

# CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 07, 27 APRIL 2021



## Auckland Living Costs Driving Furies Out of Town

Lachlan Mitchell chats to members of the Southern Paws Convention to demystify common misconceptions about furry life.

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## The Mana of My Name

Mairātea Mohi, tells us why pronouncing someone's name correctly is the most basic way of honouring their identity, ancestry, and dignity.

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## The Buck Stops Where?

In this week's Whakarongo Mai, Ella Morgan chats to students who have mixed opinions on how bullying and discrimination around campus is addressed.

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# Stirling Sports

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**WINNER OF \$50 SHADS VOUCHER**

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# Safety First

This week, *Brian and Eda* question whether our students feel safe.

CW: MENTIONS SEXUAL ASSAULT, BULLYING AND HARASSMENT.

From a young age, we've all learnt about safety.

Whether it's "come on guys, get firewise!" or "make it click!", our culture has taught us that personal safety is paramount, and for good reason. Yet, when we become older, we take less opportunities to put safety into action. Our everyday social interactions introduce volatile and unpredictable hazards, and it makes the question of how we can implement personal safety harder.

Having said that, it's not an onus we should entirely own ourselves. Our society is inherently based on power, and as a result, we can often feel powerless. In these situations, it is hard to feel like we own ourselves, let alone our safety.

Every student at this university has a right to feel safe (except, maybe those people who jaywalk upper Symonds Street). Okay, definitely even them. Whether it's an action or words, no matter how major or minor, we should not feel uncomfortable to arrive at University any day. It should be a space of zero tolerance for unsafe behaviour.

And theoretically, it is. "Unacceptable discrimination, including racism, sexism, ableism, ageism, homophobia and transphobia, has no place in our University," says a \$200 banner print job. Yet does that really prevent it from happening?

The problem is not whether the University will say they do or don't have a tolerance for discrimination, but how safe students feel to report on such issues, and how much faith we have that complaints will be taken seriously.

The recent news about the resignation of the former UoA Head of Music School due to allegations of sexual assault reveals that it took well over a decade for the former student to lodge a formal complaint to the University following years of abuse. It begs the question why it took so long, and how many others had been targeted over this long period of time and remained silent.

Every student who considers making a complaint about someone runs the risk of being retraumatised through its lengthy and emotionally-draining process and the fear of retaliation from the perpetrator. In any case of discrimination, bullying and harassment, the existing power dynamic gets in the way of us doing something as seemingly easy as 'speaking up'. For some students, it may be easier to keep a stiff upper lip and put up with the behaviour and hope that over time, things get better, or that they will simply get through it.

While the University may have a 'Zero Tolerance' policy, some students cannot afford to be intolerant.

This week, *Whakarongo Mai* captures a glimpse of what some students think about how the University deals with bullying, harassment and discrimination. A common thread of belief is the lack of awareness around how the University treats these cases, and for those who have gone through it, there is a sense of dissatisfaction. In either case, neither actively promotes the safety of students.

Our question is, how will the University meaningfully promote a trauma-informed complaints process that focuses on students' and staff members' safety, empowerment

and rehabilitation, and the prevention of further harm? It's not good enough if students perceive the complaints process as an operation line of conflict resolution that leaves complainants to hang dry when there is nothing more the University can legally do.

Saying 'Zero Tolerance' assumes that any person experiencing danger or discomfort has nothing to lose in reporting the issue. For those who come forward, it takes tremendous courage to do so, and for those who are not ready to come forward, it takes enormous strength just to get through the day.

We stand by anyone targeted by discriminatory, predatory and abusive behaviour and encourage you to seek help when you are in a position to do so.

Kia kaha,

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

## Find Help

1737 - offers free 24/7 call and text services for immediate crisis support from a trained counsellor, or referral to the appropriate service.

AUSA Advocacy - offers free, confidential and professional support and advice, independent from the University: <http://www.ausa.org.nz/support/advocacy/>

Te Papa Manaaki - Campus Care is a safe, confidential, free and optionally anonymous service that can help you with mental health issues, family violence, sexual harassment, bullying and harassment, and financial issues: <https://www.auckland.ac.nz/en/students/student-support/te-papa-manaaki-campus-care.html>

HELP - offers private and confidential sexual violence support services. They have a drop-in service on the first and third Wednesday of every month, on level 3 of the Kate Edger Building, City Campus. You can also call them 24/7 on 09 623 1700. <https://www.helpauckland.org.nz/>



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# University Accommodation Undertakes Annual Green Initiative

CHARLIE PARKER

University of Auckland halls of residence began their yearly environmental 'Green Your Room/Flat' challenge on the 27th of March. The three-month initiative aims to establish sustainable and healthy living habits in order to reduce the University's ecological footprint, whilst also creating a positive collective environment for the student residents. This year the programme runs in alignment with the United Nations' Sustainable Development Goals, and is putting emphasis on meat-free meals, local produce and zero waste fashion.

The programme has been modelled from the University of Indiana's Green Room Certification Program (GRCP) where they "hope that one day, the lifestyle decisions included in the GRCP checklist will be automatic for incoming students", as well as from Oberlin College's Green Room Program. Criteria for completing the challenge means commitment to reduction of environmentally destructive usage of energy, water, computing, laundry, dining, self-catering, clothing, transportation. There is also a pledge to increase reducing, reusing and recycling, and general involvement in the project.

Certain halls have more specific challenges, with residents of first year halls O'Rorke, Waipārūrū, Grafton and University Towers encouraged to donate or swap clothes, and food scrap diversion for landfill filling prevention occurring. Carlaw Park Student Village is focusing their attention towards the vegetable garden, and all other halls focus entirely on pledging they will make an effort to 75% of the sustainability goals provided by event facilitator, Maritza Kloppe.

Waipārūrū Hall Resident Advisor, Hela Hartdegen says that "these things are often seen as ineffectual, but with so many students even small changes can help a lot, particularly with power and water consumption. A lot of residents like to go thrifting, almost

**Certain halls have more specific challenges, with residents of first year halls O'Rorke, Waipārūrū, Grafton and University Towers encouraged to donate or swap clothes, and food scrap diversion for landfill filling prevention occurring.**

**Every week residents have a chance to be in the weekly lucky dip of spot prizes for those who have completed the challenge, and the 'uoa. accomodation' Instagram page has advertised an eco-friendly prize package that can be won by participating.**

exclusively use reusable cups and bottles and are learning how to use the Auckland public transport system to get around, all of which are beneficial." This indicates that the expansive nature of the goals that have been set are not too overwhelming for the students. "It's a great starting point for individual action as well as holding collective responsibility in the sharing of resources," Hartdegen says.

According to Jacob Waitere, Head of Operations, "Accommodation has already secured 42% of kainoho (residents) pledging to the 'Green Your Room' challenge. This is well above last year at this time." Waitere further notes that "while it is too early to see the results within Accommodation, what we do know is we have more kainoho than ever before interested." In 2020, Waipārūrū Hall and Carlaw Park Student Village reported the highest rates of participation, with both having over 400 students participate in the event. 2020 also reported the highest participation in the event since 2015, with this year's incentives hoping to increase the number of students going green.

Every week residents have a chance to be in the weekly lucky dip of spot prizes for those who have completed the challenge, and the 'uoa. accomodation' Instagram page has advertised an eco-friendly prize package that can be won by participating. Waitere notes that "Our kainoho have also been super enthusiastic about the environmental prize packs."

If you are a University of Auckland accommodation resident, be sure to fill out the pledge participation sheet you should have received a link to, as well as keeping an eye on your specific hall's Facebook page for daily tasks and updates on the event. The initiative ends on the 5th of June.



# Campaign Launched for ‘More Postdocs, More Often’

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

Tertiary Education Action Group Aotearoa (TEAGA) launched a campaign to increase funding for postdoctoral opportunities earlier this month, along with the New Zealand Union of Students' Associations (NZUSA) and the New Zealand International Students' Association (NZISA).

In a letter to Associate Minister for Research, Science, and Innovation Dr Ayesha Verrall, the three groups called for a number of actions, including making the one-off Ministry of Business Innovation and Employment Science Whitinga Fellowship a permanent contestable fund, providing two funding rounds per year, funding 60 fellowships per year and widening eligibility to include those on post-study work visas or those who have qualified for residency.

"The tertiary sector has faced some significant fiscal challenges in the past year, which has resulted in a dramatic reduction in opportunities for those nearing the end of their doctoral studies," the letter reads. "In the past year, Universities have been lowering staff numbers and initiating recruitment freezes, including the cessation of casual and fixed-term contracts which early career academics rely on to survive. This has effectively reduced an already fiercely competitive career path to a high-on impossibility for our recent doctoral graduates."

The groups argue that increasing funding and implementing the changes they've recommended would provide more opportunities for those finishing their doctoral studies, while also allowing universities to remain "internationally competitive" through investment in the area.

TEAGA, along with the NZUSA and the NZISA, will be continuing with their campaign this year. To read their letter to the Minister and learn more about the campaign, head to the TEAGA - Tertiary Education Action Group Aotearoa Facebook page.

**The groups argue that increasing funding and implementing the changes they've recommended would provide more opportunities for those finishing their doctoral studies, while also allowing universities to remain "internationally competitive" through investment in the area.**



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SCAN ME

# Auckland Student Wants to Make Renting Easy

JESSICA HOPKINS

One University of Auckland student is on a mission to ensure no student has to pay for an empty room. Through the platform EasyRent, he wants to help students take control of the rental market.

Toby Thomas-Smith first realised students had it rough in the rental market when he was moving out of first-year halls. He was eager to flat with friends while studying but didn't want to be stuck in a 12-month lease. "If you want to go home for the summer, travel or take an internship in another city, you don't want to pay for a room you're not using."

Thomas-Smith managed to find a 9-month lease, saving \$3000 from not having to pay rent over the summer. Since then, he's been determined to help other students do the same. "No student should have to lose that much money. \$3000 could support you for the whole summer. It's a really big problem that no one is addressing."

To get student feedback, Thomas-Smith talked to students at the University of Auckland, including first years living at O'Rorke hall, about their future accommodation plans. He says 70% of the 1000 students he spoke to said they wanted

to live in a house, not an apartment or student halls. "80% of students we talked to wanted a 9-month lease, but they just can't access it."

To get a 9-month lease, Thomas-Smith says students currently have the choice of halls or an apartment, but many students can't afford \$300 weekly rent. "That's a lot of money, and for a student working 40 hours a week, this isn't feasible." This led him to start EasyRent, aiming to connect students with summer rental accommodation listed by other students in a 12-month lease.

He says universities don't understand how difficult it is for students to compete in the rental market. "Students are at the bottom of the pecking order. It goes families, young professionals and then students. I feel we get treated quite badly, no one takes us seriously, and we get the scraps at the end." He says the rental market in Auckland is not as bad as in Wellington, but that it is not far off.

After EasyRent's initial launch, Thomas-Smith found that allowing students to sublet or rent a room was the best approach to solving this problem. This means students can use EasyRent even if their flatmates aren't going away for the summer. While most rental agreements allow subletting, he says there is some opposition from landlords. EasyRent has been working to educate landlords about the benefits of subletting.

Thomas-Smith says he's "committing 100% and going balls-deep" into his venture, taking time off study to focus on EasyRent full-time. "My grades at the end of last sem fell off a cliff. It's definitely not sustainable for me to do it alone." He is working alongside another University of Auckland student who is currently developing the EasyRent platform and hopes to bring on more team members soon.

EasyRent is currently using a Facebook group of early adopters to help students list and find summer accommodation, charging one weeks rent for users to sublet their room. He says their model is unique because it's a student community. "Flatmates want

other students living with them, that could potentially be a friend of a friend, not some random 40 year-old."



Thomas-Smith says they want to offer a cheaper, more enjoyable process to finding flatmates. "We want to give them a bar voucher so they can go out and get to know each other, so it's not just some random person living in their room."

Even if you're not sure about what you're doing this summer, Thomas-Smith says EasyRent is something you should look into. You can follow EasyRent on their website, social media or join their Facebook group to stay updated with future developments.



TOBY THOMAS-SMITH, FOUNDER OF EASYRENT.





"I don't even know who to talk to if I was bullied in class or by a lecturer, which I think shows a bigger problem around lack of awareness."

"What the fuck is the point of a zero tolerance policy if you just get let off with a warning when you do violate that policy?"

"Punishments for people who make others feel unsafe need to be harsher, otherwise victims just have to relive their whole experience for nothing."

"Students aren't aware of the university's policy."

Whaka  
Rongo  
Mai

# Whakarongo Mai! Students' Thoughts on Addressing Bullying, Harrassment and Discrimination

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

CW: MENTIONS BULLYING, SEXUAL HARASSMENT AND DISCRIMINATION.

**If you are in need of support, the University of Auckland has a number of services available which you can find more information about on their website. Helplines are available at the end of the article.**

Last week, it came to light that a former University of Auckland staff member had perpetrated sexual misconduct towards his students for over two decades. The incident has highlighted potential weaknesses in the ways that educational institutions handle harassment, and prompted a discussion on how these instances should be dealt with. This week, three students talked to *Craccum* about their experiences dealing with bullying, harassment and discrimination while at university.

## Janine\*, 21, Arts

"I live in University accommodation. When I first moved in, one of the things I was happy about was that there are clear policies in place — for example, zero tolerance for bullying, harassment and discrimination. I thought this was a good thing because this wouldn't be the case in a normal flat."

"When I did experience a bullying incident that I believed was racially motivated, I

reported this to accommodation management and was assured it would be dealt with seriously. After a week, I was told the perpetrators have been warned that the University has a zero tolerance policy for bullying. It left me thinking, what the fuck is the point of a zero tolerance policy if you just get let off with a warning when you do violate that policy? It isn't truly zero tolerance."

## Amy\*, 24, Science

"In my second year of undergraduate [study] I was sexually harassed by another classmate who made inappropriate comments about me in front of my whole tutorial group. I didn't really know what to do or what the [University's] rules were so I told my lecturer what happened. He told our class there's no place for that in our class at the start of the next lecture. I stopped going to tutorials because I was embarrassed about what had happened. Looking back, I wish I had taken it further."

"I think my experience shows that students aren't aware of the University's policy. I don't think there's anything actually wrong with it, I just think we have no idea about it or what to do if we get into trouble."

"I also believe punishments for people who

make others feel unsafe need to be harsher, otherwise victims just have to relive their whole experience for nothing."

## James\*, 21, Arts

"I have never personally been bullied or harassed but I know of people who have, and haven't made a complaint because they don't really know the process or think it would be too much of a hassle to go through it. I don't even know who to talk to if I was bullied in class or by a lecturer, which I think shows a bigger problem around lack of awareness."

The University's policies and procedures, as well as the University of Auckland's Code of Conduct, are available for all students and staff to read online.

**1737 - Call or text 1737 at any time for immediate crisis support from a trained counsellor, or to receive a referral to the appropriate service.**

**Safe to Talk - Call 0800 044 334 to access the national sexual harm helpline, available 24/7.**

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# Welcome Back!

Successful Polyfest Festival after two year hiatus.



MAIRĀTEA MOHI TE ARAWA

The community came in full force to support performers at Polyfest just this past week. The Auckland highschool Māori and Pasifika dance competition, which was hosted over four days from April 14th to April 17th. In its 45th year, the largest polynesian dance festival in the world had students wowing crowds with performances and speeches on the different island stages: Māori, Samoa, Tonga, Niue, Cook Islands and the Diversity stage.

The first Polyfest in two years saw thousands of supporters and a multitude of performers. Having been first cancelled by the Christchurch shooting in 2019 and then Covid-19 just last year, the kids have been patiently waiting for their time on the stage. The hours have obviously paid off and the hard work shone on the stage. Recognition must be given to performers and organisers alike who have toiled these past two years to get this festival back up and running.

Despite the drizzling throughout the week, attendees enjoyed their time watching and supporting students and were very grateful to be there. Harley Cronin, went to work as a representative of the Pacific Students Engineering Society in which he is the Vice

President. Cronin attended his first Polyfest and had, "felt great knowing Polyfest had finally been put back on."

The University of Auckland sponsors the Samoan stage and had a side tent promoting the University. Sponsoring the stage also meant running the whole stage. This meant ensuring all the students were prepared and lined by the side of the stage before performances, and keeping the stage clear. The festival saw older University students taking care of their highschool teina.

Cronin also worked with the University as part of a cohort that catered to the judges. They made sure that judges were well fed and looked after. The festival was a chance for Cronin and his group to support performers, judges and families and push the idea of University to kids. Through care packs full of University merchandise and interactive stalls, they were there teaching students about the different subjects on offer and the different opportunities open to them.

This year's theme of 'Healing the body, mind, spirit and soul with the strength of Culture' was appropriate as it showed the resilience of the students and their teachers, families and friends. Particular importance of the coming together and celebration of language and culture with songs and speeches was the focal point of the festival. The Māori translation, "mā roto mai i te Ahurea whirikoka, ko te whakaora tinana, hinengaro, wairua me te ira tangata," signifies the celebration of communities' healing through the strength of one's cultural beliefs, traditions and values. Connecting through identity and diversity by



STYLING ON THE SAMOAN STAGE!  
SOURCE: THE COCONETTV

A PERFORMER GETTING READY TO TAKE THE COOK ISLAND STAGE.  
SOURCE: THE COCONETTV

ALL EYES ON THE SAMOAN STAGE.  
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CROWDS FLOCKED TO WATCH THE NIUE STAGE.  
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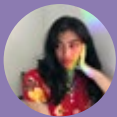
**This year's theme of 'Healing the body, mind, spirit and soul with the strength of Culture' was appropriate as it showed the resilience of the students and their teachers, families and friends.**

honouring one's heritage was ever present with schools dedicating items to teachers who have passed on or made a significant impact in their lives. The Manukau Sports Bowl came back to life with performances and attendees were very grateful to be back.

Here's to hoping that the festivities stay and Polyfest continues to live on and project our national cultures to the world. See you all at Polyfest next year!

# Do You Have a Nickname?

How your ignorance has cost my confidence.



**MAIRĀTEA MOHI TE ARAWA**

I HATED my name growing up.

Sorry let me introduce myself first. Hi! My name is Mairātea and I hated my name growing up.

You're probably looking at my name and scratching your head. It's actually pronounced "My-raa-tee-ah", but I've heard it said all types of ways. Marae-atea, Maria and my favourite, Margarita. I've been asked since primary if I had a nickname or had a shorter name to make others feel comfortable. I have never agreed to shorten my name but have been given countless nicknames.

I went to a Māori medium school growing up and have always had my name pronounced correctly, until I went to mainstream school in my secondary years. Teachers would call the names on the roll, while going down the line I would wait for the M's. I knew my name was next because the teacher would pause, purse their lips and look around the room. Eyes would fall on me and heat would spread throughout my face. I would call out a meek "Mairātea" to save the teacher from embarrassment and have to repeat myself over and over again till they had the "Mai" of Mairātea down. The teacher would smile to themselves for doing their cultural moment of the day, whereas I was hot and embarrassed that my name went mispronounced

again and I couldn't speak up to fix it. I was so embarrassed to have my name mispronounced in class and at assemblies that I actively avoided standing out at school. I never shortened my name at school, just simply didn't talk about it. Some of my peers knew me as the nice girl with long hair.

I once went by my middle name in highschool cause it made it easier for one of my teachers. This shame and embarrassment has followed me for years. The constant mispronunciations and lack of care decimated my confidence. Not being able to roll your "r"s isn't a good enough excuse. If English speakers can pick up German, Japanese, Spanish, Italian etc, why can't they pick up a single syllable from my language? How is it in a country where my name is a part of the land's indigineous language, I almost expect people to pronounce it wrong?

My parents gave me this name expecting me to carry the mana and pride of my family. The etymology of the name has ancient roots. My name is a contraction of the words "Mai-Raiatea" which means "from Raiatea" which is an island in Tahiti believed to be Hawaiki. It has such a beautiful meaning, but for years I was embarrassed at how long and hard my name was. It wasn't until I got to University that I gave full honour to my name. Having learnt appreciation by way of friends and

learned professors, I have found my name to be a greater power than a weakness as I had always thought.

I know I'm not alone in having my name mispronounced but I've vowed to never do it myself. I work as a Tuākana Mentor now and I try my best to honour every name that passes through my workshops. I always ask my eina what they like to be called and make a point of pronouncing the name as accurately I can. I relish in pronouncing Māori names. As a Māori speaker I love the way my tongue flicks pronouncing a Māori "R," the soft "T's" that has me pulling my lips back and the Māori "Wh" that flips off of my bottom lips. It rolls off my tongue and I enjoy watching the smiles it brings teina. I give this same effort to the Pasifika names and enjoy trying my hand at the new sounds. Kids around the motu have been blessed with powerful names that carry the ancestry and stories of their families. To not pronounce someone's name is an implicit act of stepping on someone's mana, pronouncing their names properly normalises their identities.

So let me try this again...Hi, my name is Mairātea. I don't have a nickname. I have a full name. A name full of mana, full of aroha and full of the hopes of my ancestors. Hi, my name is Mairātea and I love my name.



# Do We Foster a Culture of Success?



SARAH ALBOM

## "C's get degrees."

It might be the most commonly heard phrase in university life. From laughing off poor test results to dismissing coursework, we've all heard it at least once. But what does this offhand joke actually mean? And is there more than meets the eye? What does this say about our university's attitude towards success?

Within my friend group, we use it as a way to brush off poor results and focus on the positives. After all, a lacklustre grade will still pass, and regardless of test scores, everyone accepts the same diploma at graduation. Internally though, I cringe at this idea. We might all receive the same piece of paper, but do we really get the same outcome? Or do higher grades correlate with more learning and skills to take into the real world?

People around campus fell into two distinct categories about its meaning. Some felt it helped alleviate anxiety, while others thought it encouraged mediocrity.

"Mood," was Elijah's\* immediate response to the phrase. A Marine Biology undergraduate, Elijah is finishing his degree this semester with a C average GPA. For him, it's completely understandable to de-prioritise university grades. Life often slaps us with unforeseen circumstances. A project with barely enough quality to pass is still a pass, and "any effort you put in is better than no effort". Personally, he doesn't measure success by high university grades. He just hopes to finish with a degree, and then take the next step in life from there.

Like Elijah, Alex\* began university with similar grades, and they believe that the phrase helped them finish their

Arts undergraduate degree. In first year, they struggled to pass and were sliding by on C grades. Knowing that they didn't need the top grades to succeed, they were motivated to continue past the first semester. "Three years on, I typically get Bs and sometimes even As because I now focus on producing the best work I can, rather than the best work in the course."

For some students, the phrase helped their university experience by removing pressure and letting them flourish in their own way. After all, the benefits of university can be more than just a grade. But despite the positive effect that this attitude may have on some people, others believe the phrase is part of a larger university environment that fosters mediocrity.

Noah\*, a Chemistry graduate, feels the idea encourages apathy towards subjects, courses, and the degree itself. "It's a bit like getting a degree for the sake of getting a degree, rather than actually going somewhere with it," he explains. A low-quality report isn't just a lack of effort, but a lack of understanding. "If you get 60% overall in a course, that means you don't understand 40%, or almost half, of the course material." In his view, the phrase helps people let go of the internal pressure surrounding their grades, but it also encourages a lack of motivation to do well.

Mia\* and Nadia\* are two Arts undergraduates who both hate the concept as a whole. "It's a terrible outlook on life," Mia explains. "What's the point of putting money and time into optional education if you aren't even motivated to care about your learning?" Nadia believes that students shouldn't feel pressured to complete a degree they don't want. Those not actually interested in their degrees may do better heading straight into the workforce, or applying for an apprenticeship so they can

ILLUSTRATION BY KATE YOON

learn hands-on knowledge they'll want to use. "There's no point going to university as a novelty."

But whether used as motivation, relief, or inner mentality, the concept of "C's get degrees" marks a darker Kiwi tradition.

Academic studies suggest that Kiwi dismissal of success and degeneration towards high-achievers is a longstanding element of our culture. Tall poppy syndrome can be imagined by the metaphor its name contains. When a flower grows too tall, cutting it down evens out the field. Even something as small as answering too many questions can cause backlash. Lucas\*, a high-achieving Arts undergraduate, says that "friends in tutorials will try and actively discourage me from answering lots of questions in tutorials so I don't 'come off like a dick' even if 'the tutorial is in dead silence.' In university, we have the tendency to scrutinise and discredit those who are trying too hard.

In New Zealand, we value the idea that everyone is equal. This concept is called egalitarianism. We were the first country in the world to give women the vote and our minimum wage is much higher than the global average. Tall poppy syndrome is a negative symptom stemming from this idea of equality. When we display excellence or superiority, resentment can foster in others, so people may feel pressured to withhold their own success.

Our own students' experiences are obvious examples of this issue. Rawiri\* feels that many students she's encountered tend to snub high achievers through general mockery or labels. "Auckland does tend to attract a lot of high achievers and people tend to bring us down by labelling us JAFAs."

Noah\*, a high-achieving Arts student, says "I feel like if I did share my grades, people would judge me for it." Russell\*, a fourth-year Engineering student, feels that while his classmates encourage everyone to do reasonably well so as to keep up morale, no one is

interested in him achieving high grades. "It's best I don't say what my results are, because then people feel bad about their results." To keep others happy, Russell feels he must stay quiet about his high GPA.

"I told one of my classmates about my high GPA during my first year," says Russell. "Now, when I told her that I was struggling in a class she mocked me, she asked what, I was going to get an A- or something? It's this idea that because I get high grades, I should know everything, and I can't ever struggle. It hinders me because I can't get help from my peers."

Like many internalised parts of our society, Tall poppy syndrome also subconsciously affects how we think. For example, many of the participants who agreed to discuss this topic brought up humility as a defence against tall poppy syndrome.

"People shouldn't brag about their grades", says Hui-Ying\*. "Like...nobody cares". Another student expressed that, "you don't actively broadcast your achievements to everyone as it's not considered polite."

Modesty and humility are not bad attributes. They keep our ego at bay and promote fairness. But, this culturally sanctioned self-censorship can make students feel ashamed to share their success.

So, do we foster a culture of success?

*\*Names have been changed to give anonymity*

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# Taking The Shot

My experience getting the COVID-19 vaccine



ANNIE KANG

"You brought face masks?"

"Yes."

"And you ate something 30 minutes ago?"

"Yes, mum."

"And you have the vaccination email, and your ID, and water, and a pen for filling in forms while you wait, and—"

"YES," I said, with as much attitude as I could muster at ten in the morning. My mum seemed finally satisfied. She stood awkwardly outside our front door, dressed in her nightgown, and watched as my brother backed us out of the driveway.

"Good luck!" she called, after a moment's hesitation.

*Weird thing to say about a COVID-19 vaccination, I wanted to retort, but we were already on our way.*

I can't say I have the best relationship with my mum. After my exchange was cut short last March and I returned to live with her, my dad, and my brother just in time for lockdown, things only got worse between us. Maybe the pandemic put her on edge. Maybe working at the border for AirNZ made her especially protective or paranoid when it came to COVID-19. Whatever the case, I didn't talk to my mum for days after she accused me of breaking COVID protocol to hang out with friends, when really I'd dressed up to buy

**I can't say I have the best relationship with my mum. After my exchange was cut short last March and I returned to live with her, my dad, and my brother just in time for lockdown, things only got worse between us.**



tiramisu ingredients at Countdown.

"Can you nav?" my brother asked as we exited the motorway.

"Can you?" I agreed, before entering the address of the vaccination site into Google maps. I thought about how my mum had reminded me to tell the nurses that I'd had a "strong reaction" (mild fever) to the measles shot as a kid, in case that was relevant to getting the Pfizer shot...somehow. I didn't want to do it out of pure spite.

Okay, remember when I said we didn't have the best relationship? Let me rephrase that.

I'm an absolute bitch to my mum and I don't know how to fix it.

My mum has always been overprotective. I don't think it bothered me as a kid, because—let's be honest—kids are stupid and I definitely would've contributed to our infant mortality rate without some protecting. It was just me, my brother, and mum when we first moved here. My dad had stayed behind in China to

work. Maybe that's why she wanted to do everything for us. My mum chaperoned my brother and I to extracurricular clubs, picked out our outfits for school photo days (colour

**I think I felt infantilised, as I grew up. I remember one time she dropped me off at our high school cultural night. She was horrified at the huge queue snaking out the main gates and down the street.**

coordinated, obviously), and immediately joined our primary school PTA, even though she struggled with English. She must've been brave. I wonder if she ever regretted coming here for two stupid kids and their futures. It never seemed like she did.

I think I felt infantilised, as I grew up. I remember one time she dropped me off at our high school cultural night. She was horrified at the huge queue snaking out the main gates and down the street.

"Someone might get trampled!" She exclaimed, to which I responded no one's getting trampled, and please pick me up at nine.

It was my dad who later told me that she'd called the police as soon as she got home to report our high school trampling risk. The operator laughed it off, but I wanted to bury myself in a shallow grave and *perish*. I was mortified.

By 2019, I was desperate to get away from New Zealand—and if we're really being

ILLUSTRATION BY CINDEL VIETMAN



honest, I was desperate to get away from *her*. I wanted to prove to myself that I could survive—no, thrive—on my own. So I signed up for a two-semester exchange to Montreal, though anywhere would've been fine. Even then, my mum insisted on coming with me, at least for the first few weeks. Eventually, I relented (she then suggested moving to Montreal for the entire duration of my exchange, which I shot down faster than soju). Honestly? I'm glad she came. Despite my lofty dreams of an Independent City Girl Life™, I didn't even know where to start. From setting up bank accounts, to buying SIM cards, to speed-running IKEA 30 minutes before closure and getting the best damn deal on pots and pans in town, my mum was with me every step of the way. Before she went back to New Zealand, she cooked a big batch of stir-fry beef and tomatoes and left it in my fridge. It was delicious.

But I also somehow felt like I'd failed. I'd relied on her again for everything. What's changed?

And when COVID wrecked our collective shit in March 2020, with one week left of my exchange, my mum moved my flight up. Using her AirNZ staff privileges, she'd been intently tracking the border policy and flight changes every day. Which would've been fine. Except she'd given me one day's notice.

I mean, it's the most privileged thing to complain about, right? People are dying, Kim.

**I didn't even know where to start. From setting up bank accounts, to buying SIM cards, to speed-running IKEA 30 minutes before closure and getting the best damn deal on pots and pans in town, my mum was with me every step of the way.**

But that night, after I'd stayed up packing and saying goodbye to my friends *forever* (I know I'm being dramatic, but let me wallow), I sat in my dorm with a full tub of Ben & Jerry's that I'd been saving for a special occasion that would now never come, and I cried. It's like I had no agency in my own life. Also, Ben & Jerry's is literally double the fucking price in New Zealand, and I was fucking heartbroken.

Even though she was on the other side of the world, my mum still did what she *knew* was best for me—or what she thought she knew. All I could think of was a Celeste Ng quote, from *Everything I Never Told You* (oh wow I'm sorry, I know this is the most pretentious thing ever; I swear this is the only literary quote I know; also I guess I use semicolons now?). Anyway. All I could think about was this quote I read in our high school English class:

"How suffocating to be so loved."

The vaccination was relatively quick and painless.

The nurses took our temperatures, explained the safety and efficacy of the vaccine, and collected our consent forms. I reluctantly mentioned my relatively normal reaction to the measles shot. The nurses took note. Then one little jab, and we were sent to the observation area.

It was exciting. It felt historical. I glanced around the room as I sat down in a surprisingly comfortable plastic folding chair. *What a soothing purple theme they've chosen for the vaccine rollout*, I thought. My favourite colour. Well, my mum's favourite colour. I wanted to copy her when I was really young, back in China, and now I don't know if I actually like purple or if I'd pretended to for so long that I've fooled myself. Though what's the difference? I think it's pretty.

I thought about my mum. I thought about the time my primary school teacher was incredibly mean to me (sometimes justifiably so, but even I admit she crossed a line), and how my mum went straight to the principal to hold her accountable. I didn't find out until years later, when my mum let it slip. I thought about the day she got the call from AirNZ telling her she'd been hired. We jumped and yelled throughout the house in celebration. I thought about the time I fell sick in Montreal. I didn't tell anyone, obviously, and certainly not my mum. But I felt so lonely, lying feverishly in my bed on my own. I missed her chicken

**And I thought about how everyday she gets up, puts on her uniform, and goes to work at our borders. She's always been brave.**

soup and honey-lemon water and her hand on my forehead and how hard she cared. I missed my mum.

I thought about how she'd been the most worried out of any of us about COVID-19. I thought about how angry and scared she'd been when she thought I broke COVID protocol, how she'd wipe down all the groceries with disinfectant and leave them on the floor for hours before touching them again. And I thought about how everyday she gets up, puts on her uniform, and goes to work at our borders. She's always been brave.

The nurses sent us home after 20 uneventful minutes. My mum met us eagerly at the door.

"How'd it go?" she asked.

"Fine," I answered.

"Does it hurt?"

"Not really."

"Are you hungry?"

I looked past her into the kitchen. I saw steaming plates of stir-fry vegetables and Peking duck in a takeaway box. I knew she'd bought that especially for us, in preparation for our return. I loved Peking duck.

"Yes," I said, after a pause. "What's there to eat?"

My mum beamed. She began enthusiastically introducing each element of the feast, and as I watched I felt a dull, constant, not-unpleasant ache in my upper left arm.

Finally, after all she did to protect us, I could do something to protect her.



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# Furries! They're Grrrrrrrrrrrrrrrrreat!

This interview might not have existed if it weren't for Kap and MJ Drgn, two wonderfully polite furries of the *Southern Paws* convention group that listened to my pleas for contact. Cheers!



LACHLAN MITCHELL

This article has been brewing in my mind since the beginning of the year, because of an offhand joke I had made in the *Craccum* office about furrydom, due to being friendly with a couple of furries in my many years online. I don't quite know why, but it stuck with me - how much did I actually know about these people? Furries have been the punchline for so long, you sometimes forget that there are people under the suits. For every Cassie Youngbunny, there's a Jessica underneath that has to deal with our misconceptions. All this gave me pause. I wanted to talk to furries that actually knew the furry scene, intimately or otherwise.

When trying to make contact with the only NZ furry community I could quickly find, I downloaded Telegram and absentmindedly set an Animal Crossing character - a gorilla in full Hello Kitty streetwear - as my contact picture, as it was the most recent image on my phone. This, naturally, made me seem like an absolute weirdo trying to mock them! I've apologised, and I'm still sorry!

With that in mind, here we go. I had the pleasure to chat with Princess Elise Magika and Derek Zora, two members of Auckland's furry community. There's an impossible amount of content to carry over, so I've done my best to carve out the good bits for us all.

**So what is the scene like in Auckland? And in particular, UoA?**

**EM:** Before I fully joined the Auckland community circa 2016, Auckland was far and away the hotspot for furries in NZ. As I understand it, this had begun to

**A lot of the time they're cheap or even free accommodation for furries who come to Auckland for various reasons. In my (albeit limited) experience, they tend to show up and disappear pretty suddenly.**

dwindle as I arrived and at this point the community continues to shrink. Quite a few NZ furries are young people who are studying or in lower-income jobs, and the living price of Auckland was simply too high for a lot of them to keep living here. I live with my mum, so I luckily can continue to live and study here, but nowadays the big community is in Christchurch. **[Editor's Note: Hey Canta, where's your article? Hmm?]**

Not everyone moved for economic reasons; a few moved to be closer to family or to be where the furries are. But Auckland has haemorrhaged community leaders at a pretty steady pace, due to unfortunate deaths or moving away.

**Auckland literally pricing the furries out of town is definitely something, omg!**

**EM:** Some of us are making it work by having furry flats tho!



**In reality, the furry community is simply a group of people who share an interest in anthropomorphic animals. This includes all kinds of people, such as ace/aro sex-repulsed people**



Oh, please tell me more.  
That's just too good a phrase.

**EM:** It seems one pops up every year or so. Some last for some time and they often become popular meeting spots when we want to have a less public event. Other times they can be infected with the curse of furry drama, which becomes even worse when you add typical flat drama. Sometimes it's both, too. A lot of the time they're cheap or even free accommodation for furies who come to Auckland for various reasons. In my (albeit limited) experience, they tend to show up and disappear pretty suddenly. I think the ones in Christchurch are pretty stable! Another way they have us beat, I guess. There are some pretty infamous moments involving fur flats, which while the details are fun tea to spill, I'm not really at liberty to tell you about it.

**What's the most common misconception people have of furies?**

**EM:** The typical misconception that we tend to decry is that the furry community is a purely kink-based community like the BDSM or cruising community. These kink communities are 100% valid, of course, and some furies are a part of both. For a good portion of the community there is some element of sexuality to their fandom, but to frame the whole furry community as 'a bunch of people who fuck in animal costumes' paints the wrong picture of us. In reality, the furry community is simply a

group of people who share an interest in anthropomorphic animals. This includes all kinds of people, such as ace/aro sex-repulsed people, and minors (who obviously are kept very far away from the sexual side of the community, as minors should be).

**DZ:** The idea that we're hypersexual and fucking like rabbits. I mean, that's not entirely incorrect because of the furry drama I'm privy to, especially the BDSM-friendly flat I live in, but... I don't know, it's not fun to hear that for the 45th time. Though the idea that we *literally* fuck animals is definitely more upsetting.

**Anything else? I'm a blank canvas. It's so easy to see furies as just monolithic and easy to pigeonhole.**

**EM:** The idea that the furry community is some kind of 'safe haven' for the alt-right and Nazis. This is false, much like other communities that Nazism has infected such as 4chan and 8ch, portions of the furry community are anonymous, disenfranchised and vulnerable people which makes some of us vulnerable to these despicable ideologies. Many of the furry spaces I've been in and continue to be in have outright bans on any support of alt-right or Nazi content. The furry community is incredibly queer and many of

its members are politically active. Many are actively campaigning to get major furry online spaces such as Fur Affinity and E621 to follow other communities and ban Nazi and alt-right concepts. I like to think that the furry community is like a little microcosm of wider society. I've encountered

**Many of the furry spaces I've been in and continue to be in have outright bans on any support of alt-right or Nazi content. The furry community is incredibly queer and many of its members are politically active.**



## Murrsuits are what some furies wear for the express purpose of sexual activity while keeping the fursona on, so to speak. Some of the genitalia attachments are entirely cosmetic, others are a bit more robust.

people from all walks of life, from bankers to unhoused people, in my various online travels. (sic) At the end of the day, furies are people before fursonas. We're complex and layered, and that's what a lot of media coverage fails to capture about us.

**DZ:** As I said earlier, the idea of furry = IRL bestiality. I'm only 22, but I've heard that in 2006/2007, when the Mr. Hands video dropped *la video of a man getting anally penetrated by a horse's dick and subsequently dying!*, that's when things really began to get bad for furry perceptions.

So like, how do people here even get fursuits? Like, Look Sharp?

**EM:** Not all of us have fursuits! I certainly don't! They're incredibly hard to make well yourself and they can cost multiple thousand dollars to get made well. Interestingly, some of the most successful suit makers are based out of New Zealand! Also, only a tiny majority of suits are 'murrsuits', suits used in the bedroom for sexual reasons, and it's frowned upon to wear these suits in public or in most convention spaces. You wouldn't take your sex toys out in public on display either!

Oh? So there are established companies for this thing?

**EM:** Suitmakers are rarely established companies. Usually they're just freelance craftspeople with a passion for their craft. It's hard to know how big the industry is, but to my knowledge they make pretty good money doing it to the point where it's their full-time job. I've heard their queue time can be over a year, so it's a long process to even get your commission looked at! But people seem to really love their work, so it must be worth it. I love how they look, but I've never done much research on how to get one myself. My interests tend to lie elsewhere when it comes to spending thousands on personal items.

Tell me all about the murrsuits, since I didn't know that was a distinct offshoot until now. Or just tell me about furs and sex, I guess.

**DZ:** Murrsuits are what some furies wear for the express purpose of sexual activity while keeping the fursona on, so to speak. Some of the genitalia attachments are entirely cosmetic, others are a bit more robust. They're pretty expensive, since you have to blend the already complicated demands of a quality fursuit with something that simulates, or helps heighten, sexual activity. There's already pressure with ventilation, size, tightness and the strength of the fabric, stuff that is damaged by casual contact over time, let alone an outfit that is meant for fucking. Not even kidding, I've seen a couple of finely tailored ones go for over \$7000 here.

There's a clear separation of fetishism from areas where minors are about. Are there a lot of young furies that you know of?

**EM:** I think we're getting more young furs entering the community because we're heading towards a post-cringe internet culture, where calling someone 'cringe' or insulting for what they enjoy is becoming frowned upon. It's *more* cringe to be anti-cringe. I was a brony before I was a furry and I remember being pretty scared to be ostracised from my other communities when

I first realised I was into that stuff because it was such a meme to just tear these people apart. I think a lot of people who would have done that have realised that being nasty to people for what they enjoy makes you look more sad than the people you're insulting. The same edgy Reddit funnymen who participated in this bullying were fans of *Game of Thrones* and things like that. You're really going to insult me for being called Elise Magika when you have a crush on a dragon princess called *Daenerys Targaryen*?? We know that we're cringe, but do you?

**DZ:** My first boyfriend was a furry, back when we were both 13/14 and living in Avondale. So I was a young furry, but there wasn't much of a scene at all. I don't think there was a community interest in rooting out the creeps/paedos yet. I know it's a lot safer these days, and so there are definitely more people having the chance to figure things out.

Final question, I swear. Any thoughts on Tony the Tiger?

**DZ:** [dryly laughs] Man, *go fuck yourself*.

**I think we're getting more young furs entering the community because we're heading towards a post-cringe internet culture, where calling someone 'cringe' or insulting for what they enjoy is becoming frowned upon. It's *more* cringe to be anti-cringe.**

# Distribution Sites

## Branded Table Boxes

Shaky Isles Albert St  
Strata (Kate Edger)  
Tank (Kate Edger)  
Shadows Bar & Eatery  
Hal'Poke  
Academy Cinemas  
UBIO  
Quad Cafe Epsom  
School of Music  
Unleash Space  
AUSA Reception  
City Campus Health and Counselling  
University Hall  
ORourke Hall  
Carlaw Park Student Village  
Grafton Hall  
Waipārū Hall  
Te Tirohanga o te Tōangaroa

## Freestanding Boxes

The Quad  
Kate Edger - next to UBIO  
General Library  
Symonds St Underpass  
Arts 1  
OGGB 260-098  
OGGB Level 1  
Grafton Campus  
Davis Law Library  
Science Centre  
Engineering L3  
Rehuta Block  
Fale Pasifika 273  
Clock Tower East wing  
Main Fine Arts Building





# Reviews.



## FILM **FIRST COW** DIR. KELLY REICHARDT

THOMAS GIBLIN

Rarely do you encounter a film that is so soothing and tender. A film that makes the ills of your life disappear so you can enter a world that is pure bliss. *First Cow* is that film. The beautiful blossoming friendship between Cookie (**John Magaro**) and King-Lu (**Orion Lee**) makes up the beating heart of this film. The domestic bliss of their homely shack, where they cook and eat, is a hit of dopamine while being a humorous twist on those gender roles that defined many films of this genre. Rather than it being a western of old, it sees Cookie and King-Lu reject that formulaic hyper-masculinity. They favour baking biscuits and stealing milk from the titular cow, the first to grace the frontier region, which is just as masculine as any gung-ho character **Clint Eastwood** ever played.

The rejection of those gender tropes allows director **Kelly Reichardt** to naturally and effortlessly weave tension into the film, where seemingly not a lot is happening. The 'nothingness' of *First Cow* is its beauty, but Reichardt is still able to indict capitalism, masculine violence and the plight of the American dream while still championing the minimalism that defines her films. This beauty is all captured in a stunning 4:3 aspect ratio. It doesn't feel claustrophobic but rather intimate and tactile. To best enjoy this film, see it on the big screen and let it wash over you.

**"Let it wash over you, and it'll linger for days, soothing your soul."**



## CRACCUM STAFF PICK **ANOTHER ROUND** DIR. THOMAS VINTERBURG

LACHLAN MITCHELL

The hook of this movie, judging by the publicity campaigns and all the videos circulating on social media, is the scene where grey-haired internet boyfriend/uncle **Mads Mikkelsen** is dancing euphorically and getting showered in champagne by teenagers. And, in the context of the actual film, it is a scene you will find extremely rewarding by the time you get to it.

But the publicity has not really focused on what **Thomas Vinterburg**'s movie is about: four men, feeling lost and in the drudgery of middle-aged life, unsatisfying careers and apathetic family lives, who decide to change it all up. They do this by testing out a Norwegian psychiatrist's hypothesis about the benefits of having a certain level of alcohol in one's blood at all times. The audience is left to follow all of the changes to their lives that happen as a result. The supporting male cast are fantastic, all sweetly embodying a certain kind of 'guy', a certain kind of forgotten male, who have all lost the joy of life somewhere in Nordic suburbia. What happens when you feel like you don't have dignity anymore?

*Another Round* is primarily about what it feels like to not have a zest for living, and the desperation that can go into reclaiming it. But it's also about what it means to have genuine, loving male camaraderie - and how we support each other when the aforementioned hypothesis veers into tragedy. But that's enough dressing it up. It's just a really good movie.

**"I guess I'm just... Mad for Mads! Hah!"**



## FILM **SHIVA BABY** DIR. EMMA SELIGMAN

JAY ALEXANDER

You know that feeling of pure embarrassment? Specifically social gathering embarrassment? Well, **Emma Seligman**'s debut feature *Shiva Baby* expertly translates that feeling to the screen. Actually, it pummels you like a sledgehammer, causing both laughs and anxiety. It's rare to see a movie as short as 77 minutes achieve its full potential, but the film's themes are realised and clear within the time given. The film follows bisexual student, Danielle, through an intensely awkward day, where she encounters her ex-girlfriend and sugar daddy (who's married of course) at a family funeral service.

*Shiva Baby* is full of amazing direction, acting and features a fantastic score. Seligman's camerawork is tight and claustrophobic to watch, maximising every opportunity to immerse us in second-hand embarrassment for Danielle. **Rachel Sennott** performs the character amazingly with every rude and crass mannerism fitting well for her character, as well as the rest of the cast being spectacular and full of energy. The score is also straight out of a horror movie with shrieking violins, tapping bass and fast tempo all around. All these features culminate to the horrific socially awkward and anxiety-inducing ride we're subject to, which surprisingly has many comedic bits to bust your gut to. The movie also explores personal experiences within the Jewish community in an earnest, honest manner, while maintaining clear focus on the excellent, uncomfortable tension at the centre of the narrative.

**"Eight out of ten, my jaw has been tense ever since."**



## MUSIC

### GLOW

ALICE PHOEBE LOU

MADELEINE CRUTCHLEY

*Glow* is the third studio album from South African artist **Alice Phoebe Lou**, bursting with post-COVID introspection and proclamations of love, which the artist had previously tiptoed around. It hosts various generic influences, creating a somewhat retro sound. You'd expect to find *Glow* scoring an old romantic film. You shouldn't be surprised to find yourself staring out of your window, thinking about the lover you're far away from in that precious moment (whether they're real or imaginary).

The most apt description of the sound on *Glow* is that it sparkles. A playful approach to production ensures that the sound is romantic and pretty and haunting. Lou's voice is clear and dreamy, and somewhat vulnerable, as she employs a wavering melody throughout 'Glow' and 'Mother's Eyes'. In 'How to Get Out Of Love' that vulnerability becomes explicit, as Lou explores tough preparations for a break up. It's sad and comforting, and Lou's sound never allows her listener to fall too far into despair. The next track, 'Heavy / / Light as Air' lifts to a more upbeat tone, which is reassuring and needed in the rhythm of the album. Ending with 'Lovesick', Lou concludes her exploration with a celebration about the joy and relief that can be found in relationships and crushes. *Glow* suggests that, though it's hard, love is one of the best things we do.

"Will break and then mend your heart."



## PODCAST

### EAR HUSTLE

MELANIE DUFF

I can't remember where I first heard about *Ear Hustle*, or when I started listening, but I do know that I have been hooked since the beginning. This podcast gives a rare insight into the lives of incarcerated people through conversations with inmates at San Quentin State Prison (and recently, as COVID protocols prevent visitors from entering the facility, with previously incarcerated people). The stories told are heartwarming, heartbreaking, anger-inducing, and everything in between.

I'd recommend starting from the beginning so you get to experience the story develop over time, but a stand-out episode that's a great taster (pun intended) is episode 47 'The Great Ear Hustle Cook Off' - a Masterchef-style format show in which each formerly incarcerated contestant has \$30 and the limitation of only being able to purchase foods that were available in the prison commissary. It's definitely one of the lighter episodes of the series, but still has its poignant moments when the guests share memories of their time being incarcerated.

*Ear Hustle* goes a long way towards humanising those people who are often demonised in our society. Often, the incarcerated people telling their stories were convicted and sent to prison as teenagers. Victims themselves of poverty, racism, and classism, the stories they tell inspire the listener to want to fight for prison reform and wider societal change.

"Heartwarming, heartbreaking, anger-inducing, and everything in between."

## PLAYING AT ACADEMY'S \$5 WEDNESDAYS

### SINGIN' IN THE RAIN (1952)

DIR. GENE KELLY, STANLEY DONEN

MADELEINE CRUTCHLEY

This Hollywood classic is one you can watch a million times (and might have already if you're a Media Studies student). The MGM picture is such a pleasure, deconstructing and poking fun at the artifice of late 1920's Hollywood while indulging in the same grand and enthusiastic fabrication.

In the years since its release, *Singin' In The Rain* has been an important touch point for audiences, critics and academics alike. Almost every aspect has been approached and considered critically. If there's a particular conversation that interests you, production, choreography, star image, race, gender, costuming, whatever, there's an abundance of discussion and knowledge surrounding this film.

**Donald O'Connor** is such a stand out throughout the entire film. His musical talents, comedic timing and pure athleticism are so impressive, and especially stunning on the big screen. During filming O'Connor had to go to hospital for multiple injuries, as well as exhaustion. Even upon a rewatch, his performance is surprising. The dialogue is similarly pleasurable; it's quick witted and consistently amusing. Despite the age of the film, it rarely loses its charm.

*Singin' In The Rain* is also responsible for generating some of the most iconic imagery in Western film history. Umbrella twirling and spinning around lamp posts can be seen everywhere, from **BTS's** 'Boys with Luv' to **Tom Holland's** beloved Lip Sync Battle performance. It even earns a referential spot in the cinematic masterpiece *Robots* (2005). And what better reason to visit such a classic, than to enhance the meaning and gravity of **Robin Williams's** best, most unappreciated film.

*To go into the draw to win a double pass to Singin' In The Rain at Academy's \$5 Wednesday, email [arts@craccum.co.nz](mailto:arts@craccum.co.nz) and tell us about the last film you watched!*

# 'Single Asian Female' Takes Centre Stage

An interview with director Cassandra Tse and the cast



JENNIE GAN

*Single Asian Female* is a landmark piece about to hit New Zealand's theatre scene for the first time. Acclaimed playwright Michelle Law is a Chinese-Australian writer and actor, who has become a hit sensation across the Tasman. *Single Asian Female* has played sold-out seasons in Australia, and has received commendatory reviews for its blend of comedy, heart-wrenching drama, and lived authenticity. This fresh, authentic and incisive comedy will premiere at the ASB Waterfront Theatre in April.

*Single Asian Female* was originally commissioned and produced at Brisbane's Roundhouse Theatre by La Boite Theatre Company in 2017. It follows the story of Pearl Wong, a first-generation Chinese immigrant, single mother and restaurateur living in Mount Maunganui, New Zealand. She is the archetypal Asian mother, balancing her family,

Golden Phoenix business, and her passion for karaoke. Her daughter Zoe battles major life decisions, and teenage daughter Mei is grappling with her sense of belonging in a Western society.

This heart-warming comedy and drama tackles different themes with a light tone, following a somewhat universal story of mothers, daughters and sisters. This production explores important topics such as family struggles, violence, racism and cultural identity.

**'Michelle Law's *Single Asian Female* preceded by huge expectations, and I'm happy to say that it more than satisfies them. This is a piece of theatre where seemingly all**

**creative forces converge to carefully explore how Asian women love, anguish, fight, and simply get on in white Australia.'**  
- (Limelight Magazine, 2018)

In an interview with Asia Media Centre NZ, Law shared that the characters in this production were inspired by stories of lived experiences from Asian women historically, Asian women in her life and herself. Director of *Single Asian Female*, Cassandra Tse, has been able to work closely with Law to adapt this story for our context within New Zealand.





This play features three Chinese New Zealand women as leads and is directed by a Chinese New Zealander - this is a true landmark within the Auckland Theatre Company's programming. The production also marks the first time ATC has collaborated with the Proudly Asian Theatre Company. This important milestone marks ATC's commitment to supporting inclusive and contemporary pieces that share the stories of all people in Aotearoa.

*'In this regard, it is part of a small, bloodless revolution, because role models beget followers, so a well-crafted play about three Chinese-Australian women will spawn more (female) Asian-Australian actors, playwrights and audiences, while spreading a little insight, understanding, empathy and laughter among non-Asian theatregoers. The play is a sweet-and-sour blend of comedy and drama.'*

- *(The Sydney Morning Herald, 2018)*

## Interview with the Director of *Single Asian Female*, Cassandra Tse

*What challenges have you faced in the process of bringing this script to the stage in New Zealand?*

In its original incarnation, *Single Asian Female* is very much a Chinese-Australian show, and so we needed to make some changes to the script to make sure that the play felt firmly New Zealand. That went beyond simply changing the names of locations and involved re-writing political and pop-cultural references and musical choices.

*Is there a particular moment in the development of the show or within rehearsals that has stuck with you?*

I've been really moved and inspired by the generosity of the cast, who have been so open with sharing personal experiences and family stories in the rehearsal room as we discussed the themes of the play, and, in particular, ways that we identified with or felt different from each character.

*What do you hope audiences take away from the performance?*

For Asian audiences, hope they see themselves and their whānau reflected onstage. Asian representation in the theatre is

still disproportionately lacking and staging this play is just one step in the move to address that imbalance. For non-Asian audiences, I hope that this play challenges some of the misconceptions that they may have about who a Chinese woman can be. For every audience member: I hope you laugh, and maybe shed a few tears too.

*How has your work with *Single Asian Female* differed from other pieces?*

The biggest difference has been working with Auckland Theatre Company, and having access to the huge amount of resources that comes with collaborating with one of NZ's premier companies.

*What have you enjoyed most about your journey with *Single Asian Female*?*

My favourite thing about directing theatre is the moments in the rehearsal room when the actors come up with something brilliant that you would never have thought of yourself; whether that's a gesture, a line delivery, a facial expression.

## Interview with the Cast

Craccum's interview with *SINGLE ASIAN FEMALE* cast members Bridget Wong (*The Prodigal Son*, *Shortland Street*, *Mother*) and Olivia Parker (*Before Karma Gets Us*, *Black Hands*, *Canary in the Cradle*). Bridget stars as 'Mei' and Olivia stars as 'Katie'.

*What challenges have you faced when taking on your character?*

**Bridget:** I didn't anticipate how tough it would be to go back to being a very self-conscious teenager with low self-esteem. I definitely felt that way as I was growing up but tried very hard to shed that part of me and it's almost like I am rebuilding that wall up again.

**Olivia:** Honestly Katie has been such a joy to play. She is such an energetic and fun role, and so bringing her to life has been a real hoot. The challenge has probably been playing the other small roles in the show alongside her, making sure they each are as distinctive and fun as the others.

*Do you bring any aspects of yourself into the character you play?*

**Bridget:** We have a lot of similarities. My Chinese name is also Mei, but a different

character. We both quit the violin - I found it too hard and felt like I'd sort of hit a wall where I couldn't improve any longer. I am the youngest sibling in my family. I also grappled with my Asian identity growing up.

*What have you enjoyed most about the process of bringing this show to life?*

**Olivia:** This show is made up of a bunch of extremely wonderful and generous humans. I feel really thankful to be working alongside and learning from them every day. Also, there is a strong female presence on this project which I am loving.

*What sort of person will be able to relate to Mei?*

**Bridget:** I think any POC that has grown up in a western country will be able to relate to Mei very well but also any social outcast will be able to understand Mei's journey. We've all had moments in our lives especially when we were younger where we've made decisions that we're not proud of in order to fit in.

*What might audiences learn from the character Katie?*

**Olivia:** In a dream world, I hope they would learn from Katie the importance of leading life with compassion and kindness to others.

*What do you hope audiences take away from *Single Asian Female*?*

**Bridget:** I hope everyone will be able to empathise with the characters and realise that Asian characters and Asian stories deserve to be told on a big stage too. We are more than just stereotypes. We are complex and we each have hopes, aspirations and dreams.

**Olivia:** I hope it continues to encourage the urgency and desire to see and hear more of these stories on our main stages. I hope it continues to reinforce the gravity of how racism is very much alive and prevalent in Aotearoa.

**Auckland Theatre Company's season of *Single Asian Female* by Michelle Law plays at the ASB Waterfront Theatre 27th April to 15th May. Tickets are on sale now!**

## What to Watch When...



## GABBIE DE BARON

**Just wondering if** anyone else faces the dilemma of wondering what to watch while they eat dinner or look to fill time on a rare free morning?

My indecisiveness is the cause of my demise. When choosing what I wanna watch, my hot food waits with me and by the time I think I know what I wanna watch, my meal is stone-cold. The thing is, I've made a Letterboxd list of movies that my partner and I should watch, and even then, we have trouble deciding. Especially as students, it truly depends on the mood and scenario you're in. So, here's what to watch if...

It's some kinda odd day? Like you lost your AT Hop Card or something?

Yeah, if you had \$30 loaded on that thing and it just dropped out of thin air, that's true pain. I mean, you also have to buy a new one for \$10 and reload it - let's not even start with the credit transferal process. You just need a good laugh, or a cringe, to make yourself feel better.

*Riverdale* (2017-) - there's something that the CW does, they can get rights to any universe, but their writers make a screenplay that just ruins absolutely everything. Just watch Jughead say that he's weird, he's a weirdo... he doesn't fit in... so true bestie!

*The Kissing Booth* (2018) - it's very much a Wattpad story and very much a brain-rotting, piss-inducing, cackle-causing mode of entertainment. It's so necessary and so vital in this strange time of being (go crazy and watch the second one too!).

*Modern Family* (2009- 2020) - all kidding aside, this show carries a specific wit that not many American shows do. It's light-bodied and the real treasure lies in the dialogue. All the goodness.

Canvas won't stop hitting you up? And you've got dead-lines?

You need something quick? It can't be too addicting since you're already sorta cramming, aye? But you also want a piece that motivates you to study...

*Ratatouille* - I truly mean this when I say: c'est inspirant! It's uplifting and light and an

undeniably fun watch.

Atlanta - What can't Childish Gambino do?  
I don't know, mate. The great thing about Atlanta is that it has this drab cinematic quality because it focuses on the rise of Earn Marks. There isn't that much of a pull towards it, but it definitely is quality television (Dialogue? Visuals? Holy shi-).

*Lola Igna* - This Tagalog film provides a specific view on life, through the lens of Philippine beliefs. Even if this indie sounds so meta, it's got a comedy and storyline that's heartfelt enough to make anyone understand.

With people and needing company?

If you're watching with a partner, or your family, and they have completely different interests, it can be a hard choice. Probably best to watch something lighthearted (or

makes it all the more entertaining. Plus the multiple storylines make it engaging for a multiviewer range. I guess?

*The Crown* - Binge worthy, ethically questionable... depends on the stance you take. Though, one thing that's made the royals so intriguing is the hiring of such talented (and gorgeous) actors. The production has also been executed in a fascinating manner that makes the drama show a borderline thriller: "What will the Queen do next?! Oh, wait you can just look it up."

*500 Days of Summer* - I know, a bit of a cliché, especially if being a sad film boy is your main personality trait. But, honestly, when you watch it with someone else, the best part is the post-mortem. Everyone seems to be for JGL's character but maybe Summer was in the right...

## Needing comfort?

Comfort can mean so many different things. You might want something sad so you can cry it out. Maybe a movie that reminds you of someone... A happier version of yourself? Maybe even a new watch that can entertain and distract you from the current life you're living (we've all been there).

*Kim's Convenience* - A look at the life of a middle-class immigrant Asian family who are just trying to settle in a "Western" landscape. I felt this, and I guess that's why it's comforting, but also very necessary for people to view this whole situation as a sitcom. Paul Sun-Hyung Lee builds the show, and, basically, is the show.

*The Big Sick* - Kumail Nanjiani, the genius. It's a touching romcom, but the true romance is how Kumail navigates through relationships in his life to start with this one.

Or rewatch something!

Nobody's judging. "The feelings we have re-watching a TV show can be comforting, and particularly when we re-watch shows we first viewed at a younger stage in life if we found this to be a simpler time for us." - Kevin Vun, psychotherapist. Honestly, so true Kevin. I find that I always do this with shows like *New Girl* and movies like *Marriage Story*.

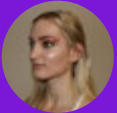


festive! Whether that's Christmas, Valentines, or another fake capitalist holiday!).

Love, Actually - One of my friends said that their family tradition is watching this film every Christmas. They say it's just funny how it's so overtly British but also how it's been branded as a Christmas movie. Watching it in June just

# Tunes and Zoom

## COVID and gigging in Auckland



AMELIA WILLIAMSON

**Future Nostalgia?** *Hollywood's Bleeding?* *Folklore?* Let's be honest, one of those albums got you through lockdown last year. For me, it was 'Ripples in the Sea', my first single, which I released during the second lockdown in 2020. After that, it was 'Evergreen', which I released in the fourth lockdown. Creative expression was my pathway to sanity during lockdown, but as a result, it became a running gag that my music would never quite be 'out and about'. Here, in Tāmaki Makaurau, we've got a whole crowd of musicians feeling the same way.

Lockdown has given us all time to reflect, ponder, procrastinate, and dive deeper - perhaps more than we would have liked - into our thoughts and feelings. It has meant that for musicians, we've spent a colossal amount of time writing and crafting music, but the frugal number of gigs that have been available over the past year have devastated us as a community.

Personally, I spent most of last year in my first-year hall sourcing writing material and putting music together. I willingly allowed themes of my LGBTQ identity, self growth and, god forbid, floorcest romances to manifest into lyrics of their own. I learned to produce music through Zoom lectures, how to market music through YouTube and when the time was right, I had a crack at releasing my first single. It was creative liberation like no other, and I was hooked. I returned to my hometown in the summer, found more scandalous material

to write about and announced the release date two weeks prior. Two days into the fourth lockdown, I released that second single.

However, no one has heard either of those singles live, yet.

The truth in the gigging industry is that for the bands and performers you see in bars, cafes, festivals and concerts, they are not performing purely because they 'sound' good; it is because they have made significant connections to the people who give them a platform to 'sound' good on. However, for the newest influx of music students and musicians in Tāmaki Makaurau, like myself, there are very limited ways to create interpersonal links to industry veterans due to the yoyo that is alert levels. Music networking is showing up to someone else's show and tagging them in your Instagram photo, or buying the singer at Danny Doolans a jager bomb, or dropping a tenner for the busker at a local market. It's a lot more about social interaction and spinning yarns than you would expect. It has to be, because if a musician can't charm you into a gig, they probably can't charm you on stage.

It's not just the veterans that we've missed out on though; it's the musicians just like us. It's the other students and musicians who sit with us in this next wave of NZ music. It's not just the upstate culture we're missing out on. It's the friends too, and as I pointed out before, friends are a very handy thing to have in the music industry.

Personally, my goal as a musician is to eventually hold a record label that ensures the safety, rights and freedoms of its artists. After all, musicians are much more vulnerable than the public is aware of. Beneath the gloss of tours, Spotify tracks and Instagram fame are central powers whom artists are forced to rely on, because no young artist has the finance or knowledge to independently do their own writing, production and marketing - at least not to a point of being on the Top 40 Singles Chart. Therefore, the amount of reliance artists have on wealthy record labels is enormous, and is a breeding ground for exploitation. My ultimate goal is to create an ethical representation of the New Zealand music industry through my record label. It is not just a musical endeavour, but one involving rights, freedoms and equality. I am fiercely committed to making this dream a reality, hence why the lack of networking and gigging opportunities during COVID-19 restrictions gave way to much personal disappointment.

Overall, the music industry is a bit like University: it looks one way from the outside, but is a whole new ballgame once you're in it. You couldn't correctly quantify all of the comfort, happiness and Tiktok trends that musicians provided for us during the pandemic, but you'd also never believe the tragic effects it has had on our gigging and performing industry.

My only hope is that you'll be able to hear my new music live eventually, but in the meantime, thank god for the internet.





# Sweat Drops

Doing the pumping and squeezing so you don't have to!



MELANIE DUFF

This week, I stepped outside of my bodyweight-exercises-only comfort zone and ventured to a pump class. Not wanting to overdo it, I signed up for the half-hour Tuesday lunchtime class rather than the usual 45 minute session. Pump class involves lifting weights and doing squats in time to music - far different to my usual "15 minutes on the elliptical and then bodyweight exercises until my podcast finishes" workout. The instructor, Kristy, was very kind about my apprehension (I'm very anxious about anything involving lifting weights - my joints are pretty unstable, so a bad angle will probably lead to a dislocated elbow) and set me up with a bar holding the lightest weights possible. It was her first time teaching the shorter class.

Looking around at the other members of the class, I didn't feel too out-of-place. There weren't many of us (possibly because it was a 1:15pm class, which doesn't align with most people's lunch breaks), but I wasn't the only complete beginner. At least I wouldn't be the only one with no idea what they were doing.

The warmup track was fairly simple, with small sets of squats, rows, and presses, and I had convinced myself that the class wouldn't be too hard. I was keeping up with the rest of the class, not feeling too out-of-breath, and optimistic for the rest of class.

I was wrong.

By halfway through the second song, six minutes of squats at different speeds (who even makes 6-minute pop songs?!), I felt terrible. My feet were cramped horribly (probably from my aforementioned unstable joints struggling to keep my ankles from rolling) and I was so sweaty that I looked like I'd come from a swim class rather than something on dry land. I nearly called it quits at the end of that track, but there were only five other people in the class and I didn't want Kristy to think that it was her coaching skills that made me leave, not my incompetence.

Things were looking up a bit once we moved on from the squats and my foot cramp eased off. About halfway through the class, Kristy switched the lights from regular white fluorescents to flashing multicoloured bulbs - there's nothing like a party atmosphere with bass-heavy pop music to get your spirits up on a slow Tuesday. Combined with the exercise-induced endorphins, I felt pretty energised as we neared the end of the session. You might even say I was glowing from a quick glance, though any closer inspection would reveal that it was just the copious amount of sweat dripping from my hair. If you take this class, don't forget a towel and a decent-sized water bottle.

The last track was my least favourite exercise - chest presses. Since getting shoulder surgery a

few years ago, my arms are very at the bottom position of a chest press, so I tend to avoid doing them\*. Even with the lightest possible weight I could have without just lifting an empty bar, I struggled a *lot* and breathed a big sigh of relief when it was finally time to switch to core exercises and stretching.

**Highlight:** The instructor, when helping me set up my weights for the class, said I looked strong. It's not true (my flabby upper arms must have been mistaken for biceps in the harsh lighting), but it still made my day.

## The Verdict:

**Fun:** 6/10. The class was pretty repetitive, with only half a dozen exercises repeated, but I liked the music and the instructor made it more entertaining.

**Challenge:** 8/10. My arm muscles are pretty pathetic, and the foot cramp made squatting properly near-impossible.

**Would I go again?** Probably. Maybe not every week, but I need extra encouragement to not skip arm day and the accountability of a group fitness class provides that.

\*I know this is the worst reason to avoid an exercise. Please don't @ me.

# Better Kai

## Making the healthy option the easy option



NAOMII SEAH

If you've been on campus recently, you're likely to have noticed something new. Maybe on the counter menu at your favourite lunch spot. Or maybe on the menu in your local coffee shop. Or that huge poster, in Kate Edgar on the way to the Quad.

Better Kai. What is that?

Jess and Anna are both recently graduated dietitians, who spent the latter half of 2020 working on the Better Kai project, an initiative that highlights the healthiest options on the menu at a particular vendor. At the heart of the project is education.

"We didn't use nutrition software because it's something we want the public to be able to do... Learning how to eyeball it," says Jess. They also want it to function as a myth buster.

Anna notes there are so many definitions of what is healthy, but Jess and Anna worked with the vendors to identify some key aspects. They wanted to identify options with servings of fruit and vegetables, options with wholegrains vs. refined grains, and lean sources of protein.

"We want to give people the information, bring it into their consciousness about what a healthy decision is," says Anna. But they also wanted to change the conception that "healthy" options are the most expensive. One example they gave was the Shadows food menu: "People don't know that Shadows does food," said Anna, "but they have a good menu that's affordable. We suggested things like the chicken and veggie wraps."

"Sometimes the sticker is there for the size options," Anna continued. "We tended to put the sticker on the smaller option because... bang for your buck is not necessarily bang for your body," she said. "Everything is okay in moderation."

The founders also acknowledged that healthy eating can be maintained daily. They believe

that healthy eating doesn't always look the same, and emphasised that they chose a wide range of options at the vendors because of that. They said they wanted to inform students on what healthy eating can look like.

Eliena and Tina are two first year Masters of Dietetics students that are taking over the project. They agree with Jess and Anna that eating healthy is a holistic term. "Healthy eating is about what's good for not only your body, but mentally," said Eliena. "Comfort food is healthy eating for me," added Tina. The vendors they chose were not always what you'd expect, either. "I'm interested in the Gong Cha options; they have the Better Kai stickers," said Tina. "I think it's mostly the health teas and the brewed teas without sugar."

Healthy eating shouldn't be restrictive either, notes Eliena. "It should be something that you enjoy. It doesn't have to be a salad, it can be something like grilled chicken instead of fried." Anna adds, "what are the choices that are going to nourish our mind, body and soul?"

Tina and Eliena want to add a sustainability element in the future also. "We are working with the Sustainable Future Collective on campus, discussing whether we can approach the retailers to use compostable packaging," says Tina. "It's ambitious, and maybe not possible right now, but where we want to work towards."

"Eating is such a big part of the world," she adds, "The farming industry, dairy industry, the environment. Everything is linked together in the ecosystem. The way we eat is very influential to the Earth as well."

Eliena says it's a guide: "The sticker



Better Kai

means you don't need to think about it too much." Anna adds that it's about changing the environment in which we make decisions too, so we don't fall back on our usual choices. Anna says that the stickers "help people make informed decisions."

However, Anna and Jess don't want to be the food police. "It's about the bigger picture. It's not about being healthy all the time, it's about consistency over time." As Eliena put it, "it's another tool in the tool box."

At the end of the day, Better Kai is an initiative about making choices that align with your values. All agreed that eating is essential to a student life: it has an effect on performance, on wellbeing, on energy levels. And as university students, don't we have enough to worry about? AUSA thinks so at least, backing the initiative by working with their team to oversee the project. In future, sustainability elements will hopefully make Better Kai better for the planet, too.

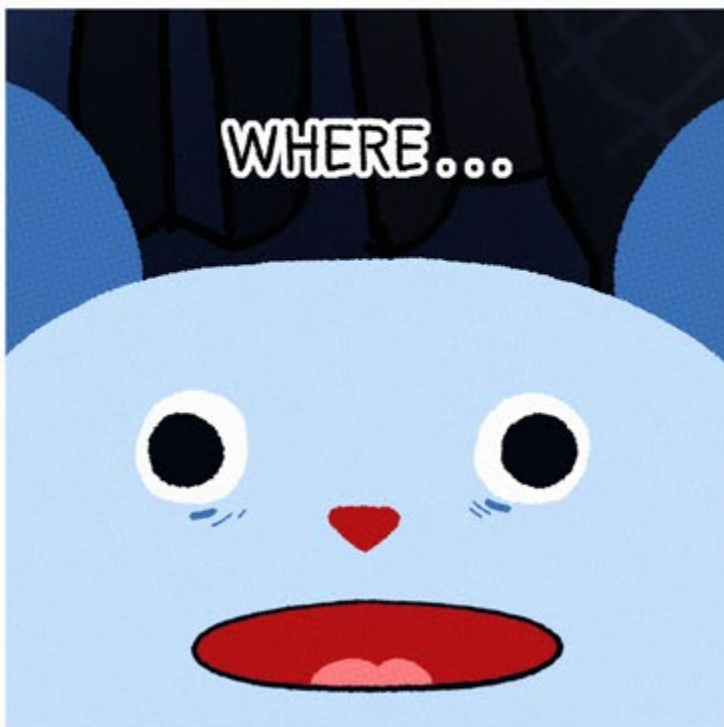
"We want our students to eat healthy," said Tina, "[but more importantly], take care of themselves first."



Craccum presents

# MIKEY MOUSE

## UNIVERSITY



By LANLEY



# Dinner and a Movie: Walter Mitty + Buddha Bowl

Did you forget Walter Mitty existed? Well, sit down with this fantastic meal and remember his, um... legendary story.



XZADIA JOHNSON

"The Secret Life of Walter Mitty" starring, directed, and co-produced by **Ben Stiller**, is an adventure comedy that follows the trials and tribulations of Walter Mitty - a fumbling, bored negative assets manager at *Life* Magazine, with a rich fantasy world featuring his superhero alter ego - as he attempts to track down a missing photograph gifted to him by photojournalist Sean O'Connell. The missing image, photo #25, perfectly captures the 'quintessence of Life', according to O'Connell, and must be used as the final issue cover before *Life* becomes an entirely online platform. Subtle. The ensuing search to find this perfect shot becomes the catalyst that finally forces Mitty to follow his dreams. Mitty travels the world searching for the image and, subconsciously, a sense of self. His banal daily routine usually finds him working 9-5 in a dark office, pining over a woman whom he believes is out of his league, and being taunted by his colleagues for daydreaming, but this unfortunate man is replaced by a real-life adventurer - skateboarding through Iceland, jumping on moving helicopters, and backpacking through the Himalayas.

The first time I watched this film, I was in Year 11 at an all-girls school. Commuting from Waiheke Island on the ferry every day was a routine that was beginning to feel very mundane. I remember seeing this film promos and initially thinking - "Ben Stiller. It's gonna be a lighthearted romp" like 'There's Something About Mary' - which, don't get me wrong, is a banger. Instead, I left the cinema feeling inspired. I hoped that when I was old enough, I would have the courage to take risks and have adventures like Mitty. A few years later, towards the end of my first year at uni, I began

feel listless and found myself imagining what was out in the big wild world for me. Remembering Mitty's adventures, I finished my end of year exams, packed my bags and moved to California. For shits and gigs. As a dual citizen I was able to work and get great tips thanks to my "weird" accent. I balanced hard work with fun and friendship until finally I had saved enough money to flee the country again, and travel Europe with my best friend. Together we visited as many places as we could, on a hostel-hopping budget - France, Amsterdam, Greece, Italy, Croatia, Hungary, UK, Sweden. When I returned to New Zealand one year and four days later feeling proud and invigorated, I got straight back into uni. The routine began again. Working, commuting, studying. This time, instead of letting the repetition get to me, I took inspiration from Walter Mitty's own revelation.

When Mitty finally uncovers the missing image, which had been in his wallet at home all along... He discovers the 'quintessence of Life' was an image of him simply sitting outside of his workplace, living his life. What this means to me is that you don't have to do crazy and adventurous things to be happy, or to succeed. Though, you definitely can and it will be fantastic. You can find joy in routines, and choose to find light and life in any situation.



## Buddha Bowl w/ Cashew Cream Drizzle

### Ingredients:

1 cup cooked brown rice	
1 can pinto beans	1 block firm tofu
1/2 red onion	1 tomato
1/2 avocado	1 cup sliced lettuce
Jalapeño (optional)	1/2 cup cashews
1 1/2 tbsp nutritional yeast	
1 veggie stock cube	Juice of 1/2 a lemon
1 lime	2 cloves garlic
Garlic powder	Tahine seasoning
Salt	Pepper
Fresh coriander	

### Recipe:

1. In a pan, add 1/4 of an onion diced, 1 clove of finely diced garlic, veggie stock, 1/2 tbsp nutritional yeast, and a pinch of tahine. Pour in 1 tsp of water to create a liquidy mixture, then crumble in tofu and coat entirely in mixture. Cook until lightly crispy on the outside.
2. In a pot, add beans, remaining garlic, juice of 1/2 a lime, 1 tbsp water, tahine, and salt. Cook until beans are slightly softer, and heavily bubbling. Drain out water, then mash completely. Add more lime juice if too dry. Salt to taste.
3. Cook rice according to instructions on the packet.
4. Soak cashews in boiling water for 10 minutes. Drain and add cashews to a blender, with the juice of 1/2 lemon, 1 tbsp nutritional yeast, garlic powder, salt, and 2 tbsp of water. Blend until smooth. Add more water if consistency is too thick.
5. To serve, combine all ingredients and top with fresh coriander and lime wedges and enjoy!

**Title** Snapshots from Home

**Artist** Flora Xie

**Song this reminds me of** Dream a Little

Dream of Me - Ella Fitzgerald & Louis

Armstrong



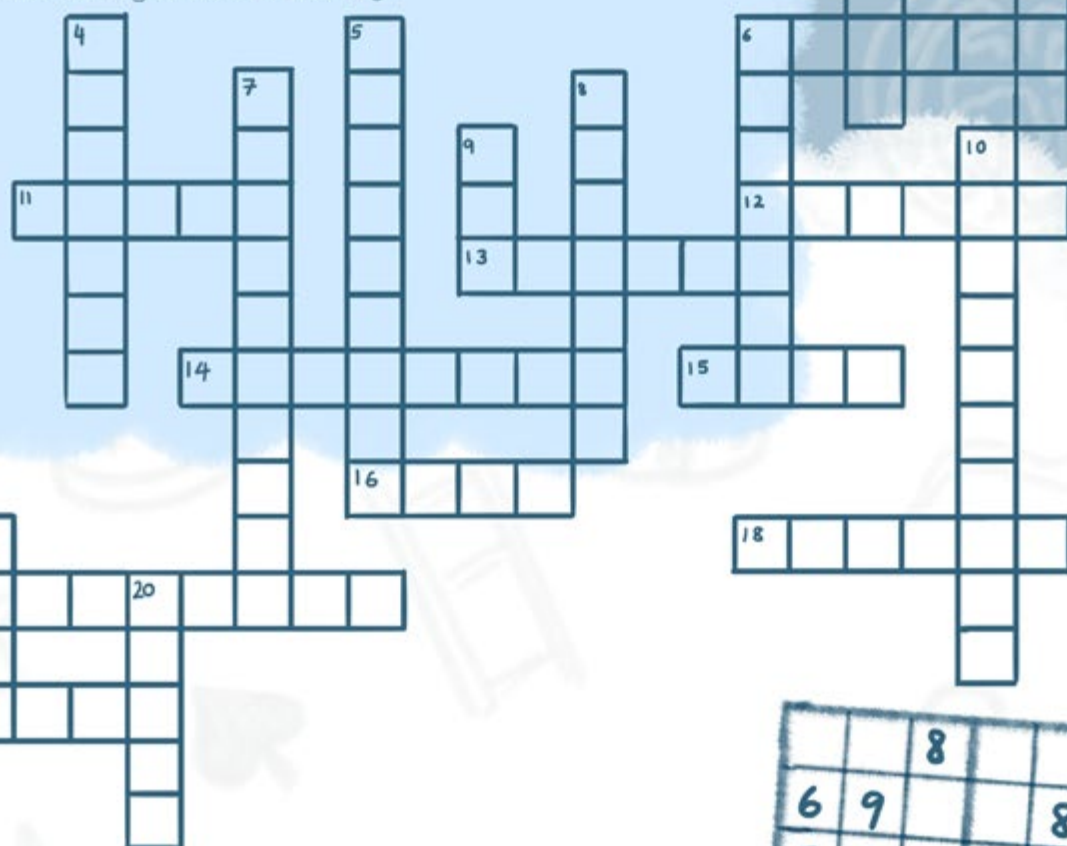


# PUZZLES

## Across

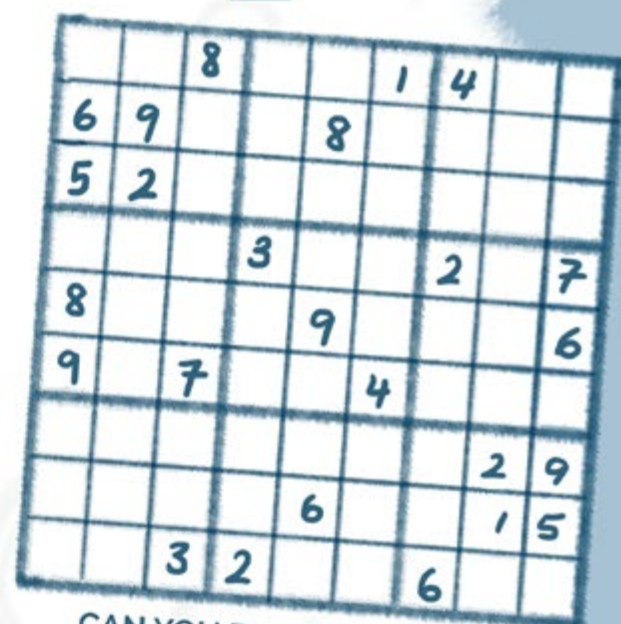
2. The opposite of utopia (8)
6. Capital of Taiwan (6)
11. Molten material that forms rocks (5)
12. Jerry's nemesis in Seinfeld (6)
13. Japanese dance-drama known for its masks and costumes (6)
14. You wear one after braces... allegedly (8)
15. British dragon, traditionally lacking arms or legs (4)
16. To bring or come to an abrupt stop (4)
18. Crass, lacking sophistication or good taste (6)
19. John Travolta got in drag for this five star musical (9)
21. Central religious text of Islam (5)

ILLUSTRATION BY SOPHIE SUN



## Down

1. Obama's middle name (7)
3. Jon Arbuckle's dog (4)
4. Sequence of rulers from the same family (7)
5. Formal name for a lie detector test (9)
6. Neo's love interest in The Matrix (7)
7. Branched ornamental light fixture (10)
8. The last name of the founder of Scientology (7)
9. Did not have a good day in Dallas in 1963 (3)
10. Spanish fashion designer, 1895 - 1972. Begins with B. (10)
17. Māori word for something sacred, holy, under ritual restriction (4)
20. Gotta go fast (5)



CAN YOU BEAT CATRIONA'S  
TIME OF 8 MIN 54 SECS?



# HOROSCOPES

*Delma Vinkley* cares about you. She really does. This is why she's not telling you how to live your life - smoke up, spark it up, just read your horoscopes and she's happy for you.

## Aries (Mar 21 - Apr 19)

### *Wavy Watermelon*

You will get high and waste this entire week.

Lucky numbers are 22 and 49.



## Taurus (Apr 20 - May 20)

### *Grizzly Apple*

The bite of a sour apple is what you hope to bring to the table right now - the sharp punch of immediate taste, bringing the world to attention. If you play your cards right, your sincerity and verve will be rewarded handsomely. Lucky numbers are 24 and 90.



## Gemini (May 21 - Jun 20)

### *Guava Punch*

You're planning on being extra kind this week, just as long as they're kind to you too. And if they're not...? Well, guava said knock you out. Lucky numbers are 21 and 91.



## Cancer (Jun 21 - Jul 22)

### *Black Mamba*

You know who did you wrong? Everyone. You know what you're gonna do about it? Everything. It's not often that you're so seriously offended, but the sucking on that nicotine has not done anything to dull the offense you suffered from idiots this week. Be swift, brutal warrior. Lucky numbers are 2 and 5.



## Leo (Jul 23 - Aug 22)

### *Mustache Milk*

You know what you haven't had in a while? A beautiful little meetcute. It's so close, I can just picture it now - you're getting a foamy little chocolate coffee, and the foam is resting just above your lips. They're leaning in, will they kiss it off? Only you can find out. Lucky numbers are 68 and 70.



## Virgo (Aug 23 - Sep 22)

### *Lychee Dragon*

Your emotional versatility will be stretched to new limits. How many people, with all their complicated emotions and irritating problems, will you accommodate? Your inner core is solid, but your skin... it is so thin, and the wrong person might just scratch it open. Lucky numbers are 55 and 63.



## Libra (Sep 23 - Oct 23)

### *Lemon Pie*

Sweet but sour, your vape flavour represents the extremity of your emotions this week. One moment, you will be nicer than the sugary kiss of creamy pastry, but the next moment, you will be an acidic taste on the tongue of anyone who gets on your bad side. Guard yourself. Lucky numbers are 13 and 17.



## Scorpio (Oct 24 to Nov 21)

### *Cuban Cigar*

You are being distinctly uncomplicated this week. No fruity distractions, unlike the rest of the Zodiac. Just direct, to the point. But you will carry yourself with an element of earned grandeur. However, you know your place in the world. Lucky numbers are 66 and 78.



## Sagittarius (Nov 22 - Dec 21)

### *Red Gummi Bear*

You're going to meet a new swathe of like-minded people very soon, of all sorts of flavours, and yet they'll resemble your soul so closely. They will become like family, and you will be glad to have joined their Haribo packet of life. Lucky numbers are 28 and 30.



## Capricorn (Dec 22 - Jan 19)

### *Cool Mint*

You wouldn't dare vape, so this week's theme is somewhat lost on you. You wouldn't dare get involved in all that nasty business, no, you're sticking with gum. Sucks to be everyone else - you're here to live a long time, not a fun time. Lucky numbers are 0 and 23.



## Aquarius (Jan 20 - Feb 18)

### *Cookie Butter*

You know how serious you are this week? As a heart attack, the kind one gets from cookie mixture straight from the bowl. You're not playing around. Try to tolerate other people's mistakes, but it's their fault for getting in your way. Lucky numbers are 45 and 89.



## Pisces (Feb 19 - Mar 20)

### *Pink Parfait*

Do you ever get tired of being the baby of the group? Just too cute for your own good? It limits your identity, doesn't it? Think about how you're going to break out of the cycle this week, and become a cute force of independence. Lucky numbers are 7 and 84.



2 FOR 1  
**TOASTIES**  
AND FREE POOL



**EVERY MONDAY**  
BUY ONE GET ONE FREE TOASTIES  
AND  
FREE POOL

T&C APPLY

**BURGER**  
&  
**PINT NIGHT**



**EVERY TUESDAY**

BUY A DRINK OFF TAP OR A NON-ALCOHOLIC DRINK  
AND  
GET A \$5 BURGER AND FRIES

T&C APPLY

**SHADOWS**  
BAR & EATERY

2 FOR 1  
**PIZZA WEDNESDAYS**



**EVERY WEDNESDAY**  
BUY ONE GET ONE FREE PIZZAS

T&C APPLY

**COCKTAIL NIGHT**  
2 FOR \$15



**\$1 HOT WINGS**

**EVERY THURSDAY**

T&C APPLY



**MAY THE FOURTH  
BE WITH YOU**

# STAR WARS

## PUB QUIZ

SHADOWS BAR - R18  
MAY 4TH 2021 FROM 7PM

REGISTER AT  
[WWW.AUSA.ORG.NZ/QUIZ](http://WWW.AUSA.ORG.NZ/QUIZ)

