

CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 11, 24 MAY 2021

‘What Now?’ Now

Is the iconic kids show still around? Jessica Hopkins tries to dial into the only hotline busier than Studylink (and on a Sunday morning!)

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Students to Vote on AUSA’s Proposal to Leave NZUSA

AUSAxit, which doesn't quite have the same ring as Brexit or Megxit, could mean freeing up \$45k a year for AUSA, but at what cost? Ella Morgan and Jessica Hopkins reports.

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Dating Advice From Politicians

Matthew O'Connell asks Tāmati Coffey, Judith Collins, and David Seymour among others what they have to offer in the dating department.

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The People to Blame

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CONTRIBUTOR OF THE WEEK

KATE YOON

PAGE 30

WINNER OF \$50 SHADS VOUCHER

TE AO MĀORI EDITOR
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Student Democracy

This week, Brian and Eda spend \$962.90 on student service fees

In a straightforward world, we would go to University, enjoy our higher education and leave with a piece of paper, some good friends, and some *niche af* knowledge. No one tells you about cramming assignments until 3am, the loneliness, nor how the physical and emotional support that was more accessible at high school is now distanced. Truth be told, it's not uncommon to feel dissatisfied with what the careers counsellor at high school once promised you.

University is an intimidating place. Up to now, most of our schooling has been passive, with clear rights and wrongs. It's wrong to wag classes. It's wrong (and a straight up fail) to not include a topic sentence in your NCEA English essay. It's wrong to question the teacher, or the guidance counsellor, god forbid, who has a worse sense than the psychics on *Sensing Murder*. But at University, it's difficult to shed this tendency and instead adopt ownership over our own education.

It's easy to forget how much debt we incur for a Semester's study, let alone our degree. For a \$5000 purchase, you'd expect us to be rolling around the *AskAuckland* floor, begging to speak to the manager following the slightest transgression. Understandably, uni consumes most of our time, so it can be hard to offer genuinely constructive criticism to the system. Thankfully, there are people to act on that on our behalf.

Usually, only until we get really fucked over do we turn to AUSA, asking for their support. But when time comes to engaging in their politics and voting in new members...A-who-SA? When we've got limited time and energy to give to ourselves and our education, why should we care about student politics?

Well there are lots of reasons to care. For one, you pay student levy, which is on average \$962.20 for an undergraduate student doing eight papers a year. The University collects around \$24 million in student levies a year, funding advocacy and legal advice, health and counselling services, financial and employment support, clubs, sports and cultural activities. And *most importantly*, without your student levies, there would be no *Craccum*.

It might feel like we are throwing nearly a thousand dollars a year at the University with no hope of being seen again, but student politics grants us decisions on where these resources are allocated and gives us some degree of agency in this stupidly bureaucratic University.

In fairness, the University of Auckland is not really built for strong student political engagement, at least in the traditional Victoria-University-of-Wellington sense. After class, we run home faster than kids do after the lunch bell to beat the traffic, and on the way, we try not to make eye contact with that

once-was friend from high school and the Uber Eats brand ambassador ahead. In UoA culture, nothing binds us together more than an appreciation for Munchy Mart and our disgust for the state of our student facilities.

And that's all it takes really—just to be passionate about something that affects you and others. Politics can be an intimidating word some, while for others it's principle to the way they think and do. We're sure you have something you really give a crap about, regardless of whether or not you identify with the 'p word'.

Every person should feel welcome to participate and engage in politics and be able to productively deliberate and ask dumb questions without feeling patronised (looking at you, UN Youth nerds). If you're thinking where to start, here two ways you can get involved next week:

- On Monday 31st of May at 2pm, AUSA will be holding an Annual General Meeting at Shadows to vote on whether or not AUSA should leave the NZUSA
- On Thursday 27th May at 6.30pm, Ngā Tauira Māori will be holding a hui at Hineahuone to re-elect the new NTM Tumuaki.

Yours faithfully,

Brian Gu (he/him) and Eda Tang (she/her)

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Letters to the Editors

Submit your letters by emailing editor@craccum.co.nz with 'Letters to the Editors' in the subject line.

Craccum Podcast

Hey!

I was just wondering if Craccum was thinking about making a podcast? I only ask this because I think the articles are really interesting and entertaining and I would really like to hear people talk about the articles on a podcast or something so that I can listen on my way to class or on the bus. I think that a lot of other people would be keen to hear thoughts and opinions on the topics of the magazines in addition to reading it. Btw (last) week's magazine (Issue 10, 17 May 2021) is really good!

Anyways, thanks for reading this email :)

Lanicia Chang

Response to 'Craccum Podcast'

Kia ora Lanicia, thanks for your kind email. Currently, we don't have the funding capacity to produce a quality podcast, and we haven't done any survey to gauge public interest. However, it's great to know there is interest in a podcast! This is something we'll definitely consider going into the future.

Re: First Editorial, 2020

[This one is published over a year late, but see if you can spot any similarities to present discussions. Supplementary clarifications are made in italics]

Dear Craccum,

Cam and Dan's (*previous editors*) editorials note how the University of Auckland resembles a construction site. And Ella Morgan draws our attention to the \$5,000,060 property purchase in Parnell. Meanwhile a theatre complex with much less earthquake risk than any theatre in Wellington was willfully destroyed and specialist libraries for Music, Architecture and Fine Arts (Biology was west some time ago) are pointlessly dismantled. Not paying rates, but sitting on swathes of inner-city land, makes one wonder if the University more resembles a risk-free property development company than a teaching, learning and research institution funded by taxpayers. Meanwhile teaching staff find it difficult to employ a tutor. Correct me, please, if I'm wrong, but didn't the soon-to-retire Vice Chancellor's (*former Vice Chancellor Stuart McCutcheon*) academic thesis involve research into the freezing of living

beasts? But, as Dan and Cam and Ella all remind us, there's nothing frozen about the property and construction business.

Murray Edmond

Facebook Observation of the Week

In response to 'Health and Safety at UoA' piece

My favourite was closing all the OGGB lifts for maintenance at once, with a sign saying to use the stairs, meters away from UoA's proud banner announcing zero tolerance for, among other things, ableism.

Nova Jackson

SHARE YOUR VOICE

Want to write, research, illustrate, or photograph for UOA's weekly student magazine?

Craccum is on the lookout for new contributors for 2021.

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Get in touch with editor@craccum.co.nz

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AUSA Propose Leaving the New Zealand Union of Students' Associations



ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA



JESSICA HOPKINS

The Auckland University Students' Association (AUSA) Executive have proposed leaving the New Zealand Union of Students' Associations (NZUSA). The move is subject to a majority vote by students in favor of leaving the NZUSA at the AUSA Annual General Meeting, scheduled to be held on the 31st of May.

AUSA President Anamika Harirajh cited NZUSA's high membership fee and the relevance of the organisation's actions to Auckland students as key reasons for leaving. "Over the next 12 months we're not leaving NZUSA for the sake of leaving. We want to work collaboratively with them to make sure that it is something that we want to be a part of and that we're getting value for our money," Harirajh told *Craccum*. "The money is a very big issue — \$45,000 in comparison to the rest of our budget, that's a huge amount of money. The benefits for University of Auckland students, the benefits that they're supposedly getting, it's just not really adding up at this point."

The NZUSA is currently made up of 14 members, all of which are student associations of universities, institutes of technologies or polytechnics. Notably, large student associations such as the Auckland University of Technology Students' Association, the Waikato Students' Union and the University of Canterbury Students' Association are not members. In the past, the Otago University Students' Association and the Victoria University of Wellington Students' Association have left and subsequently rejoined NZUSA.

Over the past year, NZUSA has led a number of campaigns focusing on student-related issues. These include advocating for action to address student accommodation issues during the COVID-19 lockdowns in 2020, and lobbying for students to receive a Universal Education Income that is not means-tested or age limited. However, at an AUSA Student Council meeting earlier this month, Welfare-Vice President Ishie Sharma argued that the NZUSA's campaigns are too Wellington-centric and lack focus on the needs of the students AUSA represents.

The proposed move also has the support of the AUSA Student Council, with the group passing a motion in support of all four of the AUSA Executive's recommendations regarding leaving NZUSA at their latest meeting. These include giving NZUSA 12 months notice that the AUSA is leaving, working collaboratively with NZUSA during this 12 month period to see if reforms can be implemented to address the issues AUSA has highlighted, working with Te Mana Ākonga and Taura Pasifika to ensure their financial security, and revisiting the topic of NZUSA membership in 2022.

Responding to the news, NZUSA President Andrew Lessels says they are disappointed by the AUSA Executive's proposal to leave the union.

Lessels says NZUSA is "heartened that they are taking it to their AGM so that the voices of students are empowered in AUSA's decision making." The president says he acknowledges the significant financial pressure many student associations face, and the burden NZUSA membership fees can place on associations. "This year we have committed to overhauling our membership fee structure to recognise the diversity of funding that our members have."

In regard to the national body's relevance to UoA students and their needs, Lessels says that "NZUSA has had a number of wins over the years that directly benefit students at UoA, from Fees Free to interest-free student loans and the \$50 increase to student allowances in 2017."

Lessels also cited the Hardship Fund for Learners, Technology Access Fund for Learners and the Code of Learner Wellbeing and Safety as being key areas of student support they were involved in.



NZUSA told *Craccum* that without a national voice for students, calls for more affordable accommodation, financial and academic support, and accessible transport go unheeded. "Collective power is what makes our movement strong, without that, we are nothing more than isolated voices going unheard."

Harirajh believes that the AUSA will still be able to coordinate with other student associations and advocate on behalf of students should they leave the NZUSA. The Auckland University of Technology Students' Association will be hosting an event for all student associations in June, which AUSA plans to attend. "To have that away from the heavily political NZUSA environment is going to be really beneficial to a lot of our student leaders," says Harirajh. "[Coordination] is possible, we know that because we've been doing it, it just shouldn't have such a big price tag attached to it."

Should the AUSA be successful in leaving the NZUSA, Harirajh says there are many areas the \$45,000 membership fee could be reallocated to. One of these areas is the AUSA Food Bank. "Currently, we don't have enough in that budget line to keep up with the demand from students," says Harirajh. "We get anywhere from 10 to 20 students a week coming in to get a food bag". Other key areas include student support initiatives such as the AUSA Hardship Grant.

Students are encouraged to attend the AUSA Annual General Meeting, to have their say on the executives proposal to leave NZUSA.

Auckland Disabled Students Association Formed



EMMA COOPER-WILLIAMS

In preparation for the first meeting of what is to become the Auckland Disabled Students Association, I managed to book a room that was less than accessible; who knew you can't view the accessibility of a room when you go to book it? I didn't. In consultation with the Ministry of Education and the President of the National Disabled Students Association, we had a meeting that has started discussions that disabled students have been wanting to have for quite some time.

We are inviting students with disabilities and allies to be a part of this kaupapa. We know that there are voices that are needing to be heard, and we are wanting to create a space for this to happen. The University isn't always aware of what students with disabilities want and need, and we hope that by coming

together we can create a greater level of awareness on some of the issues faced by this community.

The National Disabled Students Association currently has five Executive members, with some other tertiary institutions having their own disabled students' organisations within them — for example, Victoria University of Wellington has had a disabled students' association since the 1990s, and Canterbury University has recently been in the process of setting up an organisation of this nature.

While there is some student representation on the University's Disability Programme Advisory Group, this has been limited and is growing, and is the only type of consultation with students with disabilities. An organisation

of students with disabilities will allow more collective consultation to occur, so that students can have their voices heard to a higher degree, and people with impairments or differences can be heard, so that they can contribute to accessibility, diversity and inclusion at The University of Auckland.

Realising that even the room booking system could do with some improvement, this is something that students should be able to bring up together, so that we aren't feeling like we are the only students who these issues are affecting. Here's to the start of our Auckland Disabled Students' Association.

If you would like to get involved, please email e.cooper-williams@auckland.ac.nz

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The Wage Freeze Won't Work



AVINASH GOVIND

On the 5th of May 2021, during a pre-budget speech at the Wellington Chamber of Commerce, Finance Minister Grant Robertson signalled that government spending in certain areas would be reduced. Across various ministries, the "reprioritisation" of nearly \$1 billion in previously assigned spending was announced. Shortly thereafter, the Ministry of Public Services ordered a three-year freeze on the wages of most public sector employees.

During the announcement of the wage freeze, Robertson argued that the policy was necessary in order to constrain government spending. Despite only accounting for 5% of the Government's budget, the public sector wage bill supports the employment of 18% of our workforce.

Throughout both Robertson's speech and the Ministry's announcement, the case for curtailing some types of government spending was predicated on the need to reduce the level of public debt incurred during the pandemic. Between 2020 and 2021, New Zealand's public debt to GDP ratio rose from 15.6% to 32.6% as a result of spending related to COVID-19 support packages and investments.

In the days since the announcement, the Finance Minister has reaffirmed the Government's commitment to propose a Recovery Budget that is expected to include increases in overall spending, likely driven by strategic investments in the healthcare sector, later this month. Responding to concerns about the possibility of the Government initiating an austerity programme, Robertson stated that "[the 2021 budget] will invest in the future of New Zealand.. We will not be cutting departmental funding. That is austerity."

But this then raises an important question, with regards to the public sector wage freeze: If the Government recognises the need for continued spending, backed by increases in debt, why did it announce a wage freeze that would yield only meagre savings?

According to Robertson, the actions were necessary for the Government to "show leadership" in managing their finances and demonstrate "fiscal responsibility" in the years to come. Presumably, the Government viewed a wage freeze as a low cost means of appealing to some of the former National voters they attracted in the 2020 election, while avoiding the implementation of austerity policies that could weaken an economic recovery or undermine the Government's wellbeing priorities.

The problem with this, however, is that the policy isn't low cost. Even when isolated to the public sector, the consequences of a three-year wage freeze, which would amount to more than a 6% decline in real wages over that period if inflation targets are met, are both significant and varied.

When wages within the public sector stagnate during periods of consistent inflation, the resulting decline in the spending power of employees almost immediately spills over into the rest of the economy. In 2008, economists from the European Central Bank (ECB) conducted a study in which they examined the relationship between public sector

and private sector wages. The economists found that, on average, a 1% decline in the real wages of public sector workers was associated with a 0.1% decline in the real wages of private sector workers, across the economies examined. The drop in private sector incomes that follows the public sector largely arises due to a drop in consumer spending.

In June of 2020, following the New South Wales Government's consideration of a one-year public sector wage freeze, YouGov conducted a poll of front-line healthcare employees across the state. The survey found that the participants would reduce their monthly general consumption by 11% and their consumption on annual holidays by over 40%, on average, if the freeze were to occur. Nearly half of the employees surveyed noted that they would likely need to reduce the amount of money they save each month, with the portion rising to over two-thirds amongst young employees. Over 90% of respondents worried about their ability to afford a comfortable retirement; wage freezes only exasperate this.

The policy is also likely to undermine the Government's priorities in education and healthcare. Prior to the pandemic, the Government was making good progress in reducing the shortage of teachers within our educational system; a wage freeze sets that back. Speaking to RNZ, Melanie Webber, president of the New Zealand Post Primary Teachers Association, warned that "shortages are going to be coming back" if the Government continued with the policy. Given the existing disparities between nursing salaries in Australia and New Zealand, many medical professionals have also expressed concern over the prospect of nursing shortages being triggered by the wage freeze.

Even if the Government were truly concerned about reducing their level of debt, addressing the issue by targeting the wages of civil servants, nurses, and other public sector employees would be deeply counterproductive at this time. Reducing the level of consumer spending within the economy reduces total tax revenues and undermining people's ability to save only increases superannuation costs over time.

The Government's wage freeze is a unique kind of policy; one that simultaneously undermines its own fiscal, economic, electoral, and wellbeing objectives. While the membership of the ACT Party and Taxpayers' Union may be blushing, the policy improves neither the New Zealand economy nor the Government's chance of being re-elected.

The Government's wage freeze is a unique kind of policy; one that simultaneously undermines its own fiscal, economic, electoral, and wellbeing objectives.

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I applied for the Big Four, did all of their testing and they all rejected me. R.I.P. my career

I missed applying for a company I wanted to work for because I ran out of time and got burnt out completing other applications.

I'm so thankful I don't have to do any more recruitment rounds because I basically had to put my life on hold for a full week, because all the applications and testing happen at the same time.

At first [recruitment season] was really fun...and then you had to write the cover letter.

Whaka
Rongo
Mai

How did Auckland Students Find Recruitment Season?

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

In their final year of study, many students find themselves having to grapple with one of the most stressful hurdles of their time at university: graduate recruitment season. This week, *Craccum* chatted to four students about their recruitment experiences.

Alan*, 24, Engineering

"So many application deadlines were all close to each other. I missed applying for a company I wanted to work for because I ran out of time and got burnt out completing other applications. I haven't had to do psychometric testing, but had one application that required a CV, cover letter, one-way video interview, online skills testing, and online (Zoom) assessment centre with group activities and individual interviews. Still waiting to hear back."

Janine*, 20, Commerce and Arts

"At first [recruitment season] was really fun, because you got to do lots of networking,

meet heaps of people, go to lots of Zoom calls and all that fun stuff. And then you had to write the cover letter, which was a bitch. So once you've finally got the cover letter done and your CV is looking beautiful, you had to do fucking psychometric testing, which is also a bitch. So I sat in my room for three hours crying over an assessment, thinking I wouldn't make it to the next stage. 24 hours later, I got an email saying I needed to do the video interview. That was also extremely challenging, but it was definitely better than the first one. The other Big Four [firms], I never heard back from after I did the testing. So I'm fucking over it now, I've only applied for three jobs this year but it's just a lot. Now I don't want to do the mid-year [recruitment rounds] because I got an interview and didn't get the job, so it's a bit shit."

Brianna*, 21, Arts

"Recruitment season was so stressful. I only applied for the Big Four, and thought I'd have no chance since I have an Arts degree. I had to do online assessments for all four, and for

some companies I had to do testing as well as what they call an 'online job simulation'. This took up hours of time and I hardly had time to study doing all of this testing. I got an interview at one firm and attended an assessment day at another, which consisted of interviews and case studies. I received offers from both and have accepted a role at my first choice firm. I'm so thankful I don't have to do any more recruitment rounds because I basically had to put my life on hold for a full week, because all the applications and testing happen at the same time.

James*, 22, Commerce

"I applied for the Big Four, did all of their testing and they all rejected me. R.I.P. my career. Currently trying to muster up the strength to do this all again in the middle of the year."

**Names have been changed to protect students' identities.*



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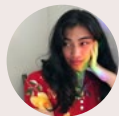
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SCAN ME

Māori Mooters Making Moves

Māori Issue Moots conclude for 2021



MAIRĀTEA MOHI TE ARAWA

On the night of Thursday 13th May, 12 student law mooters battled it out at the Māori Issues Moots Competition. Spread across three rooms, mooters fought a mock court battle about iwi water rights and the detrimental effects of greenhouse gases on our taonga tuku iho, the land.

The night culminated in first place being given to Rangi Cowley, second place going to Sophie Vreeburg and third to Bronson Burgess.

'Representing' Ngāi Tahu Iwi and a fictional dairy farming company, Rangi and other law students had to sway their judges with their arguments. Invited guest judges included University of Auckland Law alumni, practising lawyers, and distinguished judges Tavake Afeaki, John Kahukiwa, Jarrod Griffin, Ben Kirkpatrick and Cameron Jacob-Sauer. Its relaxed moot environment is usually very intimate with a small number of whānau and

students present.

Maori mooting involves issues pertaining to Māori; it does not mean it's reserved for just Māori. Though it did include Māori law students, it was full of future tauīwi lawyers who wanted to broaden their cultural competency capacities. Mooters said they signed up for the moots as they believed the issues presented were very active and relevant. The night saw law used in a way to empower Māori issues, giving hope to the future generation of lawyers who are equity-based and culturally-informed.

It is traditional to have moots in both English and Te Reo Māori, but the modest turnout meant that this was not possible this year. The University of Auckland and Te Rākau Ture, the Māori Student Law Association has a history of competent Māori mooters and has had many winners who have gone on to become notable litigators and attorneys.

Winners will go to Te Hunga Rōia Hui-ā-Tau, the Māori Law Societies' annual gathering, to represent the University. Te Hui-ā-Tau is the largest gathering of Māori lawyers and is a three-day conference full of speeches from inspirational Te Hunga Rōia associates like Justice Joe Williams and Annette Sykes.

The University of Auckland has had notable success in the Te Hunga Rōia Māori moots and Cowley hopes to continue this legacy. Kia kaha Rangi, kia tū maia!



Ngā Tauira Māori Executives Resign

MAIRĀTEA MOHI TE ARAWA

An emergency Special General Meeting was held the night of Thursday, May 13th. The night saw two Ngā Tauira Māori executive members leave their position. The greatest shock of the night came when it was revealed that co-president, Mihiterina Williams, would be resigning from the Tumuaki position. Accrediting the reason for wanting to prioritise her well-being, Williams has decided to step down from her position.

The meeting was to find a replacement for Secretary Sarai McKay. Sadly, no nominations were accepted for the secretary position, so McKay will stay on in the interim. Another meeting has been scheduled to re-elect both a new President and Secretary and the hui has been planned for the 27th of May in Hineahuone.

Williams may have resigned from the Executive but she still plans to stay on as a

tuākana and lend her services where needed. The same is said for ex-secretary McKay. The departure of two executive members has come as a shock to students but the Executive team vowed to keep supporting Williams and McKay in and out of Ngā Tauira Māori functions. The two are still active members of Ngā Tauira Māori, but have realigned their focus to help out in a mentoring capacity.

Tauira Māori of Auckland University are sad to see them go and wish them the best. Mihiterina helped refocus Ngā Tauira Māori on education with Study Wānanga, a biweekly marae based study seminar and advocated for change. She has been a binding glue for NTM students new and old and she will be missed. The hope is that the newly elected president will follow in her example.

Students thinking about applying for the open executive positions should get in contact with

the Ngā Tauira Māori team on Facebook or at Hineahuone.

Ngā Tauira Māori SGM

Time: 6:30pm

Date: 27/05/2021

Location: Hineahuone (Māori student common room)

Agenda:

1. Karakia
2. Election of Tumuaki
3. Announcement of Tumuaki for 2021
4. Election of Secretary
5. Announcement of Secretary for 2021
6. Karakia whakamutunga

The Gamble of Integrity and Mana in Vegas

Te Arawa perspectives on the new Māori TV drama *Vegas*

MAIRĀTEA MOHI TE ARAWA

Vegas is a crime thriller about a gang leader trying to “free his people from the curse of methamphetamine.” Filmed in Rotorua with an almost entirely Māori cast, it tells the story of a gang trying to quit the meth-cooking business with one last pay day. Filled with Māori acting legends and fresh new talent, it has been commended for its groundbreaking collaboration between Pākehā and Māori production houses.

In a Government initiative to get more Māori productions on screen, *Vegas* was born. This show attempts to give power back to Māori when it comes to the telling of our stories. The expertise and hard work of Māori creatives is evident on screen. The careful consideration of camera technique, the uniquely bush Māori wardrobe and the excellent Te Reo Māori grammar has effort written all over it.

The problem comes with the avenue in which this story was told. Described as *Once Were Warriors* with a redemption arc, *Vegas* has been criticised for reinforcing centuries-old stereotypes. The series has sparked a lot of debate and has Māori people both applauding and shaking their heads. A Spinoff article went in hard and said, “despite its aspirations, Vegas still links images of our men, our language, our haka, even our kaitiakitanga, to criminality, hyper-masculinity and violence.”

The overwhelming negative response had even prompted showrunner, Michael Bennet to pen a personal essay to battle the critics. As the executive producer Bennet, of Te Arawa descent, had to defend himself and ask viewers to look at the central messages of the series.

The plot has excellent world-building thanks to powerful performances by the talent on camera. But you’re telling me that with the plethora of Māori rangatira working on this story, you couldn’t have come up with a better story than an ‘angry Māori man on crack’? While I disagree with having this story told through a gang lens, I understand that this was the most effective way to tell a story

about drugs. But I also know that this isn’t the only way to tell our stories.

So what do I think? Well it’s complicated. I see both sides of the argument and can empathise with both. But that’s some of my whānau in that production. I personally know how excited my small town got when camera crews came to our villages. I watched family members buzz at their faces on the screen. The show hired locals to work on and off the screen and had people earning a living wage.

Monetary value aside, I see the life lessons embedded throughout. Just like Bennet asked, I looked within and saw a message of decolonisation and fighting the current crack epidemic plaguing Te Ao Māori. The messages of crack slinging is very real and hits hard in small towns with a big Māori population. Growing up in Rotorua, I’ve seen the first hand effects of substance abuse. I’ve seen families split apart by crack. I’ve seen friends turn into unrecognisable beings all for a fix. As a child growing up around that stuff, I genuinely thought this would be my own future, I thought this was the only option available to me.

It was so ingrained in our upbringing that we had a multitude of names for the drug. “Fries,” “The Pipe,” “The Shit,” and even “The Glass Koauau.” It’s so prevalent that the crack epidemic has become a joke. The joke back home was that if someone lost a bunch of weight, F45 or not, it was because they were on fries. **Making jokes was our way of normalising the problem.**

Drugs have become a family affair with generations of families using and selling to get by. The show portrays families stuck in these toxic cycles and shows them suffering as a result. No one chooses this type of lifestyle, it chooses you. Situations in life lead you to do this; financial instability, unhealed trauma and pure desperation have you acting in a way you never thought possible.

So when ignorant racist politicians tell Māori to “help themselves” I have to ask but where is the help? A community can’t help themselves when the tools aren’t there. The tools to empower aren’t there, but you know what is around and in excess? Crack.

So while our people stay in poverty and addiction, sheltered communities call us the problem. We were never the problem. The problem is our institutions are unwilling to help us. *Vegas* is a call to action. It’s a call to the people in power to get Māori out of a shit situation they created.



Working For Work

Why is finding a job a full-time role? And why does it pay in disappointment?



MOLLY MITCHELL

'name has been changed for privacy

Being a student comes with many insecurities, but has work become the biggest one in the wake of the pandemic? I'm not talking about the abyss of anxiety provided by finding a role post-graduation, but rather the work we do now to survive being a student.

Even after receiving a student allowance or living costs, many of us would find it near impossible to live without a job. From Studylink, a student can expect to receive around \$240 maximum. In Auckland, with popular renting suburbs like Greenlane, Sandringham, Ellerslie and Mount Albert all averaging between \$750-\$850 for a four-bedroom house, most of that Studylink money is gone in an instant.

Even those living at home find themselves in need of earning extra money to participate in uni life. Emily*, who works at a major CBD retailer and lives at home, said she could manage without a job, but life would be generally less fun due to lack of funds for socialising and having more stress around money.

So if having a job is something we need, then surely they shouldn't be too hard to get?

Student Job Search (SJS) reported that during Level Four last year, job listings were, unsurprisingly, at a considerable low, with around 5,500 jobs listed pre-pandemic to just 400 in April 2020. But a year on, SJS has reported that job listings and earnings have come back stronger, with national placements exceeding 2019.

For Auckland, however, it's a slightly different story. While it's only small, SJS has reported a decline in placements. This is to be expected; Auckland has experienced the most time in Level Three and above after all. But these numbers speak to an even bigger issue.

At the end of last year, my contract as an RA with the Uni finished. I (naively) thought that my savings would last me through December, and I'd find a job in January with not too much stress. As I discovered, the business

world of New Zealand doesn't kick off until the first week of February. So January came and went with no luck, then February and then March. What I had planned on being six weeks max had turned into four months, and I found myself completely and utterly broke. Not living at home meant I had bills to pay, and so the decision to do summer school came not from wanting to get ahead academically but from the entitlement to living and course-related costs.

At the beginning of April, after practically begging, I finally found a job. This alleviated some of the financial pressure I was facing, but a lot of damage had been done in the interim. A similar experience was had by my friend Monique. After leaving her job just before the first lockdown due to bad working conditions, Monique was unemployed after several months.

Desperation meant Monique took the first job available as a waitress for an events company. The shitty situation of infrequent shifts and irregular hours was trumped only by her being made redundant after a few months on the job as a direct result of COVID.

Entering the job search, again, at the end of summer, Monique found it difficult as many of the roles she was going after (retail) required experience. Or, like her last role, were offering hours on a casual basis. It was made even harder by the influx of returning students from the summer break, "It was really difficult, there's a lot more competition because everyone is looking at the same time."

The bleakness of the job hunt bought many hardships for Monique and I.

Monique points out that one of the most debilitating aspects of being financially insecure is the shame associated with it. "A lot of my friends just don't understand. It got to the point over the summer where I would have to make up excuses about why I couldn't go shopping or hang out. I'd say I was sick or that I couldn't get out of work when it was really about money."



One of the reasons I found having no money so shameful was the inability to live without complete integrity. It meant borrowing money from people you never imagined having to put in that position, and then being unable to pay them back for a long time. It meant always being the friend that takes advantage of others without reciprocation. It meant I had no freedom to live in a way that felt right.

Watching the money dwindle with no way of replenishing it was depressing, but equally hard was the process of finding a job amongst copious amounts of competition.

Being at the mercy of others when your way of living is at stake is not only frustrating but completely crippling. Eventually, rejection and deadends sap the energy out of you, and the whole process seems even more daunting. And the worst part is that the whole thing makes it seem like you are the problem, instead of a system that simultaneously demands money in exchange for having a life and makes access to earning an income up to those who are already further up the ladder.

Of course, being disillusioned with the capitalist system is not an original thought, and there is an immense amount of privilege in money only becoming an issue while at university. But there's something to be said for this new layer of ambiguity and apprehension that the pandemic has brought to students.

In the past, the light at the end of the uni tunnel was a job market welcoming fresh-eyed graduates. But with Statistics NZ reporting last year that "New Zealand citizens are returning to, and staying in, New Zealand in record numbers", competition for roles has only intensified. That means this early sense of failure cultivated by the part-time or casual job market leaves even more question marks above future prospects.

Furthering these concerns are other dimensions of privilege. External social factors will determine how long students will experience financial hardship or if they are to escape at all. This is to say that the meritocracy involved in finding work is a flawed system at best, and a source of inequity at worst.

There's no easy solution to these problems. During the pandemic, conversations around work and

how it affects us mentally, emotionally, and financially have entered the popular discourse. Now, there are countless ways of thinking about and relating to work. This brings us the opportunity to pivot, reassess and think about future changes in the world of work.

So whether that Studylink limit is stretched to the breaking point or not, hopefully someday soon the job market will respond to these changes in the conception of work. We've seen push towards increased job security, especially around industries that are supported by casual or seasonal workers, whether that be agricultural, retail or hospitality. The difficulty of our job search simply points to a wider systemic issue. We need to be thinking about how we can increase access to the job market, and how we can make the work we attain sustainable.

Maybe then, in the future, we'll all be resting easy in a four bedroom house in Greenlane.





COVID-19

How COVID-19 Impacts Activism

The Importance of Getting Involved



SARA MCKOY

News Editor Amol Rajan: *"The news cycle is a fickle friend, and sometimes not even a friend." On 'Oxford's 2020 Word of the Year' 'unprecedented'*

The coronavirus struck in late 2019, with its global impacts taking the form of mass lockdown in 2020. The personal, economic, and social impacts of the pandemic have been overt and discussed widely. I detest in fact, even writing an article with Covid-19 in the title, for the world deserves a break from its intense media coverage.

But this article is about something else; namely, the issues which were placed on the backburner while the nation digested footage of panic-buyers, an overload of Covid statistics, and the daily reports by Ashley Bloomfield (which demonstrated just how deprived we all were of social interaction).

On a personal note, I'd like to point to climate change. In 2019, the coverage of climate activism and the student strike movement was monumental. Millions of people across the world participated in youth-led strikes, Oxford's word of the year was 'climate emergency' and notorious school striker Greta Thunberg featured as Time's *Person of the Year*. It was amazing. It was a year in which the climate crisis was finally being addressed, as it was forced into the spotlight by the remarkable effort of young people.

Whether it was inevitable or unfortunate, the

Covid-19 was a more captivating subject, one which wasn't consumed by a debate of relevance, and thus other social issues fell away.

focus of the media soon shifted. Covid-19 was a more captivating subject, one which wasn't consumed by a debate of relevance, and thus other social issues fell away.

To be fair, the pandemic was not the only thing in the news during 2020. In late May, reporters turned their heads toward the Black Lives Matter protests in America. The rise of active scrutiny of racism, especially in relation to the police, proved itself to be a key issue for public interest. However, the way in which these social issues rise and fade from the limelight reflects an unproductive media pattern.

This is to say that the world quickly moves from one event to the next, without real understanding, and without real solutions. For BLM, it means the ongoing racial discrimination by police being addressed but ignored. For the matter of climate change it means continually passive efforts to update policies and effect social action.

2020 was a year of change (for me, a year in which I moved across the ditch to focus on university). I can't provide personal experience on this issue, so I introduce school striker Sienna Rigazzi, who personally dealt with the effects of Covid-19 on her activism. Sienna's role in planning and running strikes with School Strike 4 Climate was central to herself and her community. SS4C gained notoriety in late 2018, with large scale rallies attracting hundreds of thousands of people to protest inaction.

"Covid-19 was extremely disruptive to the activism I had been previously used to," said Sienna. And it was. In a media-driven world, stories of injustice are best told visually. It's the historical way to take action. Banners. Protest signs. Microphones. As a member of the younger generation of activists, Sienna notes, "The most effective way I could engage in politics was to have my voice heard out on the street."

With the sudden halt to normal life, and activism among all other things, being pushed online, the role of activists became incredibly difficult.

By March 2020, the crucial momentum generated by youth strikes was lost. For nearly a year, no street protests of relative scale could be held. And politicians no longer felt the pressure to respond to climate change, for there was an opportune and colossal diversion from those conversations. This was of course the unprecedented setback to a movement hinging on community activism and attention.

"Finding ways to engage the community online was far more challenging," says Sienna, who contributed to SS4C's efforts to hold online events, and 'phone jamming' protests. The adaptation to online-only methods of protest rekindled to the detriment of activists, the power imbalance between politicians and community members. With the sudden halt to normal life, and activism among all other things, being pushed online, the role of activists became incredibly difficult.

Sienna wrote, "A lot of people, justifiably stopped paying attention to issues that were not directly related to their own struggles regarding the pandemic, so a lot of momentum built over the past few years in regards to taking climate action were lost."

As this shift took place, and social media became the nucleus of community-involved activism, power changed hands again. In the peak of BLM protests in 2020, social media

What are the consequences for democracy, wherein key political issues circulate social media unchecked, unregulated and unquestioned?

provided scope for worldwide interest. The relevance of political issues became determined by clicks and shares. This modernised era of social justice skates a thin line between tangible progress and performative activism. Perhaps forevermore, this will remain the way of activism. The success of movements may need to trust in the chance that their cause will go viral, in order to give validation to their purpose.

This great fault of social media activism drags us back to our initial problem: media coverage. There is no doubt that the balance of news coverage shifted dramatically from pre- to post-2020. If you wish to see it yourself, search 'NZ Headlines 2020' compared to 'NZ Headlines 2019.' The diversity of social issues decayed. Topics like climate change, which previously relied on visible public protests, vanished from the media.

The BLM protests mid-2020 were an example of this. These rallies were too large and too widespread to be ignored. So, for a while, they held the focus of the media alongside Covid-19. But once this fight for racial justice dropped out of the competitive news cycle, it entered into a different sphere. Topics of political concern, once set aside from the legitimised space of 'breaking news,' are transferred to ground level social media spaces. Only those who wished to discuss them did so, and only those who wished to hear, would.

And so perhaps you ask why this is concerning. Covid-19 held its rightful stage and it was and still is a significant influence on our daily lives. This is valid. But I argue that this high turnover rate of crucial social issues has further impacts.

What are the consequences for democracy, wherein key political issues circulate social media unchecked, unregulated and unquestioned? How can appropriate debates and discussions coexist with changing media patterns in a way that is constructive to the issues at hand?

I'm a second-year uni student so I have no answers for these questions. The only solution I can offer is that of individual contribution.

There are plenty of ways for you to get involved in activism, like:

Community Networking: Decide what issues are important to you and insert yourself in those circles and conversations in the area

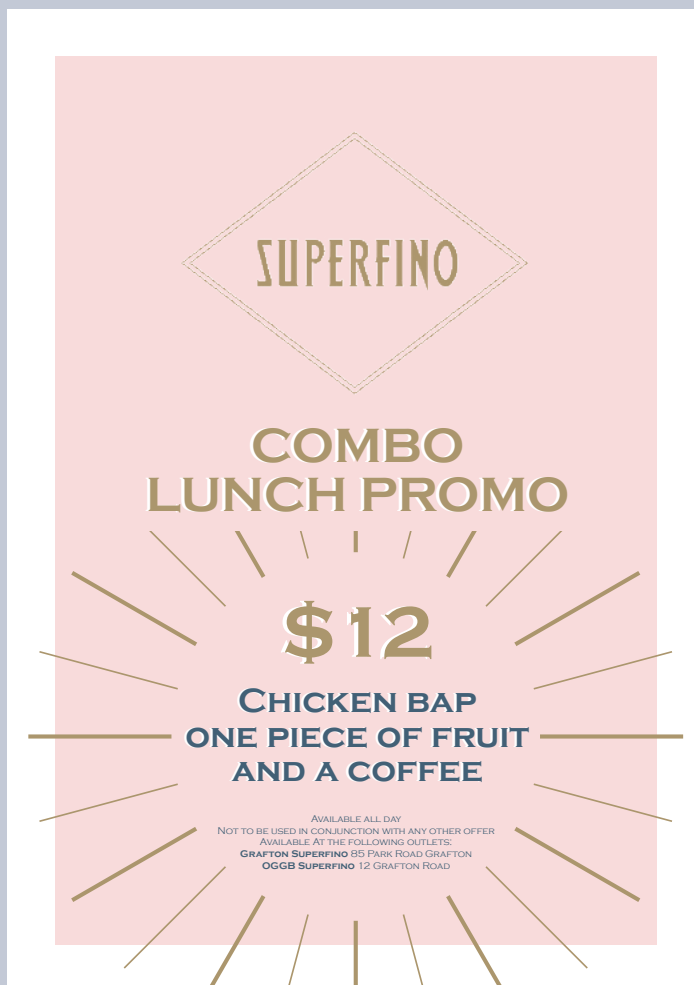
Do the research! Take the time to expand your access to information, listen to different opinions, and make informed decisions about issues you learn about

Get involved with a social movement (whether local or international): Activism requires participation, and participation requires awareness. Find out how people at UoA (or beyond) are making a difference

Volunteer with an organization! *insert social issue* 'organization' (NZ) and Google. You can't go wrong

My final message is this: social injustice lives on with or without Covid-19. Deriving truth from boundless news sources is not on you. But the responsibility to play an active role in social justice, instead of a passive one, *is* yours. There are so many ways to act in this community and New Zealand is certainly a place privileged enough to provide that space. Please use it. Write social justice into your degree. Stitch it into your final thesis. Wear activism like a badge on your collar. Manifest consciousness in everything you do. No need to wait for validation from a headline. The success of these movements rises and falls with you.

Deriving truth from boundless news sources is not on you. But the responsibility to play an active role in social justice, instead of a passive one, *is* yours.



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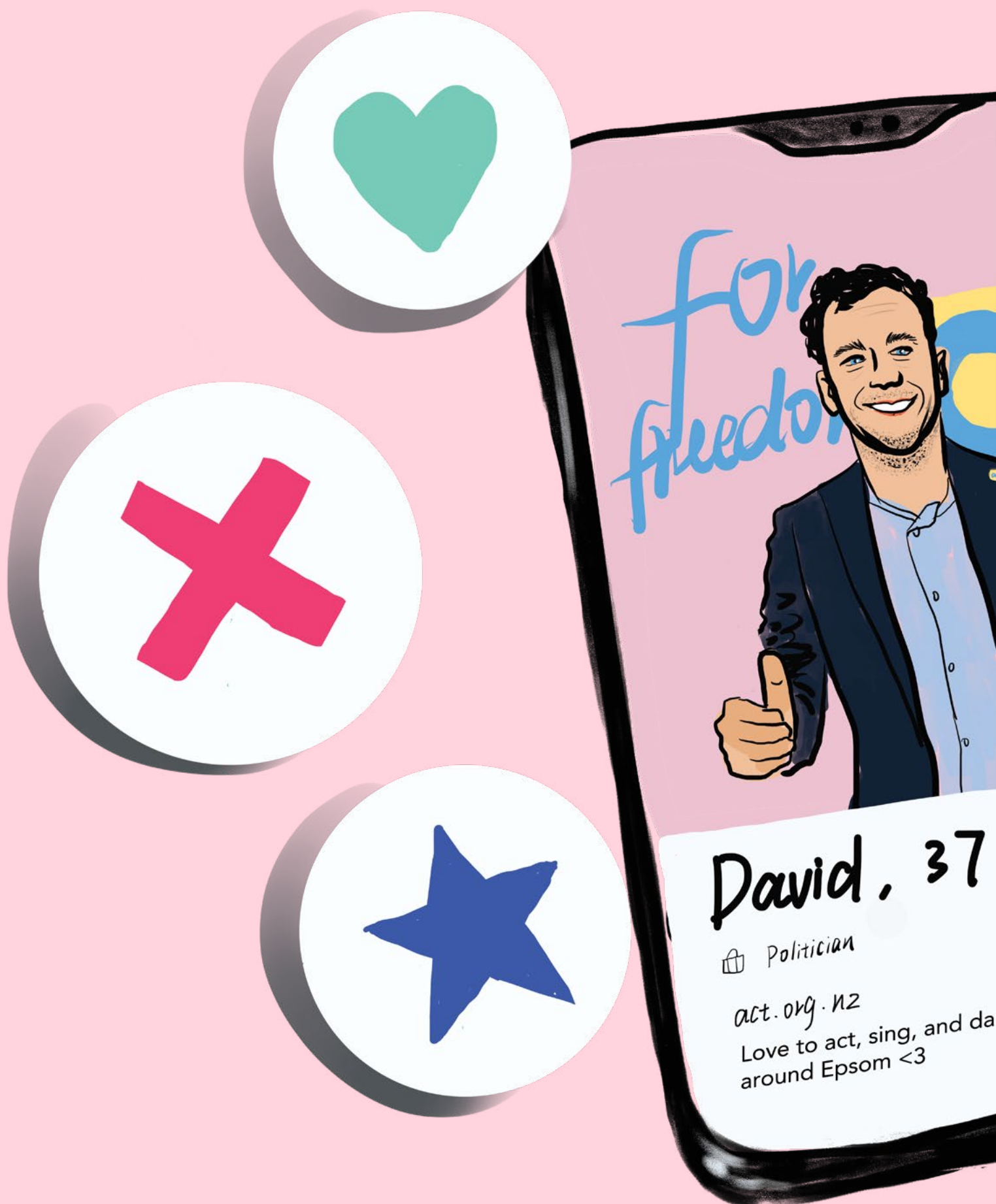
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Cool Sexy Dating Advice from NZ Politicians

Maybe not cool, maybe not sexy, but still advice? Sorry for the clickbait.



MATTHEW O'CONNELL

We look to our politicians for their wisdom to fix the housing crisis (lol), or to keep us safe from a pandemic. But what about their wisdom regarding dating? If there are two things I admire in this world, it is politics and a good date. Why not combine the two, hence the purpose of this article. Plus, it's not every day I get to call up politicians to ask them for dating advice. I sent emails to a wide range of MPs—happy to just talk to them xx—and asked them the following questions.

1. What would be your dating advice for young people in the social media age?
2. The most important quality in a partner?
3. The best date idea for students?

Judith Collins

What would be your dating advice for young people in the social media age?

Check out what their past behaviour on social media has been. Never have a photo or video taken that you'd be worried if your Mum or Dad saw.

The most important quality in a partner?

That they accept you for being who you are. You'll never live up to some fantasy.

Best date idea for students?

Something involving sport, or music that you can talk to the other person about. Even better, is a Young Nationals function.

Analysis: These are some wise words from Judith—perhaps even a flirtatious "talofa" or eyebrow raise will seal it.

David Seymour

What would be your dating advice for young people in the social media age?

Check who they follow and what they comment, in case they have socialist tendencies.

The most important quality in a partner?

Not being a socialist. Socialists think asking politicians to take or regulate other people's property by force is not just ok but actually virtuous. Do you want to get intimate with someone that ethically wobbly? Gross.

Best date idea for students?

Walk up Rangitoto. Seriously underrated. Did you know the summit is higher than the Skytower viewing deck? Nature.

Analysis: David certainly believes that saying you're socialist on your Tinder profile is not a winner, but perhaps a walk up Rangitoto will work?

Phil Twyford

I received the following response from the Minister:

Minister Twyford thanks you for your email.

Unfortunately, the Minister is unable to contribute to your article.

He sends his apologies and best wishes.

Analysis: From this response it seems that, like Kiwibuild, the Minister has been unable to deliver on his dating life. Perhaps we may need to give him a few more years.

“Check out what their past behaviour on social media has been. Never have a photo or video taken that you'd be worried if your Mum or Dad saw.”

Arena Williams

What would be your dating advice for young people in the social media age?

Be ruthless with your time. You don't need a good reason to stop dating someone, you just have to want to stop. Let them know in advance of course—ghosting isn't nice—but feel free to cut people out of your life. Be picky! Don't let anyone waste your time, and if they're not getting the hint after a while just let them go. There are so many people vying for your attention online and if something's not working it's not working.

The most important quality in a partner?

Everyone has different tastes, so this is a tricky one. I'm going to be gross and give a shout out to my husband Max, who I fell in love with at Uni. He is driven, a feminist, cares deeply about the world around him and is a massive nerd. I love those parts of him, and—short of the nerd thing—I think all of those are qualities anyone can look for.

Best date idea for students?

Students are generally pretty cash-strapped, so the best ones are the ones you can do on a budget. Maybe you go on a picnic to the park. Maybe you can set up a games night to settle in and play games with each other. If you want to splurge a little, Rainbow's End is a dream. My favourite date is trying something that's new to both parties (like interesting food or a weird hobby) or learning something from my date that I don't know about, but they're an expert on.

Analysis: Out of all the dating advice I've read, this nails it. Arena

Williams is perhaps the savviest skux out of them all.

Tāmāti Coffey

What would be your dating advice for young people in the social media age?

Get off social media. It's good to talk to real people. Go do things that you enjoy doing. And find someone that way. That way you can suss them out and watch from afar before you make your move.

The most important quality in a partner?

Find someone that makes you laugh. Out loud. Genuinely. From your puku. Looks fade. Don't let that be your focus. You'll end up disappointed.

Best date idea for students?

Breakfast dates!! They're underrated. But they give you a chance to see

“You don't need a good reason to stop dating someone, you just have to want to stop. Let them know in advance of course – ghosting isn't nice – but feel free to cut people out of your life. Be picky!”

“Find someone that makes you laugh. Out loud. Genuinely. From your puku. Looks fade. Don't let that be your focus. You'll end up disappointed.”

each other in a normal situation. Bonus is, breakfast doesn't need to last more than an hour, tops, so it gives you a good out if you wanna ditch and run! Or, if it's going good, suggest doing something straight after breakfast. Win.

Analysis: I have to say Tāmāti has a special place in my heart, from the What Now days. His advice only makes me appreciate him more, and has got me thinking whether the 4am Maccas after town counts as a breakfast date.

Dr. Deborah Russell

What would be your dating advice for young people in the social media age?

As a 55-year-old cis straight abled woman who has been very much married and out of the dating scene for well over three decades, I'm not sure I'm qualified to give good advice. But here goes anyway. Have fun and stay safe. The great thing about social media is that you get to know people you may otherwise not cross paths with. However, for the record, I met my husband at university. While social media is convenient, don't forget to actually visit your favourite places or try a new hobby as you never know who you may meet.

The most important quality in a partner?

Honesty. You can curate your life as much as you like on-line, but it needs to be authentic or it won't survive in-person life.

Best date idea for students?

I'm keen on art galleries and museums, but I like going to the rugby and netball too. I would recommend visiting the Auckland Museum (free), and then head back into town for a meal. If you've been to the museum first you'll have something to talk about.

Analysis: Honesty isn't something politicians are well known for, yet, for Deborah it's the most important quality in a partner. If I had to apply this to my own life, maybe just don't date any future politicians (sorry law students).

Regardless of your political views, I think we can all appreciate that these politicians have offered some very good wisdom about dating, especially on the presence of socialism in a future partner. I'm very thankful to the politicians that have responded to my emails and phone calls. Politicians are often seen in the serious light discussing the big matters of the day, but they are still people with hearts. For me, I think I should just stop talking about politics on dates altogether.

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SPECIAL EVENT SAW MOVIE MARATHON ACADEMY CINEMAS

LACHLAN MITCHELL

Saw: Cary Elwes has just received a devastating phone call from Ben from *Lost*, where Ben threatens to shoot Cary's wife and young daughter. He is understandably distraught, and goes somewhat catatonic. Adam, fellow prisoner: "Are you okay?" Audience screams in laughter.

Saw II: I try not to vomit. Not due to the content, but because I downed KFC and Academy's cocktails in an attempt to partake in the binging and hedonism going on in the theatre.

Saw III: Audience begins to die down now, aware of the long night ahead. I have changed into pajama pants and have downed a bottle of wine. Two catty gays assume I'm wasted. I'm really not!

Saw IV: Midnight, audience now aware of the mistake they have made. Things are feeling bleak now, and we hate everyone on screen.

Saw V: Someone goes out to shit for 45 minutes. Luke from *Gilmore Girls* gets turned into gore paste, and I accidentally laugh at a tragic miscarriage subplot when the movie cuts scenes abruptly. Still good!

Saw VI: Of the 40-something that began, 13 remain in the audience. And the best movie since the first one! Guy gets injected with acid at the end. Also, Jigsaw has a flashback where he tries to get his wife horny, and I am the only one cackling.

Saw 3D: It has been 13 hours. My eyes have glassed over, my ass is concrete, but I am free. Also, Cary Elwes totally murders a guy.

"Nooo don't cut off ur foot ur so sexy haha"



LIVE HARPER FINN & LA WOMEN

CHANTAL DALEBROUX

With the intimate venue of Auckland's Sweatshop Brew Kitchen, the final night of **Harper Finn's** Aotearoa tour kicked off with a bang. 19 year old Nelson native, **Indya**, opened the evening with a set of pop tunes mixed with relatable teenage angst, and clear synths against an eclectic yet almost conventional instrumental set. She's clearly going somewhere, and her energy was captivating—a great start to the night, setting high standards for the following acts.

Next came the electrifying **LA Women**, who have been making their way up the ranks, collaborating on shows with artists like **Laiika** and the newly formed **Spaces**. They really know how to set the tone for a good set, mixing an exact recipe of enthusiasm and audience engagement around hits from their most recent release, the *Changed My Name* EP. Their set was the moment the venue came alive, and I don't think anyone was complaining when they noted merch might be thrown into the crowd for lucky fans. Good friend of LA Women, Harper Finn himself burst onto the stage at 11:30, the crowd going wild as he launched into his latest single, "She Said". Harper's slightly robotic but vibrant and jagged dance moves were an interesting addition, brightening up the songs. Cycling through tunes like "Dance Away These Days", "Conversations with the Moon", and some unreleased work, Harper made the crowd go wild with his vocals and stage presence, even dedicating songs to personal friends. As his fanbase rises, it is easily noticeable why he is becoming a well known artist within the local music industry, and I guarantee he will only continue rising, so watch this space!

"Harper made the crowd go wild with his vocals and stage presence."



TV WHAT NOW

JESSICA HOPKINS

Growing up in Aotearoa, I watched *What Now* at 8am every Sunday. The live studio audience children's programme was chaotic in the best way, with green gunge and a lipstick-wearing Gorilla called **Camilla**.

Inspired by last week's Nostalgia Issue, I woke up early to see if the show still holds up. *What Now* calls itself "your morning wake-up", and the aggressive horn and fart sounds ensured I was fully alert. This episode was a blast from the past, featuring former presenters **Serena Cooper-Rongonui** and **Jason Gunn**. I was surprised to see the skit "Serial Stuff" still running. I can confirm the skits are still weird, but I appreciated the dig at Mike Hosking.

The most exciting part as a kid was calling up to win prizes, although I never did. I decided to try my luck at age 20; they assumed I was a parent calling for a child, and I didn't correct them. They still have teenagers operating the phones, called Telly-Ops, who provided better customer service than any other hotline I've ever called (looking at you AskAuckland). The big prize of this episode was an "Eden Park experience", and kids were encouraged to pester their parents to bid on eBay.

Overall, while I was disappointed Camilla got the boot, watching the show was enjoyable. I won't be tuning in again anytime soon, but it's still pretty iconic.

"I was disappointed Camilla got the boot."



TV INVINCIBLE

JAY ALEXANDER

Superhero fatigue is a real problem for the media world. After tuning my ears to the hype around *Invincible*, the superhero premise had my eyes rolling. How can they make the origin of a teenage superhero interesting anymore? Well, **Kirkman** and team have done so, with every single punch nailing its target. The fast-paced eight episode season hits full force and constantly lulls you into a false sense of security. Twists and turns happen so often yet never tank what the show's all about. The animation is incredible with fights (oh god, the fights) being smooth, brutal and full of frames rich with detail. You're constantly absorbed into the destruction that is balanced well with the numerous characters. Each of which are performed spectacularly by the voice cast, from **Steven Yuen's** youthfulness to **J.K. Simmons**, well... being himself. Each episode is consistently engaging yet different enough to be fresh each time. Special mention to the absolute insanity that is the climatic final moments full of weight and emotion. All of it ties together with a story that questions the responsibilities of what it is to be super. The show also brings in some realism around the maturity of the characters and how they would balance their secret lives. It's a refreshingly unique take on the age old formula, while always being surprising and thrilling to watch. Go in blind and see how the greatness of the show is truly "cue title card".

"Nine out of ten, so much blood."



MUSIC SILVER TONGUE ILENA

CHANTAL DALEBROUX

The last time I reviewed **Ilana Shadbolt's** work was in August 2020, she did a gig at Whammy! and she was absolutely divine... but I thought what if it stopped there? Does she just make one good set of songs and that's it? What follows? Will it be as good? She released *Silver Tongue* on May 9 and holy shit, it's so hot.

The inclination to reviewing an artist - especially an up and coming one - would be to compare them to an already established one. The first time I listened to it, it reminded me of a screechy but melodic **Lorde** vibe, and the writing felt similar to **Frank Ocean's** yearning poetic style; but Ilana proves herself an individual as she hits two sides of the coin, and goes beyond. The metaphysicality of the lyrics is aligned to the transcendental beats and second voices. It's definitely ethereal, but I just wish there were more lyrics to really grasp the yearning, especially since Ilana's poetry is really her strength! But, with all that aside, it must be listened to with earphones. The sound moves from left to right and right to left, bringing you to another world. The strength of *Silver Tongue* - and Ilana's style, in general - is how she layers music and where her sounds are pulled from. There's something very ambiguous about the drumbeats and the little high keys. It's uncanny, there are elements that sound very organic but very artificial at the same time, and I find that mystery to be very seductive.

"Holy shit, it's so hot."



PLAYING AT ACADEMY FESTIVAL: I SAW THE DEVIL DIR. KIM JEE-WOON

THOMAS GIBLIN

We all love a revenge film... what's more satisfying than someone who's been scorned and gets back at those who did them wrong? From *Bring It On* to *Gone Girl*, they come in all shapes and sizes, with *I Saw The Devil* being a horrifyingly beautiful example of the genre. Although it's not for everyone as it features extreme graphic violence and gore, those who can stomach it will be rewarded with a film that deserves a place among the best films of the 21st century.

The film tells the story in operatic fashion of a secret agent (**Lee Byung-Hun**) enacting revenge on a serial killer (**Choi Min-Sik**). It's skillfully directed by famed Korean auteur **Kim Jee-Woon** who takes what we know about the genre and goes far beyond it, provoking yourself to ask how far would you go? Would you seek out and enact revenge on someone who had taken the person(s) closest to you?

What is most terrifying about this film is not its haunting imagery that shakes your soul and the electrifying performances by **Lee Byung-Hun** and **Choi Min-Sik**, but rather that tension that permeates throughout the film. For its 2 hour 23 minute runtime, you are biting your fingernails and hiding behind your seat as it ramps up to its climax, which is shocking in its brutal efficiency. After it's all said and done, you'll need a few moments to breathe and maybe some chamomile tea but having seen what is one of the best films of its kind, you'll be glad you survived the ordeal that is Kim Jee-woon's masterpiece: *I Saw The Devil*.

Academy's Korean New Wave Festival will play from the 22nd of May to the 4th of June. Check out *I Saw The Devil* on the 4th of June!

Unwinding the Past

Reflecting on Prayas Theatre Company's storytelling through the years



SANCHITA VYAS

For a long time, I've had a desire to return to the vibrant community that Prayas Theatre Company introduced me to as an eight year old. I had a small role in their production called *Our Street*, and while I don't fully remember the rehearsals, or how I ever mustered the courage to act in front of hundreds of people, I'll always remember feeling a warm, deep interconnectedness to my South Asian community. Feeling nostalgic about a moment is one thing, but when it's intertwined with a longing to regain a cultural connection to who you are, this entirely changes how you frame your past. Nostalgia then, inherently, becomes tied to a sense of hopeful becoming. For me, as I ponder over how to make sense of my identity in the world, but also for Prayas, who grow and evolve as storytellers through consciously reflecting on their history,

Prayas is a not-for-profit South Asian theatre group that has been delivering productions to New Zealand since 2005. They most recently finished their anthology show *First World Problems 3.0* last month, which



featured a short collection of compelling plays exploring themes relating to toxic masculinity, loss and familial conflict.

When sitting down with **Sananda Chatterjee** and **Ahi Karunaharan** from Prayas, they somehow transport all of the excitement and promise from the stage directly into our intimate conversation. Within their individual creative practices, the goal to engage with the wider collective is powerful and clear. As **Ahi** says, "The three foundations to anything I do: what do you want to say, who do you want to say it to, and what do you want them to *feel*."

Ahi's words are a reminder of the fact that even when storytelling ends at the curtain call, the representation of South Asian experiences on stage can traverse throughout time. These narratives can likely play a part in shaping how our community is remembered, and maybe even more importantly, in how we come to remember ourselves.

You guys have had an incredibly busy few weeks! Your third installation of First World Problems has come to an end recently... how are you feeling?

Sananda: (laughs). Relieved? After every show, I think. But also, satisfied and joyous in how it was received mostly. It's always hectic in the last two weeks leading up to the show, and then once the show starts, there's time to sit and think about things that could have been better. There's always a ton of learning that I'm processing once the show has opened.

Ahi: I'm feeling reflective and curious about the future because always, every time you're rejoicing, well... what does the next iteration look like? So looking back, you have to look forward.

As I've grown older, I've really witnessed a change in Prayas's



storytelling style. How do you think storytelling within the company has evolved over the years?

Sananda: Well, I think it's just a matter of *who* has been telling the stories and where the company first started. Since the original motto was to bring Indian theatre to wider New Zealand audiences in English, it lived in a classical theatre world and of course the people making were also part of that. They grew up doing theatre that way, which in itself is quite varied. When you start in folk theatre, it is usually performed on the streets and performed by the community. So then, bringing that to a Western landscape already changes something about the storytelling. Up until a certain time we were doing it in a straightforward way, you know, "scene change, lights going off, scene moves around." Then it was a big contribution that Ahi brought

in, to start really using the wider ensemble to build parts of the story that didn't have to be told with words.

Ahi: We look at Prayas as a structure: the people that come are like water that passes through a river. We have to serve what the nation or the zeitgeist is requiring of us, but also the people in the company. We start getting a bit more confident in our ability, so we get a little bit more braver I guess in the stories we want to push, propel, or kind of probe our community into having.



First World Problems in particular has played an important role in representing my experiences as a South Asian woman living in New Zealand. I think your feminist pieces in particular have been able to create this almost tangible, frantic feeling that hauntingly encapsulates the dangers that women feel in their everyday lives. What has it been like increasingly incorporating feminist theatre into your work?

Sananda: I feel like my sensibilities as a feminist have evolved... so, when I'm telling a story, that is my experimentation in how we can incorporate more of my experiences. For instance, in *Yātrā* when we were doing *Ten Ton Tongue*, I really wanted to experiment with the idea that even though it's one person's story, it actually speaks to a whole bunch of different people. South Asian theatre is not averse to feminism; in India it has come a long way. However, we haven't picked those stories to tell, because you kind of have to step back as a migrant to present works of a certain kind. Maybe initially we were always looking at who's the audience, and who do we speak to. So with *First World Problems*, I think we're getting a bit braver in saying "okay, well, I want to speak to the same audience but here's something *different*."

In reflecting on the company's history, do you feel like there is a particular show that has acted as a

defining moment in Prayas's journey or even within your own personal journey as writers and directors?

Ahi: I'm going to choose *Swabhoomi* as my own personal work, that I kind of facilitated. The reason why that was really defining and special for me is because everybody else contributed towards making that. It had multiple narratives, the entire company kind of *devised* that work. In bringing our conversations together, it really rooted it in Aotearoa. It was looking at our stories from the lens, from looking back or looking forward, it is from the land that we stand in. In a way, it really acknowledged tangata whenua because the play starts with a karakia, and also starts with a young Bengali man who jumps ship to meet a Māori woman. So in a way, arriving in Aotearoa and literally and metaphorically digging into the earth and putting our roots in. For me, that's a defining moment in my artistic practice because I got to play, and test and try out a whole bunch of stuff. But also in a way, documenting the Indian migrant story in a large form and in a published text form, which means our stories don't just disappear into the ether, they stay.

What would be the greatest challenges that you've encountered in establishing yourselves as a theatre company in Auckland?

Sananda: I think the challenges are like waves or waterfalls- you go past one and the next one just shows up. I love that saying, "we are beyond butter chicken and Bollywood." That is a huge barrier that we have to constantly navigate because people exoticise anything that they don't understand, the "other," you know.

Ahi: It is challenging because I think different people have different visions and wants for what they think Prayas needs to be or should be: the community and our makers and our creative sector. Because there is such a *lack* of representation on our stages and our screen,

everyone looks to Prayas to be the space, the beacon, the one-stop point they can all come to, to give everything that it needs. And we don't have the resources to be able to do all of that.

I know the hectic period has just come to an end for you guys, but can you tell us a little bit about any upcoming projects we can look out for?

Ahi: Prayas is catching up tomorrow to have a team building session to talk about our South Asian connection to the Treaty. The next part is about what we imagine for the future of Prayas—where do we want to be, and then what are the steps we need to take. We do have a major show coming up, around September!

To delve deeper into the history of Prayas, visit www.prayas.co.nz to read their blog, explore their past works, and find out more about the team who are responsible for 16 years of storytelling.





UNIVERSITY
OF
AUCKLAND
2021

UoA Art Critic

A hunt for aesthetic pleasure on drab campus



MADELEINE CRUTCHLEY

The University of Auckland isn't exactly the most aesthetically pleasing place in the world. With the incessant busyness of Symonds St and the endless construction sites around campus, it's obvious that you might find your eyes straining for a more pleasant sight. You can look to other universities around Aotearoa to see what we're missing. Dunners has a bloody river flowing past their clocktower, while ours is surrounded by those awful stinky trees.

Towards the end of semester, while we're spending a ridiculous amount of hours on campus to prepare for final projects, exams and thesis deadlines, this lack of visual enjoyment becomes a real problem. There's not really anything on campus that can refresh the eyeballs after a long binge at the library. Recent studies, by *Craccum*, have deduced that 96% of the reason for your tiredness is the gross dirt that coats the library windows. However, there are some attempts around campus to bring in some artistic pieces. Which works of art are the most centred? Do they enrich the experience on campus and drown out the very unpleasant buzz of, you know, every other part of the City Campus?

Murals in the Quad

These are maybe the easiest bits of colour to miss on campus. If you're sitting in the Quad, eating lunch or skipping class, cast your eyes up to the external walls of the Student Union Building.

You might notice, first, that the whole building shakes with every movement from the construction site next door. Then, you'll see that the

white brick hosts multiple pieces with some really vibrant and eye-catching paintings. The Quad gets quite a bit of shit for being a bit of a miserable seating area, and it's clear that the University has given up on actually looking after the spot, but it's actually quite nice to see some broad strokes of colour in a student space. Honestly though, the walls need a good clean, as there are spider webs dusting each illustration (and unless I'm missing something, I'm pretty sure that's not some avant-garde, intentional decision by the artist).

The Engineering Lights

The pink light emitted from the neon light arrangement should be a familiar sight to most students at the University. Named *Colony*, it was first installed in 2004. The piece by Paul Hartigan, an Elam-graduate, is drawn from the artist's memory of drifting in a long boat through Waitomo's glowworm caves. When you actually take a step back to examine it, it's a pretty clever piece. The stark, cold concrete of the Engineering building isn't exactly the easiest space to design for, and the bright, warm light brings some much needed warmth to the space. However, the piece also triggers a somewhat Pavlovian response from students, as the corresponding lecture theatre is a very popular one for exams. If you couldn't pin down that nagging nervousness surfacing with each trudge past the Engineering building, then maybe this one is to blame.

A Commemorative Plate on Princes St

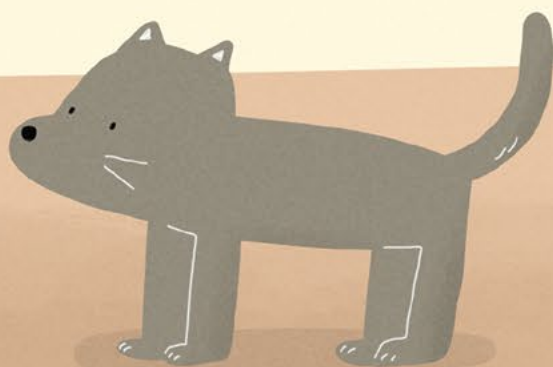
Okay, I lied, THIS is the easiest piece to miss on campus. On Princes St, about 100 metres from Alfred St, there is a small commemorative plate placed in the concrete.

It sits at the roots of one of the Ginkgo biloba trees, and details the potential qualities that the tree holds for enhancing memory. It looks like any other commemorative plate but the words are printed in handwritten letters. This gives it a kind of organic feeling, and it's kind of cool to have a focus on memory in a place of learning. However, at this point in semester, when remembering is very much a temporary technique to get through exams, the piece becomes a little bittersweet. After viewing, I'm mourning the damage the University has done to my memory, rather than celebrating it. Sniffing in the tree's scent might be a good technique though, if you're struggling to memorise your cheat sheet.

The Sculpture Outside Munchy Mart

There's a big question mark assigned to this one. You might never have actually realised this, but that big pole thing in front of Munchy Mart is actually a sculpture. You might be thinking, "isn't it strange to install a massive, light up sculpture in the middle of campus, that students could only admire with their necks strained upwards at night time?" That's an excellent question, reader! I've been wondering the same thing. This massive stainless steel piece, by Neil Dawson, is called *Chevron*. Supposedly, it stretches into the sky and dissolves into the clouds with an impressive lightness. If you're hanging around and working late at night (sorry, bummed to hear that b), then maybe take a stroll and stare at this unique, confusing piece.

So, if you're lacking some aesthetic pleasure, it might just be best to stand outside the *Craccum* office. There are some real works of art wandering around there :)



SHADOWS
BAR & EATERY
CONTRIBUTOR OF THE WEEK

ILLUSTRATION BY KATE YOON

The (Constantly) Guilty Vegan

An inside look into the moral dilemmas of veganism



CARAY VIEGAS

I know I shouldn't turn to Wikipedia when researching, but something I read on Wikipedia really made sense. Wikipedia says that guilt occurs when someone believes that they are in violation of their own moral standards, and damn, if that doesn't capture my experience as a vegan, I don't know what does.

I jumped into veganism. A few Philosophy 104 lectures on animal cruelty was all it took for me to rethink my responsibility for animal welfare. It was convenient to switch. The Uni hall I was staying at already made vegan meals, and if I'm being honest, it was an escape to the notoriously terrible meat FlameTree serves. I didn't have to give it much thought. Going vegan was an individualistic decision: it didn't impact anyone but me.

When I moved back in with my parents this year, it was a struggle. While my brother would joke about vegan extremists (like the vegan teacher) and my mom would nag me about getting all my nutrients, they were incredibly supportive, so long as I sorted my own meals out.

Unfortunately, I didn't think things through, like what to say when I met my extended family next. I come from a very collectivist Indian family. To someone not very familiar with Indian families, it can be difficult to imagine how they could possibly have any influence on your lifestyle choices. For Indians, however, we grow up learning the phrase "what will people think?" Our culture involves thinking about others before ourselves. Ask your Indian friends whether they can leave their family Whatsapp group even if they get spammed with videos.

I was suddenly thrown into the deep end. I always felt guilty. What would I say when someone cooked non-vegan food for me? Indian families invite many people and cook many dishes.

Catering to a specific diet can be incredibly headache-inducing. Should I put others through that process? If I compromise, did that make me a fake vegan? Would it not go against everything I stood for? It became a

hard reality, one that an 18-year-old vegan was not prepared to face by herself.

And then, the worst thing happened. I got sick. I knew I was much more tired, but I convinced myself that being tired was nothing compared to an animal dying. I upped my iron and planned my meals. Things got worse. My doctors convinced me to eat some red meat and an egg a day. How could I? It was impossible to pick what was more important: was my health superior to the death of animals? I decided to seek the advice of the vegan community to understand what other vegans do.

One of the first questions I asked was how they would navigate a situation where someone cooked for them without knowing their dietary requirements.

Edward, who eats a mix of vegan and vegetarian, claims that he would avoid meat dishes when possible. He claims that he would attempt to give the food to someone else. If that isn't possible, he would inform the host to not do it again but would rather eat it instead of wasting it.

Sofi, who has been vegan for seven months, says that she will try her best to avoid it at all costs. For her, it's a choice between eating a dead animal and a little embarrassment—the embarrassment is the clear answer.

Harry, her boyfriend, who has been vegan for about two and ½ years, says that he can't imagine making exceptions. He believes that you can still be polite and explain. According to him, most people would understand.

Sam, a vegan for four years, says he used to make exceptions when eating at people's houses. He claims, however, that now that his family and friends have become more aware, it hasn't been an issue.

But none of these answers truly resonated with me. I come from a country where poverty is in your face. It would be more wrong to indicate to the host that I cannot eat their food. So maybe, it was not a question of what to do once the food was prepared but instead

how to avoid the situation from arising.

Harry claims, "It's more likely to come up if you're not confident about being vegan, so if you're a bit shy about it." According to him, being open and letting people know beforehand is key.

This sounded like something I could agree with. Another thing about Indians is that we are so religiously diverse. We often have Muslim and Hindu friends over who can't eat pork or beef or are vegetarian. Maybe my mum did have trouble thinking about what to cook, but she never complained.

But what if someone had a health issue that prevented them from going vegan? There are so many people who want to be vegan but worry about getting all their nutrients. I wanted to understand if it could be done.

According to Harry, when converting to veganism, many people don't plan it well—simply removing animal products from their existing diets. Therefore, "It's a diet that's really centred around deprivation," he claims. Therefore, he recommends that if you get the right medical help, overcoming issues will not be impossible.

Sofi agreed with him, saying that she goes to a dietician. She pointed out that doctors can't guarantee the problems are linked to veganism. That when her blood test results indicated deficiencies, it was because she started eating 90% less than usual.

Edward and Sam agreed that you should always follow medical advice given—there are other ways to reduce environmental harm without following a strict vegan diet. After all, the definition of veganism states it is done "as far as it is possible and practical," Sam exclaimed.

Finally, I asked what they thought of making exceptions to a fully vegan lifestyle.

Edward says that he eats cheese but doesn't directly buy milk or eggs. Sofi, Harry and Sam claim that they still consume wool and honey. They also mentioned that they hadn't thrown

away leather products that they purchased before they decided to be vegan.

According to Sofi, ethical vegans, who are mainly concerned about animal cruelty, will always have exceptions, if the animal is looked after.

Sofi and Harry told me that while meat is a hard no, they do make exceptions for free-range eggs only when they have seen for themselves the farm and conditions of their lifestyle. In saying that, they didn't believe that "flexitarian" or "part-time vegan" should be labelled. Sofi argues that while it was better than nothing, "They still are supporting all the unethical things."

Sam disagreed, saying, "If people are enjoying eating less meat, I'm all for it. Just the normalisation of a less meat and dairy focused way of living is always beneficial, in my opinion."

I started writing this article with the intention to help vegans navigate the moral dilemmas they face. But, after interviewing people, I realised something mind-blowing. Vegans weren't some mythical ethical beings with the answers to the universe. There was no one right answer for everyone.

All the vegans I interviewed had completely different answers. Some people will never be able to compromise their diet. For others, it would be far more uncomfortable to reject hospitality. So, in that case, maybe Wikipedia's definition has some deeper meaning. We can never make everyone happy, so perhaps the best way to avoid the guilt is to accept that guilt stems from believing we are in violation of our own moral standards.

So, if I can give any advice at all, it's to figure out what you think is morally correct and listen to that. I am a vegan who eats red meat twice a week. I don't consume milk or eggs. I don't wear leather. You have every right to disagree with me and call me out for not being a real vegan. But I've never felt better. I've never been healthier. My lifestyle has made my carnivorous brother choose vegan patties over steak. My parents have been eating vegan meals when I cook them. I'm writing this article. These are things that wouldn't have even happened if I wasn't vegan. So despite what people say, I'll keep listening to my own moral compass. After all, the voice that won't shut up in my head is my own.

So despite what people say, I'll keep listening to my own moral compass. After all, the voice that won't shut up in my head is my own.



Fromage



JONATHON TULETT

Come and celebrate such putrid taste
 Jealous grifters squeak so loud and bitter
 Let it gestate, crumble, split
 And salivating flags wave defeat fought hard
 Freed gleeful, spread word and smell
 Buttered no more, this cheesy mold
 Of course, such arrogant beauty grows, this mold.
 Sensual bulbs graze arduous ground, to callous taste
 Now orange, lilac, yellow, gold, what smell!
 You stand, ordained, goats, new, wary, bitter
 while teething blades breach soft and hard
 and finally, when no one is looking, skins split
 You gaze in disgust, at this mini moon split
 Doctor! Burn away this mold.
 A flaked sticker peels below your nose, so tough, so hard.
 Flick pick stick it away; jog tongue around for bloody taste
 As effective as a dash of bitters
 Now see the difference? Lick the smell?
 Seethe such sudden desire, and the kicker: smell
 Do not fear a partner ready to split
 This will remedy any spouse bitter
 Purge all unions drowned in mold
 French, Italian, every kind of taste
 Buy Black Meadows, at least something will get hard!

Speaking of, why make it so hard?
 Like dumping a memory of a lingering smell
 Even now you can feel stubborn taste
 This experimental, sensational, green banana split
 Chef Cronus, kitchen cleaning, sets the mold
 No! Bananas aren't meant to be so bitter
 Or bulged, swollen, dripped, not bitter!
 You plunge through swirling holes, breathing hard
 Gold paradise survived and figures of mold
 Ten thousand ninjas die and smell
 Dive, tuck, run, leap, dodge, ouch, scuffed, split
 Red rivers gush, rejoice, our taste
 Mold, now finished, is so, so bitter
 Taste sleeps deep, floored hard
 Smell packed up and, finally, split.

What Your Coffee Order Says About You

We're all miserable fucks who rely on caffeine and complaining to stay in our shitty jobs.



NANCY GUO

Baristas are constantly judging you. It's how we get through our long minimum wage shifts, where we are also the involuntary punching bags for society's Karens. So what does your local barista assume about you when you order your coffee? As someone with 2+ years experience working in a large coffee chain, I am qualified to not only roast espresso beans, but also to roast the shit out of your coffee orders. Get ready to find out what baristas are really thinking behind our customer-service smiles...

Americano/Black coffee

Your Sharesies stocks and Google Calendar schedule dictate your life, which is about as bitter as the coffee you order. No, I will not add you on LinkedIn—not that you'd want an Arts student as a connection anyway. You probably also have the personality of a stale cracker.

Latte

It could go either of two ways. You're either basic but super chill or you're a budding Karen from the depths of hell who believes switching from your regular vanilla syrup to some zero-calorie artificial sweetener will somehow save your crumbling relationship with your toxic significant other. Spoiler alert: it won't, and neither does yelling at workers for forgetting to make your latte trim.

Flat White

You wear tortoise-shell glasses that make you look like the love interest of some indie coming-of-age film. You're a little nerdy but it's cute. Definitely into some kind of niche music or art. I can't tell if I want to be you or be with you. Barista approved.

Cappuccino

You're generally unproblematic. You're the type to wish baristas "have a nice day" even though we make glorified bean juice for a living so that's an impossible feat. Still, the thought's nice and you know how to add your own sugar to your drink. Respect.

Mocha

Your palate's not quite sophisticated enough for plain coffee but you still wanna look cool. You're probably also kinda lame, so that imposter syndrome you are experiencing is justified. You're likely also very insecure. Honestly, same. See you in therapy.

Matcha Latte

You own a crystal collection and write free-verse poetry in your spare time. You're probably really into astrology, manifestation or tarot-card reading. Your go-to outfit is either a little-shirt-big-pants combo or some kind of flowy midi skirt. Honestly, your unproblematic-ness aligns our chakras. 10/10.

Chai

You're probably the mom of the friend group—nice, responsible, caring, if a little boring. Big Pinterest millennial energy. You probably post inspirational quotes on your Instagram story unironically and are the type to be a future soccer parent. You're also always the third wheel—it's great, right???

Iced Coffee

You're probably part of the small population of customers that know how to use your please and thank yous. You validate and make baristas feel appreciated by not being on your phone when you order. To top it all off you probably also use a reusable metal straw. Greta Thunberg and barista approved.

Cold Brew

Hey... you doing okay sweetie? Any cold brew order is straight up a desperate cry for help—feel free to join us in the backroom for our daily communal scream. You give me "I'm not like other girls" vibes in the best way possible. You also don't sleep. Like ever. But it's lowkey kinda hot. Hope you're okay. Barista approved.

Hot Chocolate

You seem like you've actually got your shit together, and it's not just a facade. I'm jealous.

However, your order of an overpriced milo is a little questionable, not being caffeine-dependent must be nice. I also always forget to charge for marshmallows—I promise I'm not flirting, working in customer service has killed all my brain cells.

Coffee Frappe

The fact that you can splurge nearly \$10 on a drink that's half frozen water half syrup is astonishing. You seem like good glucose guardian material. I am conflicted in picking between offering my services or plotting to have you for dinner. Unfortunately, as much as I stand by the "eat the rich" movement, I am still a broke student so hit me up.

Non-coffee frappe

If your go-to drink is a strawberry or a chocolate frappe, you need to grow the fuck up. Your humour is probably based *entirely* on dick jokes and you definitely use the crying laughing emoji unironically. You're no doubt *also* a mouth breather. Stay away from me, you actual child.

No coffee order

Let's be real—you probably live off Blue V and Redbull. Or you can't go one lecture without hitting that vape. In that case, fly high friends! Otherwise you're probably just a healthy and functioning adult, whatever that means.





WHO ASKED YOU?

Welcome to Craccum, where we put the "agony" in "agony aunt." We're not qualified to deal with your problems, but neither are you.

So I'm in a class that is 95% female, but none of them seem interested in me. I'm pretty much been given this opportunity on a silver platter, but I have no idea what to do with it. What do I do?

Never fear, my friend. I know exactly what you should do. Here is the definitive list of all the things women like:

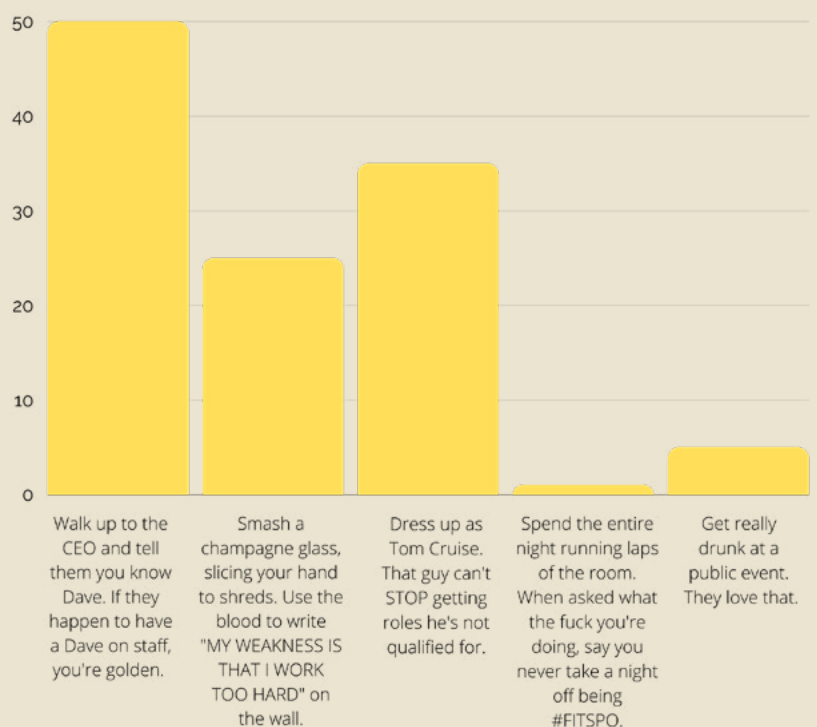
- Really loud bagpipe music played at 6am for several hours.
- Guys asking them if they've lost weight (bonus points if you add "you'd be prettier if.")
- People who play guitar (unprompted) in group settings and talk about the meaning behind their original lyrics.
- Manspreading.
- Having leeches placed directly onto their eyeballs whilst being read *Fifty Shades of Grey* backwards by Gilbert Gottfried.
- Guys who think women going to class is an "opportunity" (your spelling, not mine) to get laid instead of human beings trying to get their fucking education.

How do I cure my feet kink?

Go to confession because only God can help you.

I'm really drunk rn but it's a work event how the fuck do I sober up cuz oh my gooooo I need a grad role

How To Get Hired At A Grad Event

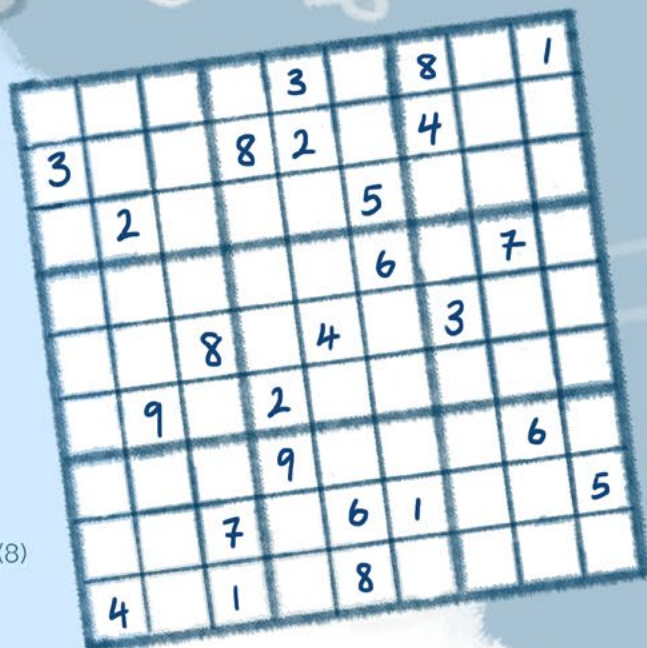


PUZZLES

ILLUSTRATION BY SOPHIE SUN

Across

4. Famous songs include Rapture and Heart of Glass (7)
10. Drunken woodland man-goat of Greek lore (5)
11. Scully's will they/won't they partner (6)
12. Stole Ariel's voice (6)
13. The visible radiation given off by the Sun (7)
15. Commands a centuria or "century" of Roman soldiers (9)
17. Very sorry to Ms. Jackson, for real (7)
18. Legendary gaming console that dropped in 1994 (11)
19. Green vegetable that vaguely resembles a miniature tree (8)
21. Nobody puts (blank) in the corner (4)



Down

1. First name of the mascot of Mad Magazine (6)
2. Capital of Scotland (9)
3. The only planet smaller than Mars (7)
5. Legendary fashion magazine helmed by Anna Wintour (5)
6. Complete disorder and confusion (5)
7. Local K Road gay bar that has famously gone to shit (6)
8. Capital of North Korea (9)
9. Hometown of NZ's most famous oysters (5)
14. The drink, not the virus (6)
16. Also known as The Elder Scrolls V (6)
20. Sri Lanka's name under British rule (6)

Across 2. Plastics 3. Blonsky 6. Togeipi 9. Blue 10. Cerulean 12. Brandy 13. Pearl 14. maxgoof 15. Pickles 17. Boraemon
Down 1. Kazooie 4. Banjo 5. Interrupted 7. Brenda 8. Neemia 11. Thriller 16. Kronk

HOROSCOPES

Waiting at the bus stop of the universe, *Delma Vinkley* is impatiently typing out all her transport-related visions for the week! Don't hesitate, just get on the ride.

Aries (Mar 21 - Apr 19) *Hydrogen-powered AT bus*

Oh, look at you, sleekness incarnate. Oh, you're so magnificent, Aries. Truly. No, please, take my increased fare payments, I want nothing but your prosperity. Please, let just a bit of your greatness trickle down on the common folk this week. Yeah, we love you so much. Lucky numbers are 20 and 77.



Taurus (Apr 20 - May 20) *Train*

Tried and true, you carry on. No one can stop your flow this week, and if they try, they'll require two different forensic teams to gather what's left of them. Just keep on the rails, and your week will be one of well-deserved recognition. Lucky numbers are 39 and 56.



Gemini (May 21 - Jun 20) *Tandem bicycle*

Yeah, you might look like a fucking idiot this week, but damn, at least you have someone to go around with you, huh? A lot of single-seat bitches can't say the same. Stay golden, tandem rider. Lucky numbers are 70 and 81.



Cancer (Jun 21 - Jul 22) *Ferry*

Much like the Barbaras and Shirleys I see every second ferry ride back home, you may be inclined towards taking your vindictiveness on others when things don't go your way. But remain calm, and your hesitance may reward you in an entirely new manner. Lucky numbers are 45 and 57.



Leo (Jul 23 - Aug 22) *Horse and carriage*

You are feeling inclined towards more elegant things this week. But do you deserve them? No, really, do you? Have you achieved anything of note, or are you just settling for some indulgence to make up for that lack of effort? Lucky numbers are 88 and 100.



Virgo (Aug 23 - Sep 22) *Teleportation*

You are tired of Auckland Transport. These buses. Tired of being caught in the tangle of their timetables. You appreciate the ability to move around at your whim, but you are leaving this transport system for one a little less... complicated. With your sheer force of will, you will carve out a new path for yourself this week. Lucky numbers are 17 and 35.



Libra (Sep 23 - Oct 23) *Flamingo scooter*

It's wild to me that people pay to, like, ride a scooter in areas where they will almost certainly take out someone's foot. That just speaks to their arrogance! Libra, are you in control of your natural arrogance this week? Be sure you are, or that scooter of life may be your complete undoing. Lucky numbers are 25 and 26.



Scorpio (Oct 24 to Nov 21) *Monorail*

Always talking about being misunderstood, but never putting the actions out there to convince people otherwise! Are you going to change that, or just keep badgering people? Who knows. It's probably not for you. It's probably more of a Shelbyville idea. Lucky numbers are 93 and 94.



Sagittarius (Nov 22 - Dec 21) *Regular ol' bus*

Hey, you're nothing if not dependable. Until that time you're not! Have you been there for your friends lately, have you been riding for them? Because they're been riding for you. And one day, they just might not be at the bus stop at all. Lucky numbers are 321 and 739.



Capricorn (Dec 22 - Jan 19) *Uber Toyota Prius*

Much like basically any time you ever use an Uber, you don't feel like talking to people this week. And that's okay. Just make sure that you're isolating for the right reasons - is it because you're tired, or because you want the attention that comes from isolation? Lucky numbers are 43 and 72.



Aquarius (Jan 20 - Feb 18) *Piggybacking*

Okay, so maybe your transport choice is not about the speed. For you, it really is the journey. Maybe it's about the companionship, and what could come from the close proximity of your body to theirs. Who knows? Maybe if you bend your knees and allow someone to jump on your back, something magical could happen. Lucky numbers are 18 and 19.



Pisces (Feb 19 - Mar 20) *Water taxi*

Ignoring the driver's chatter, gliding along the waves, seeing the sun slowly fade off the horizon... you are reminded of what else is disappearing from view. What opportunities are you missing out on, because you are too afraid to get in the driver's seat? Lucky numbers are 34 and 48.



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

Annual General Meeting

**MONDAY
31ST MAY
2 - 3PM**

SHADOWS BAR

ID is required, members who are
under 18 and without ID have
been accommodated for.

