was learning to adapt our lives to COVID.

For returning students, your university experience would have been severely affected last year, and for our new students, you may not have had the final year you wished for leaving high school. The University itself had no enviable experience; in a nightmare year, they were caught surveilling students on social media, buying a \$5 million house for the Vice-Chancellor, prompting everyone to ask, "hang on, can they do that with students' money?" And when it came to teaching delivery methods, the University was keener to swap than a seven-year old Pokémon card trader, flipping from in-person to remote learning several times.

But nevertheless, we've all made it through to 2021 - a new year, and a clean slate. The new year presents *Craccum* with a new editorial role, the Te Ao Māori Editor (sponsored by, but editorially independent from *Stuff - Pou Tiaki*), to bolster Māori student representation, which has lacked in the 93 years that *Craccum* has been around.

The magazine itself has felt the effects of COVID too. Earlier this year, *Craccum* defended a budget cut that would have resulted in us becoming a fortnightly publication. Despite *Craccum* publishing a lot of bullshit, the stuff that student media does is a vital part of democratising the student voice, holding power to account, and giving students a sense of community. So here we are, all 40 pages for you, every week

of the semester, and we're here to stay.

At the time of writing this editorial at least, it's a relief that students can enjoy O'Week without restrictions and attend classes in-person (Edit: well, turns out we jinxed it, sorry team). We know that the first weeks of university can set a precedent for our wellbeing for the year, particularly as a time of whakawhanaungatanga. COVID may still be around, but we've grown comfortable with a new normal for doing things keeping our expectations low.

Still, we can't help but feel, with distance and anonymity, a large hole has grown in the centre of our student community in the wake of this outbreak. Quite poetically, directly beside Symonds St, a gigantic hole has literally appeared in the centre of our university. At nearly half a hectare (as measured on Google Maps), the massive construction site is not only a nightmare in terms of noise and accessibility, but is also a massive disruption to the campus experience.

For the site of a new recreational centre, the closest it's getting to having a pool inside it right now is a period of heavy rainfall. Come over to our office and you'll get an excellent view of it. Our closet-sized office is located above the Quad next to 95bFM and C-Space and we'd love to meet some new faces. And of course, the new year calls for new contributors, so if you'd like to volunteer for *Craccum* but would like to know more or just want some kai and company, come to our Open Day in our office on Friday 5th March (Edit: which obviously isn't happening anyone, but we hope to see you on campus sometime soon!).

Yours faithfully,

Brian Gu (he/him) and Eda Tang (she/her).
Co-Editors of *Craccum* 2021



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The Equity Office – Te Ara Tautika

Nau mai, hāere mai and welcome!

The Equity Office leads the University's commitment to being safe, inclusive and equitable.

Our team provides advice, guidance and support for all our students and staff, with a particular focus on our Māori and equity group communities.

Equity group students include:

- Pacific students
- Students with disabilities
- LGBTQITakatāpui+(Rainbow) students
- Students from low socio-economic backgrounds
- Students from refugee backgrounds
- Women and men in those disciplines in which they are currently under-represented.



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Student Organisations Attend Big Gay Out, Show Support for Banning Conversion Therapy

ELLA MORGAN NGĀTI RAUKAWA

A number of representatives from University of Auckland student organisations attended the Big Gay Out at Coyle Park on the 14th of February.

Faculty of Medical and Health Sciences students and rainbow representatives, university wellbeing ambassadors and Auckland University Students' Association Queer Rights Officer Lavi Abitbol were all in attendance, along with a large number of University of Auckland students.

The event, attended by over 12,000 people, is held annually by the New Zealand Aids Foundation. This year on the same day, Green MP and spokesperson for Rainbow Communities Dr Elizabeth Kerekere launched a petition to ban conversion therapy, asserting that "There is no place for conversion therapy in Aotearoa" in a statement.

Conversion therapy, a practice that aims at changing an individual's sexual orientation, is not backed by any scientific data or research. New Zealanders who have experienced conversion therapy have reported severe physical and emotional abuse and manipulation in many instances. The practice has been deemed harmful by a number of New Zealand medical organisations, such as the Royal Australian and New Zealand College of Psychiatrists, the Aotearoa Association of Social Workers and the New Zealand Association of Counsellors.

Since its launch, the petition has gained over 150,000 signatures. Speaking to *Craccum*, AUSA Queer Rights Officer Lavi Abitbol confirmed that the AUSA is in full support of banning conversion therapy, but emphasised that the ban is only the first step of many.

"In order to completely get rid of conversion therapy, we need a cultural change. We need to address the heterosexist structures that exist in our society. And we need to do this in a way that takes into account the different intersections that exist in people's lives (e.g. religion, ethnicity, race, gender, sex characteristics, etc)."

Following the petition's success, the Labour government has announced plans to bring forward its timeline on banning conversion therapy. The process is now set to begin in mid-2021. Kerekere welcomed the move, stating that "waiting until the end of the year to introduce legislation was never acceptable. In the time it takes to pass law, that timeline would have meant the practice was legal right up until late 2022. This would have been two more years of torture for our Rainbow community that was entirely avoidable."

However, Kerekere highlighted that there is still a need to ensure that legislation is comprehensive and does not include loopholes or exemptions which would allow the practice of conversion therapy to continue.

As well as Labour and the Greens, the Māori Party has also supported banning conversion therapy, expressing support for a ban before the 2020 General Election. The National Party eventually agreed with banning conversion therapy in February this year. The ACT party has refused to support a ban on conversion therapy.

The University of Auckland has a number of support services and resources available for LGBTQITakatāpui+ students and staff. For more information regarding this support, visit the University of Auckland website.

(PICTURED ABOVE) CHRISTOPHER DEMPSEY (FMHS) WITH AUSA QUEER RIGHTS OFFICER LAVI ABITBOL

PHOTOS: THE UNIVERSITY OF AUCKLAND'S EQUITY OFFICE TE ARA TAUTIKA

Arts Hit Hard by Sweeping Cuts

JESSICA HOPKINS

The Faculty of Arts has been affected by widespread COVID-19 budget cuts over the past year. One of the bodies affected is the *Interesting Journal*, a student-run publication that has celebrated work produced by undergraduate and honours students in arts courses since 2014.

The *Interesting Journal* will no longer receive University funding and is signing up as a student group this year for eligibility to apply for a Student Group Fund grant. Without this financing, the journal will be unable to continue publishing student work.

The University allocates \$400,000 worth of grants each year funded by the student-paid Student Levy (the compulsory Student Services Fee) for officially recognised clubs, societies and associations.

Eligible student groups require at least 20 members, 70% of which must be students at the University or alumni who have graduated in the last three years. They also need to

submit a proposal and budget for how they will use the money.

Craccum reported last year that there is limited information about how these funds are allocated or how much each student group is granted. Therefore, it is unknown how much, if any, funding the journal will receive.

The publication of work produced by the Faculty of Arts is put together by a team of volunteers, who say their purpose is to celebrate outstanding, meaningful, and above all, interesting work.

"Arts subjects are belittled or forgotten in larger conversations, and we want to showcase all the insight the arts can bring to these discussions."



University Chancellor Takes the Fall for Parnell Mansion Blunder

JESSICA HOPKINS

Chancellor Scott St John issued an apology on behalf of the University leadership team for the purchase of the Parnell mansion where Vice-Chancellor Dawn Freshwater resided.

This follows the University leadership announcing it will be selling the \$5 million property after a damning report from the Auditor General of New Zealand (a public official who investigates public institutions to ensure they are not mispending money).

The report states the University failed to show "a justifiable business purpose" for the mansion.

In an email to University staff, the Chancellor somewhat took responsibility for the University's "failure to comply with requirements to approve sensitive expenditure" by purchasing the property before she was appointed.

"It was not her decision to purchase the property. Nor was she party to developing the terms and conditions of the tenancy agreement for the property."

She did, however, sign those terms and conditions and didn't express any concern about her new four-bedroom, three-bathroom property with a large swimming pool and garden (at least publicly) at the time.

The Chancellor stated that "the comments and criticism of her in the media are grossly unfair and wrong". However, he did not say who should instead be criticised.

The Vice-Chancellor will be conducting an independent review into the "administrative processes" that led to the property's purchase.

The email ended with the Chancellor's reassurance to the University community that "the Council strongly supports the Vice-Chancellor in resolving the issues identified." Just in case it wasn't clear whether the University leadership wanted to sweep this gigantic misstep under the rug as soon as possible.

Exams, O-week, University Accommodation Affected by Level Changes

ELLA MORGAN NGĀTI RAUKAWA

Following the COVID-19 Alert Level changes in Tāmaki Makaurau over the past few weeks, a number of university-related events and services have been affected.

The University has made the decision to hold all Semester One, Quarter One and Quarter Two exams online, citing the potential of future alert level changes as the key reason behind the decision.

"One of the very clear messages we heard from both students and staff last year is that clarity and predictability are vitally important in preparing for examinations and tests," said Vice-Chancellor Dawn Freshwater in a statement to students and staff. "Appropriate measures will be put in place for students to support equitable participation in online tests and examinations. We are currently working out further details and will provide more information shortly."

Freshwater also encouraged students to use the COVID-19 tracer app on-campus, and turn on the Bluetooth tracing feature. Further information regarding

the University's response to COVID-19 can be found on the University of Auckland website.

The Alert Level changes also caused disruptions to student accommodation, with those intending to move in during the period at Level Three unable to do so. Students already living in accommodation adopted social distancing measures in essential common spaces and were supported by accommodation staff to adhere to Alert Level Three regulations.

Despite these disruptions, many planned O-week events were eventually able to go ahead at Alert Level One. Shadows bar was able to re-open and a number of hospitality venues in Auckland central held O-week-related events.

As long as Auckland remains at Alert Level One, AUSA's scheduled events for the start of the semester will be able to go ahead. This week, AUSA will be taking over Alfred Street and putting on an Orientation Festival, complete with live music, competitions and giveaways, food trucks and the clubs expo. Later this month on the 31st, AUSA will host its annual Party in the Spark, headlined by Shapeshifter and featuring QUIX, JessB and Wattsson.

For official updates and information about COVID-19, visit the government's [Unite Against COVID-19 website](#). For university-specific guidelines and resources, visit the [University of Auckland website](#).

AUSA Minutes Missing Since 2019

ELLA MORGAN NGĀTI RAUKAWA

The Auckland University Students' Association's executive meeting minutes have been missing from their website since August of 2019.

In the 18 months that the executive's minutes have not been uploaded online, the AUSA has gone through a number of changes and challenges, such as the relocation of Shadows, creation of the University's code of conduct, the COVID-19 lockdowns and changes to the association's constitution resulting in the disestablishment of some executive positions and creation of the Postgraduate Student Officer position. The minutes of 2020's Special General Meeting however, where a number of constitutional changes were passed, has been uploaded to the AUSA's website.

AUSA President Anamika Harirajh, who also served on the executive as Women's Rights Officer in 2019 and Welfare Vice President in 2020, confirmed to *Craccum* that executive meeting minutes would be uploaded

to the AUSA website this year.

"This year we have a full executive and a comprehensive operations plan that we are working on so there will be a lot to report on. In addition to meeting minutes, the executive will be putting together fortnightly reports which will outline what each member has been working on. This will be uploaded to the website too."

The timing and frequency of executive meetings is yet to be determined at the time of this article's publication, *Craccum* understands.

This year, the executive is staffed by a team of 12 following one of the most contested AUSA elections in recent years, with over 60 candidates running. A number of previously vacant positions have been filled in 2021 following a large push toward student participation over last year's campaign and election period.

Hearsay! News without the facts: Chancellor Releases Apology to Vice Chancellor Dawn Freshwater

JESSICA HOPKINS

Dear Dawn,

On behalf of the University leadership, we are sorry for renting you a Parnell mansion at half the market rate and giving you a \$755,000 salary.

Kidding! But we do feel guilty that everyone is mad at you about it #dawnfreshwaterisoverparty. Honestly, we didn't think the students would care. I guess students take notice when you take advantage of them — who'd have known?

We thought the outside spa and a lap pool would be necessary to impress our guests at University-related events that for some reason we can't hold on campus (probably because the city campus is under construction 24/7). And of course, we needed five bedrooms, in case potential investors needed to crash after a long evening of discussing where they'd like their name placed in the new rec centre.

I know we didn't even use the mansion for functions because of COVID-19 and everything, but we totally planned to.

Anyway, as you know, we're in a shit ton of debt. Not to mention we've now got the Auditor-General up our ass to make sure we're not "mis-spending money" and that our expenses have a "justifiable business purpose".

We've already come up with some easy ways to save money, like asking contract staff to work without pay. Donating an undisclosed amount to student support funds will also make us look really good. But we will have to cut back on some of your perks this year.

Thanks for telling the public you've offered to sell your house and that you don't want the University to buy you a new one. You really saved our asses! But we want to ensure you have access to some of the same luxuries you're used to.

We have a place in mind that we think would be perfect for you to stay. It's ten stories, with 903 bedrooms, has volleyball and petanque courts, as well as several table tennis tables.

You won't have access to all the rooms, just a cute three-room apartment. We know it's a downsize from your last accommodation. But what it lacks in space indoors makes up for outdoors, with the Auckland domain as your backyard.

The location is ideal, being within walking distance to the University, just in case you want to show some face and talk to the students up close and personal.

Unfortunately, you will be neighbours with just under 700 residents, who are mostly University students. But it is a brand new university accommodation development, and we can definitely save you a room.

The students have complained about your rent and living costs compared to theirs, so why not slum it with the undergrads to show how not "out of touch" you are.

Our deepest apologies for taking so long for us to defend you in a public statement and take responsibility for this mess. We are just a tiny bit scared of being ripped to shreds by the media. And no doubt those damn "student journalists" at Craccum will have something to say.

You might also have to pay back the discounted rent.

Sincerely,
Scott St John
Chancellor, University of Auckland

***Disclaimer: This was not the actual apology written by the Chancellor, and is meant as a satirical version*.**



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Nothing beats the focus and clarity you get from sitting in-person exams in a silent lecture theatre and not being in a shitty inner city apartment next to a main road.

I feel almost compelled to cheat in order to keep up with my peers and with the adjustment to the material in the exams.

I think it's a good thing ... Last semester I had an exam the day before the sudden announcement of it moving online. I thought it was unfair that people who sat their exams online had an advantage which would be reflected in their grades and GPA's.

The certainty and relief this provides me is enormous. I feel so much calmer about this year now.

**Whaka
Rongo
Mai**

Whakarongo Mai! Students' Thoughts on Online Exams

JESSICA HOPKINS

The University recently announced that Semester One, Quarter One and Quarter Two examinations will be held online (with some exceptions), regardless of Covid-19 Alert Level.

Invigilated tests including mid-semester tests will be held on campus if we move to Alert Level One. At Level Two or higher, tests (with some exceptions) will be held online.

In an email to students and staff, Vice-Chancellor Dawn Freshwater said the decision to move all assessments online was made with the possibility of further disruption from changing alert levels in mind.

"One of the very clear messages we heard from both students and staff last year is that clarity and predictability are vitally important in preparing for examinations and tests."

This follows Summer School examinations moving online when Level Three restrictions were introduced the night before some students were set to sit their exams in-person.

Reactions from students to the announcement have been mixed. Several students say they prefer online examinations, and are pleased by the decision.

Laura, Biomedical Sciences

"The certainty and relief this provides me is enormous. I feel so much calmer about this year now."

Jana, Media and Screen Production

"I think it's a good thing exams are online this semester since we never know when the alert levels could suddenly go up again. The sudden change from in-person to online exams last year was really disruptive and uncertainty is likely to make students more anxious."

Changing alert levels created uncertainty for students preparing for exams in Semester Two of last year, and Summer School of this year, with some students arguing the University should have scheduled all exams online last year.

Ashlee, Communications and Media

"I think it's a good thing exams are being set as online from the beginning. Last semester, I had an exam the day before the sudden announcement of it moving online. I thought it was unfair that people who sat their exams online had an advantage which would be reflected in their grades and GPAs."

Others have commended the Vice-Chancellor on her decision, stating she has redeemed herself after last year's controversy regarding her Parnell home. One student who wishes to remain anonymous responded to the announcement, "Dawn learned her lesson from last year's shenanigans, Imao".

However, the announcement is facing criticism from some students who say having in-person classes while doing online assessments doesn't make sense.

Cole, Ancient History

"This is my third year and I haven't had an exam since my first. What's the point of even having in-person study? There's almost no incentive to retain or learn information now."

Another student argues that the lack of supervision during online exams creates an unfair playing field.

Zak, Engineering

Zak, who voted on taking the harder, at-home exam over an easier one in-person, told Craccum about a class he had in Semester Two of

last year.

"Our lecturer told us that if we voted, we would get the harder exam even if we showed up in-person to the provided exam room."

"If the exams and grading are getting tougher because of it being 'open book', and people are getting higher average grades because of dishonest at-home methods of test taking, people taking exams and tests legitimately are at a disadvantage. Their overall grades may be reduced to accommodate the higher scores of their peers because of scaling or other adjustments."

Online examinations create an unexpected challenge to students in competitive programmes, and those pursuing postgraduate study.

"In engineering, your final GPA matters as it has honours built-in which is determined by your GPA. I feel almost compelled to cheat in order to keep up with my peers and with the adjustment to the material in the exams."

Zak told Craccum he prefers the environment of an on-campus examination where there are minimal distractions.

"Nothing beats the focus and clarity you get from sitting in-person exams in a silent lecture theatre and not being in a shitty inner city apartment next to a main road."

The University has assured appropriate measures will be put in place for students to support equitable participation in online tests and examinations, and says they will provide further information on this soon.



Dodgy MDMA: What's The Deal?

A review of last summer's festival scene



NAOMII SEAH AND BETHANY LANGTON

**Names have been changed for privacy.*

"I didn't sleep for three days."

This quote comes from Ida*, who had an adverse reaction to an unknown substance at Northern Bass. "There was no drug testing at all [at Northern Bass], and very limited medical services for people who were on drugs," she said.

Many of us knew this summer that there was dodgy MDMA going around, but some who attended also expected testing facilities to keep them safe at festivals.

In December, the government pushed through a time-capped legislation that allowed for drug testing to occur *without* legal ramifications. It stipulates that drug testers cannot collect, maintain or use any information about the person testing the drugs. It also ensures that proof of drug testing cannot be used in any criminal proceedings: i.e. if you're in line to test your drugs, this can't be used to charge or arrest you. This was meant to create a legal environment that allowed for, and encouraged, the testing of drugs at festivals over the summer. But this didn't necessarily translate into more testing stations or a safer high for festival-goers.

So, what's the deal? Despite the concerning increase in contaminated MDMA being sold and consumed in Aotearoa, and calls from St John Ambulance to provide wide scale drug testing for festival season, only three festivals this summer had drug testing at them, which was provided by the volunteer company Know Your Stuff NZ.

Know Your Stuff NZ offers a free, non-judgemental and confidential service where people can test their drugs. This involves handing a

small sample of your stash to a volunteer, who runs it through an Infrared (IR) Spectroscopy machine and compares its profile with a database of known drugs. They then let you know what's in your sample so that you can make the best informed decisions with your supply.



Unfortunately, Know Your Stuff NZ only has three IR machines in their possession. This means that logistically, they can only service three events simultaneously. And the costs of running aren't cheap either. This year, they saw three to four hour wait times for their services.

Usually when MDMA isn't *really* MDMA, the pills have been filled out with other substances. Know Your Stuff Media and Partnerships lead Yvonne Booyson says that this year, they have seen an increase in this substance substitution. In particular, the presence of 'bath-salts' (Cathinones, typically Eutylone) contaminated pills, which are synthetic cousins of some amphetamines. Around half of the MDMA samples tested in NZ this year had Eutylone in them.

The issue is that without testing, no-one knows how much of these other substances are in the drugs they are taking. When the MDMA is contaminated, sometimes significantly so, the high doesn't last as long.. then people take more, which increases their risk of overdosing. Eutylone is relatively new, so not much is known about it or its sources, but we do know that it's more potent than MDMA by about one and a half times. Oftentimes when people have adverse effects from their MDMA, it is actually from the toxic effects of overdosing on the other substances that have been added.

Sam* saw this firsthand, when she attended a

festival at Joe's Farm over the summer.

"Some mates definitely did not take MD," she said. "[They] slept really badly, were shivering at night, looked real worse for wear. In the morning we could tell it wasn't MD, but we didn't want to tell them because we didn't want to make them anxious or nervous."

Geena went to RnV, and saw similar reactions. There were no testing stations available there either, and she said many friends didn't test their drugs beforehand as they were expecting one to be there. Instead, "A lot of people didn't know what they were taking." One of her friends "ended up at the ambulance tent

"Know Your Stuff NZ offers a free, non-judgemental and confidential service where people can test their drugs. This involves handing a small sample of your stash to a volunteer, who runs it through an Infrared (IR) Spectroscopy machine and compares its profile with a database of known drugs."

because his heart was racing. He couldn't eat food for three or four days, but he just kept taking it each night. I know a lot of people who didn't sleep... because they were taking bath salts."

Maia*, who went to RnV and Le Currents, found the reality of drug testing at festivals was a far cry from what she had expected.

"It's not really ideal to have the testing far in advance of the festival, at a location other than the festival." She ended up getting MDMA on the day of the festival from a friend. "Logistically, there was no opportunity to do prior [testing] like I thought there might be"

These comments reflect the limits of harm reduction techniques like drug testing at festivals—they can only go so far to provide a safe high. Other interventions such as decriminalisation (and subsequent control of the clandestine environment in which drugs are

produced), education, and a shift away from the blasé culture of drug-taking are needed, too.

Yvonne from Know Your Stuff NZ also wants to see this change. She notes that the current model of drug testing at festivals excludes sections of the population that can't afford \$500 for a festival ticket.

Ideally, she notes, there would be drug testing available in fixed locations, 24/7. But as long as drugs are criminalised, this initiative is difficult.

"Even something like moving MDMA from a class B to a class C substance could help," she said. That way, dangerous drug substitutions such as Eutylone in "MDMA" might occur less frequently. From what we know, these drug substitutions are happening a lot. In a 2019-2020 survey, Know Your Stuff NZ found that 80% of respondents had experienced taking a mislabelled drug.

But even with this worrying statistic, many young people might feel pressured to take unknown substances anyway.

Charlie* and Ricardo*, went to six different festivals between them over summer. They both felt that even if there was appropriate testing, some people would still take the bad drugs.

"My friends took drugs that they knew were bad at New Years, just because there was this need to *not be sober* at the festivals. They were buzzing without sleep for two days," said Charlie.

"Sober me would say, no, of course I wouldn't take bad drugs," added Ricardo. "But at the festival, caught up in it all, I honestly might still drop."

"There's such a big drug culture," says Geena. "Everyone asks if you have drugs yet. If you don't, you're constantly being offered them."

She notes that there's a pressure to take drugs at events like these, because the impression is that you won't have a good time if you don't.

"It's not worth seeing your friends get really sick. I think it scared people when IFletcher Wongl died at RnV, because it could be any-

one," said Geena.

For those looking to experiment with drugs, the safest bet is to buy a testing kit, available at Cosmic. Dr Aidan McKay, who volunteered with Know Your Stuff NZ in Dunedin, "thinks they're fantastic." They do have limitations, but they are relatively inexpensive and are a quick way to mitigate some risks.

Often they come with a vial, to which you add a drop of your substance and a testing reagent. A colour change then tells you what's in your stash. However, Aidan notes they're not perfect. "They're really sensitive, but they only test for specific groups of chemicals." This means that if you get a colour change indicating there's MDMA in the substance, that might not be the only thing in there.

The best thing then, would be to see drug testing initiatives expanded. "If there are more people informed about their substances, we will see less harm," says Aidan. That has a lot to do with being informed about the potential risks and effects of the substance. "Bath salts have a wide range of effects, depending on which one you have," says Aidan. That means that two people on bath salts might react differently, especially if they have different types of bath salts. They also have differences in potency, and it doesn't take a large amount of bath salts to reach a dangerous dose.

Geena also recommended taking in moderation, being around people who made you feel safe, and are able to get help if needed.

In the words of Ida: "the emphasis should be on people's health and safety."

"Every festival should have drug testing."

FOR AN EXTENDED VERSION OF THIS ARTICLE, GO TO CRACCUM.CO.NZ



“For those looking to experiment with drugs, the safest bet is to buy a testing kit, available at Cosmic. Dr Aidan McKay, who volunteered with Know Your Stuff NZ at Otago, “thinks they’re fantastic.” They do have limitations, but they are relatively inexpensive and are a quick way to mitigate some risks.”



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SHADOWS
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I Know You Vaped Last Summer

An honest chat.



NAOMII SEAH

**First names only used to protect privacy*

I quit vaping. Well, I quit, and then I picked it up again. Sue me.

It's hard out here. Every flat party you go to, it seems like everyone is vaping. Device in hand, people are puffing happily away at the beer pong table, or outside with a bevvy. In fact, I'm vaping right now.

As a young person, trying to quit smoking or vaping can be doubly hard. There are uni pressures, the world is caving in, and maybe you had to live with your parents over summer—like I did. All that stress and *'yes Mum, I did the dishes'* can really get to a person.

Many students tried to quit over the summer, but not all did so successfully.

Jackson and Selena, a couple at university, tried to "start the valley" of quitting—going down in nicotine strength to reach a point they could quit. But it didn't quite work out like that for them.

"It was just like a crushing headache," said Jackson, "I was itchy, and super irritable." Both Jackson and Selena tried to go down in strength from 20 to 15 mg of nicotine, a seemingly small step, but both ended up going back up.

"Having to hide it from people really sucked," said Selena. Both of them noted that it was hard to be dependent on a substance, full stop. "I'm in a student area where it's kind of accepted, but when we went camping with Jackson's parents it felt like we were hiding something."

"There's a big social stigma around it," said Selena.

Therein lies the tricky part. All three interviewees said they'd like to quit, at some stage. Hell, I'd like to quit too. But it's not as easy as asking someone to quit, and expecting them to be able to immediately.

For Caitlin, another university student, trying to quit was motivated by the financial and physical effects of vaping. "I was buying two packs of pods a week, which was 40 bucks... Generally more than I'd spend on groceries a week."

Both her parents also smoked, and she saw the health effects of smoking and vaping first hand. "I was getting winded quite easily," she said, "and it was killing my appetite. I would sometimes forget to eat for three days. I had no energy to do things, and I was sluggish and in a bad mood all the time."

Nicotine is as addictive as heroin, in addition to being an appetite suppressant. Caitlin says she tried to seriously quit three times. At the moment, though, she's still vaping.

The first time Caitlin tried to quit, she picked it back up while doing an assignment for university. "I had already sat there for three hours and was not making headway with [the assignment], I could not focus, I could not concentrate, I felt like I was bouncing off the walls."

Trying to quit often manifests itself in one's mental health as well.

Over summer, I tried to quit vaping while working at an apple orchard. My anxiety came back with a vengeance. At the backpackers, I would go into the kitchen and become promptly overwhelmed by the amount of activity going on. Trying to cook while having recurring intrusive thoughts was a strange experience, let me tell you.

'For Caitlin, another university student, trying to quit was motivated by the financial and physical effects of vaping. "I was buying two packs of pods a week, which was 40 bucks... generally more than I'd spend on groceries a week."'

I managed to push past this anxiety by going on runs, but then I started over-exercising and ended up injuring myself. Without another coping mechanism, it was a hard time for my mental health, even though I was in a relaxing environment.

For Caitlin, the mental health effects of quitting manifested in "low grade depression episodes," which she didn't notice until she picked up vaping again due to her assignment. "It was like I have serotonin now. That sense of 'oh, I can be happy and motivated' kept me vaping."

Of course, inhaling anything into your lungs is going to be bad for you in the long-term. And many of us have seen that with our parent's generation. Vaping has been shown to be less hazardous in terms of second-hand smoke, but a lot of the long-term effects are still up in the air. We are the guinea pig generation, so to speak.



So, how are we supposed to support someone going through the effects of nicotine withdrawal? It's easy to slip into a tough love approach. But telling someone to just stop and berating them when they don't can be more harmful than helpful.

"[When] I was treated compassionately, it felt like I would be capable of actually quitting," said Caitlin. "I think I will keep going through these periods of quitting and laxing back into it until the quit attempt actually sticks."

And for a lot of people, that's what quitting looks like. It's recurring, and a process. For Selena, being met with judgement actually made her less likely to quit. To those who take this approach, she said "lowkey fuck you, because it's a chemical dependence. It's hard."

Quitting vaping and smoking is a process that needs to be self-led, said our interviewees. "Being met with compassion, support and verbal acknowledgement and praise. You're doing a good thing," said Caitlin. "Other people [need] to see and recognise that as well."

If someone you know is trying to quit, let them know that you're there to support them, and ask them what that should look like. "That kind of support will look different for everyone," said Caitlin. "Having that conversation makes it clear you're there for that person. You want to support them, and you recognise they know what kind of support they need more than you do."

To those who are trying to quit, Caitlin recommends "focusing... on what I was gaining. I'm not winded walking up the hill anymore, I have energy to do the exercises that I enjoy. I could enjoy food again because I could actually taste it. Focusing on the positive aspects helped me stick with the quit attempt as long as I did."

Finally, Jackson and Selena suggested to never go up in nicotine strength. "A week later, you'll be dependent on it and it'll be two times harder to quit," said Selena.

Quitting smoking and vaping is not an easy journey, and having the stigma of smoking or vaping surrounding you often makes it harder.

Many young people think they will quit when they finish uni, but the reality is that nicotine dependence will never be an easy habit to kick. Having those around you who understand that, is vital to the process.

So, maybe I'll quit sometime in the future, or maybe I won't. If you see me vaping on my walk to class, or sitting outside by Albert Park remember: MYOB.

But also come say hi.

If you are attempting to quit smoking or vaping, call QUITLINE for support on 0800 778 778



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International Women's Day

Choosing to Challenge



NAOMII SEAH

"You can be successful, whatever gender you are."

This quote comes from Associate Professor Jan Eldridge, a non-binary trans-woman who is currently the head of Physics at the University of Auckland.

This year, International Women's Day (IWD), is running #ChooseToChallenge, an initiative which challenges womxn and gender diverse people to speak up and challenge the stereotypes and adversities they face every day. Throughout this article, the term "womxn" will be used to refer to women and gender diverse people, to better reflect the diversity of experience and community at UoA.

International Women's Day has been occurring annually since 8th March, 1909, and has often been a time to highlight the struggle for gender equality. It's been celebrated by the United Nations since 1977, and in that time, the push for gender equality has made great strides. But the struggle is not over yet. IWD is both a celebration and protest. It's a time to be visible, to be loud, and to make our voices heard.

At Campus Life, the Student Well-being Team is heading an event on the 8th March where womxn in leadership—whether that's clubs or in their field—can come and consult in a welcoming space on womxn-led issues and initiatives.

The University of Auckland itself also runs initiatives to highlight gender equality on campus and in executive spaces, such as the Women in Leadership Programme. But there's always more to do.

Craccum spoke to three leading womxn to discover how gender inequality is being challenged today.

Hemangi Toora is a UniGuide Leader with the UniGuide Programme at UoA. They provide training for UniGuides as the first point of contact for first years.

"I can use my own background and experience to teach students," says Hemangi. As an Indian woman within the role, Hemangi notes that being "a role model figure" encourages her to "empower other women of colour, and not let their cultural background prevent them from using their voice and being in leadership."

As a UniGuide leader, Hemangi notes that one of the most rewarding aspects of the job is seeing other people who are inspired to step into leadership roles. For Hemangi, seeing the positive impacts and changes the UniGuide programme makes in others' lives brings a sense of fulfilment.

Similarly, Ella Shepherd, the chair of the Campus Feminist Collective (CFC) wants to use her voice to empower other womxn. "We are a touchstone for feminist issues," she says, "we respond to concerns raised and facilitate discussions or activism in that sphere."

Ella has been able to use her position as chair of the CFC to push for legislative change, and last year, she was heavily involved in petitioning for the abortion law reform. This was part of a wider change, moving the club away from being "reactionary" and towards positive change, such as providing free workshops, public events, and lectures that are educational.



"The University of Auckland itself also runs initiatives to highlight gender equality on campus and in executive spaces, such as the Women in Leadership Programme. But there's always more to do."

It was a "shift toward being a positive force while still not compromising the fact that we want to see destruction of the patriarchy," she said, laughing.

Echoing Hemangi, Ella noted that the strength of the CFC comes from their diversity of perspective. She notes that "everyone can bring their lived experiences to the roles... when we get a new executive, the aim or focus of the club shifts. We're never stagnant."

As womxn and gender diverse people in positions of power, Ella, Hemangi and Jan know that their visibility in the community will help promote other womxn and gender diverse people. Representation is important.

"[You're taught that] the only way you can be a successful physicist is as a male," said Jan. "It took me a while... the thing that worries me as

a non-binary trans-woman, if you fail... they will blame it on womxn or gender diverse people. I'm trying to do the best I can, of course, but it's an added pressure."

"It's really about being a role model figure," adds Hemangi. "[As womxn], sometimes we can be surrounded in environments that inhibit our potential for leadership. That can [discourage] girls from speaking up and taking opportunities."

For Ella, community is one of the most empowering experiences one can have. "Really try to get involved and find a place on campus," she recommends. "Sharing experiences can be really empowering."

And that's what Jan wants within the Physics department as well. "As far as I'm aware, I'm the first person that hasn't been a man as a Head of Physics department at the University of Auckland." She notes that she's not criticising the previous leadership, either, but rather wants to pivot the department toward "value-led leadership," ensuring people are "being kind to each other" and "ensuring interplay between departments."

"If everyone looks the same then we get the same answers," she notes. "I want to encourage people and grow our numbers." To Jan, having a robust community means a higher ability to problem solve.

Often, womxn and gender diverse people can be overlooked for presenting a certain way, but Jan believes that her visibility as a trans-woman is a great strength.

"A lot of people pointed out [to me] that it's not just being a trans-woman, [I'm] actually quite a feminine trans-woman in what I wear" she said. "There's a perception of physics being a man's field, that people won't think you're a serious physicist because of what you're wearing... but now other womxn can see me being myself in the department."

Although she's never planned to be a role model figure in that way, Jan believes that the visibility of womxn and gender diverse

people in leadership roles is always a positive change. And that's what Hemangi and Ella want to emphasise as well.

"Being a woman in leadership is giving me the opportunity to share my story," says Hemangi. "It can encourage and empower other people to speak up and share their stories. It becomes a chain that helps break those stereotypes and norms."

And as Ella knows, womxn as a collective are powerful. Previous work done by the CFC included advocating for trans rights. Their previous chair, Ruby, worked on changing the laws around birth, marriage and death certificates.

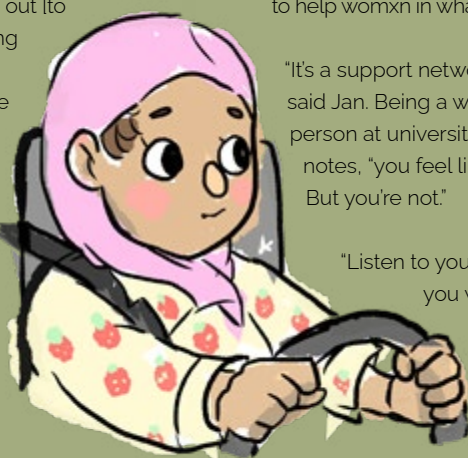
This year, CFC are aware that they are "operating in a COVID context." They encourage others to come forward with suggestions on how support and care will look like through this time. "Womxn especially are put into caring roles: older sisters caring for siblings while parents are working etc. We are conscious of that challenge and looking to support people to continue studying."

As we've seen, "the pandemic is absolutely going to have gendered effects and consequences," and CFC wants to foster communities to help womxn in whatever ways they can.

"It's a support network that really helped me," said Jan. Being a womxn or a gender diverse person at university can be isolating, she notes, "you feel like you're the only one. But you're not."

"Listen to yourself and figure out what you want rather than accepting what has been written for you," says Hemangi.

"These stereotypes, these norms have been around for generations. But we can bring change."



"Being a woman in leadership is giving me the opportunity to share my story," says Hemangi. "It can encourage and empower other people to speak up and share their stories. It becomes a chain that helps break those stereotypes and norms."



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RENATI WAAKA TE ARAWA
INTERVIEWED BY **MAIRĀTEA MOHI** TE ARAWA

Renati Waaka was raised in Rotorua, the country's first Reo Rua (bilingual) city and hub of Māori culture. Through the powerful medium of photography he's spinning not only Te Ao Māori but also the world on its head with work that aims to shift attitudes towards Takatāpui and minorities. Coming into his fourth year of University, Renati has been dominating the Māori art space with his visual approach to decolonisation and multiculturalism. Settling down with him after a busy summer photographing the likes of Six60, Jess B and Church & AP, he shares his approaches towards Queer-tanga and Photography as a modern Māori man.

Ko wai koe? Nō hea koe? Tell us about yourself!

Kia ora, ko Renati Waaka tōku ingoa, nō Rotorua ahau. I am a multi disciplinary artist based in Wellington. I am in my fourth year of study at Te Herenga Waka (Vic Uni) and majoring in communication design.

How does your upbringing as a Queer Māori affect your work?

My upbringing made me realise what I wanted to see represented in the media. I couldn't see an accurate representation of myself and other minority groups, so I made it a mission of mine to give positive representation to people who feel under-represented and/or misrepresented and give a space for them to dream bigger and to see their dreams as something that is attainable, because they absolutely are.

How do you interact with Te Ao Māori as a queer person?

I navigate Te Ao with the aim to decolonise myself, and the spaces I enter. With that being said, I find comfort in knowing that pre-colonisation, queer bodies were sacred and honoured across many indigenous cultures, including Māori. Despite what colonisation has

made people think about takatāpuitanga, I honour and respect myself as a sacred being. Because duhhh.

Where would you like to see changes in the Māori community to help Takatāpui?

It's the judgement for me aye. What people don't understand is that this is not a choice. Being queer, trans, gay, etc is not a choice, and most of the judgement and hate come from our own whānau. And for them it's a matter of education and awareness. I want our lives to be normalised and not stigmatised. This is a major change I want to see. Learning to decolonise your view on takatāpuitanga will save a lot of a lot of families from unnecessary and avoidable trauma within our Māori and P.I communities. Entering queer spaces and surrounding myself with accepting people has broadened my perspective of what it means to takatāpui, and it's honestly so beautiful to witness. I am super blessed to be surrounded by friends and whanau who are accepting, and that allow me to flourish in these spaces.

What's a project you're proud of?

Honestly, every project from the last year. I'm proud that people can see themselves powerfully represented in the work that I've done. It's more than photography for me. It is beyond the praise I get from followers. Beyond the visual. Beyond how clean the shot is. Beyond the people I get to meet. What makes me proud of the work I've done is how it makes people see themselves. My goal is to uplift, and if I'm doing that, even for one person, I am doing my job.



Any plans for the future?

A lot of plans for the future. Get this degree, get that bread. A big goal of mine is to do a world tour with a major artist as their personal photographer. I'd also like to get into film, music, directing, fashion. I want to do more storytelling work that "you guessed it", represents people that NEED to be represented. Other than that I'm tryna get a new job lol.

We have big hopes for you Ren and we see you're on a path carved by yourself. You carry the mana of your iwi and your tupuna on your shoulders. I can't wait to see your mahi hanging up in the galleries, whaia te iti kahurangi, e mara!

Reviews.



FILM COUSINS

DIR. AINSLEY GARDINER (TE-
WHĀNAU A APANUI, NGĀTI PIKIAO
AND NGĀTI AWA), BRIAR GRACE-
SMITH (NGĀPUHI, NGĀTI WAI)

OMNI ARONA (NGĀPUHI)

Land doesn't belong to us, we belong to the land. This film follows three cousins whose stories are woven across time as they are separated by circumstance. The film is spiritual. Panning shots of Māori land coupled with a melancholy score and themes of belonging make the movie prayerful and introspective. Admittedly, the more connected you are to the theme and culture, the more this movie will be for you.

There are moments that caused me to tear up... not due to any outright displays of emotion or sadness but for the **unconscious realization that I have never seen my language spoken in a movie like this before**. It is exactly how it might be used in real life, exactly how it might be spoken on a marae, exactly how my Nan might use it. The dialogue shines during these moments. The cast offers a moving vulnerability, especially near the end.

The film addresses many Māori issues; land confiscation, state seizure of indigenous children, homelessness, and mental health. The issues are impossible to fully tackle in such a short time. I wish *Cousins* was a little longer so audiences could hear more of the films whakaaro on these subjects.

It is a beautiful film. Directors **Ainsley Gardiner** and **Briar Grace-Smith** urged us, before the screening, to find and apply our own meaning to the film. I find comfort in knowing I've found mine. Hopefully, you will find yours.



CRACCUM STAFF PICK MINARI

DIR. ISAAC LEE CHUNG

LACHLAN MITCHELL

Minari is a film with a bit of controversy around it - most of the dialogue is spoken in Korean, so the Academy is not sure how to pigeonhole **Lee Isaac Chung's** work, despite those involved proudly proclaiming Minari as distinctly American cinema. But the Academy will get analysed by those far more invested than I. I like Minari on its own merits, not *just* because it's frustrating the tastemaker-on-life-support sensibilities of the Academy.

Minari is about the American Dream, and the sacrifices made in support of one's family in order to claim a piece of that dream for themselves. The cast is perfectly decided - **Steven Yeun**, **Han Ye-ri**, **Youn Yuh-jung** and **Will Patton** each play their parts with the beautiful faith central to the story. Despite being an American film, it does lovingly borrow some classic Korean cinema tropes. It is family-centric, about as subtle as a Looney Tunes anvil, and is an intensely emotional experience from the moment Yeun and Ye-ri first hint that their youngest son has some issues that threaten to blot Yeun's dream of self-sufficiency.

I am extremely dense with subtext! It did not occur to me until the final moments that Minari is about much more than the Dream and one's ties to family, it is as much of an exploration about faith, religious or secular. Most sentimentally, it's about what it means to ask others to have faith in you, and the lessons we go through in building that faith over time.



NEW TO STREAMING MALCOLM & MARIE

DIR. SAM LEVINSON

MADELEINE CRUTCHLEY

For a few years now I have had some strange feelings about **Sam Levinson**, Hollywood's latest nepotism case, famed showrunner of the **Zendaya** fronted *Euphoria*. In both his TV and film career, Levinson has been very interested in producing content that attempts to delve into issues of exploitation, oppression and sexualisation, without ever wondering if his own work is a part of the problem. In *Malcolm & Marie* this blind spot is evident. Levinson also fumbles with his script, making his insecurities and opinions the focus of the film. Instead of nailing the characterisation that the premise demands (which could have made for a fantastic film), he brings his own insecurities and beliefs to the forefront, boring the audience after 30 minutes.

The film follows Malcolm, **John David Washington** and Marie, Zendaya, as they fight their way through the night that follows the premiere of writer-director Malcolm's newest film. He's forgotten to thank Marie for her contribution to the film (as we come to find out, it's essentially her life story), and she's mad. The audience is strung along by a series of monologues, some of which flirt with interesting ideas, but devolve into repetitive, cruel discussions that fall out of love with the overall structure of the film. There's initially something engaging about the black-and-white film, the costumes and the performances from Zendaya and Washington, but the script is just too weak to hold the audience close. It's likely that *Malcolm & Marie* will lose most of its audience about halfway through, when Levinson begins to air his own gripes (talking about critics, race, privilege and identity) with the belief that his viewpoint is all a film needs to be interesting.

STREAMING ON NETFLIX



MUSIC THE WAY THAT YOU USED TO DAN SHARP

JENNIE GAN

Dan Sharp is an underground Kiwi artist breaking through the New Zealand music scene. He is a moving songwriter and lyrical genius who writes authentic, honest and heartfelt songs. With a soulful and rich tone of voice, he has the potential to capture the hearts of many. Raised in the heart of Taupō, Sharp's craft and talent is bound to find its way to the core of the music industry.

Sharp's new single 'The Way That You Used To' was released on February 19, 2021. I first listened to this song on the Breakfast show in the early morning where Dan performed live. This was my first time listening to his music. After watching his performance and hearing his voice, I remember thinking "this song is simply a work of art". I was left in complete awe with his breathtaking talent. This touching song showcases the power of his artistry and craft. It tells the story of a relationship slowly breaking away into an empty void. It speaks of a love that just wasn't meant to be. My heartstrings were pulled as I registered the deep emotion layered within the lyrics. The melodic line of this song begins with a calm acoustic feel and gradually builds intensity as it progresses, finishing with a bittersweet ending. It is truly wondrous.

Dan Sharp is a hidden gem in Aotearoa, a Kiwi treasure that needs to be heard. If you haven't listened to his new single, or the rest of his music, dig in and enjoy a rising, local talent.



TV WE ARE WHO WE ARE DIR. LUCA GUADAGNINO

MADELEINE CRUTCHLEY

Guadagnino, of *Call Me By Your Name* acclaim, collaborated with HBO to create this coming-of-age drama, in his first attempt at episodic storytelling. The show follows Fraser, **Jack Dylan Grazer**, and Harper, **Jordan Kristine Seamon**, as they navigate their turbulent teenage years on a U.S. military base in Chioggia, Italy. Both teens turn in really impressive performances, evoking a difficult mix of awkwardness and self-assuredness that makes the characters feel really real. In fact, most of the actors playing teens are excellent, fleshing out the world with no hint of hollowness. The show is also pretty funny, particularly in its use of music (the first episode has an incredible scene that had me giggling for about five minutes). It wasn't something that I expected going in, but it definitely made the watch much more enjoyable. Of course, it's funny in the way that you cringe through certain scenes, but it's also funny in its use of music and its cinematography. The costuming also seeks to satisfy, and the end result is pretty beautiful to look at. Over the series, the director dives into explorations of gender identity and expression, friendship and family, certainly serving up a full meal. *We Are Who We Are* is most concerned with connection, and Guadagnino takes love out of the fantastical world, making it a challenging triumph.

AVAILABLE ON TVNZONDEMAND



PLAYING AT ACADEMY'S \$5 WEDNESDAYS I AM LOVE DIR. LUCA GUADAGNINO

THOMAS GIBLIN

I Am Love is a deeply human film, a stunning odyssey of love and lust that delights the senses. It is a sensual experience, full of eroticism, where the body does not feel objectified but rather adored. This sensuality is directors **Luca Guadagnino's** playground in that he spins the story of Emma (**Tilda Swinton**), the wife of Tancredi (**Pippo Delbono**) and mother of Edoardo (**Gabriele Ferzetti**), who have just inherited the family business.

Where this film truly excels is in Guadagnino's understanding that to earn its moments of grandeur, it must first lay the foundation so to not become melodramatic. The micro-moments, the sound of a Bee pollinating a plant, a dish that reminds Emma of her past, and the lustful gaze of two lovers earn the film's moments of tragedy. It is also here in these micro-moments that this question of love is best found. Love in this film is not a matter of what one can provide through stability and materiality but rather is about loving and acting for oneself.

This evocation of love is given a voice by Swinton, who, in typical chameleonic fashion, is able to evolve as her love does. Often contrasted against the dark shadows of Milan and the vibrant colours of San Remo, she conveys this conflict between tradition and modernity. She explodes with dynamism and energy in the final act that cements her place not just as one of the greatest actors of our generation but as one of the greatest ever, period.

Watch "I Am Love" and let your senses be delighted, but don't forget to ask yourself who and or what is love?

TO GO INTO THE DRAW TO WIN A DOUBLE PASS TO 'I AM LOVE' AT ACADEMY \$5 WEDNESDAY, EMAIL ARTS@CRAC-CUM.CO.NZ AND TELL US ABOUT THE LAST FILM YOU WATCHED (EVENT IS BEING RESCHEDULED BUT TICKETS ARE STILL UP FOR GRABS!)



The Haka Party Incident



MADELEINE CRUTCHLEY

On the 1st of May 1979, the University of Auckland was home to an incredibly influential event that despite its vital place in understanding the history of Aotearoa, it has been somewhat shrouded over the past 40 years. At the 2021 Auckland Arts Festival/Te Ahurei Toi o Tāmaki, Katie Wolfe will revisit events that *Craccum* magazine once catalogued, with her verbatim theatre piece *The Haka Party Incident*.

In the years between 1955 and 1979, it became tradition for Pākehā engineering students at the University to perform a mock haka during capping days. They would, often very drunkenly, stomp around the University campus donning raffia skirts and carrying mock taiaha. The racist display would tour campus, as well as the city; it was performed in lecture halls, pubs, and would even spill into Queen Street, stopping traffic. By the late seventies the students had also begun to draw genitals and swear words on their bodies, in a cruel distortion of tā moko. By 1979, Māori students (including those in the University Māori club) had been trying to end the

racist event for over 20 years. On May 1st, after repeated attempts to shut down the mock haka through official lines, an activist group called He Taua confronted the engineering students while they were rehearsing.

“I was interested in this moment of violence that had erupted between Māori and Pākehā - it seems incredibly important to me and I didn’t understand why it had been wiped from our nation’s memory.”

The confrontation, which became violent, was the subject of intense scrutiny in the press. Auckland Star, one of the first outlets to cover the event, ran the headline ‘Gang Rampage at Varsity Leaves Students Battered’. *Craccum*, which hit stands about a week after the clash, catalogued the reaction of the media nationwide. Much of the coverage followed the Auckland Star’s lead, with a wide variety of authors employing racist rhetoric. *Craccum* also ran an interview with one of the members of He Taua, who asserted that, “The haka party has turned the Māori culture into a racist cartoon to be laughed at.” They went on to express their frustration with representations in the media. They said “the press just made out that every one of us went in there armed and bowled them over.. Non-violence and passive protest and all this, we’ve been doing that for years and that’s what all of us are sworn to. That’s why I reckon any violence that came out of that should be labelled definitely as begun by the other side.” In the aftermath of the incident, there were eleven arrests and charges of rioting against He Taua, but the engineering students never performed the mock haka again.

David Merritt, who was the Editor-in-Chief of *Craccum* at the time, offers his own reflections on the day. "[The news] spread like a prairie fire across the campus and many wide eyed students appeared at the office to give us their versions of the events... I wanted to get as many views as possible from the protagonists, AUSA and Club elected officials, the University admin and the student body at large through articles and many, many letters we received." He remembers the response from the student body being mixed and divided, especially after Student President Janet Roth was ejected from office following conservative backlash: "The confrontation was short lived but the debate about the event and broader roles of racism, violence and booze stayed lively all year. There were many mass student forums, meetings and voting referenda as well as elections for the next year's student administration... the Haka incident was a very galvanising event as far as immediately raising consciousness about racism."

As Merritt notes, the event is a significant one in the history of race relations in Aotearoa. It highlighted a clear example of institutionalised racism, spurred on critical discourse about the oppression of Māori and became a stand for activists like Hilda Halkyard-Harawira and Hone Harawira to call for better for tangata whenua (they were both there on the day). Despite the significance of the event, it isn't a widely known moment in the University's history. Due to the unflattering portrait it paints of the colonial institution (remember, this occurred only 40 years ago), it has been concealed and lost for many, even with extensive archival documentation. With her verbatim theatre piece *The Haka Party Incident*, Director Katie Wolfe revisits and reinvigorates the story, stressing the importance of holding the event firm in our national memory.

Wolfe, best known for *Kawa* (2010) and her directorial work on *Waru* (2017), debuted *The Haka Party Incident* in 2017. She was particularly drawn to the story because of its unremembered nature: "I was interested in this moment of violence that had erupted between Māori and Pākehā - it seems incredibly important to me and I didn't understand why it had been wiped from our nation's memory - it had been almost completely forgotten." Wolfe continues, highlighting the importance of keeping the event in the forefront of our minds, "The new engineering haka is called 'Me Hoki Whakamuri Kia Anga Whakamua' - which means 'you must look to the past to move successfully forward'. The Haka Party incident revealed the UOA to have systemic racism; that is something an institution always needs to reflect on - is the UOA moving successfully

forward?" Wolfe's question is certainly one actively discussed on the University campus. Just two years ago students occupied the Clocktower and marched towards the centre of campus to protest the Vice-Chancellor's refusal to remove white supremacist posters and stickers from campus. Retaining stories like the haka incident, whether that's through artistic performance or organisation on campus, is key in recognising and challenging institutionalised racism at the University.

The Haka Party Incident utilises verbatim or documentary theatre, which means the source materials are not altered in the dialogue; the actors will be speaking history into present and recapturing real things people said during the time the events unfolded. Wolfe explains her decision to engage in this type of storytelling: "I really enjoy verbatim performance so this kaupapa seemed a perfect fit. Auckland Theatre Company gave me the opportunity to create a new work and were really supportive in taking on a piece of documentary theatre." Since the original performance in 2017, Wolfe has continued to develop and expand the story. She says "I have spoken to many more people, so the story has further depth and perspective but there is a compelling consistency in the telling of the story."

Of course, with the piece relying heavily on historical accounts, Wolfe engaged in some intense research. She describes her process, saying, "The focus of the research was finding those who were in the room that day, the room being the engineer's common room. It has taken years to bring the voices of the documentary together. Only yesterday I was contacted by an engineer who now lives in Detroit. His mum saw an ad for the play and rang him - they had never spoken about it." She cites the most rewarding aspect of the research being "finding the link between the 1923 Haka 'Ākarana' written for the university in 1923 by Rangi Hīroa and the version that it evolved to by 1979."

Interestingly, Wolfe wanted to avoid representation of the media in her retellings. She says "I made a decision early on not to include any media in the documentary, mainly because it was so racist and biased. That in itself is interesting, but I wanted only to hear from the

people who were there. I wanted their truth to be the enduring voice." With this method, Wolfe is able to scrape aside the unfounded and racist claims that many papers published, amplifying the voices that aren't catalogued quite as well in mainstream archives.

In a later *Craccum* issue of 1979, an author reflected on the magazine's immediate coverage of the incident. They noted, "The more I think about the whole affair the more I become convinced that it has been blown up beyond all proportions by the media... As far as *Craccum* is concerned, it is almost a dead issue..." Clearly, Wolfe's work disputes this claim pretty plainly, asserting the importance of the neglected event in our histories. She explains her hopes for what audiences of *The Haka Party Incident* will take away, stating, "for many it will be the first time they will have heard this story. My aim is never to attribute blame, which is often a focus when dealing with issues around racism." She continues, "I hope *The Haka Party Incident* promotes the idea that we need to find the language to talk about racism, to be able to talk about these issues in a constructive and progressive way."

AUCKLAND THEATRE COMPANY'S SEASON OF *THE HAKA PARTY INCIDENT* BY KATIE WOLFE PLAYS IN THE AUCKLAND ARTS FESTIVAL | TE AHUREI TOI O TĀMAKI AT ASB WATERFRONT THEATRE, PENDING RESCHEDULING DUE TO COVID RESTRICTIONS.

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CREATOR AND DIRECTOR
OF *THE HAKA PARTY
INCIDENT*
KATIE WOLFE
(NGĀTI MUTUNGA,
NGĀTI TAMA)



in search of manly men.





PSYCHOLOGY AND ME

Hedonic Adaptation



FLORA XIE

Here we go again, back to Uni. If you're like me and did summer school over the break, this wouldn't be much of a change. But if you're someone who likes to take advantage of the summer break and chill for almost four months between the end and start of Uni — going from benders over New Years to submitting assignments and meeting deadlines is definitely a big change.

However, when spending that much time on break, the excitement of it could wear off. It's just your normal, everyday life now. Perhaps for some, to return to, or to start Uni is exciting and new. So let's consider how these changes from holidaying to going back to school affects your subjective well-being, and how the psychological concept of hedonic adaptation might occur.

Subjective well-being is your evaluation of how well you think your life is going, how satisfied you feel with your life, and how many positive moods and emotions you experience.

Hedonic adaptation is a concept that suggests that our subjective well-being remains about the same throughout our lives, with some exceptions. We always have a stable baseline of subjective well-being that we return to after an exciting or disappointing event happens to us. The adaptation level theory suggests that everyone has their own and different idea of what a neutral event is, and they measure other events in their life against this event. You may react strongly to new events at first, but then eventually those events just

become part of your normal life and are used to judge future events.

If you've been on break for several months, you might have fallen into your own routine, and that would feel like what's normal for you to be doing everyday. The initial excitement from being free from Uni and exams would slowly go away as going to the beach or binge-watching the latest Netflix show becomes your norm.

Similarly, if you had travelled overseas for a while (before the Covid-ridden days), a return to Auckland would be a jarring transition — and probably not in a good way. You may reminisce those days for a while, but eventually you'll just become normalised to your life here.

But what does that mean for your subjective well-being? Depending on what the event is, there are different processes that can affect your subjective well-being.

One process is contrast, which is the shift in your adaptation level after a significant event, and immediate subsequent ordinary events are experienced much differently. This could be if you went to a really good concert, and then came out of it and carried on with whatever you were doing before. Maybe you ride that high for a day or two, but then things may start to feel extremely mundane. Things that usually would've interested you, like going out for some drinks with your friends, might feel boring initially, but the feelings of excitement

will return. Contrast is a process that only lasts in the short-term, which means the perhaps euphoric feelings of being in a mosh pit listening to your favourite artist will only be transient.

Habituation is a process which affects your subjective well-being in the long-term. The excitement or disappointment from a significant event wears out, and that feeling becomes your new baseline. If you were a celebrity who constantly went to red carpet events and partied with all the Hollywood A-listers all the time, that would become your new normal. But if that becomes your new normal, then things that make you happy will have to be more extreme, which is potentially why we see so many celebrities go off the rails.

So, you might be thinking now: what can we do to maintain our happiness? To prevent hedonic adaptation from occurring, psychologists have found that things like variety and appreciation are key.

Doing the same things in different ways will help to maintain happiness, so spice things up a bit. Falling into a routine might be good for organisation, but it doesn't necessarily help your happiness or satisfaction. Take the time to appreciate and savour the good things in your life. Feel grateful for the changes that certain events bring to your life, and recognise that some changes might never have happened if the event never occurred.

Dinner and a Movie: Booksmart & Vegan Mac and Cheese



XZADIA JOHNSON @CHEFXZADZ FOR MORE RECIPES!

Welcome back! I hope the summer break was a perfect balance of adventure and relaxation! Ready to work hard, as well as continuing to look after yourself? Get those A's, but get some rest too!

The theme of this week's article, and my personal goal for the year, is balance. This ties in to my film recommendation this week - *Booksmart*, directed by **Olivia Wilde**. This is a teenage, feminist, coming-of-age film about two best friends who have focused so intensely on their studies during high school that they suddenly realise, as the academic requirements are wrapped up, that they have missed out on a range of quintessential high school experiences.

Dedicated study and academic excellence are wonderful goals but it is also important to find a healthy balance and to make time for fun activities and honing social skills.

The two main protagonists, Molly and Amy, focus exclusively on high achievement with the single minded goal of getting into excellent colleges. They segregate themselves from the rest of their year group and create a 'community of two' which gives them a sense of identity, and establishes a degree of "us" versus "them". This perhaps helps them to foster a certain self-esteem. Instead of partying or expanding their social group, which is entirely out of their comfort zone, they work hard, and can feel good about doing what they believe to be the "right thing". They then discover that the students who had been balancing social events with their academic requirements had also been accepted to the high-ranking colleges. This creates a somewhat desperate need to experience what they have missed and they overcompensate for their lack of socialisation during high school by trying to make up for it in one night. This is the basis of the film, and leads to some amazingly quirky and humorous scenes such as a drug-induced stop-animation hallucination. Ultimately, it is a story of exploring the social realms outside of one's immediate comfort zone, and finding a

balance between responsibilities and personal well-being and satisfaction. The final line of Molly's valedictorian speech "And I may not have before, but, I see you now, and you're all... pretty great" is a simple culminating concept that expresses their discovery: a celebration of diversity and balance.

The movie subtly touches on feminism and sexuality without it being the foundation of the film. Amy's sexuality is not a major plot-point of the film, and there is no crucial challenge for her to overcome, such as coming out. The challenge for Amy is simply, how to "ace" losing her virginity. On brand for the duo, they research this to ensure success. This means

watching lesbian porn in the backseat of an Uber. I really appreciate the decision to have the lesbian main character comfortably 'out' with no ensuing drama. LGBTQ+ themes in films are

often scripted as obstacles to overcome, and *Booksmart* portrays Amy's sexuality nonchalantly as an unremarkable fact.

Directed by actress and self-proclaimed feminist Olivia Wilde, and written by **Katie Silberman, Susanna Fogel, Emily Halpern, and Sarah Haskins**, this largely female cast and crew are likely to be where the feminist themes of the film originate. Olivia Wilde's mission is to reject traditional messages of gender roles and, in this movie, we have a teen comedy for smart feminists. As a team, Wilde and the writers create relatable and fun scenes for women and fellow feminists to enjoy. I particularly appreciate the 'name-dropping' of feminist icons, such as **Malala** as the Amy and Molly's code word for unconditional support. The film portrays a meaningful friendship between strong women with quick wit, and clear morals. Although this film is set at the culmination of high school, the core themes remain relevant during university and beyond.

I have paired this movie with the old stand-by comfort food with a twist - or perhaps with balance. This delicious vegan Macaroni and

Cheese recipe is made with a healthy and insanely tasty sauce. This meal can serve as a yummy treat as you settle back into uni life, and attempt to balance responsibilities, socialisation, and self-care. Take a well-deserved break from your readings to enjoy this feel-good film with this nutritious and delicious meal.

Ingredients

"Cheese" Sauce:

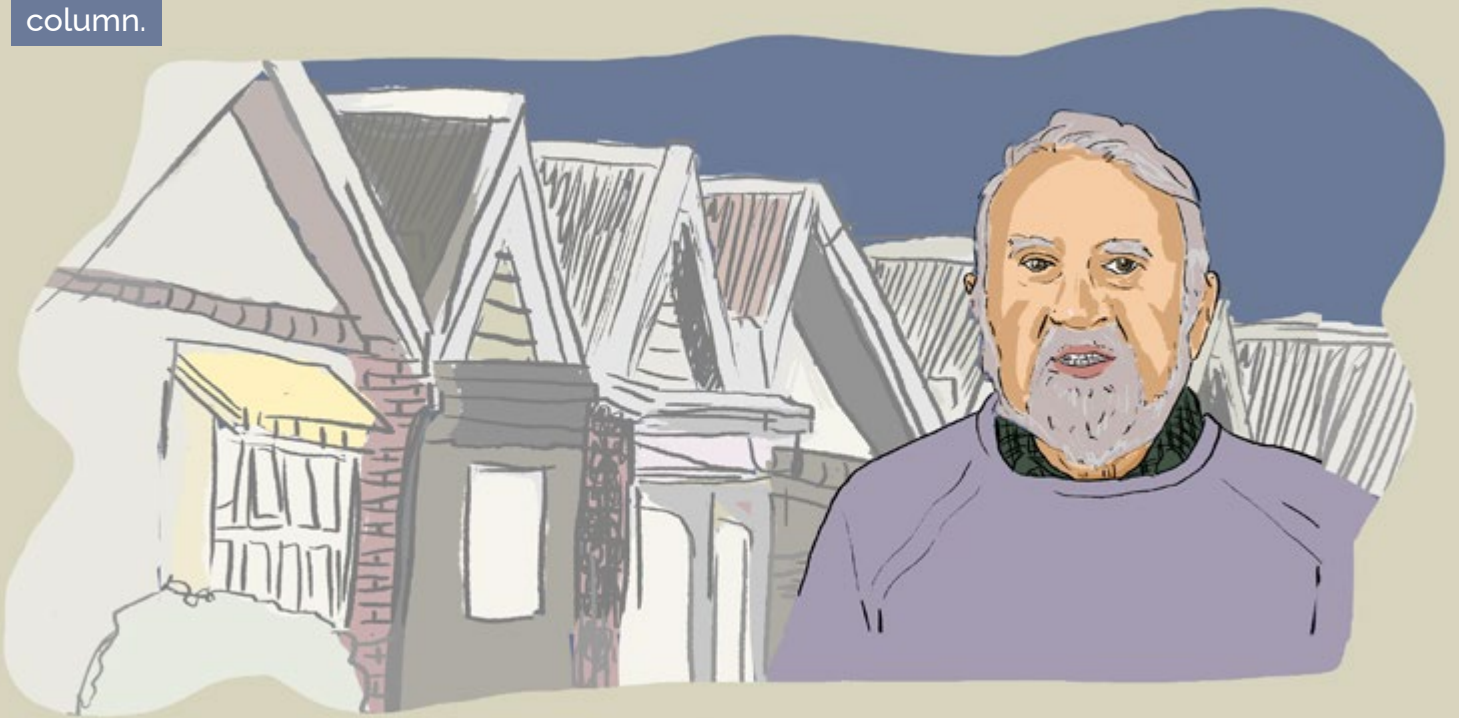
3 carrots
3 potatoes
1/3 cauliflower head
1 small white onion
1 kumara
2 veggie stock cubes
1/2 cup of non-dairy milk
1 1/2 cup water
1/2 cup nutritional yeast
2 tsp garlic powder
Pinch of nutmeg
Salt and pepper to taste

Macaroni:

Macaroni of choice
Breadcrumbs
Fresh basil

Recipe

1. Preheat the oven to 200 degrees on Fan Bake.
2. Peel and dice vegetables for 'cheese' sauce, and add to a pot of boiling water. Cook for 10-15 minutes, or until fork tender.
3. Cook macaroni according to instructions on the packet, then set aside.
4. Once vegetables are cooked, place in a blender. Add stock cubes, non-dairy milk, water, nutritional yeast, garlic powder, nutmeg, and salt and pepper. Blend until creamy. (Add additional water or milk if too thick)
5. In a large bowl, stir together the 'cheese' sauce with the cooked macaroni.
6. Pour mixture into a baking tray and sprinkle breadcrumbs over top.
7. Cook for 15-20 minutes, until breadcrumbs are crispy.
8. Serve with fresh basil, and salt and pepper to taste.
9. Enjoy!



Landlord's Weekly: Fuck You

Landlord's Weekly hopes to give thanks to the good sorts. Those who don't give in to the bludgers, the povos, Cindy or anyone else. So whether you call yourself a speculator, a Mum and Dad investor, a property manager or whatever term fits you in that queer little administrative rainbow, this magazine hopes to shine a light on all the wonderful folk that work to give landlords the prestige reputation we enjoy today. It's all thanks to you guys that New Zealand is one of the best places to - oh, forgive me, I was about to say work. Well, it's a great place to be.

The Mailbag: Letters & Corrections

Big fans of your work, LW!

One of my tenants had the gall to ask for some black mold to be taken out of their bathroom, 'cause her fuckin' child has asthma or some shit. I said "That'll cost you", as any sane person would do. She kicked up a stink, the fuckin' bludger. Wait until she finds the letter at the end of her renewal period, I tell you what.

Keep up the fight,
Bruce

--

Dear LW,

My flatmate and I just wanted to write in to LW and really give praise to our landlord. You see, we're living in a charming little place - three beds, one bathroom and an elderly Alzheimer's patient that threatens us every day. You know, the classic housing setup.

At first, she seemed normal! But these things don't last. Soon enough, she began accusing of stealing her belongings, and screaming for hours on end. This evolved into her ransacking our belongings, and whacking a meat tenderiser all over the house. All while still screaming! I know, right? We're screaming with joy too, when we're not covering our noses from the bathroom that frequently has her shit on the floor. If that wasn't enough, the flat constantly smells like rotting food, no matter how often we clean out the meats she leaves hidden away, squirrelled away for the winter to come. The winter of 2007, according to some of the dates.

We can't thank her son, our bestie property manager, enough for all his hard work in ignoring any fearful complaints we had. It takes a strong man to ignore the recommendations of mental health services, lesser landlords would just lose the few extra hundred per week and just have someone come look after the woman who gave him life. But not this king. We're really grateful that he's been so happy to let his painfully ill mother live in squalor. No, really, we're *fortunate* she's not getting the help that any loving son would unquestionably find for the ones they hold dear. After all, where else would

we live? The street? Lord, no.

Cheers,

*Linda + Belinda

*This is a dramatised edit of a real submission, no misrepresentation is intended.

--

Note from Landlord's Weekly.

Sometimes we get it wrong. Last week, our editorial assistant hastily edited an article to mistakenly give the impression that one of our correspondents evicted a tenant because she was Indian. They wish to clarify that they are not prejudiced, and that she violated her tenancy by cooking Indian food, which is a standard clause in any self-respecting landlord's playbook.

Quick Q+A

"If I'm taken to the tenancy tribunal, what's the fastest way for me to fuck over the tenant - legally, that is?"

Great question with a simple answer. NZ United Landlords, a good friend of LW, knows this problem and hosts a list of all such uppity tenants. All you have to do is let them know what's up, and when their residential period expires, they'll learn real quick to have not said anything.

How We Change It All



CHLÖE SWARBRICK AUCKLAND CENTRAL MP

It's loud. I'm writing this in the Parliamentary Chamber as a debate about Māori Wards (that is, removing them from an anomaly of process that means Māori Wards go to referendum where 'general' wards do not) rages on in urgency, spearheaded by MPs Chris Luxon and Nick Smith. It feels like a bit of a weird hazing process into Parliamentary partisanship for the former.

Moments like this don't feel like the best of our democracy. If I'm honest, a whole lot of the stuff that happens inside the Parliamentary Chamber is deserving of the common resentment it draws from New Zealanders.

You see it on the faces of kids on a school trip, wide eyed and aghast from the gallery, watching the grown-ups running their country trade barbs back and forth in Question Time. It echoes through soundbites on the 6 o'clock news, designed to prompt deep outrage and generate relevancy. You may feel it in the frus-

“But your student loan isn’t a natural phenomenon. Neither is paying an arm and a leg for a mouldy flat. This stuff used to be unprecedented, until it became precedent. They’re consequences of decisions made by people in power, in systems that were created by people. Which means they can be changed by people.”

tration of applying for a student loan through a system that was created by people who never paid for nor faced poverty to acquire their own degrees.

That said, it's important to not conflate politeness with meaningful process or debate.

A veneer of decency, weaponised, elevates those creating and enforcing rules beyond reproach from those who don't have the privilege of fancy words, knowledge of man-made, over-engineered systems. Simple, ethical solutions can be easily deflected because they're perceivably ineloquent, low-brow or unevolved. And so, the system's complexity self perpetuates, concentrating power in a smaller and smaller number of hands.

You see this trend reflected not only in our Parliament, but in the way far too many of our institutions are run. As an individual, looking into the problems that these organisations not only are charged with solving, but arguably create themselves, it's enough to throw your hands up in the air and discharge any hope of change, let alone your role in it. It's hard enough to pay rent, put food on the table, and focus on grades, aye?

I'm often critiqued for being incredibly earnest, if not naive, and that was maybe solidified by an optimism that COVID-19 would completely change our mainstream world view. All these things we were told for so long were 'politically' or 'economically' impossible, like raising core benefits, housing the homeless and providing flexible working arrangements happened virtually overnight. They were exposed, explicitly, as a matter of political willpower. But our expectations of these institutions didn't really change; we accepted the narrative that these were unprecedented times, and it called for unprecedented measures.

But your student loan isn't a natural phenomenon. Neither is paying an arm and a leg for a mouldy flat. This stuff used to be unprecedented, until it became precedent. They're consequences of decisions made by people in power, in systems that were created by

people. Which means they can be changed by people.

You're not individually responsible for that change, of course. No one is, and that's partially the problem. One of the greatest successes of the systematic shredding of community inherent in the economic project of the 1980s onwards is that when we're pitched to fight each other for scraps, the energy nor appetite to fight 'the man' aren't custom.

If you want change, community's the answer. You'll find it percolating in your lectures and labs. Find your people, and organise.

Touch base with Chlöe on chloe.swarbrick@parliament.govt.nz if there's any local issues her and the team can help you with

[@chloe.swarbrick](#) on Instagram

[@_chloeswarbrick](#) on Twitter



The Tasty Twins: Wellness from Humble Sources



KEEARA OFREN

When I think about what it means to be a student, I think about scrounging around the 'Reduced to Clear' meat section for random cuts below 10 dollars. Or being on the possible brink of scurvy from eating the same canned food over and over.

It's times like these where I have decided I have had enough. I bring my plans over to Youtube's 'Cheap Recipes' area, only to get shot down by **Gordon Ramsay** saying that the 'cheap' ingredients are lamb chops and saffron.

When I was asked to review and interview for 'The Healthy Kiwi Student' by the Tasty Twins (**Emily and Sophie Martin**), I knew that perhaps I would have an answer to eating something other than oats, aka, food before food was invented.

I interview Emily and Sophie to learn more about their journey as student influencers and their cooking inspirations for a pie and V generation...

How did you start your cooking and wellness Instagram story?

E: It was like an accident! We love food, cafes, brunches and wanted to share this. We love baking as a family and we had that passion to help others make things themselves.

S: Through the beauty of showing love through food. Our platform gives us a chance to tackle different challenges like mental health. It has been a crazy and unexpected journey!

Food has been a huge part of your passions and life. Like that scene with Anton Ego biting into the Ratatouille, do you have a special food with a special memory?

E: Choc chip cookies with melted chocolate, straight out of the oven! These are things our mum would have made for us.

S: Lemon cake, crunchy top with gooey centre with Greek yoghurt!

What was your motivation to publish this cookbook and defy the convenience food and energy drink tide?

E: We never found anything like this cookbook! We want people to realise that students aren't as bad as the stereotype. We want to show what it is like to have a balanced life. You might feel like a salad or burger and either is ok! What will be healthy will be different for different people.

We want people to feel flexible. Same with exercise, exercise is not just for aesthetics, but for mental wellbeing, joint strength when you become older and for better sleep.

S: For sure, pies are yum but these kinds of food don't make you perform your best or feel your best to feel fuelled for school and workouts. Healthy food doesn't have to be expensive, we want people to feel like they have ideas. We want people to avoid negative comparisons to curated and unattainable standards of life.

How do you deal with the contradiction of finding success with a wellbeing message on a platform which is image focussed?

S: We got social media quite late in the game, in year 13, so I feel we were beyond the point where it may have been toxic. We aim to be honest with your emotions, this isn't always a bad thing, we try to normalise that it's not a 'perfect' Instagram life.

E: Coming into social media later, we realise how it really is, we are open with when we are

struggling and our experiences. We want to show that it is ok to have these experiences and have a Real Life.

With your public role on a digital world, what does it mean to be a lady of the 21st Century?

S: To be a role-model to everyone around you, influencer or not.

E: Owning whoever you are, no matter what that might be like!

Do you have any student experiences you cherish?

E: Meeting really cool friends! Friends to value for the rest of my life.

S: I do agree, it's that and moments in first year, to live away from home. It's a roller coaster!

Finally, do you have a favourite student food on a budget? Mine is Mi Goreng, tastes like heaven ahaha.

E: Oats!

S: Chickpeas or any beans, peas, weetbix—you can even make weetbix slice!

My Verdict

For me, 'The Healthy Kiwi Student' was a refreshing, humble and balanced answer to what can be a pseudoscientific or fad diet influencer culture.

And the book lives up to its title, ingredients are cheap, there is a good overlap of ingredients to ensure groceries get used and there are brunch inspired dishes without the hefty bill.

The book may not suit those who wish to budget for frozen meals in advance, dinners or shared flat dinners, as the book is mostly desserts and saver versions of café brunch.

For this reason, *Food in a Minute's* **Allyson Gofton** will still be my queen. However, the book remains a homely, welcoming and sweet solution to many student woes!



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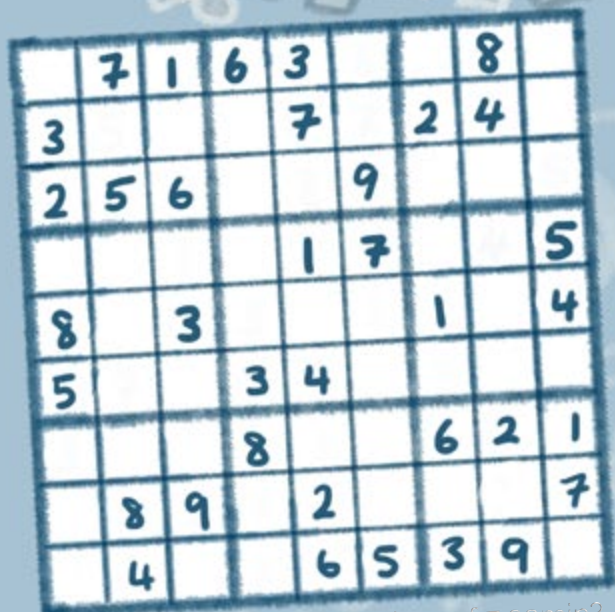


ILLUSTRATION BY SOPHIE SUN

Across:

2. Blossom, Bubbles and
4. Gift 4 Jesus
11. Strokes
13. Bestie of Asterix
15. They inject the 5G into you with this
17. Sky father
19. Supreme ramen provider
20. Thailand

can you beat sophie's time of 7:02min?



Down

1. Björk attacked two, one in Auckland!
3. Won't you take me to
5. Stuff from whales that make you smell good
6. Judy, or flower wreath
7. Louis Louis Fendi Prada
8. Give man fire
9. Free her
10. Hello Kitty!
12. One of the seven sins
14. Is in the heart
16. Armie Hammer
18. A place of calm, safety, contemplation

Horoscopes

This week, Craccum's horoscopes were foretold by the totally corporeal and super cool consultant *Delma Vinkley*.

Aries

Little kiwi, one might not assume your first trait to be confidence. But to continue to survive, the mascot of our little KFC client state? takes conviction. Despite all your weaknesses and your life of mistakes, you rise from the burrow and claim the new day as yours. That takes some guts. Lucky numbers are 1 and 99.



Taurus

Be careful with who you direct your drive towards, voracious kākāpō. Not all are willing to wear a helmet so that you may reach satisfaction. Pick your circle wisely, and you will be rewarded by their generosity. Pick wrong, and your seed will spill on barren ground. Lucky numbers are 8 and 12.



Gemini

Feisty kororā, you are bursting with energy this week. Last year, you were cooped up in the mind and body. This year, you must let loose and truly be with others, soaking up all they can give you. Just be sure to not trip over others in your excitement. Lucky numbers are 11 and 33.



Cancer

Devoted pīwakawaka, you put so much time into looking after those around you. You lose yourself, you know. Fluttering from errand to errand, when do you take the time to sink into a bath? When will someone fan you? Consider some You Time this week. Lucky numbers are 44 and 88.



Leo

Whatever you wish to claim in this world, self-assured kea, is yours. You will bite this semester like a window wiper, or the flesh of an isolated sheep, and take it for your own. But like the kea, will you bite off more than you can chew? Or will you take your pound of sheep flesh and thrive? Lucky numbers are 17 and 82.



Virgo

Bacchanalian bloat bird, we cherish you so. For you, the grand kererū, are one of the best to ever roam these lands. In these times of anxiety, your dedication to force of will, to force of personality, to high alcohol percentage levels, is a great source of stability. Continue to crash into the windows of our hearts. Lucky numbers are 26 and 27.



Libra

Oh beautiful kōtuku, mystical, elegant and possessed with grace. You are now at the University of Auckland, a harsh dust bowl of budget cuts and scaffolding, not the swamps you know so well. In this world lacking beauty, keep yours close to your heart. Lucky numbers are 9 and 22.



Scorpio

Legendary pouakai, your time has come and gone. Beast of the south, you were far too dangerous for your own good, a threat to all who walked under your terrible shadow. Learn from this, restrain your thoughts of the hunt. Perhaps this restraint will give a new perspective just when you need it most. Lucky numbers are 3 and 37.



Sagittarius

Be patient, sweet takahē. You have only just returned to prominence, only just carved out your place under the moon's light. You're vulnerable - do not overexert yourself this week, or you might just find that it'll hurt a lot more than you imagined. Lucky numbers are 48 and 103.



Capricorn

Prideful tui, do not forget that your time is ephemeral. You will eventually fade away, smarts blunted, wrinkles develop. They may have already. Use your voice to be kind, not to condescend. You may just get a surprising reward soon if you heed this call. Lucky numbers are 18 and 91.



Aquarius

Modest whio, too long you have been overlooked for your innate talents. This week, it is time for you to claim your standing. It is time to rebel against those who look down on you. You may not fly long, but once those who demean you are down and out, it is you who flies longest. Lucky numbers are 63 and 71.



Pisces

Be still, hungry tōrea. Not a physical hunger, but a desire for stability, for a return to the tranquil puddles of earlier times, not the raging waters that currently define you. You will only find the peace you once knew if you stop rattling around. Embrace your emotions, then peace may come. Lucky numbers are 0 and 100.



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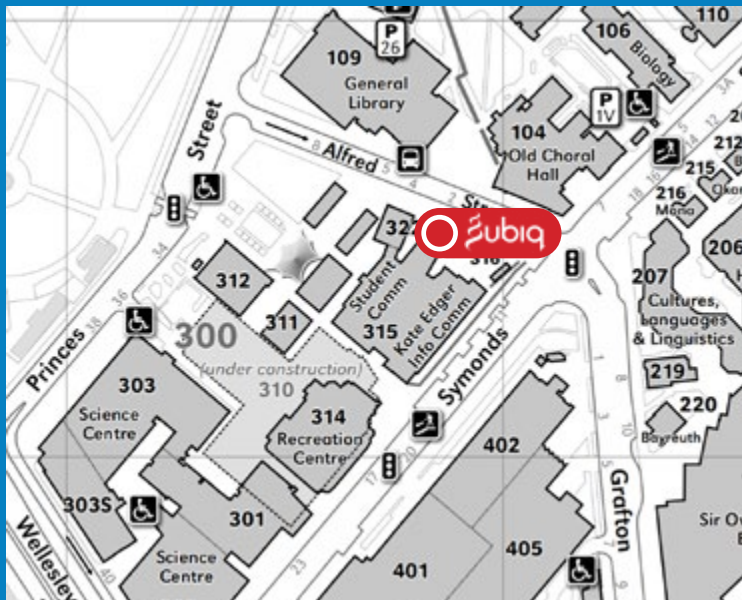
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