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CONTRIBUTIONS WANTED!!!

KATE & UBUNTU

Always wanted to see your creative content - be it your own story, poems, drawings, etc - published in a magazine for students? Well now is your time! We are looking for contributors for 2 of our magazines being published in Semester Two.

First up we have Kate Magazine! Launching in Suffrage week, Kate is looking to share the thoughts, life, her-stories of our female-identifying students to the rest of the student body. For more information, or to submit your creative pieces, please email the Women Rights Officer Folau Tu'inukuafe at wro@ausa.org.nz

In addition, we have our first-ever International magazine looking to explore the diverse nature of our students who attend Waipapa Taumata Rau from all countries - onshore and offshore. Headed by our International Officer Varsha Ravi, we would love to see the colourful backgrounds of our International Students filling the pages of this new magazine. For more information, or to submit your never seen poetry, art pieces, stories, etc. please email Varsha at iso@ausa.org.nz.

We look forward to seeing your contributions!





Craccum ♥s You

Media in New Zealand is underfunded, despite the critical role it plays in democracy. As much as it sucks, it's industry standard to overwork and underpay journalists. What's worse, in an age of instant communication, there's often pressure to work at an unsustainable pace. The clock stops, but the news cycle doesn't. Sometimes everything in your life feels like it could be turned into content to write about.

For us, pumping out issue after issue every week is hard work, and it's difficult not to get whiplash from how fast the turnaround is between sending an issue off to print and finalising the content in the next issue. But the job is also rewarding in its own ways. Student magazines occupy an important place in Aotearoa's media landscape; this is a place to push boundaries, a collaborative space with fewer hierarchies—we're all still students after all.

So, we appreciate hearing from all of you—whether that's through the internet or comments in person—it's great to know that there are actually people out there who read *Craccum*. Knowing there are people on the other side of this makes our jobs feel a bit better, even if we are underfunded and overworked. And to those who come and contribute to our little mag on the regular, we appreciate you the most.

Where would we be without you?

If you want to write but aren't sure how—well, that's what we're here for. Simply send us a message or flick us an email, and we'll help bring your article to life. Got a tip about some injustice? We're here to listen and back you up when all else fails. A weekly publishing schedule means we do work fast and cover breaking news, but there's room for feedback and development: a luxury not often afforded in the wider industry.

And, of course, our mag wouldn't be half as good without all the gorgeous artwork that our wonderful visual arts contributors make for us. As a way of thanking them and supporting their work, we've made some limited edition *Craccum* stickers for sale (only \$2 each! Available at the QR code)—the profits will go directly to the artists that helped bring our Sustainability and Pride issues to life!

XOXO

Arohanui

Flora Xie (she/her) and Naomii Seah (she/they).



Letters to the Editor

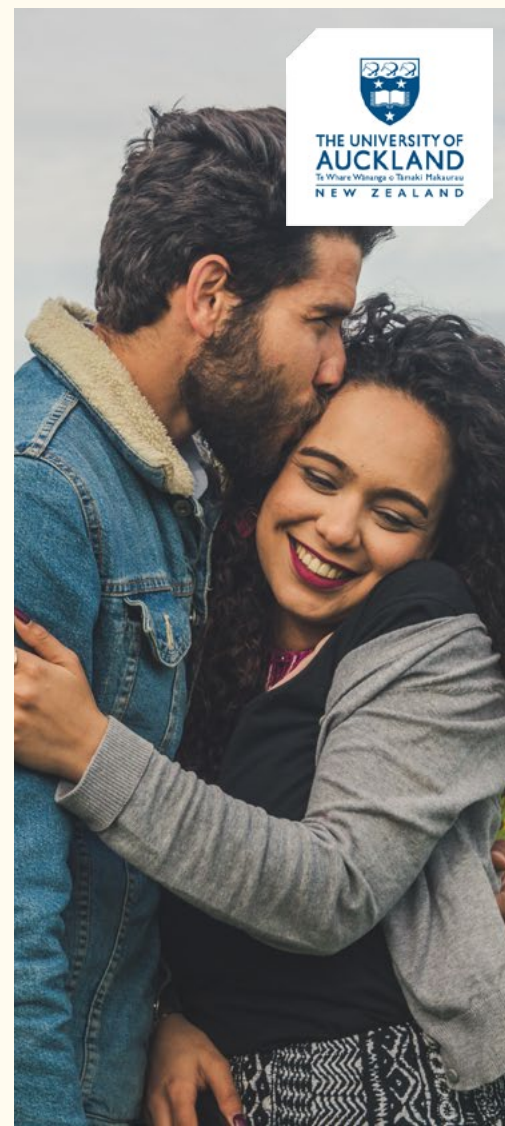
Hi to whom I may be emailing, I hope all is well, I am emailing because I am a student at UoA who reads your magazines every time they come out and I thoroughly enjoy them. However, this recent magazine I really loved and I just wanted to send a positive email about how awesome it was. I really enjoyed 'Six Years an Undergrad', it was a great article and I related to it in some ways, which was really awesome. I also really enjoyed all the horoscopes and crosswords. Thank you for an amazing magazine. I can't wait for the next magazine.

—Kind regards, Siobhan M.

Thanks guys the sports column was a great read. American football is also starting up soon I'm sure that would have some good content. Or talk about punishments for fantasy football there's always some funny stories there.

—Concerned Marine Science Student

HAVE THOUGHTS YOU WANT TO SHARE WITH US? SEND YOUR OWN LETTERS TO THE EDITOR AT EDITOR@CRACCUM.CO.NZ!



couples participate

The School of Psychology at the University of Auckland is looking for long-term couples to participate in a three-week survey examining people's daily experiences across life domains: work or study, relationships, sex life, and personal growth and wellbeing (such as goals, hobbies and mental health).

Participation involves a lab session (1 – 2 hours), a nightly online survey for three weeks (around 10 minutes), and a follow-up online survey six months later (20 minutes). Couples will receive approximately \$200 worth of vouchers for full participation. Participation is open to all sexual orientations.



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For more information please contact: uofacouplesstudy@gmail.com or visit <https://relationships.auckland.ac.nz>.

Student Wellbeing Trying to Improve Period Poverty



CHARLIE PARKER (SHE/HER)

The University of Auckland's Student Wellbeing teams' new initiative looks to provide and promote sustainable sanitary products free of charge.

Sustainable products such as menstrual cups and reusable pads will be available (within product stock means) for free from Student Hubs on City Campus (General Library), Grafton Campus, Epsom Campus, Te Papa Ako o Tai Tonga, and Te Papa Ako o Tai Tokerau. Tampons and disposable pads are also available to students, the products a student can get are based on personal preference and needs. The Wellbeing team says, "we want all our students to have access to free period products that suit their preferences".

Period Poverty is becoming an issue in Aotearoa, particularly among University students. A survey conducted by the

Student Wellbeing team showed that from a sample size of 146 students, 13% regularly struggled to afford period products and 36.3% occasionally struggled to afford period products. These statistics were higher than the reported national average. Consumer NZ lists the average price for a box of tampons as \$4.63, which need to be replaced regularly, and the upfront cost for a menstrual cup can be between \$35-\$50 according to Family Planning.

94% of the participants in the study also said they would consider a menstrual cup, which would provide a longer-term solution to Period Poverty. University of Auckland Science student, Ella, says, "This is such a cool initiative, and it's really in touch with student needs right now considering how expensive it costs to live. We shouldn't have to pay for period products, and whilst the government is helping in

schools it's great that the Wellbeing team are following suit and being sustainable."

Go and collect your free products from the Student Hubs and you can tell them you're there for your 'monthly meeting' for more discretion.



AUSA President Roasts Racist UoA Confession



JESSICA HOPKINS (SHE/HER)

UoA students and AUSA President Alofa So'olefai roasted a racist submission posted on the infamous Facebook page, 'UoA: meaningful confessions'.

In the confession, posted on Monday 15 August, and titled "Get out of our student bar!" the poster who dubbed themselves "Putoutafire" claimed that Shadows was "occupied by a combination of middle-aged blokes and heavily tattooed potential gang affiliates" during the free Katchafire gig.

Katchafire, an all Māori reggae band from Kirikiriroa, played at Shadz on 12 August as part of Māori Day celebrations.

"Don't be mad because it wasn't your duff duff music my guy," So'olefai commented on the anonymous post.

"I reckon go to Bunnings, eat some concrete and harden tf up," said another commenter. Yet another invited the poster to "cry more kid."

Countless other comments made fun of the poster's concern about "potential gang affiliates." One person wrote "you can't be serious rn." Another wrote "first of all, what in the prejudicial marginalisation... second of all, shut ya lipz, and wait in line like everyone else."

The poster complained they couldn't find a seat and that the bar queue

stretched for miles, requesting an express lane be set up (presumably for racist assholes?)

The confession continued: "I will empty my wallet for you any day of the week. All I ask in return is for easy access to one measly Shadz jug." To which one commenter replied they'd gladly empty the poster's wallet for them.

Craccum's suggestion to the poster is that within two miles (or 3.2 kilometres) of Shadz, you would be at the Viaduct, where you can take your money to Leo Molloy's bar—because it seems UoA students definitely don't want you around.

Minimising Monkeypox is Homophobic, says UoA Sexual Health Expert



CHARLIE PARKER (SHE/HER)

"Just because someone is exposed to Monkeypox (MPX), doesn't mean they are (MSM). But it's also homophobic to minimise how vulnerable MSM will be to MPX."

Associate Professor at the University of Auckland, Peter Saxton is among those behind a five-page letter to the Prime Minister calling for urgent Government action to prevent the escalation of Monkeypox.

The letter, co-signed by The Burnett Foundation Aotearoa and The New Zealand Sexual Health Society, calls for the establishment of an Monkeypox response team that includes Government leadership, clinical experience, and community expertise, and for this team to be appropriately resourced. They also call for clear communication from the government when taking accountability and responsibility of key figures in the Monkeypox response such as clinicians and community organisations. The letter also discusses the need for prioritised vaccines, stigma-free communication, support for self-isolation, and the lack of resources in the health system.

"MSM including takatāpui will be the solution to the MPX epidemic in Aotearoa, not the problem. We need risk reduction advice and vaccines to reach MSM as a priority. In turn, that will protect everyone."

Saxton says that the majority of transmitted cases have involved sexual contact, with 95% of cases in Europe, the US, and Australia being found in gay and bisexual men. Saxton said the best way students can show their support "is to call out stigma against men who have sex with men (MSM), including takatāpui tāne... MSM including takatāpui will be the solution to the MPX epidemic in Aotearoa, not the problem. We need risk reduction advice and vaccines to reach MSM as a priority. In turn, that will protect everyone".

Monkeypox has been declared a Public Health Emergency of International Concern by the World Health Organisation (WHO). Currently in New Zealand only four cases of Monkeypox have been detected, with these cases self-isolating and posing little risk to the community. However, Saxton is among experts who have been pushing for a stronger and quicker response to the virus.

According to the Ministry of Health website, Monkeypox doesn't spread easily between people, and requires contact either directly with an infected person (includes sexually/intimately), with an infected person's clothing, or through respiratory droplets from an infected individual. Initial symptoms are likened to a fever, and after a few days shows a rash that goes on to create scabbing and lesions. Symptoms often resolve by themselves after a few weeks. Sexual health experts have identified that a vulnerable community to Monkeypox is gay men and are wanting the Government to provide more support to vulnerable groups.

The Green Party stated in a media release that they are backing the letter and is calling on the Government to commit to an elimination plan for

"The good news is once someone is diagnosed and supported, Monkeypox generally stops with them, and vaccination will be key."

Monkeypox and prioritise Rainbow communities. The Greens say that COVID-19 should have taught the Government that going hard and early on an elimination strategy works, and that a similar approach should be taken against Monkeypox. As far as an elimination strategy, Saxton says, "Beyond MSM, we're not seeing widespread Monkeypox transmission to other parts of the Rainbow community, even though Pride events in Europe involved all Rainbow folk and straight allies. Again, that's another signal about how Monkeypox is and isn't being transmitted. The good news is once someone is diagnosed and supported, Monkeypox generally stops with them, and vaccination will be key".

As of 27 July, WHO reported in their virtual press conference that more than 18,000 cases of Monkeypox have been reported from 78 countries. Over 70% of cases reported are from Europe, and 25% are from the Americas. Only five deaths have been reported, however about 10% of cases are being admitted to hospital to manage pain. The conference discussed a wide range of health issues, and the Monkeypox elimination strategies that were discussed aligned with the letter's ideas of prioritising the right communities for vaccines.

Jam with UoA's Poetry Club



JESSICA HOPKINS (SHE/HER)

The UoA Poetry Club is putting on a Music-Poetry Jam Night this week, sponsored by Phantom Billstickers. This could be your chance to belt it out like Mitchie Torres, find your own Shane Grey, and live your *Camp Rock Final Jam* fantasy.

Performers and fans of poetry and music are invited to 'jam' at Cassette Nine at 8 pm on 26 August, with a gold-coin koha entry being collected at the door. Anyone, even non-UoA students, can come along to watch.

As well as showcasing feature performers from the School of Music Students' Association, Madeleine Worsley, Samantha Cheong, Thuryah Al-Azzawi, and Marianne Leigh, UoA students can sign up to perform. The QR code on the promotional material

links to the sign-up form.

"No matter what kind of poetry you're fond of, spoken word poetry, written poetry, rapping or songwriting, just to name a few, this is your opportunity to share your voice," says Poetry Club President Rose Yip.

You can sign up to perform on the night, but slots are filling up quickly.

There will be snacks provided, and attendees can purchase a \$10 Cassette Nine teapot special, which is usually \$15.

To find out about more poetry events on campus, including the annual Poetry Slam, you can join the Facebook group 'UoA Poetry Club'.



The Man, the Myth, the Hospo Legend: Leo Molloy



CHARLIE PARKER (SHE/HER)

There's nothing quite like owning one of the most popular bars on the Viaduct, putting it up for sale to pursue a spot as Auckland's Mayor, and then dropping out before voting begins. It was an unfortunate series of events for Leo Molloy, former owner of Headquarters, who's now getting back on the hospitality horse.



ILLUSTRATION BY GABBIE DE BARON

Molloy said, "Cowboys don't cry. I'm getting on with my other life as a hospo legend", however Molloy doesn't realise *Craccum's* Chief Reporter has seen Netflix's *Godless* and that he is spreading fake news about cowboys! Despite the good, the bad, and the ugly Molloy may have given us, the question remains; what truly makes a hospo legend?

Is it perfecting the G&T? Having a playlist that the Instagram girlyies can't resist having in their story background? Or is it upholding a reputation of not being a "subterranean gay bar on K Road where people swap DNA in the middle of the night"? One avid *Craccum* reader said, "what would make a hospo legend is keeping the bathrooms clean for once, there's nothing dirtier than a hospo toilet". Whatever the answer,

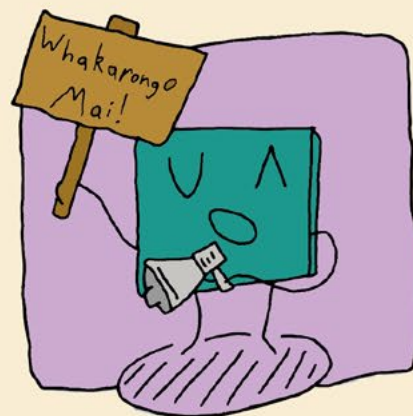
Molloy is off on a quest to find it, and it will take some true grit to become a legend in this town.

Former leader of American political party *Birthday Party*, Kanye West, told *Craccum* "Leo doesn't need to worry, we fall, and we get back up. Look at me now! I'm getting cancelled every other week and lost Kim Kardashian, there's hope for everyone". Molloy won't be losing as much as West, and *Craccum* wishes him all the best in trying to build a better business than Auckland University students' fan-favourite saloon, Shadows.

Molloy's iconic Instagram resignation post ends with "It was fun", and of course he's right! Because what else is politics but a fun game for the rich and famous?

hearsay. | news.

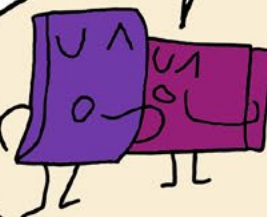
At this point, sitting down and listening will not bring about action. [Z Energy] says they are reducing their carbon emissions but are doing virtually nothing to reduce emissions in their supply chain.



I don't think what students have to say would make much of a difference to Z Energy. They are just there to speak and sell their brand. At the end of the day, the University is also a business, and they are doing it solely for their own benefit and reputation

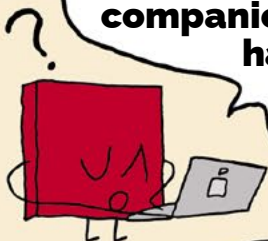


I don't know the context of what they talked about in the lecture. But it could be valuable to learn what they are doing or what they are doing wrong. But they probably won't talk about that super openly.

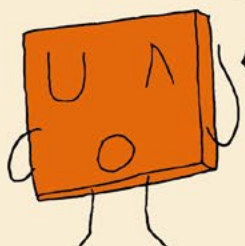


I think other faculties are far more mindful of social issues than business.

It's important for students to be able to express anger towards companies. Historically, universities have been places for radicalism, revolution, and protest.



Whakarongo



MAH



Should UoA Platform Climate Polluters?



JESSICA HOPKINS (SHE/HER)

Will, Law and Global Studies

"There are really valid points either way. I'm not sure where I personally stand on it. I don't really agree with providing them with a platform to spread anything harmful, and if they were making it seem like they are doing a lot more than they are, that's problematic. But I don't expect the University to stop inviting them in, and inviting [Z Energy] is an opportunity for students to hold them accountable."

Libby, Health Science and Global Studies

"I don't know the context of what they talked about in the lecture. But it could be valuable to learn what they are doing or what they are doing wrong. But they probably won't talk about that super openly. If they are just trying to brainwash these little Commerce kids to do bad stuff, I don't really vibe with that. Especially if they are spreading some hokey. But I think a balanced perspective on real-life issues is the best way to go. Maybe not muting the companies but allowing more environmentally conscious companies to speak to students would be beneficial."

Katja, Criminology and Psychology

"It's important to have an open conversation where people can speak their mind, and Z Energy can hopefully take on students' feedback. But I don't think what students have to say would make much of a difference to Z Energy. They are just there to speak and sell their brand. At the end of the day, the University is also a business, and they are doing it solely for their own benefit and reputation."

Jaden, Commerce

"I can understand both sides. I think you come to university with the end goal of ultimately getting a job. And if you can

be connected to an opportunity that can provide you with a job, then I say sure. It's also up to your own discretion if you want to go to that meeting or not. I understand where the climate activists are coming from. But those who aren't as environmentally inclined might still want to attend."

Liam, Politics, Sociology, Global Studies

"It's important for students to be able to express anger towards companies. Historically, universities have been places for radicalism, revolution, and protest. If we were to stop inviting people like that to this space, students might lose the motivation to actually go out and advocate for what they believe in. Personally, I feel like we shouldn't stop inviting them in. Then we wouldn't have a place to protest them. If we have them in, we can express our discontent and hopefully pressure large corporations and policymakers to make a change."

Olivia Bird, Student Protestor

"People told us to stop protesting, sit down, wait till the end, and ask questions. But what I heard from the protestors who stayed is that when he was asked questions about Z Energy's environmental policies, he basically just avoided them. At this point, sitting down and listening will not bring about action. [Z Energy] says they are reducing their carbon emissions but are doing virtually nothing to reduce emissions in their supply chain. They are just giving money to companies to plant trees. The emissions they talked about in their presentation are only their production processes. They don't count the emission from the fuel they produce, which is their main source of emissions. But I don't think individual students engaging with these companies are the problem. The companies themselves are."

Recently a group of climate activists including UoA students disrupted Z Energy CEO Mike Bennetts' lecture in the OBBG. Bennetts was invited by the Business School to speak on Z Energy's role in creating a low carbon future. The protestors criticised the University for giving a platform to Bennetts who they accused of greenwashing.

Craccum asked students if the University should invite companies like Z Energy on campus, despite their status as a significant climate polluter.

Harry, Psychology and Computer Science

"They should be allowed to speak at the University. But students should be able to challenge them, ask questions, and say whatever they like about how they go about their business."

Emily, Commerce

"It's all about education. These are the biggest companies in New Zealand. They are huge players, especially for students doing Commerce. But it's ensuring all the faculty students are aware of the environmental impacts. And I think other faculties are far more mindful of social issues than business."



Striving for Golds and Grades

What it's like to be an elite athlete and a student at UoA



GRACE BURTON-MCKEICH (SHE/HER)

I don't know about you, but before starting every semester, I set a bunch of goals related to ensuring that I thrive and avoid burnout. Without fail, one of these goals includes getting some form of exercise in my week, such as going to the gym three times. But, as the semester progresses, the post-mid-sem-break deadline pile-up inevitably sees the majority of these goals getting flushed down the toilet, along with my soul. For some University of Auckland students, however, staying active—and I don't just mean taking a cheeky hot girl walk around the block—is not just a study break but a significant part of their routine.

Sulu and Havana are two University of Auckland Students who competed at the recent Commonwealth Games in Birmingham, UK. Sulu Fitzpatrick is studying part-time towards a Master of Arts in Sociology while vice-captaining the Silver Ferns. She has had a 12-year career in netball, playing for the Northern Mystics, Waikato Bay of Plenty Magic, Southern Steel, and the Central Pulse. Havana Hopman is in her first year of Health Science (which she is doing part-time) while practising

Rhythmic Gymnastics. 2022 marks the start of Havana's international career competing in FIG world cup circuit, the Oceania Championships, and of course, the Commonwealth Games. I asked them what it's like to be a student-athlete at UoA.



For some University of Auckland students, however, staying active—and I don't just mean taking a cheeky hot girl walk around the block—is not just a study break but a significant part of their routine.

First, I wanted to know why one chooses to simultaneously study and play sport at an elite level when both are so demanding. Sulu said that for them, it's "important to keep learning and growing" and that they have a love for Sociology. For Havana, they are "very passionate about" rhythmic gymnastics, but they also wanted to keep their brain learning.

Being an athlete and a university

Sulu mentioned the struggle of managing their time, mental fatigue, and constant deadlines. Havana said that one of their biggest challenges was group assignments because finding time to meet with classmates can be extra tricky.

student surely poses some unique challenges to a person's life. Sulu mentioned the struggle of managing their time, mental fatigue, and constant deadlines. Havana said that one of their biggest challenges was group assignments because finding time to meet with classmates can be extra tricky.

Another thing non-athletic-regular-people, or at least those who don't have as many sporting commitments, might not understand is the amount of time competitive sport takes. Sulu explained that while physical fatigue impacts the amount of energy they have to study and get assignments done, "There's a lot that goes around sport [like] recovery, rehabilitation, training, and meetings that take up time on top of study and family responsibilities." So far, Havana's sporting commitments have meant she's been unable to go onto campus. However, she says she's happy with the choices she's made, even if it means not having a student experience—"yet".

Sulu and the team were training hard for a gold medal at the Commonwealth Games, and Havana also competed in the New Zealand Nationals prior to

the Games and will be at the World Championships just after. I was curious about how the University helped Sulu and Havana to achieve these goals. Sulu said that being part of the High Performance Support Programme was really “helpful to sort appointments, meetings, and linking in with faculties, lecturers, and planning timetables.” Havana said that UoA has provided her with “the opportunity to do my Uni work around my training, competitions, and overseas travel. The University provides alternative learning and assessment opportunities to make sure I can still get everything done but also complete the work that is needed.”

The High Performance Support Programme is for anyone playing sport at an elite level, usually at an international level or performing with a national performance group. Being part of the Programme, which is free, pairs students with a student-performer Support Advisor. These advisors help students negotiate attendance and assessment arrangements. Students in the Programme receive a free recreation centre membership, as well as performance psychology and wellbeing support through the University Health and Counselling service. Athletes can access strength and conditioning trainers, physiotherapy at discounted rates, and attend personal and career development events.

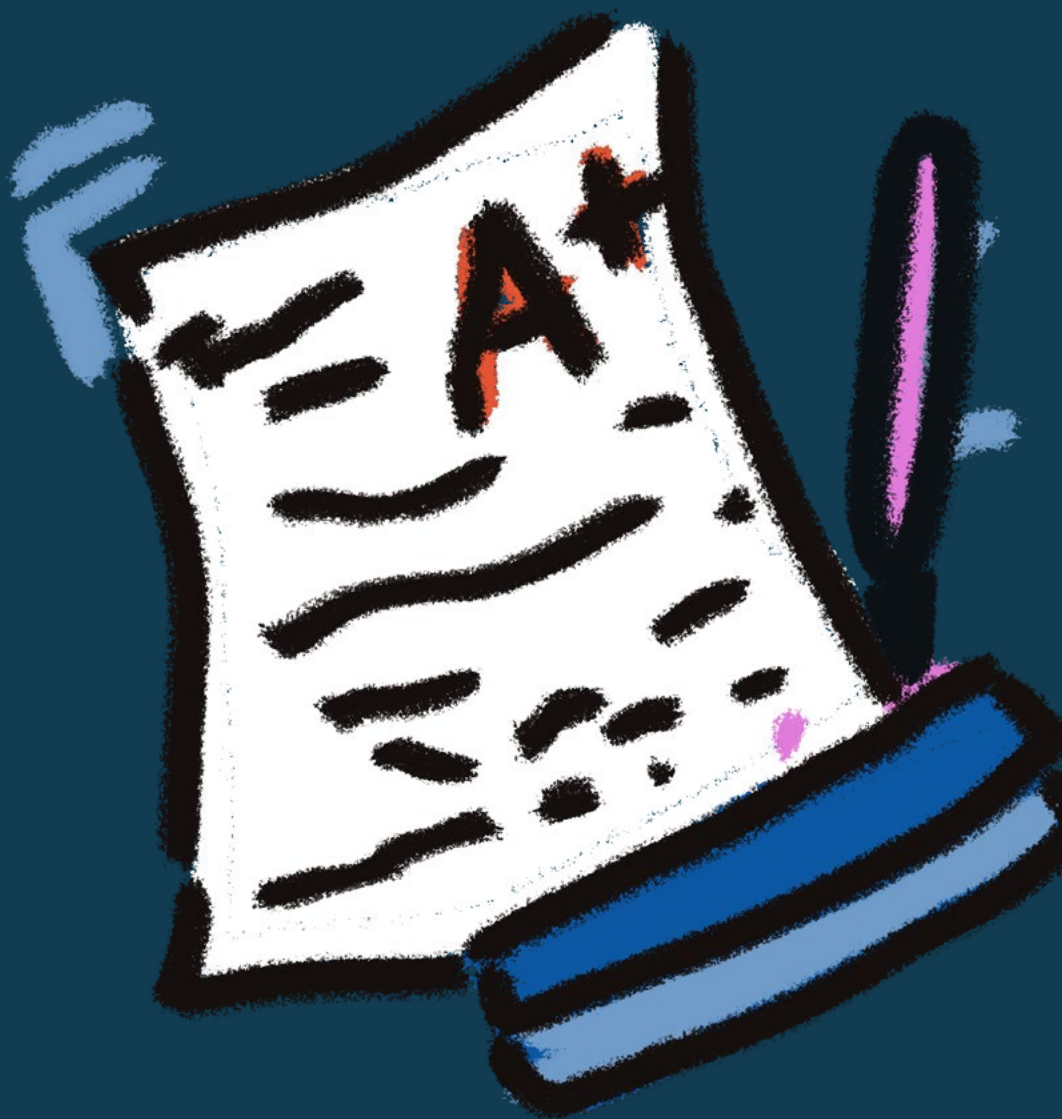
At the Games, both athletes performed amazingly. Havana finished ninth in the all-around final, where she was required to perform four different routines that involved clubs, hoops, ribbons, and balls. Sulu and the Silver

Ferns came away with a bronze medal after defeating England in their final match.

Being a student-athlete at the University is clearly a challenging yet rewarding experience. Being able to satisfy both academic and performance goals takes dedication and support. It's excellent that UoA can offer these athletes so much. Havana, Sulu, and all the other student-performers are inspirational and can serve to remind us that coursework isn't everything (a thing that's easy to forget in our little uni bubbles). The team at *Craccum* wish Sulu and Havana good luck in their next competitions and all other athletic and academic endeavours.

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Lunch with Efeso Collins



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

With goals of bringing Auckland together, Mayoral candidate Efeso Collins talks with Craccum about being the first AUSA president of Pacific descent and how we can improve education and transport.

Many Pacific kids, many Brown kids have grown up with an instilled notion that they are dumb or that they're stupid. Can you tell me about your personal education journey and if that sentiment was something that you experienced?

In seventh form, we were doing some classes, and at the end of the year, we had about 15-16 people in our Year 13 cohort, so not many. And we went around the room, they said, "oh what do you want to be?" I said I wanted to be a lawyer and my teacher laughed, and she said, "oh you're too dumb to be a lawyer". And we all just laughed, the boys were cracking up. But that stuff really cuts, and especially when you've come from a cultural background that respects the words of your teachers and understands that they have an authority that we should be paying homage to. So, for many years after that, I actually thought I was dumb. You don't have to say it to someone, we walk into the classroom and research is really clear: young people know if you don't believe in them. As a person

who's a lecturer in Teacher Education, if we don't practise teaching in a way that sets high expectations of young people then they're going to know people don't believe in them. And so they'll act that out.

You and I are privileged in the sense that we both hold degrees and went to university. But the truth is, that's an elite group of Pacific people. The rest, if we're not willing to uplift [them], then they're going to fail because all they're doing is acting out the indirect and direct messages that they're getting. I've been so committed to mentoring all my life, just because I realised that if someone doesn't do it with young people—young men in particular—then we're gonna act out exactly what the world tells us. That we are dumb. That we're not good enough. And that manifests in things like ram raids, it comes out in domestic violence, it comes out in the relationship challenges we have. And all of that stuff leads to a future that's abysmal aye.

I want to ask you about the education system. Much of what we learn at school is based on Western history, in a system that wasn't made by us. Do you think we need to move towards an education system that is more culturally responsive and believes in all young people?

We are learning within a system that has a curriculum which isn't relevant to us. When you make it more relevant, you see greater achievement levels and higher success. We've got to make it more tailored to young people. We've got to have smaller classrooms. I think if you've got smaller classrooms, teachers can actually connect with you. Imagine if we did make Te Reo compulsory. Why not? I think being so far in the Pacific and the geographic isolation of New Zealand makes us think we don't need other languages. Yet we are so close to the Pacific, we should have all the options available to us like Samoan, Cook Island, Maori, Niuean, Tokelauan. The research tells us again, that when you learn your heritage language, you actually do better. Linguist Ferdinand De Saussure said if you haven't got your language, you haven't got a culture. Our parents were told to speak English, we've lost the ability and the proficiency to speak our languages. I speak [Samoan] okay now, but it's not at the level it should be. You know? I feel embarrassed. I'll go into settings with Ministers and I'm texting my wife because she speaks Samoan better than me. We should pride ourselves on Te Reo, in Pacific languages.

Another thing is that the system is designed for kids to go to university,

only 30% of kids go to university. So, what are we doing for the other 70%? We got to change and deconstruct a system that hasn't worked. So yeah bro, I got issues with the education system!

You were the first AUSA president of Pacific descent. You're now running for Mayor; you would be the first Auckland Mayor of Pacific descent. You have a history of trailblazing these leadership positions. What was it like during that campaign to become AUSA's president? Were you conscious of the fact that you were the first? Was it a big deal at the time?

I felt the weight of our people and their desire to see one of their own hold the role. It's something that drives me today, the same way it drove me back then. Back then, when I was running for president, I had people come up and say "oh we don't want a coconut leading the Students Association". I look back on those discussions and I think we pushed through. And so yeah, those were tough days. But they were fun. I tell you, man, we had the weirdest, craziest campaigns. But it was great. You know, I had people who came from different walks of life in the campaign—[it's the] same way we're doing it now. Whether you're queer, part of the rainbow community, whether you're agnostic or atheist, I think there's room for everyone in the same room. And we've got all of that in my campaign. I have people who were Greens, people who are National people, people who are Labour—I don't care. What I care about is if we can find a way to talk with one another, and be robust and respectful. And yeah, I've had some really interesting incidents: I've had one or two comments about the colour of my skin. And I just think that we're growing, we're an evolving society. And if people still have issues with the colour of my skin, I can't deal with that for them. But I hope that me standing for Office helps them to reflect.

No doubt people may have asked you about homelessness in the city. There is a lot of rhetoric around certain health and social issues, but not enough conversation about the social issues that lead to and underpin these issues, mental health, being in gangs. Do you think we need to move away from these sort of short-term

solutions and start tackling the root cause of these problems?

Yes, absolutely. And the way we do it, is we have to rethink our structures. Politicians think [in] three-year cycles. That's what shortens the thinking: what we need is long-term solutions. Homelessness is not something we're going to solve overnight. And you've already talked about there being mental health issues, there [are] challenging home-life issues and experiences that people have come from. The only way we're going to support that is full wraparound services and support

We also need to shift people's psyche. These are complex time-bound issues, they are going to take us a while to really grapple with. We can't expect immediate solutions. Poverty is what drives a lot of this stuff, we've got to be way more compassionate in our approach. You've got to understand that getting to those situations [has] taken years. Getting out of it is also going to unwind over years as well.

I read a report about Auckland having the third highest public transport costs in the world, I think that was three years ago. One of your key aims is to make that free. Making it free will surely allow students, and especially Pacifika, to put money towards other costs instead of transport, right?

If you look at the emissions reduction plan that the government's put out, it says that we have to triple our use of public transport to get close to reaching our target of reducing our carbon emissions by 50% in the next eight years. And so I put out a policy on fare free public transport, because I think that's one of the best ways to get people out of their cars and using the bus and the train.

We know that for the poorest families in our community, 30% of their income goes to transport. So, you take the cost away, all of a sudden, people might have a bit more for food, might have a bit more for their rent or for their other bills. So, I think fare-free public transport is gonna get people out of their cars.

How has being the MP for Manukau informed the way you plan to operate if you were to become Mayor? I imagine that the community aspect of Manukau makes you want that sort of relationship with the whole of Auckland.

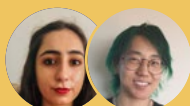
I want people to look at my time being the rep for Manukau and see the way I gave myself fully to the people of Manix—something that I'll do no different in this role. I will give myself fully. The example I've drawn now is during Covid. When everyone was a bit unsure about getting vaccinations, the media came to me and asked what we're gonna do. And I said, "you've got to vaccinate our people first. We're at the borders. And you've got to send people—and stop just seeing people who can only speak English. I want people who speak Tongan, Punjabi, everything, out South. We're the greatest risk."

Down at the Ministry of Health, they were saying, "Oh, but we don't understand why you're doing it the way you're doing it". You can't make your policies in some ivory tower and expect us to just waltz it out. We were behind the vaccination rates for ages, but the way in which we lifted our vaccination rates was amazing. I want others to look at who stood up for our community. I look back, and it was risky. I got lots of threats and people saying, "Oh, stop calling yourself a Christian". All the churches were shutting their doors on me saying, "You're just encouraging people to put poison in them".

I use that example because I think I'm really glad that we took that risk. It was a calculated risk. Yeah we were shot down, but I think that made a huge difference out South and I want the people of Auckland to know that it's that kind of advocacy they will get for this city if they vote for me. I love this city and I want people to know we can do this together here. But this is an opportunity to provide leadership that's forward looking, that's future-focused, and collaborative. I'll always listen, I always want people to feel like whether you spend five minutes with me or an hour with me, I listened to what you had to say.

We've Let Down O

AT STOP treating bus drivers like shit.



RAWAN SAADI (SHE/HER), ARELA JIANG (HE/HIM)

CW: VIOLENCE, SEXUAL ASSAULT

Public transport is no strange place for most University of Auckland students. Although not always the fastest mode of transport into the city, buses and trains certainly are the cheapest choice especially when gas prices are becoming every broke student's worst nightmare. For many of us, they are without a doubt a transportation saviour. It really makes you think: what would we do without them?

This question has unfortunately become increasingly important. The public transport industry is experiencing uncertainty, but the bus service and its drivers seem to be getting the worst of it. Everything from bus driver shortages and terrible pay to poor treatment of the facilities have put the bus service and its workers through a stressful time.

Let's start at the core of most societal issues: money! For a long time now, Auckland bus drivers have been paid \$23.71 an hour on average. Keeping in mind that the current minimum wage is \$21.20, this isn't much at all. Not to mention the physical and mental toll of driving all day long, sometimes all throughout the night. With that shit pay, most drivers would need to sell their bus for a chiropractor to correct the knots their bodies' acquired from sitting in a ragged-ass chair for hours. No wonder one driver would do "full Chloe Ting booty workouts at every main bus stop", as one student told us. You would too if your time, mental energy, and

health were being spent on a socially and financially thankless job. So, it's no surprise there aren't many people accepting a couple of dollars above minimum wage to drive a bus.

The shortage of bus drivers has been somewhat of a wakeup call for the government; they've recently announced an all-mighty pay increase of 8% for all Auckland bus drivers. The luxurious salary on offer is now \$25.62 an hour. Is that really much of an improvement? That's like an extra Blue V every hour. Truly fuck all! Think of how crazy the prices are getting for literally everything (and the living payment ain't cutting it). But the most hard-hitting of reasons for changes on public transport is the behaviour of passengers and treatment of bus drivers.

Most of us have witnessed at least one weird or off-putting incident on public transport. You'll see the odd bickering match between a bus driver and a passenger on the 27H, or perhaps that intoxicated person stumbling to take their seat on the 70. Lately, however, these incidents have escalated to a whole new level. Bus drivers have reported various accounts of assault. Earlier this year, a bus driver heading to Queen Street was punched in the face by a man who refused to get off the bus. Earlier this month, a Tauranga man was arrested after he brought a machete on to the bus. This incident instilled fear amongst passengers and bus drivers, who are now fighting for

better security at major bus stops. With public transport feeling increasingly hostile, the general public, especially students, are starting to question our dependence on these essential transport services.

With violence and the possibility of more crime, can students like us feel



safe on buses? We need to consider how we are looking after ourselves in these conditions, and how we are treating our bus drivers and public transport workers. Public transport is vital to so many students studying in the city—most of us don't have a choice

Our Bus Drivers — And Ourselves

to prioritise our safety by skipping the bus.

So, given that poor uni students and cheap transport go hand-in-hand, there's no shortage of gritty tales from our own student body. Everyone who's been a student at the University has at least one story to tell about a bus-related experience



gone wrong. These range from the hilarious to the downright appalling. With fuck-all structural support we're seeing less experienced bus drivers (and less drivers, period) and an increasing apathy towards service in the profession. What we end up with is

passengers experiencing the fall out of the poor working conditions rife within the public transport system.

Many students have recalled a time where bus drivers have just straight up driven past their stop despite a very obvious (and alarming) *brzzp* signal. One student remembered how a bus driver ignored their get-off button pressing and kept driving, forcing them to jump off at a random stop, making the potentially dangerous walk home at night even longer. We've heard stories of passengers being dropped at the bus depot because the bus driver forgot people were still on the bus. Our buses or trains have been cancelled or delayed without any warning at all, not even a friendly CANCELLED on the AT HOP app.

The antics we've all witnessed on bus journeys would be funny if they weren't so concerning. One student recalled someone on their bus "started yelling about how he was Jesus". Another, remembered a time they saw a drunk passenger fall on their driver while the driver was at the wheel. Count your lucky stars that your bag (or arm) doesn't get caught in the door while beginning or ending your bus journey—unlike some poor students. And then there are the serious incidents: inappropriate touching from strangers, racist rants and slurs, fights, all while passengers look away and the bus drives on.

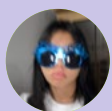
All these stories aren't just random, one-offs you dismiss once you finally

make it off your AT HOP hellhole. They're the flow-on effects of a labour system that treats bus drivers as disposable—workers to be used up and discarded. Our drivers are under the pressure from an employer that cares little for their health and wellbeing, and we as passengers are feeling the effects of this systemic neglect. We don't always help this cause either. People are rowdy on buses. We hassle, swindle, and scam our drivers. Bus drivers often have to step into the role of crisis negotiator, peace-keeper, and law enforcer—responsibilities well above their pay grade. The occasional transport officer shows up and dicks around on their phone—and never when they're needed, it seems. However, we can't really blame unruly passengers for their behaviour; most of the time they're also victims of an uncaring social system. To the detriment of fellow passengers, drivers often turn a blind eye to poor bus etiquette—but wouldn't you too keep your eyes on the road, since you're being paid fuck all to get from point A to point B?

Public transport is becoming a darker and scarier place for students and bus drivers. But it's not like we should or can avoid it at all costs. For those of us who rely on the system, it's crucial we're aware of its issues before we curse it (or the employees) too loudly and jinx ourselves with another delay. Let us remember to be kind. Thank your drivers on the way out, it's the least we can do.



Forming Friendships in This Decade



GABBIE DE BARON (SHE/HER)

Sourced answers from friends on the internet, about internet friends. Real classy, Gabbie.

Internet Friends: people you met solely on the internet, and then you decided “hey, they’re pretty cool”, so they’re now your friend. I genuinely love internet friendships. I’ve made numerous friends over the internet, which isn’t to say that I’m such a cool girl, because if you met me in 2017, nope... but that’s also the thing, internet friendships aren’t only for ‘losers’! But I get it, having friends that you met online (and sometimes only know online) seem a bit iffy. But according to our Instagram questionnaire, I’m not the only one making friends on the net.

Why would you be willing to talk to a stranger, when we were told all our lives not to?!

A general disclaimer: if you are aware of that stranger danger shit, and are

It’s not as scary as online dating, but just don’t share any personal information, bank information, etc., you know the drill.

fairly wary about predators, then navigating the internet and making friends online isn’t so bad! The thing is, with the distance the internet provides, the physical precautions of being kidnapped are not the same. If you know you’re talking to a legit person, and they don’t ever ask you to do anything uncomfortable—or felonising—then you’re okay. It’s not as scary as online dating, but just don’t share any personal information, bank information, etc., you know the drill. One respondent told me that the best part about making friends online is that essence of anonymity you both have (to a degree): “you kinda get a fresh start with them” they noted, which contrasts with people IRL, who usually “know you already or know you because of other people”. Another respondent states that chatting online “can make it easier... because of that anonymity, so you can open up more. But at the same time [you] gotta keep safe online, so its kind of a balancing act... just like penpals”. Internet friends know you only by face and what you like, but they can have a whole new perspective on you when they meet you, and being able to make first impressions is always great, right?

So, they’re not for losers, but where *exactly* did you meet?

Many places! But let’s start in 2011. Growing up in the age of Tumblr and fan accounts, people were hidden

Internet friends know you only by face and what you like, but they can have a whole new perspective on you when they meet you, and being able to make first impressions is always great, right?

behind a username but united by one common interest. I had a Tumblr account for Logan Lerman and of course, Taylor Swift. These two white gods ruled my universe and I met good friends from it. When I was twelve, a friend of mine asked me if I was on Tumblr, because she saw my Logan-Lerman-flower-crown-edit, and I said yes. We exchanged blog follows, and it turns out she was also a Swiftie and head over heels for another 2010-famous blue-eyed white boy on Tumblr. I know we didn’t technically meet online but our first real interaction was because of it, and through it. A respondent from the survey said that she had a Harry Potter fan account and the friends she gained from it are still her friends now.

In this day and age, you can meet internet friends through Instagram. I met Naomii (yes, *Craccum* Co-Editor, Naomii) through Instagram. I just followed her because we had mutuals, and she seemed so cool so I thought why not. She followed back. I commented on one of her photos, "Kween! Step off my neck !!" and then we became friends. Now we work together too! This formula is usually my go to for my girls, gays, and theys. I love hyping up people I admire, even if I've never met them. It's a good way to know that they have some sort of support out there. They don't care if you look lame by reaching out since you've never met, because it's *just nice* to encourage people to make strides.

Would you ever openly admit you have an internet friend though?

One respondent says they've only started admitting they had internet friends after high school. Another says "it can be a bit embarrassing when, like, talking to your parents or something about it. But in my experience talking to my peers it's pretty normal and accepted," so it really varies.

But probably not high school me, mainly because there's a stigma to being such good friends you met online: you seem naive or like a *loser*, who can't make an actual human connection, thus, you resort to the internet. Though, now, I couldn't care less. Most of my best mates are from the internet. It's the digital age, it's 2022, it's cool.

I grew up really conscious of posting

Plus, it's a great way to meet people, to network, and for them to get the unstated vibe that you are a girl's girl, a bae's bae, a keeper of the poster's safe-space, and that is always a good thing.

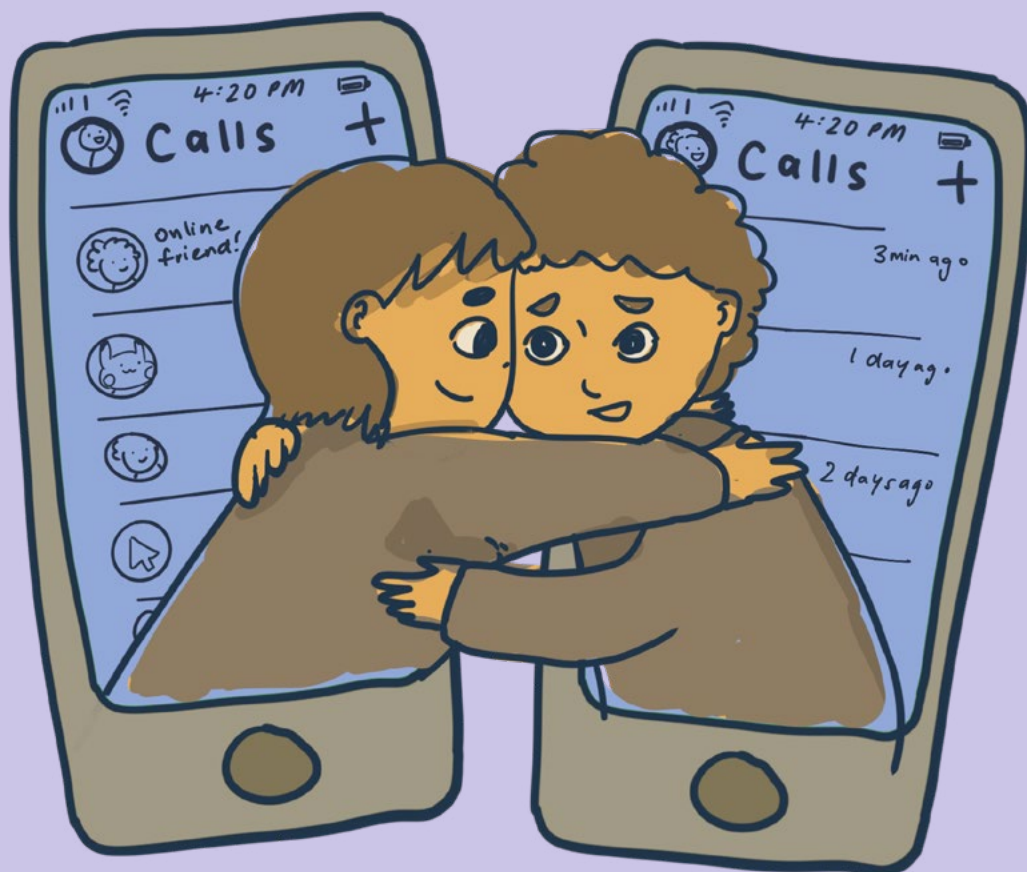
anything of myself, because of the way guys—or even some relatives—would comment about it behind my back, but then my girls always show up. They just comment whatever and sometimes I've never met them, we just share a mutual admiration. They make me feel great, and I love that reaction. So, we turn it into a motion! I realise this is something I enjoy doing. Even if you're replying to a story or commenting on a post, why let shyness stop you? Some evil people will say it's so fake of you, but if you genuinely agree with what you're commenting—*but no hate-mail here!*—then I don't see why that's fake. Plus, it's a great way to meet people, to network, and for them to get the unstated vibe that you are a girl's girl, a bae's bae, a keeper of the poster's safe-space, and that is always a good thing.

Okay, so if they're not so lame, prove it then?

In the IG story questionnaire I did, all responses were positive. Yes, *all*. Responses included "most of my best friends are from the internet", "I'm literally flying out to Sydney in three weeks to meet friends from the internet", "I don't care if they're from the internet, they're just great people",

Responses included "most of my best friends are from the internet", "I'm literally flying out to Sydney in three weeks to meet friends from the internet", "I don't care if they're from the internet, they're just great people", and of course the classic: "it's 2022, so definitely, yeah, it's allowed."

and of course the classic: "it's 2022, so definitely, yeah, it's allowed. And it's not embarrassing, no". So, there you have it, folks.







It's the mid-semester break, so why not have a study break with our colouring competition? **DM or tag us on Instagram (@craccum) or Facebook (@CraccumMagazine)** for your chance to win! Judged by our Visual Arts Editor, Gabbie De Baron, and illustrator Lewis Creed, two lucky entrants will win a **\$50 Shadows tab and limited edition Craccum stickers**. Entries due **Wednesday 7 September**.



EXHIBITION

Elsewhere and nowhere else

TE TUHI, PAKURANGA



MIKAYLA JOURNÉE (SHE/HER)

Elsewhere and nowhere else is a show of fragile moments and disparate parts, but there is a unifying precarity and urban materiality across the exhibition. The show includes work by **Kah Bee Chow**, **Li-Ming Hu**, and **Yuk King Tan**, and is curated by **Vera May**. Things and ideas are held together almost only by pegs, hooks, tacts, ties. As curator Vera May writes, the artists are themselves both separate and joined, described as “umbilically connected to Aotearoa” yet each now living elsewhere; the works in the show are similarly bound by everything and nothing.

Kah Bee Chow's installation 'Portals' (2022) is like an assemblage of a city's traces. Decorative and meandering decals on the walls and windows suggest the influence of architectural and design forms. There is fruit hidden in plain sight. There are plastic bags, rubber bands, bamboo ties, and newsprint, clipped and hung together by metal s-hooks. When viewed as a whole, the hanging and perching sculptures are like flimsy washed-

up flotsam, both composting and in-compostable, detritus, charming, lasting, and fragile, all at the same time.

Li-Ming Hu's work is similarly working with an assemblage of aesthetically messy and conceptually rich material. It's sticky and tacky on multiple levels. In one of the two parody films, the artist reenacts performances and media stories about the 1970s Afro-Caribbean-German music group **Boney M**, exploring ideas of cultural appropriation, authenticity, and commodity. These themes extend to the installation of the artists' playfully recreated New York studio, with studio-things made from gaudy sequins and cheap faux-fur fabrics. Parody ephemera stuck to walls, printed on curtain, and in loose stacks on the shelves, speaks to the artist-as-commodity theme; scripts, letters of recommendation from well known artists, text resources from a 'how to promote yourself as an artist' workshop. 'Where is the art?' (2022), an aptly named installation, has multiplicities in terms of points of entry, personalities,

and ideas bumping into each other. It's hard to walk out without Boney M's songs on loop in your mind.

Yuk King Tan's sculptures are a highlight of the exhibition as they present the dualism of permanence and impermanence, solidity and fluidity. A curtain of repeating knots, 'Eternity Screen' (2019) is made from cable ties and plastic handcuffs, which draws you in as much as it keeps you out. It neatly and subtly alludes to the 2019-20 Hong Kong Anti-Extradition Law Amendment Bill protests. Tan employs her identifiable drapes of string, here in white, for 'Nine Mountains' (2019). Mey writes that “the mountain is present in Chinese iconography as a bastion of permanence, territory, awe, restraint, respect, and control,” significant in light of the wider contextual allusions, and yet the sculpture has an overwhelming lightness; the dripping mountains are as if made from melting wax, falling water, or vermicelli.

***Elsewhere and nowhere else* is on at Te Tuhi Art Gallery until 4 September.**

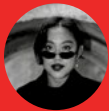
PHOTO TAKEN BY MIKAYLA JOURNÉE



THEATRE

CHROME DOME AND SCHIZO

DIR. RACHAEL LONGSHAW-PARK



NAOMII SEAH
(SHE/THEY)

From writer and actor **Dan Goodwin**, *Chrome Dome and Schizo* is a new play that's at once funny, unique, and heartbreaking. Part poem, part prose, and part play, the work is both a gay love story and an unexpected coming of age as the titular character navigates his mental health diagnosis.

Grief and loss sit alongside celebration and acceptance. With clever dialogue and the central relationship between the titular characters, Goodwin draws attention to the social constructions around diagnosis.

"Not everything is because you're sick," Schizo tells Chrome Dome. By the end of the play, the audience is left wondering whether Schizo is speaking to himself.

Set in the intimate Basement Theatre, the set design also shines. **Paige Pomana** and **Paul Bennett** of sound design and lighting utilise both elements to really convey a sense of scene. As the play dips in and out of "reality", Goodwin riffs off the audience, addressing them directly and drawing them into the inner world of Schizo's thoughts. The lights and sound become unseen characters, creating a rich inner and outer world on the confines of the stage.

Intimate, raw, compelling.



FILM

NOPE

DIR. JORDAN PEELE



MADELEINE CRUTCHLEY
(SHE/HER)

(and yes, spoiler alert)

Jordan Peele's latest horror instalment aims to both entrance and terrify audiences, while getting reliably complex in his themes and meanings. And, while it's definitely really fucking scary, it's also a swoony love letter to cinema.

Nope follows two professional horse-handlers, **Daniel Kaluuya** and **Keke Palmer**, who attempt to catch the "money shot" of a UFO, after one begins to terrorise the sky above them. It's got a real *Jaws*-y vibe, as the creature above stalks them from above, and the quality of the spooks is unquestionable. *Nope* is also Peele's most beautiful film to date. The cinematography from **Hoyte van Hoytema** is hypnotising. He captures the long plains of the ranch, the dizzying flight of the UFO, and bloody elements of horror as heightened spectacle. Peele utilises these awe-inspiring and shudder-inducing shots to interrogate the line between spectacle and exploitation too, fulfilling those hefty expectations of audiences.

Just like *Get Out* and *Us*, there's endless meaning to be derived from Peele's narrative allegories. And that's probably the most exciting thing about his work as a director. It's not only the spooks that have us coming back, but the critique he posits through the spooks as well.

You'll want to look away, but find yourself transfixed.



1. **Cinder Block**
Freyja
Cinder Block
✓
2. **Bald Spot**
Elliott Dawson
Bald
3. **I Never Knew**
SKILAA
4. **My Brain Is A Vacant Space**
Hans Pucket
5. **Miraculous Death**
Earth Tongue
6. **Yellow House**
Jim Nothing
7. **A Steely Dan Covers Band**
Welcomer
8. **The Forest**
Princess
Chelsea
9. **Plateau**
Motte
10. **Cry For The Ute**
Stinky Jim

[THIS LIST CORRESPONDS TO
10TH AUGUST]



LEAO: Fa'asamoa and Alternative Soundscapes

Non-traditional tonalities informed by cultural connection



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

LEAO is the ancestral project of Tāmaki-based David Feauai-Afaese. Grounded with a fa'asamoa core, LEAO constructs feelings and messages embodied both in language and spirit of a hauntological Samoa. Pulling from alternative music expressions from lo-fi post-punk to hypnagogic pop, LEAO infuses these non-traditional tonalities with a fa'asamoa spirit to create a sonic-va'a that connects tradition with a modern truth.

Tell me your name, where it is from, where you're from, and where you Whakapapa to.

My name is David Roger Neru Feauai-Afaese Vaeafe. My first two names are named after a dear friend of my father. Neru is my father's name. Feauai is my maternal grandfather's name [from] which my mother takes [her] maiden name and Afaese is my paternal grandfather's name. Vaeafe is the name of my maternal clan in Lalomauga, Samoa. I whakapapa to Lalomauga, Mulifanua, Sāgone, and Falealupo in Samoa, Tonga, and Solomon Islands.

How did your journey with music start? What music did you listen to as a kid?

I guess my journey starts with listening. Music was always present growing up and music was diverse, and exposed in very particular generational contexts. My parents, like most Samoan parents, always had Radio Samoa playing which playlisted a lot of classic Samoan staples such as The Five Stars, The Golden Ali'i's, Punialava'a, The Young Lovers, and Felise Mikaele to name a few. Juxtaposed to this music was the music which my older, more rebellious siblings were listening to. Being 90's kids this obviously involved

Gangsta Rap and RnB, but it was the exposure to rock bands such as Meatloaf, Soundgarden, Pearl Jam and 90's techno/house outfits such as Passendorf, Daft Punk, Alice DeeJay, and Modjo that really opened up my musical ears and heart. At 13, due to my older sister's approbation to my gaming habits, I started playing guitar and I guess from there even more diverse

I was well aware that in regards to conversation of Samoan music, there was a set, albeit very localised, idea of what Samoan music sounds like, thus wanting to provide another musical perspective would help open up more accessifying conversation for not just more diverse music but diverse Samoan perspectives.

musicalities came into my listening palette such as Bossa Nova, Gypsy Jazz, and Flamenco. I never really had any aspirations for music as a craft 'til I had graduated high school in 2015, where I had school friends who had started and were a part of Grow Room, a once active Karangahape Rd music/art collective. So, I guess music as a practice started circa late-2016/2017.

How important is the Samoan language in your art?

It's the most important symbol I can communicate in my art and in terms of trying to communicate a Samoan worldview, both lyrically and aurally, the language embodies that essence intrinsically. It's also significant in the fact that when I started this project my gagana Samoa was close to zilt. Growing up passive bilingual always garnered feelings of cultural anxiety, thus navigating that through the medium of music was super grounding for my cultural identity and personal growth. It's a strong theme that I try to communicate with the art that for Samoans, or any Pasifika, living in diasporic realities, that learning your cultural languages is a journey and it's okay to not feel confident in it. There are lyrics I intentionally left grammatically incorrect because I felt like it was important to be transparent, that at that stage of my life, my gagana wasn't perfect—and it still isn't, but we still continue to learn.

Part of your artistry has an element of cultural reconnection. Have you always been connected to your culture? Or has that been a journey for you reconnecting with your culture?

I guess in the past I felt like I wasn't as due to particular life events, I was not frequent to experiences which I believed to be 'Samoan', such as speaking Samoan at home, going to church or even extended family events. I've now come to a space of realisation, or perhaps just better ability to reflect more earnestly, that my past feelings of disconnection stemmed from internalisations of colonial constructs of being which are rigid and monolithic.

Expressions of Samoanness are so diverse and it's a privilege to be able to contribute to that talanoa in my own unique way. It took a lot of interpersonal talanoa with others and active seeking of resources to support my journey of cultural reconnection, but I am really grateful to continue navigating it with a lot of alofa and openness.

As a Samoan artist, how does your culture inform your art?

It informs it, as you'd imagine, in a very powerful, spiritual, and emotional way. I spent a lot of time researching and reflecting on what particular symbols do we as Samoans share, and in being cognisant that I am applying culture to a very unconventional context of sound, I want to make sure that it sounds distinctly Samoan before anything else. This is immediately present in language, especially in acknowledging language as a vessel for culture and cultural perspectives, but also in heavy emphasis on ensemble guitars, lali/pātē (log drums), ocean samples, and choral harmony sections. Emotionality is also a massive theme of my praxis. I believe it weaves culture with the art as hearing, let alone reproducing, these sonic symbols conjure a lot of feelings and memories that are specific to collective notions of Samoanness. The first time I listened to the playback of 'VALE PAIA', I cried because it brought up memories of the ocean, watching Samoan choir VHS tapes with my Dad, doing chores outside and hearing the broken radio play out. Furthermore, lyrically being able to employ metaphorical forms of narrative that could only be

Growing up passive bilingual always garnered feelings of cultural anxiety, thus navigating that through the medium of music was super grounding for my cultural identity and personal growth.

communicated in the Samoan language adds to the significance that culture has on the artform. I don't believe I would be making music in the capacity I do if it wasn't to explore and employ cultural perspectives and forms of discourse.

Your music and chosen sound is not the music that many would associate with a Samoan artist. Tell me about your use of alternative soundscapes to communicate cultural-personal tensions. Is there a desire to contend what Samoanness feels and sounds like?

Honestly, it was initially an aesthetic choice and I wanted to experiment with something fun. I love alternative, lofi sounds, so I really just wanted to see whether it would work within a Samoan context. I think it wasn't until halfway through making *GHOST ROADS* that I realised the deeper dimensions of what I was doing. I was well aware that in regards to conversation of Samoan music, there was a set, albeit very localised, idea of what Samoan music sounds like, thus wanting to provide another musical perspective would help open up more accessifying conversation for not just more diverse music but diverse Samoan perspectives. I wouldn't say it's a desire to contend what Samoanness is, but by bringing to bear perceptual tensions of how we imagine Samoanness, hopefully create opportunities for more holistic and deeper connections to be made.

I often talk about our people (Polynesians) about having to walk between worlds. Can you talk about the difficulty of having to navigate different spaces? How do your many identities inform your music?

Hmmm tricky question. I guess growing up as Brown bodies in a colonial system, code-switching is sort of second nature, but it definitely doesn't dismiss the fact that there are real tensions experienced in all realities we navigate.

We may go through phases where we don't feel connected to our cultural identity, but our culture will always be our inheritance and will welcome us wholly and forever when we are ready to.

I moved around a lot, which meant that I took for granted my experiences of not just meeting a lot of different people but reflecting on the differences between me and others, then learning to negotiate those differences. I think in pursuing this kaupapa with LEAO and Noa Records, initiatives grounded in Moana cultural values and knowledge, I think I've become more sensitive to the spaces I navigate as I am super aware that people, particularly pālāgi, do not recognise tikanga or the cultural nuance in which we contribute and that can be really emotionally and spiritually draining if not careful. In regards to identities and music, multiplicity is definitely centred in the approach that the project is a vessel for active ancestral talanoa. Whatever and whichever voices or identities come to express itself through particular songs remain fluid and being open to that is important. A friend once described the music as "the most Auckland shit [they] have ever heard" and within that even is a conversation of what an 'Auckland' identity is and its musical implication.

Is there a piece of wisdom that you'd like to leave us with?

"E lele le toloa, ae ma'au ile vai"—The duck flies but will always return to water. An alagaupu, a Samoan proverb, that has always stuck with me as it's a reminder to flow presently and gracefully in our diverse contexts and relationships. We may go through phases where we don't feel connected to our cultural identity, but our culture will always be our inheritance and will welcome us wholly and forever when we are ready to.

Best and Worst Movies About the Internet

taptaptaptap "I'm In."



MADELEINE CRUTCHLEY (SHE/HER) AND ARELA JIANG (HE/HIM)

Hollywood movies don't always nail their representations of the internet. A lot of the time, the screenplays integrate painful text talk, and special effects make up platforms that no one's ever heard of. You can't help but imagine a lot of very old people around a writer's table, trying desperately to relate to the youths. But sometimes, the internet is discussed with some nuance, or used as an interesting plot device to explore an otherwise deeply human story. So, lol, come along with us, rofl, as we break down their best attempts. XD.

Best

Not Okay (2022)

This Zoey Deutch flick is hot off of Hulu's grill, and is a semi-dark satire/drama about influencer culture. It follows Danni, a (bad) aspiring writer, who's hankering for a bit more attention. She lies about attending a writer's retreat to Paris, and fakes the trip by editing photos on her Instagram feed. However, terrorist attacks break out around her fake locations, and Danni continues to lie herself to fame. *Not Okay* seems to interrogate the value systems of social media platforms, as well as critique the commodifying nature of the booming industry. Quinn Shepherd, the young director of the film, has a fresh, interesting insight to share throughout the film. While it feels like an up-to-date take on the internet, the themes and character arc are eternally interesting.

The Social Network (2010)

With its cast of generic white men who also happen to be portraying real-life generic white men (genius edition), *The Social Network* slots nicely into the historical drama genre. There's backstabbing, there's swindling, there's an unrootable (in both senses of the word) main character. You get really invested in the whole "Facebook origin story" even though you know what actually terrible human beings they all are. Sorry, CompSci students, watching Jesse Eisenberg play a Silicon Valley nerd isn't gonna make you a billionaire. But you're getting a masterclass in how to play a real cunt—and that's worth any Harvard course.

Searching (2018)

It's likely no film like *Searching* will come out ever again, because it executes its representation so well. The entire film takes place on computer and phone screens, and it's used so inventively that it never gets old. It's also carried by John Cho's performance, who takes the basic webcam shot to a whole other level.

Worst

Twilight (2008)

Okay, so *Twilight* isn't strictly an internet movie, but it's got a *memorable* internet scene. First off, Bella doesn't use an incognito tab to research vampires... if Edward's watching you sleep, he's definitely checking your search history babe. She also slams her index fingers

against the trackpad so hard it's like she's trying to break it. Apparently, she's also got the steadiest hands of all of humanity too, as her mouse hovers across the screen like she's a robot. However, it's great to see someone with enthusiasm for the research process I guess—that's long gone for us.

Slender Man (2018)

Never has a film fumbled the bag more than *Slender Man*. I mean, it had the potential to make a shitload of money—take a widely known character, insert it into a basic horror plot, find some semi-talented actors, and merchandise the fuck out of it. Unfortunately, the writers, who may have never accessed the YouTubes, have tried to shame teen girls for their internet use for no reason. They create an evil online cult that loves a bit of Slendy, and it adds more confusion to a completely incoherent film.

The Social Dilemma (2020)

Despite their best intentions, the creators aren't really remaking the wheel here. Sure, all the "OMG, is that *really* why I got that Satisfyer Pro ad right after I googled 'How to not have bad sex with my boyfriend?'" realisations you have while watching the film are fun. But we're addicted to our Facebooks—so what? *The Social Dilemma* isn't alarmist (or entertaining) enough to keep you from scrolling on Instagram after the 40-minute mark.

The Emoji Movie (2017)

It's cooked in concept, and even more cooked in execution. An emoji tries to overcome... its ability to make more than one face? And it travels to the source code to do it? It's like *Toy Story* if *Toy Story* was really, really bad.

Student Guide to Auckland Writers Festival

Leather notebooks at the ready... and go!



MADELEINE CRUTCHLEY (SHE/HER)

Te Waituhi o Tāmaki/The Auckland Writers Festival for 2022 kicks off on 23 August, celebrating some of the top talents in Aotearoa, as well as welcoming writers from overseas. There's something for everyone across the whole festival lineup, but it can be a little overwhelming to choose from the 117 events. We're breaking down some of the must-sees for students here.

Surviving Autocracy

Masha Gessen, staff writer for the New Yorker and outspoken political critic, presents their newest work *Surviving Autocracy*, while in conversation with Jack Tame. Though based in a Russian-American context, Gessen's work offers a valuable guide to preparing for and navigating times of political upheaval, and considers how careful use of language is vital to combatting systems and discourses that create harm.

Kā-Shue

Writer and performer Lynda Chanwai-Earle revisits the epic *Kā-Shue* as a part of the festival, after touring the show internationally, in the time since it premiered in 1996. The play explores a one hundred year span, from the 19th Century NZ Poll Tax, to Tiananmen Square, through the multi-generational perspectives of a Chinese family, resettling in Aotearoa. *Kā-Shue* was pioneering in its debut, and returns to the stage after much celebration and affirmation as a moving piece in our theatre history.

True Stories Told Live: Across the Divide

In the 12th edition of this Festival event, eight writers from a myriad of specialties are asked to respond to the

same prompt—this year the poignant prompt is 'Across the Divide'. The stories must all be true and personal, and among the line up are poet Tayi Tibble (Te Whānau ā Apanui/Ngāti Porou), historical fiction writer Jenny Patrick, and GP and essayist Dr. Himali McInnes. With such a timely prompt, the event is sure to serve up some fiery words and catharsis.

Tikanga: Keri Opai

Taranaki linguist and educator Keri Opai utilises his new book *Tikanga: An introduction to te ao Māori* to open up some short, intimate sessions with readers. Throughout this work, Opai focuses on the importance of developing respect for both Māori culture and language, and guides readers' understanding of te reo and tikanga.

Baddest Art Friend

This panel, chaired by author Mohamed Hassan (*How to be a Bad Muslim*), will see *The Spinoff* editor Madeleine Chapman, author Rebecca K. Reilly (Ngāti Hine, Ngāti Wai) (*Greta and Valdin*), and essayist Himali McInnes (*The Unexpected Patient*), dissect the boundaries of writing about personal experiences, and your friends personal experiences. Each of these author's works explore really intimate details, so this event will offer some exciting insights into their vulnerable writing experiences.

Bloody Woman: Lopesi & Solid

Author, art critic, and academic Lana Lopesi and author, musician, and director Coco Solid (Ngāpuhi) join each other in a discussion about their

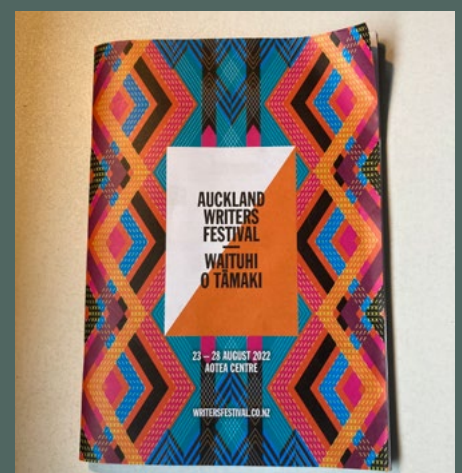
latest works and long list of exciting projects. The essay collection *Bloody Woman*, Lopesi says "explores the overlap of being a woman and Samoan within the New Zealand diaspora." Solid's autobiographical fiction *How to Loiter In a Turf War* is a genre-bending romp around Tāmaki Makaurau, with characters navigating identity, family, gentrification, and useless bus services. The pairing of these authors and these works is definitely one to get pumped about.

The Disruptors

Ngā Ika Haehae Kupenga: Forbes, Husband, Kamo, Maniapoto

This kōrero brings together four Māori journalists, among them Mihingarangi Forbes (Ngāti Maniapoto, Ngāti Paoa) and Miriama Kamo (Ngāi Tahu, Ngāti Mutunga) from across our media landscape to explore questions of influence, power, and shaping public conversations. For those more inclined to Aotearoa news media than fictional storytelling, this is a must-see.

TE WAITUHI O TĀMAKI/THE AUCKLAND WRITERS FESTIVAL RUNS FROM 23 UNTIL 28 AUGUST. STUDENT TICKETS ARE 50% OFF STANDARD PRICE, AND MANY OF THESE EVENTS ARE ALSO FREE OR ARE ENTRY BY KOHA!



A pocket full of posies

I grew up believing in roses as the flower of love
I read that any other name would be as true
But I wouldn't know
I never knew the truth
I only knew loving whoever she was

I grew familiar with different types of blooms
For every time she cheated
I've find a bouquet in my room
I can still see her walking down my driveway
At god knows what hour
Sunflowers in hand
I'd say to myself
'What has she done now?'

And then they'd haunt me in my room
Over their yellow heads
The black truth would loom
They'd die within a day or two
They knew it too

They say the other woman is the one who falls asleep
With roses at her feet
But how could that be me?
I was the one in the relationship
But the *other*, nonetheless
And the roses made a bed

At a certain point
She discovered that she had bought me so many bouquets
That it became a drain
So she bought me plastic flowers
That sat and stared
"She's getting lazy with the lies now"
They'd say as they met with my wilting eyes

And as she grew lazier with each lie
There it was in black and white
"We'll find each other again, I promise"
She had sent to an old girlfriend
"We'll be friends again at the least"
Even the the plastic lilies grew tears

Last Wednesday I bought myself pink lilies
I've always detested them
A painful substitute for their snowy cousin
But they're the only flower that hasn't watched me in tears
They see me at my best
I protect them from the rest
As the other bunches tried to protect me

I lie in a bed of wilted roses
What would it make me if I let them grow back?
Would that mean love conquers all?
Even self respect?
Oh ring a ring a rosies
My lady with a pocket of posies
Five peonies for crying
Six lilies for lying
We both fall down



NANCY RIVETT (SHE/THEY)

NANCY IS A LAW AND ARTS CONJOINT STUDENT FROM SCOTLAND, MAJORING IN GENDER STUDIES AND CRIMINOLOGY. BEING CREATIVE WITH WORDS HAS ALWAYS BEEN A LOVE OF THEIRS. THEY'VE BEEN WRITING POETRY SINCE THEY WERE EIGHT YEARS OLD AND CONTINUE TO DO SO... WHEN THEY GET A BREAK FROM LAW SCHOOL CASES!

Get Ready for Mid-Autumn Festival (中秋节) With Fankery Bakery

Life just got sweeter with your new favourite Chinese bakery!



NANCY GUO (SHE/HER)

If you've checked your red Chinese wall calendar recently, you would know that the Mid-Autumn festival is fast approaching. It's that time of year again when the Aunties spam the group chat with WeChat rabbit stickers/表情包, and your Mum replaces her old sewing supplies mooncake tin with a new one.

Dating back 3,000 years, the Mid-Autumn Festival, or Moon Festival, is celebrated on the 15th day of the eighth month in the Lunar calendar. This year, the holiday falls on 10 September. To celebrate, it is customary to gather with family and friends, give thanks, and appreciate the bright full moon on the day. Of course, eating mooncakes is also a must-do. Their round shape not only symbolises the harvest moon in the

night sky, but also the completeness and togetherness of loved ones.

To make this year's celebrations extra prosperous and festive, Fankery Bakery has just released a collection of aesthetically-pleasing and delicious mooncakes—guaranteed to impress the 阿姨 (a-yi)s in your life! These mooncakes combine both traditional and modern elements to suit all palates. Some of the mouth-watering flavours on offer include ube taro, red velvet peanut, charcoal coconut custard, and red bean salted egg yolk.

The owner of Fankery is Cathy, a UoA alumna, who graduated in 2021 with a Bachelor of Engineering Honours. Upon finishing uni, she has been working as an Electrical Engineer grad, at WSP in Building Services. With the aid of lockdowns, she's built Fankery Bakery, a small online home bakery, based in Auckland. The bakery's menu spans from creative treats like basque cheesecake brownies and mochi-filled cheesecakes, to nostalgic Chinese childhood staples, like polo buns and pork floss rolls, which are a nod to her heritage.

What inspired you to take up baking and open the Fankery Bakery?

Fankery started as a passion project for my Mum and I. For me, it was just a hobby account on Instagram, where I documented the foods she made. I didn't bake anything initially, only helping her from time to time. But, I wanted to make my Mum's food known to more people.

Growing up, whatever we wanted to eat, my Mum would always make it herself at home. She turned every "outside dish" into a personal challenge for herself, as a way to share love to her kids. We shared our foods with friends and family, and they'd always comment "why don't you guys start selling? It's even better than some bakeries".



Mid-Autumn that year, we started selling. My Mum made pastries, and I made snowskins. The mooncakes were a great hit. After that, we started venturing into polo buns, developing different variations. However, we only had pop-up sales throughout the years, at times when we had spare time. It wasn't until the second lockdown of 2021, when I was bored out of my mind, that I started experimenting with mochi-filled everything... cookies, brownies, cheesecakes, etc. This is how Fankery developed into what it is today!

How do you balance running Fankery alongside your full-time job?

It's definitely a challenge, and time management plays a big role in it. Thankfully, uni has taught me how to manage my time quite well, as Engineering was quite demanding. My tip: WRITE EVERYTHING IN THE CALENDAR!!!! I'd be lying if I said I don't usually end up with no time to myself at the end of every week. It's quite often that I'd have to be reminded by my partner that I need to take a rest, and have some 'me time', otherwise I'd reach



burnout.

Do I listen to the advice telling me to slow down? I try my best. I know that a business won't build itself, but my mental/physical health is also important, and without a working mind and body, nothing can proceed in life.

Can you tell us more about why you decided to create mooncakes, and what was that process like?

Over the years, we've learned that people love variety for Mid-Autumn festival celebrations, so this year we created our specialty mixed mooncake gift box, which includes four different pastry thousand-layer mooncakes, and two traditional-style mooncakes.

Each mooncake is hand-pressed and 100% homemade, from the fillings to the outer skin. The preparation work for filling takes months of work in advance, but we believe it's all worth it! The taste of something homemade is impeccable, compared to mooncakes made from machines, which can have a shelf life of months. We hold this festival close to our hearts, and with food as our love language,



we hope our mooncakes can make other people's Mid-Autumn celebration memorable.

What advice do you have for students interested in baking, or opening a food business of their own?

I'd say just go for it! If you can't go to sleep without thinking about it, then don't you have your answer? Everything you do in life comes with a risk, but hey, life is way too short not to give your best shot in the things you want. You never know if you don't try, and Google is your best friend.

FANKERY IS ACCEPTING PREORDERS FOR MOONCAKES UNTIL MID AUTUMN (10 SEPTEMBER), VIA THE LINK ([HTTPS://LINKTR.EE/FANKERY_](https://linktr.ee/fankery_)), OR ON INSTAGRAM @FANKERY_. BE SURE TO GET THEM IN QUICK, ORDERS ARE FILLING UP FAST!



The Joys of a Theatre Company

Placing theatre centre stage



IATUA RICHARD FELAGAI TAITO

Sometimes you want to engage in something fun, enjoyable, different (in a good way), and something that isn't 'uni-related'. Well, I've got something for you... Join a theatre company. Or an ensemble company, or dance crew. Let's say, just join a group that engages in all facets of fun, and what that may look like to you. For me, joining a theatre company is so vital.

And the breakdown of my experiences being in one has been so cool. It all centres around the joys of being in a theatre company. The joy of being with people who genuinely love to storytell, and simply speak, and be present in the room. The joy of being inspired by those around you, who equally love theatre, and the vibe that it stimulates in the room. The joy that you can epically fail and make mistakes, in the training room, and everyone will sympathise, and not judge. Ultimately, your peers have your back through the process. The joy of embodying another person/character, who is completely different from you, and enjoying their outlook on life. The joy of working with your fellow peers, and having so much fun in creating, devising, acting, and sharing.

Working in a theatre company allows you to learn new skills that can help when you enter new spaces of employment, and life. Being in a theatre company teaches you how to sympathise and humanise a situation, it teaches you how to work with different types of people with different types of personalities. It teaches you how to be actively present and focused on a task

that you need to carry out, and teaches you the notion of 'teamwork'.

Sometimes my life gets so busy, working multiple jobs, trying to be the best version of myself as a son, uncle, student, tutor, friend, and person. It gets so draining physically, emotionally,

expression, joyful in communication with others, joyful in creative exploration, and joyful being a part of a theatre company.

If you're interested in being a part of one, I think it'll be great. Come with the right energy and be open to learning, be willing to be challenged and grow creatively. As that's what I am currently doing.

Being a part of the very first Auckland Theatre Youth Company is awesome!! And it really exhibits you in the realm of the theatre arts.

Always check your social media platforms to see if there are any auditions to be a part of one.

You can expect to do what you love and what you're good at, but also doing something either practical (more so warm ups before starting the session) or memorisation.

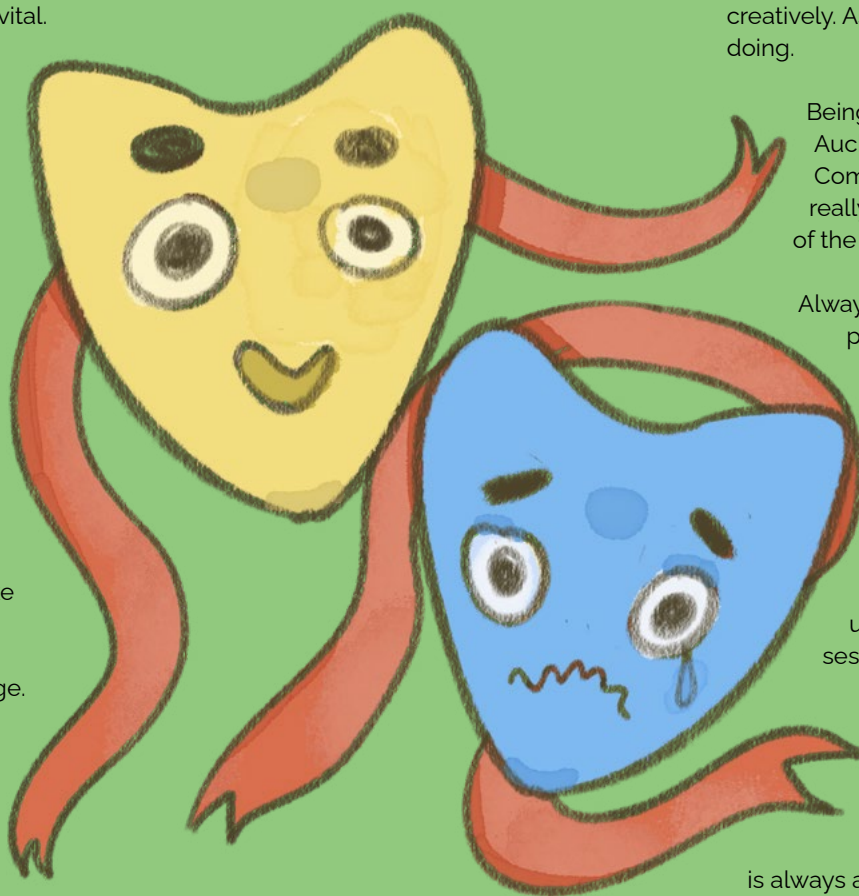
You can expect some good ol' theatre games (shout out to all the past and present drama majors who will dig this lol), which is always a vibe!

You can expect some personality clashes, creativity overload, team work, some solo monologue work, some laughing, some thinking, some necessary pushes from the mentors to make you grow, and overall some renewed love for theatre.

It's a family not connected by blood, but by love of the arts.

and mentally. But once I entered the theatre company, I simply can be authentically me, whether I'm at my full potential or when I am very tired, it's all acceptable. It's awesome to say that it allows me to just be 'present' in the space, and not to 'perform', but to simply just be.

Once you understand how free and safe a space can be for an individual, and how other human beings in that space can add that synergy... it becomes joyful. Joyful in authentic



How to Sleep in a Peep

A sleep scientist's top tips for getting in some sensational snooze



NANCY GUO (SHE/HER)

It's no secret that students love to screw around with their circadian rhythms. One night we're out like a light at 9:00 pm, the next we're listening to the morning birds chirp at 4:30 am. For a lot of us, having a botched sleep schedule, and fighting the uphill battle of keeping your eyes open in a lecture hall, feels like it's part and parcel of the uni experience. We're all well aware that our sleep habits aren't optimal, but it often feels pointless to try to change them.

But, Theresa Schnorbach, psychologist and Sleep Scientist at *Emma the Sleep Company*, is here to prove us wrong. Theresa is not only passionate about the importance of sleep, but she champions that our sleep habits can be adjusted with a few easy steps.

How does our sleep impact our wellbeing?

Just like eating, drinking, and breathing, it goes without saying that sleep is vital for our physical and mental wellbeing and is the backbone of psychological resilience.

When we sleep, our brains are hard at work processing the day's information, activating and boosting our immune systems and regulating hormones to ensure our bodies are rested, recovered and ready for the next day. Sleep also helps to process emotions effectively, which is important during stressful periods but also for our everyday moods.

Sleep is a huge part of academic success and has been key to improving exam performance of uni students for allowing the brain to solve problems and consolidate memory (so pulling an all-nighter is not worth the aftermath!).

Many students are night owls, and/or

have irregular sleep schedules. Do the times we go to sleep and wake up matter? What does the optimum sleep schedule look like?

There's no one-size-fits-all answer to

the best optimum sleep schedule, as it depends on the individual what time works for you. But The National Sleep Foundation (US) has recommended for



young adults between seven to nine hours a day.

The main trick to an optimum sleep schedule is having one—going to bed and waking up at the same time each day. Aligning your schedule with the sun's schedule is going to help your circadian rhythm stay balanced. It often becomes tricky for students when they go to bed late and would therefore naturally sleep longer in the morning but have to get up early in the morning to attend university classes. Here it is important not to neglect sleep and instead go to bed early enough to allow enough time to sleep.

In the evenings, it's best to wait two to three hours after consuming food and alcohol before hitting the hay so your body digests properly. Spend this time relaxing and winding down (and avoiding screens if you can!).

What are your top tips for students looking to optimise their sleep quality?

- Sticking to a consistent bedtime—if

we go to bed earlier some days and later others, we're putting our sleep-wake cycle out of whack, which messes with our body's ability to be in its best physical and mental health. Try to keep your bedtime and wake time as regular as possible and the occasional night out is totally fine.

- Try and exercise for at least 30 minutes a day.
- Invest in quality bedding that supports your body—a comfortable and firm high-quality mattress or mattress topper like the ones from *Emma Sleep* will align your posture and spine.
- Within two to three hours before bedtime—avoid news that's too exciting and social media, alcohol, nicotine, heavy meals, and cut back on your caffeine intake from early afternoon onwards (which isn't just found in coffee).
- Try not to lie in bed awake—if you can't fall asleep, get up and try to wind down by reading a book or listening to music until you feel sleepy again.

What advice would you give students who want to reset their sleep schedules?

If you want to reset your sleep schedule, find a fixed bedtime (going to bed and getting up) that you can stick to seven days a week. Maximise natural sunlight as soon as possible after getting up, avoid naps if you can't fall asleep or have difficulty sleeping through the night (even if you feel tired the next day), minimise too bright light and excitement in the evening. Also, very important for good sleep, I'd recommend ensuring you have quality bedding that gives your body optimal support.

Like Theresa, I also think it's very possible and important to follow healthy sleep habits to optimise how much one can live love laugh. From purely personal experience, here are some essentials that could add to your routine for better zzzs.

Craccum's Sleep Essentials

Boring podcasts

These are so handy for when your noggin just won't shut up. At the top of my list is *I Can't Sleep Podcast*, where the narrator reads Wikipedia pages on incredibly mundane topics like oatmeal and carpet, in his beautifully monotone and drawling voice. I've listened to this podcast so religiously that my body instantly starts to clock out of the world when I hear Benjamin's soothing drone. For those that aren't keen on learning about the different preparations of oat grains at 3 am, other notable podcasts that will have you dozing off in no time include white noise and rain sounds, which you can find loop endlessly on Spotify.

Socks

Fuzzy socks in bed are an absolute staple. For the weirdos who don't wear them, how do your toes not freeze off,

and more importantly, why would you not want to have your nasty ass toes covered at all times?

Magnesium supplement

Popping a few of nature's sedatives before bed is a sure-fire way to get some quality shut-eye, with the bonus benefit of strengthening your bones, if you're into that. Not sure what the science is behind the magic of magnesium (my scientific knowledge ends at the mitochondria being the powerhouse of the cell), but this stuff just works.

Squishmallow

Look, there's a reason why eight-year-olds go feral for these plushies. And I am said eight-year-old.

Grotty Hoodie

I respect the hustle of girlyies who jump into bed with their matching silk Peter Alexander pyjamas, but an old hoodie over top of your old shirt and

sweatpants will always be superior. It keeps you extra toasty, and doubles as a handkerchief for wiping up your late-night mental breakdown cries.

Mattress Topper

Sick of your old and lumpy bed? Plagued with mysterious back pain? Say no more with a new mattress topper! This luxurious and plush layer will give your mattress the *Princess Diaries* transformation it desperately needs.

If you're looking to invest, the Emma Mattress Topper is a great high quality option that will provide you many many nights of sweet slumber. With this topper, I've definitely felt like a cosy little Carebear, lying on a bed of clouds, with no sleep demons in sight. To find out more, head to: <https://www.emma-sleep.co.nz/>.

NOTE: EMMA THE SLEEP COMPANY VERY GENEROUSLY SENT A MATTRESS TOPPER FOR ME TO REVIEW. ALL OPINIONS ARE MY OWN.

SEX AND THE UNI

What Does a Girl Have to do to Have a Good Time Around Here?

Life can't always be like Sex and the City, especially when you're busy doing an assignment or cramming for an exam, but fear not—we're here to help! You didn't ask for relationship or sex advice, but we're giving it to you anyway. Between the two of us—Samantha Bones and Cuntly Bradshaw—we're gonna make sure you have the best sex of your life and feel good doing it!

“Is casual sex worth it?”

Samantha Bones: Well, it depends what you mean by “worth it”. Let me tell you a not-so-secret: my body count is in the hundreds. It doesn't get that high without a *lot* of casual sex—and like my namesake, I'm not shy about it. That's because I know no matter how much casual sex I have, my worth as a person doesn't change, despite what society tries to tell women in general. And if my new partner(s) don't understand that, then I'm not interested. So, in that sense, pursuing my own consensual sexual gratification without caring about gendered social pressures is definitely worth it.

However, some specific incidences of casual sex were not at all worth it, mostly because some men think DJ-ing labia for 30 seconds will make you cum. It's the risk you take with casual sex: some of it will be good, and some of it will be bad. But as long as it's consensual and safe, I say go for it. Everyone has to have a ho phase sometime: might as well be when you're young and have lots of attractive options. Remember: wear a condom, always check about birth-control, and get an STI test two weeks after every new partner.

Cuntly Bradshaw: Agree with Samantha here, it really depends. And in

particular, it depends on what you're looking for, to be honest. If you're just looking to get off, I'd say that you could invest in a good vibrator and that'll do the trick for you (and probably better than an average one-night-stand). It's probably an essential item at this point. If you just want to give it a go, go right ahead! Try it out, see if it's your jam. But I would say to know what you

As long as you're comfortable, it's all okay. And the important thing to keep in mind is that sex *should* feel good.

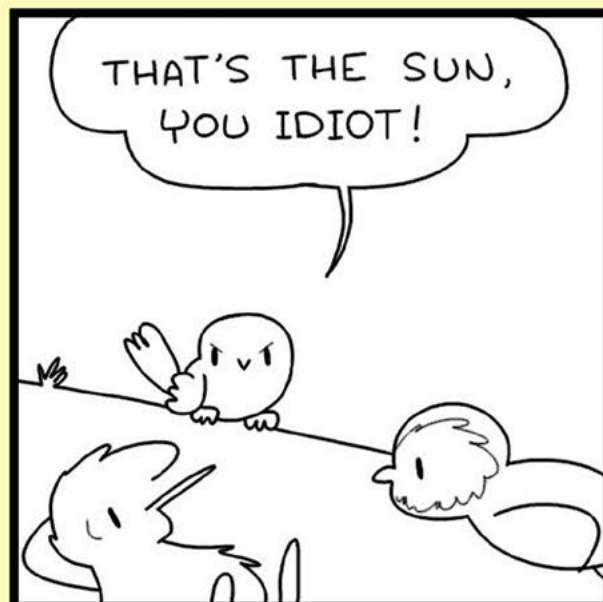
want out of it before you dive right in, because it can affect you (and others) on some levels if you're not clear with yourself about your own intentions—it's a different experience for everyone, and it's most important to put yourself first. If you're uncomfortable, get out ASAP. If you're looking for comfort from someone else's touch, I would say casual sex is not the way to go. But if you just broke up with someone and you're in the mood for a ho phase, go get it gurl.

“Is it alright to feel nervous about your first time?”

Samantha Bones: Of course it is! With all the emphasis on “virginity” in our culture, it's pretty normal to be nervous. But it's like riding a bike for the first time. It's scary beforehand, and you've got to wear a helmet, but eventually you get the hang of it, and you'll figure out how to pedal so you can go where you want, if you get my drift. And just like learning to ride a bike, you're still the same person afterwards. The sky doesn't move. And if there's blood, you're probably doing it wrong.

Cuntly Bradshaw: Absolutely! It's likely that everyone feels nervous about their first time because no one really knows what they're getting into. In fact, it's probably normal to be nervous for the first few times you have sex. You might be nervous for a particular reason, like about whether you're “losing your virginity” to the right person, whether it's happening at the right time or not, what it will feel like, etc. They're all common concerns, but the main question to ask yourself is if you want this and if you feel comfortable. As long as you're comfortable, it's all okay. And the important thing to keep in mind is that sex *should* feel good.

COMICS!



ANTON HUGGARD

ESTEEMED GRAPHIC NOVEL VISIONARY ANTON HUGGARD HAS BEEN PRODUCING ART FOR THE PAST SEVENTY-FOUR DECADES. OVER THIS STELLAR CAREER, HE HAS ACHIEVED SUCH SOARING HEIGHTS OF ARTISTIC SUCCESS AS PUBLICATION IN THE CRITICALLY ACCLAIMED *SALIENT* AND THE EQUALLY PRESTIGIOUS *CRACCUM*. DUE TO HIS THOUGHT-PROVOKING SOCIAL COMMENTARY, HE HAS BEEN CALLED "THE BANKSY OF THE SOUTHERN HEMISPHERE", AND "THE MICHAEL ANGELO OF OUR GENERATION". BEING A HUMBLE AND MYSTERIOUS FIGURE, HE HAS DECLINED TO COMMENT FOR THIS BIO. FOR MORE, VISIT LARRIKINS.CO.NZ.

=PUZZLES=

Graduation Maze



THE DUO BEHIND THIS PUZZLE WERE INSPIRED BY THE BI-ANNUAL ALBERT PARK GRADUATION CEREMONIES, WHERE AVOIDING THE SWARM OF BLACK GOWNS, PHOTOGRAPHERS, AND TINY GRADUATION TEDDY BEARS, IS COMPARABLE TO MAZE ESCAPING.

CODY IS A POSTGRAD ELECTRICAL ENGINEERING STUDENT. WHEN NOT GLIDING THROUGH THE WATER LIKE MICHAEL PHELPS, HE CAN BE FOUND SEARCHING FOR THE BEST CHINESE FOOD. JZ IS A THIRD-YEAR SOFTWARE ENGINEERING STUDENT AND ARTIST. HE IS CURRENTLY TRYING TO CONVINCE HIMSELF THAT WINE TASTES NICE.

HOROSCOPES

This week, Polly Prophet has found herself inspired by demotivational posters found on the walls of teacher's offices who think they're clever and hilariously witty. Spoiler alert: they're not. Consequently, she has not returned to the usual crystal ball gazing and tarot card advising. Take these horoscopes lightly.



ARIES

Get to work! You're not being paid to believe in the power of your unrealistic dreams.



TAURUS

Never give up. Keep trying to exceed your limits, the rest of the world needs the entertainment.



GEMINI

It's no surprise you're an optimist. Nobody can ruin your day because you're probably going to ruin it yourself.



CANCER

You've got the admirable courage to ignore the obvious wisdom of turning back.



LEO

It's okay to be mediocre. Just because the world accepts you as you are doesn't mean we've abandoned all hope that you'll improve.



VIRGO

We all make mistakes, but you seem to make a lot of them. It could be that the purpose of your life is only to serve as a warning to others.



LIBRA

In this journey we call life, opportunity waits for no one. And you've missed it.



SCORPIO

The only common feature across all of your failed relationships is you.



SAGITTARIUS

Your secret to success thus far is knowing who to blame for your failures.



CAPRICORN

Just keep putting it off. You weren't going to get around to doing it anyway.



AQUARIUS

There's no point in dwelling on the past. You were a loser then, and you're a loser now.



PISCES

Reach for the moon! And if you miss, don't expect to land among the stars. The nearest star is over 25 trillion miles away.



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