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THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 21, 2020



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The University of Auckland can do better



Cam says:

There are a lot of different things I could talk about here, and I can't ever cover all of them in one editorial, but before I begin, credit where credit is due – the recent U-turn on the return to campus and the decision to hold graduations in person are good decisions – Ka Pai.

But what this editorial is about is one area where the University is failing. UoA Students deserve a grade bump this semester. In Semester One, in recognition of the disruption caused by COVID-19, all students received a 5% grade boost. This semester, the University are only providing this boost to students who achieve within 47-49% – moving their grade to a pass. That's great for students disrupted who are now only just failing – or students whose disruption has shifted them from a C- to a D+ – but fails to recognise the wider impact of COVID-19 on all students.

You cannot measure the personal effect of a global pandemic for each student – It's impossible to assess the multitude of ways that students or their whānau have been affected. That's why a grade boost is an ideal solution – it recognises the widespread impact and gives everyone a lift.

So even if you're passing why do you deserve the boost? Because you can't only recognise the impact for students where they're in the marginal fail group. A range students may now be B students, B's become C's and so on. Late penalties stack up and personal situations outside of the university impact on grades. Your GPA has implications far beyond passing or failing – access to scholarships, postgraduate qualifications, and competitive entry programmes all dependent on maintaining a certain GPA. To only provide a grade boost to the D+ students tell students that provided they pass, they should be okay. But this is not what the rest of the system tells us.

The University must give all students a 5% grade boost this semester. It's imperative to supporting student wellbeing in what has been a somewhat shitty year.

Cam

Dan says:

In an email sent a couple weeks ago, Dawn Freshwater said her key concern during this period was to "ensure certainty and predictability for our students and staff". Since that email came out, Freshwater has:

1. Told students and staff that the university will definitely resume on the 2nd of October (so you better book your flights back home soon!).
2. Told students and staff (two days before university was supposed to resume) that actually university would start at a later, unspecified date (so you better cancel those flights quick!).
3. Told students and staff that there definitely will not be any grade bumps this semester (so maybe look into getting a late deletion if your studies have been impacted!).
4. Told students and staff that actually there will be a grade bump for those who barely fail a class (so maybe keep going!).
5. Told students and staff that graduation is definitely "cancelled" (so you better cancel your family's flights, give back all that gear you hired, and apply for an absentia graduation!).
6. Told students and staff a few days later that actually graduation is back on (so you better rebook your plane tickets and graduation gear hires!).
7. Added in her last email that actually the graduation won't be on if we move back into level two around the time of it, and that it will "probably" be online if we do (so you better... wait and see?).

Where is the certainty? Where is the predictability?

The University of Auckland has more flip-flops than a jandal factory. It has more second thoughts than a sentient clock. It changes heart quicker than a doctor performing by-pass surgery; it changes course more often than a first-year failing med. It backtracks like an osteopath observing a slow spinal recovery. It pulls off one-eighties like prime Tony Hawk. It has more reversals up its sleeve than my Mum playing Uno.

We deserve better than this.

Cheers,
Dan

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from New Zealand



AUSA Hosts Drug Reform Debate

AVINASH GOVIND

The 29th of September was a day of many debates, varying in terms of both substance and importance; in the U.S city of Cleveland, Donald Trump and Joe Biden engaged the first Presidential debate of the US 2020 election cycle; at the Q Theatre in Auckland's CBD, Prime Minister Jacinda Ardern and National Party leader Judith Collins faced each other in the second leader's debate of our own election cycle; and within the University of Auckland's Owen G Glenn Building, an array of politicians from across the political spectrum debated about possible drug reform.

While the U.S Presidential debate and New Zealand leader's debates may have been considered of greater importance than the AUSA's debate on drug reform; given the upcoming cannabis referendum, and dearth

of coverage of the event, it's worth considering both the substance and nature of the latter debate.

Hosted by the AUSA and moderated by Martyn Bradbury of The Daily Blog, the debate largely revolved around the upcoming cannabis referendum. Speaking in favour of the legalisation of cannabis were Chloe Swarbrick - MP from the Green Party, Shai Navot - deputy leader of The Opportunities Party (TOP), Michael Wood - MP from the Labour Party and Christopher Coker of Legalise Cannabis Aotearoa. Speaking against the referendum was Simeon Brown, MP from the National Party. The debate also featured Robert Gore, a representative of New Zealand First who refused to state his position on the referendum, instead choosing to support the idea of a referendum.

The speakers in favour of the legalisation of cannabis largely focused on two areas; the need to pursue an evidence-based approach to drug reform which prioritises the treatment of addiction as a health issue, and the failures of existing drug policies.

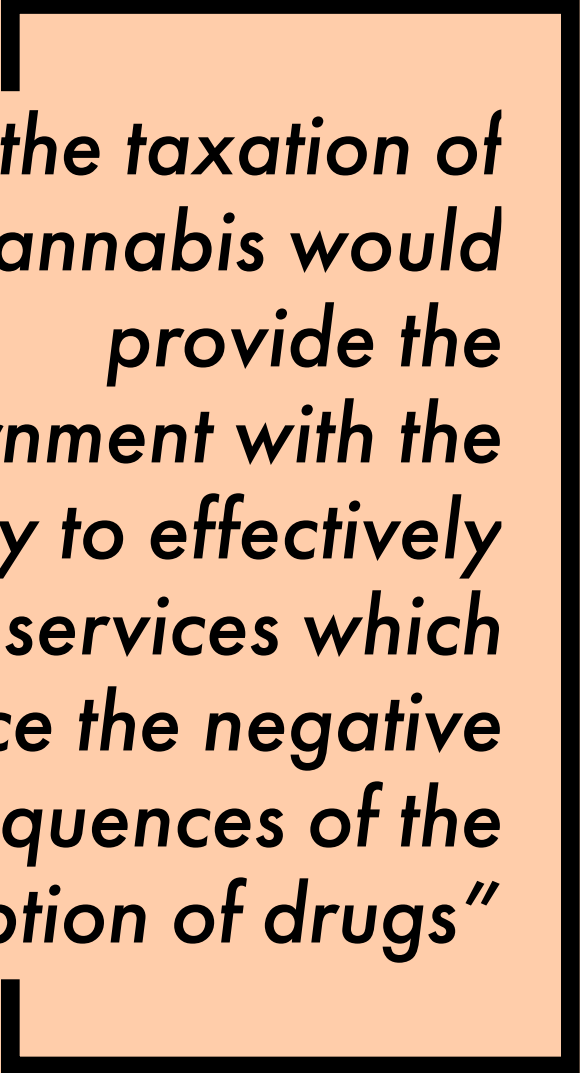
In a particularly interesting exchange about the need to pursue a harm reduction approach to drug reform, Michael Wood noted that the taxation of cannabis would provide the government with the ability to effectively invest in services which reduce the negative consequences of the consumption of drugs. In response to this comment, Simeon Brown suggested that investments in harm reduction services were needed before any conversation could be had about the legalisation of cannabis. While this argument may appear to be convincing on the surface, Shai Navot pointed out that neither the National government nor the Labour government had sufficient investments in this area, resulting in an environment which currently fails to reduce the harm caused by the consumption of drugs.

The section of the debate that dealt with the failures of existing drug policies centred on the Psychoactive Substances Act and the subsequent creation of a black market for synthetic drugs, with higher potency substances available. Chloe Swarbrick pointed out that the ban on synthetic drugs caused the sale of the substances to occur within an unregulated black market, given that the previous structures that had governed the sale of synthetic drugs had been eliminated. On the other hand, Simeon Brown, in keeping with his “War on Drugs” rhetoric, argued that the cause of the growth of an unregulated black market arose as a consequence of the initial difference in

penalties between the supply of cannabis and synthetic substances. Brown also argued that classifying some synthetic cannabis as Class A drugs reduced their harm, though this occurred in 2018.

This section of the debate also touched on the disproportionate effect which the criminalisation of cannabis has on marginalised communities. In particular, the disproportionate application of the criminalisation of cannabis to Māori communities was highlighted by both Michael Wood and Chloe Swarbrick. While Simeon Brown did not dispute this, he argued that the legalisation of cannabis would result in the sales of the drug targeting those communities.

In totality, the debate displayed the key arguments that are often made in cannabis reform debates, however may not have done much to sway opinion on the issue.



“the taxation of cannabis would provide the government with the ability to effectively invest in services which reduce the negative consequences of the consumption of drugs”

Sexual Abuse Victims Facing Barriers to Recieving Mental Health Support

ELLA MORGAN

Lack of funding, the ACC system and workforce capacity are all barriers to victims of sexual abuse accessing therapy, say those working in the area.

Kathryn McPhillips, Executive Director of HELP Auckland, says that funding is the biggest challenge to offering face to face counselling. "We need to fundraise about half a million dollars a year just to keep our service going at its current size, but the demand for that service is just overwhelming so we keep needing to close our waitlist. We can easily have 100, 150 people on our waitlist if we don't close, and they could be waiting months and months for service."

McPhillips also highlights how many victims face financial barriers to accessing counselling services. ACC currently covers the cost of counselling for victims of sexual abuse, however there are limitations within this system. Migrants who experienced sexual abuse overseas may be ineligible for funded counselling, and the nature of the system may not be suitable for children and teenagers.

While waiting to access face to face support, victims are still able to access crisis support from a range of organisations over the telephone. However, this isn't ideal in the long-term for sexual abuse victims, says Joanna Madsen, Youthline Auckland Counselling Services Manager. "It's really important that we have a safe space where they can open up, but in a more long-term relationship where they can process their trauma, because it can be retriggering if you're just saying your story to someone you don't know, and they don't know you as well as a long-term therapist does."

Workforce capacity issues also play a role in the difficulty some are experiencing in accessing counselling services. McPhillips says that not enough people in New Zealand are trained and able to do this work, and Madsen highlights how the long-term nature of therapy for sexual abuse means that counsellors are often fully booked for a long time. "There is a limited amount of people in the



market, and there are a lot of waitlists...we've declined a lot of clients because we just don't have the therapists, because its easy for a sexual violence therapist to get filled up because it is long-term," says Madsen.

Barriers to accessing counselling may also be cultural and personal. Many of the misconceptions around what counselling is like may prevent people from reaching out, says McPhillips. People may expect that they have to talk about their sexual abuse straight away, and while some details may need to be discussed initially for ACC purposes, the main initial focus is on creating a sense of stability.

These concerns are something Anna*, a postgraduate student at the University of Auckland, also had in her mind when she first thought about accessing counselling. "Taking the first step and reaching out is the hardest, but once you're actually talking to someone there is so much relief," Anna says.

"Unfortunately I had to contact about six different places to find a counsellor that was free, and I have to go all the way to Albany from where I live in Grafton to get counselling. It is worth it but it is definitely hard to find someone. It's not really great when it's quite daunting to reach out, and then when you do it feels like it's another challenge."

The University of Auckland Student Health and Counselling Service offers a range of short-term counselling services and can provide referrals when long-term support is needed. For those in need of immediate crisis support, the helpline Safe to Talk is available 24 hours a day, seven days a week on 0800 044 334.

Money, Money, Money: Uni Clubs Got \$350k Of Student Funded Grants But Books Remain Out of Sight

JUSTIN WONG AND DANIEL MEECH

University clubs, societies and associations have claimed more than \$350,000 in club grants funded by the student-paid Student Levy (or the Compulsory Student Services Fee), but very few have publicly disclosed how that money was spent.

Figures obtained by *Craccum* under the Official Informations Act showed that as of August 11th, 153 clubs at the university have claimed \$358,730.27 worth of club grants for 2020.

The Canoe Club received the most grants with \$15,150.50 over three rounds, followed by the Snowsports Club, who got \$15,000 at the start of the year, while the Football Club took in \$10,323. On top of this, *Craccum* understands that many clubs collected registration fees from its student members.

Despite the large amounts of student-paid money changing hands, there is very little regulation of student club finances and information relating to it was not easily accessible by the student body.

All enrolled students are required to pay \$7.86 per point of the Student Levy in addition to their tuition fees to fund university-provided student support services, such as Health and Counselling, advocacy, and childcare.

On average, an Auckland University undergraduate student will pay \$943.20 of the Levy for taking eight papers in 2020. This figure is the highest in the country, compared to students at Canterbury, Victoria, and AUT universities, who pay \$870, \$849.60, and \$836 respectively for student services and other building and student assistance levies.

Out of the \$24 million that the University collects through the Student Levy each year, \$400,000 are allocated by the Club Support Committee annually to help clubs “create a vibrant and engaging campus community”.

This is split into Major Grants and Small Grants.

Major grants, offered twice a year, are used to support large events and activities, or campaigns centred on student issues, concerns and causes. Up to \$1,000 of Small Grants are offered each month to clubs to spend on marketing materials, as well as small on-campus events and activities.

But these funds could not be used on travelling expenses, printing, websites, settling payments of a person, or purchasing alcohol.

Clubs that want to apply for a grant would need to submit a proposal on how the grant would be used, prove their membership is made up of 70 percent current students or alumni up to three years, and provide a budget and previous year’s receipts to demonstrate their financial capability.

While treasurers are required to present a financial statement at Annual General Meetings to report to club members on the financial transactions over the previous year, there are no requirements for this to be made public, despite receiving money that is funded by the entire student body.

Craccum contacted 94 out of the 153 clubs that received a club grant to enquire how - and whether - they regulated their finances, or how non-members can access their financial statements.

Almost all declined to comment or never provided a response.

Out of the few clubs that replied, most of their grant went towards purchasing equipment or hosting events.

Canoe Club President Maurycy Prystupa told *Craccum* the \$15,150 the club received went towards gear and equipment maintenance, while Snowsports Club President Charlotte Wills said their \$15,000 grant was used to renovate their ski lodge and cover costs for their beginners' weekend.

Meldon Woo of the Singapore Students' Association said the club has used their \$3,342 grant to subsidize activities including movie nights and ice-skating.

The Motorsport Club claimed the \$1,100 funding was used to "reduce the high barriers of entry" to social motorsport, but did not respond to further queries on what items the money was spent to achieve this.

Most responding clubs said their treasurers reviewed their finances once every year, but otherwise did not have any form of regulation in place.

Both Prystupa and Wills said their clubs' financial statements are available on the Charities Register, as they are registered charities, with the former adding the Canoe Club hires external accountants to perform an audit "every few years".

Craccum was unable to find the financial statements on the two club's respective websites. We were also unable to find anything on the websites which explicitly stated that the club's financial statements could be found on the Charities Register.

Others, including the Underwater Club and the Hockey Club, said their financial statements can be viewed on the Incorporated Societies register. Meanwhile, Tramping Club Captain Andrew Battley told *Craccum* their treasurer report is published in their annual magazine, which is available on the club's website.

But for the clubs that received student-funded grants but were not publicly registered, their financial information was only kept to club members and away from the public eye.

Lucas Gao, the President of the Web Development and Consulting Club, said students were welcome to join the club's Annual General Meeting if they want to know about their financial situation.

The Squash Club, which got \$5,200 of grants, said their financial statements are uploaded on the university's Engage platform after their Annual General Meeting. As of this story's deadline it is yet to be made available.

Craccum spoke with Campus Life, the group in charge of handing out grants, to understand whether they regulated how these clubs manage their finances.

A spokesperson said other than requiring student clubs to submit receipts for how they have spent their money, they were largely left to their own devices because clubs are independent to the university.

The responsibility for clubs' financial regulation is "largely for the executive to determine", but there were "no specific penalties or punishments" for students caught spending money inappropriately.

Instead, Campus Life prefers to "focus on support and structures", by providing "Accounting Fundamentals workshops".

The spokesperson also said Campus Life does not think there needs to be more financial regulations, as any complaints could be sent to studentgroups@auckland.ac.nz, and members can call a special meeting to raise any concerns.

Not all students share similar views.

One former club member told *Craccum* that although they personally don't want too much university involvement, more needs to be done to make sure

students are not not taking the money for themselves.

Arts student Alex said he thought the university had someone keeping track of club finances and thinks it is “crazy” to think that no one is doing it.

“I love students, and I love steins, but on paper it’s pretty dumb to be giving student clubs all this money and just say ‘there you go, do what you want with it.’”

“I didn’t realise that was how it works.”

Another business student agreed that more regulations are needed to make sure student-funded money is used responsibly.

“It’s all of our money. I think we should know how that money is being used.”

“I’m a student, I’m broke; I don’t want to give someone ten dollars in fees just for them to go and spend it on themselves.”

“I know most clubs would never steal anyone’s money – most of the people doing it are good guys. But even if just one in ten clubs are taking money, that’s too much.”

But the view over more regulation varied between different club executives.

Battley, who was also the Tramping Club’s Treasurer in 2019 and whose mother was a previous club treasurer, said the best people to manage the finances of a club are the members itself, rather than applying an overarching regulatory system.

“If you look at any organisation, you’ll recognise that centralisation of management and addition of extra external regulation typically leads to delays in implementation.”

“How would you apply a single regulation across a political club, a food club, a religious club, and a sports club?”

“By the time you’ve created enough degrees of freedom

in the system to allow it to fit all of the different clubs, your regulatory system is basically as big and unwieldy as the clubs themselves, and has lost any benefit.”

He believed that more training and advice for a newly established to build its own financial regulation system would be more beneficial to all clubs instead.

Meanwhile, the Canoe Club’s Maurycy Prystupa said she would be happy to see stricter regulations from the university because it could retain students’ confidence on how clubs are managed.

“As a club, we felt like we owed it to our members and to the University to continue to meet and exceed these historic requirements.”

“If this would improve the general student cohorts faith in the way the money is being spent, then we can see the value in introducing further regulation.”

But, Jackie Wei of the Asian Board Games Society told *Craccum* he personally thinks current rules on clubs should be rolled back.

“The basis of university clubs is mainly to let students run and organise their own affairs.”

“As functional adults, we believe that by loosening some of the regulations, like grant applications, the clubs are able to provide more diverse activities on campus, which in turn benefits students and staff alike in the university.”

A full list of the club that received grants in 2020 with the corresponding amounts can be viewed [here](#).

Note from editors: *Craccum* emailed all 94 clubs that received \$1,000 or more of grants to find out their plans for the funding or whether they had any mechanisms to keep their finances in check. Some clubs replied, and some of their comments are featured in this article. Many did not. A list of the 77 who did not respond is available on the *Craccum* website: <http://www.craccum.co.nz/?p=6781>

Forest and Bird Youth Reveal 2020 Election Scorecards

ELLA MORGAN

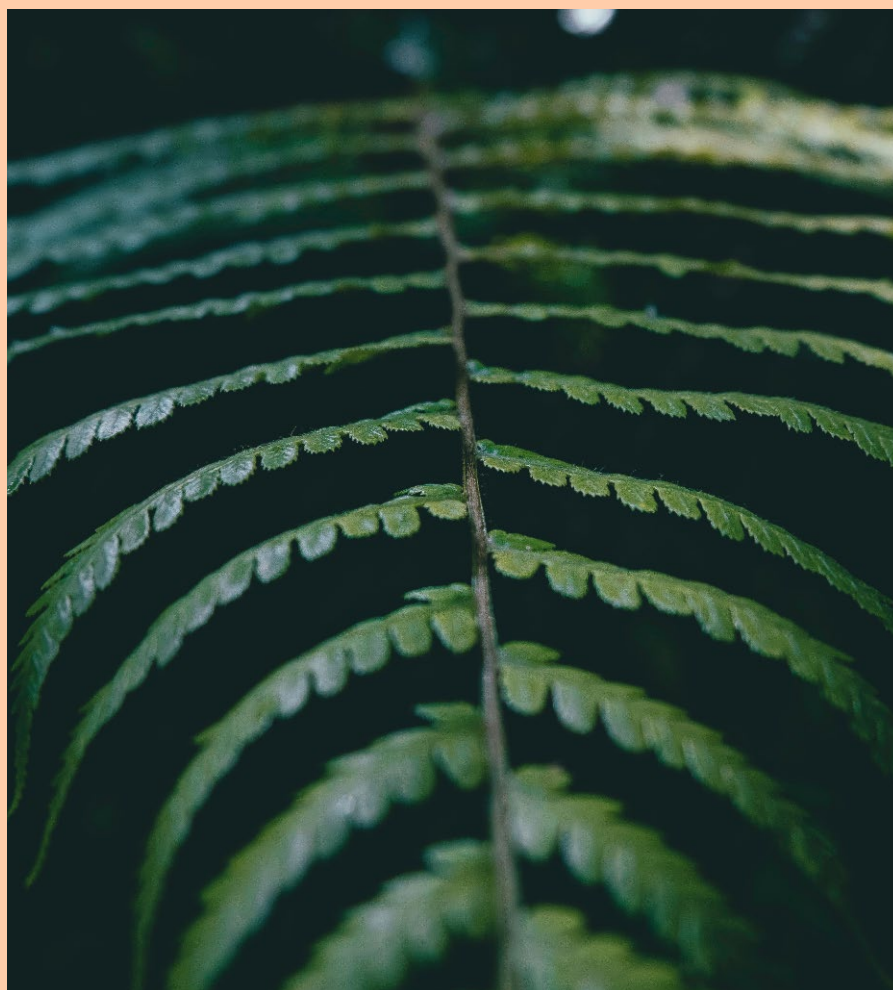
Forest and Bird Youth have revealed their scorecards for each political party ahead of the 2020 General Election this month.

The scorecards give each party a grade based on their policies to address environmental issues, such as climate change, freshwater and biodiversity. This year, the scorecard also includes a category for “Green COVID Recovery” in light of the COVID-19 pandemic and its effects.

Taking out the top score was the Green Party, with an A- grade overall. The Opportunities Party, Labour and National scored B, C and D respectively, and the Aotearoa Legalise Cannabis Party sat near the bottom with a D-. Lowest scoring was the Social Credit Party, receiving an F.

The scorecards comes at a time when the need to recover from COVID-19 has to be balanced with action in other policy areas, such as the environment. “New Zealand is facing a climate and biodiversity crisis; it is crucial that all parties that enter Parliament after the election recognise that we need nature, and right now, nature needs us to protect it. We are putting pressure on all parties, to ensure that our government – regardless of which party/ies it includes – has a strong, comprehensive, and transformational plan to address the significant threats facing nature in Aotearoa New Zealand,” says George Hobson, Forest & Bird Youth Campaigns Coordinator.

“The environmental scorecards produced by Forest

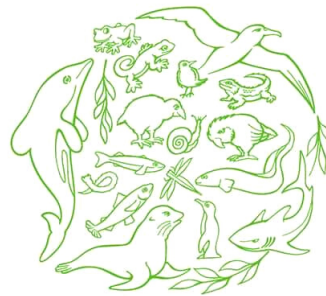


& Bird Youth provide an at-a-glance summary of environmental policies released by parties standing in election 2020. We strongly encourage all voters to carefully consider which party has the best plan for protecting our people and our planet, and to vote accordingly.”

To create the assessment, parties were sent a questionnaire regarding their environmental policies. A panel of Forest and Bird Youth members then rated their answers based on a marking criteria derived from their organization’s expertise and research on environmental issues.





















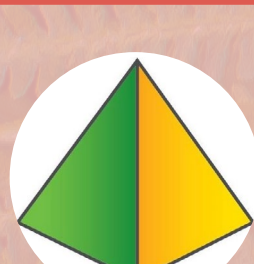


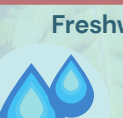




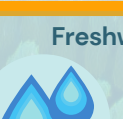
To view Forest and Bird Youth’s full scorecards, head to www.voteornature.org.nz

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THIS INFOGRAPHIC ONLY INCLUDES INFORMATION ABOUT THE PARTIES WHO RESPONDED TO QUESTIONS FOR COMMENT

 <p>Labour</p> <p>Overall Score: C</p>	<p>Green COVID Recovery</p>  C	<p>Biodiversity & Restoration</p>  C-	<p>Climate Change</p>  C+	<p>Freshwater</p>  D-
 <p>National</p> <p>Overall Score: D</p>	<p>Green COVID Recovery</p>  D+	<p>Biodiversity & Restoration</p>  D+	<p>Climate Change</p>  D+	<p>Freshwater</p>  F
 <p>Green</p> <p>Overall Score: A-</p>	<p>Green COVID Recovery</p>  B+	<p>Biodiversity & Restoration</p>  B+	<p>Climate Change</p>  B	<p>Freshwater</p>  A+
 <p>TOP.</p> <p>Overall Score: B</p>	<p>Green COVID Recovery</p>  C+	<p>Biodiversity & Restoration</p>  B-	<p>Climate Change</p>  C+	<p>Freshwater</p>  A+
 <p>SOCIAL CREDIT</p> <p>Overall Score: F</p>	<p>Green COVID Recovery</p>  D-	<p>Biodiversity & Restoration</p>  F	<p>Climate Change</p>  F	<p>Freshwater</p>  F
 <p>AOTEAROA LEGALISE CANNABIS PARTY</p> <p>Overall Score: D-</p>	<p>Green COVID Recovery</p>  D	<p>Biodiversity & Restoration</p>  F	<p>Climate Change</p>  F	<p>Freshwater</p>  F

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Rainbow Law to Hold Election Advocacy Workshop

ELLA MORGAN

Following the release of its new rainbow public policy tool, Rainbow Law is hosting an election advocacy workshop this Thursday.

The aim of the event is to “learn how to be an effective advocate for rainbow communities”, with particular focus on issues such as conversion therapy, access to rainbow mental health services and gender affirming healthcare.

Conversion therapy is not currently illegal in New Zealand, with Labour, the Greens and The Opportunities Party being the only parties with intent to ban this practice. These parties also are the only parties to have policies regarding the provision of specific mental health support for the LGBTQ+ community.

The policies of all key parties this election in regard to the rainbow community are mapped on Rainbow Law’s

Rainbow Election 2020 website. The site, which has been supported by a number of high-profile LGBTQ+ advocates, “invites the general population to learn

about the challenges that rainbow communities face and encourage action to reduce inequity,” say Rainbow Law.

The event is open to both those in the rainbow community and allies, and features an introduction from Eliot Proyer from Action Station. The workshop begins at 6pm in Clock Tower Room 105-029 at the University of Auckland.

For more information, head to Rainbow Law’s Facebook event: <https://www.facebook.com/events/2577949202517743/>

To check out Rainbow Election 2020, head to <https://www.rainbowelection2020.org.nz/>

WHAKARONGO MAI! / LISTEN UP!

Students Speak Out on In-Person Exams

CHARLOTTE PARKER

Vice Chancellor, Dawn Freshwater, recently announced that all classes under 300 students would resume in person from the 8th October if Auckland moves to Level 1. Despite this, it was also announced that all exams would take place on campus at Level 1 or 2. This week, *Craccum* heard from four students about their thoughts on in-person exams.

Caitlin, Bachelor of Arts

"I feel like the best approach would be to keep all lectures and assessments online, but have in-person tutorials and labs (or even have an online option for these too). I thought last semester worked really well, so I don't think we should be risking everyone's health when we could easily take an alternative path."

"However, I understand some people have genuine difficulties with online learning or other COVID troubles, and the university could definitely make some kind of allowance for these individuals, and keep campus facilities open for those who aren't able to learn at home."

"Mostly, I think there should be more empathy: is our in-person learning really more important than the health/lives of the rest of Auckland?"

Lewis, Master in Operations Management

"Personally I believe it is inappropriate to expect students to be sitting exams in-person when you look at how much of our time has been spent on campus. So far we have spent less time on campus than in Semester One, and we'll all be exhausted trying to get back into that routine. It is unfair to expect us to perform well in in-person exams too."

Sally, Bachelor of Science

"It's frightening to me to have to go back for in-person exams. I understand that the university wants academic

integrity, because the students want it too. It's not fair on us if the results are skewed. However, a lot of people feel in-person exams aren't appropriate for more than just grade reasons."

"The majority of university students take public transport to uni, meaning we'll be coming in to sit our exams having not socially distanced from anyone on the buses, trains or ferries."

"We have had enough uncertainty this semester, I've even lost sleep over being so concerned about what's happening. We don't need in-person exams to add to the stress we all feel right now."

Mark, Bachelor of Commerce

"I found in-person exams easier than the online exams we had to sit last semester, and I don't think it's a bad idea to entertain the idea of having in-person exams. They offer the opportunity to properly test your work and apply your knowledge, but I would even have to say they don't seem like the best option right now."

"The second lockdown for Auckland has thrown me and my friends off far more than the first one, and I'm sure others feel the same. We were able to get back a sense of normality, and it was very quickly stripped away. The problem is now the university is acting like we have that normality back. We still have cases, we still have reason to wear masks and socially distance; it's really ridiculous to expect us to all sit in a confined room and hope no one has COVID."

"It will make it incredibly hard to concentrate in the exam room as we will all be thinking about the risk around us rather than the course content, which ends up not testing our knowledge at all. I would love to have in-person exams, but when the time is right, not when we have the potential to be a huge cluster."

Names have been changed to protect students' identities

I think there should be more empathy: is our in-person learning really more important than the health/lives of the rest of Auckland?

The second lockdown for Auckland has thrown me and my friends off far more than the first one, and I'm sure others feel the same. We were able to get back a sense of normality, and it was very quickly stripped away.

Personally I believe it is inappropriate to expect students to be sitting exams in-person when you look at how much of our time has been spent on campus.

We have had enough uncertainty this semester, I've even lost sleep over being so concerned about what's happening. We don't need in-person exams to add to the stress we all feel right now.

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feature.

In Memoriam: Overheard @ University of Auckland

MADELEINE CRUTCHLEY

Madeleine Crutchley mourns the loss of the famous Overheard @ UOA Facebook page, revisiting the glory days and celebrating what once was. When did it all go wrong?



Since we've been shoved off-campus and into our isolated study-caves for most of the uni year, Facebook has become one of the most important spaces for students to foster a sense of community. AUSA has been utilising the platform throughout the year, with quizzes, Zoom sessions and regular updates constantly flowing into student's newsfeeds. At Craccum, we've also relied heavily on FB to keep our connection to students, since we've been unable to actually distribute any physical copies on campus. We've even ventured into *shudder* meme-making to try to get your clicks. However, AUSA and Craccum aren't the only pillars of student culture; student-run FB groups have been crucial to maintaining connection and solidarity during the long and punishing remote learning periods.

In addition to the Titan that is Overheard, there are a few incredibly popular groups and pages that students from UOA tend to converse in and around. **UoA: meaningful confessions**, currently sitting at about 22K likes, allows students to submit anonymous text and repost the opinions/confessions/cries for help to the main page. They cover everything from mental health struggles to complaints about university decisions (most recently, someone slandered the increase in the price of Munchy Mart muffins). You're not a true UOA

student until you've desperately scrolled through the page, hoping to be someone's #LOVECONFESSION.

Relatable Memes for University of Auckland Teens

isn't far behind the confessions page, with just under 22K likes. This one is pretty self-explanatory; the page shares memes made by UOA students. Throughout the second semester, these memes have often berated the university for bad decisions in the COVID response (namely, the yo-yoing of on-off campus promises). Under usual circumstances, the page also comments on more general aspects of student experience and studying.

Quotes from Professors at UOA sees students relaying the best jokes, comments and roasts from their lecturers. Often these posts are actually quite sweet. Especially during the periods of remote learning, students have been celebrating displays of humanity and empathy coming from their lecturers. Occasionally, they're not so nice, calling out Professors who do and say stupid things. One of the most popular posts in the last few months called out a Professor for supporting the anti-lockdown protests.

Now onto the star of the hour; **Overheard @ UOA**. The group currently sits at about 32K members, making

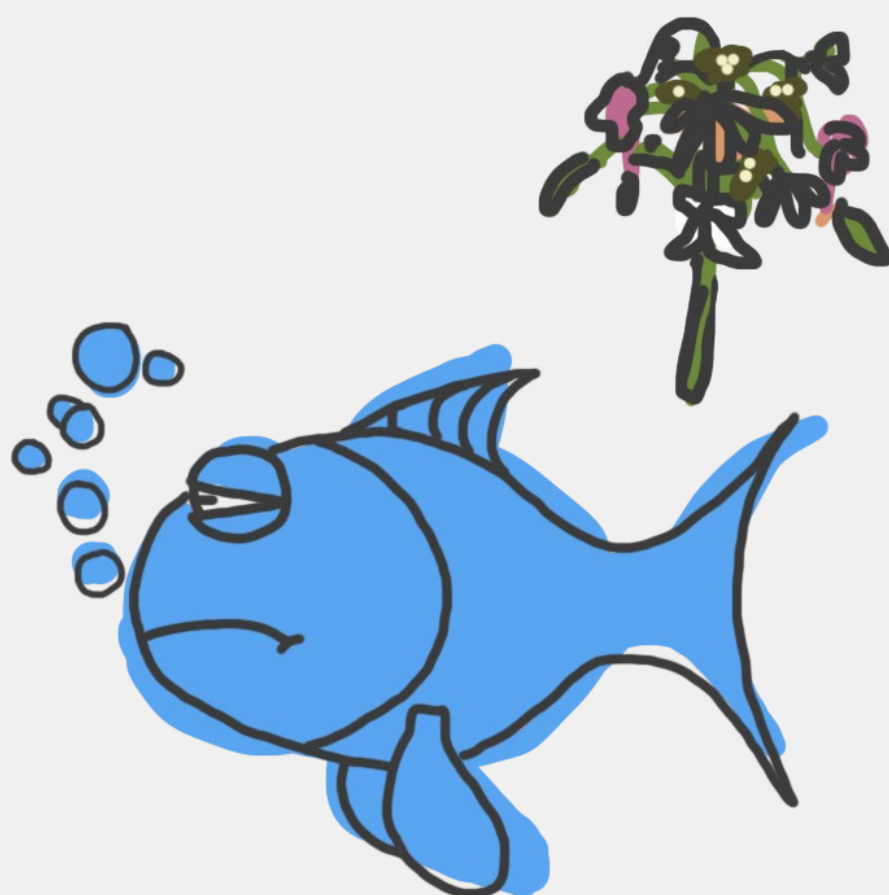
feature.

it one of the most popular community pages for UOA students on Facebook. In its heyday, members in the group would share funny, bizarre and *relatable* things that they had heard on campus from students, tutors and Professors. In the times before COVID, you were always at risk of having your private conversation broadcast to the wider uni community. The group also became a spot to post updates about events, announcements from uni and AUSA, relevant news articles and, like any other spot online, memes. The demise of the community seems to have come at some point during the first semester. In the transition to remote learning, the page was still going strong, with students exchange messages and memes of solidarity. There were jokes about Zoom and the absence of sensational chicken, as well as consistent trading of information about the university's COVID response plan. Things were good. Then, at some point during June, things started to get hairy. A few users (but largely one account) start to spam the page with religious posts. Craccum managed to talk to the main culprit, who defended her right to share her point of view. However, critics were just as outspoken; one stated "When did this page become a platform for Christian propaganda? Don't get me wrong, it's hilarious, I just don't think it fits the group's purpose." The group was also home to COVID disinformation and nasty attacks amongst students. The lack of active admins and moderators was causing the sense of community to disintegrate quickly.

Shortly after these complaints were lodged, **True Overheard @ UOA** was launched. The organisers told Craccum's Justin Wong "When people post really harmful material, or spread disinformation about COVID, there's nobody to really police that other than

community moderation, which can be very easily thwarted by the poster." The group currently has 3.6K members and has steadily been gaining traction. Meanwhile, the original group continued to descend in toxic chaos. Now, in October (crunchtime of second semester, when students arguably need these community based pages the most), it has become home to one vocal user who consistently posts about Judith Collins, Jacinda Ardern, ACT, Blue Lives Matter, socialism and communism. Also, some guy is looking for a girlfriend? Many members seem to be sticking around, snacking on popcorn, watching in wonder as the once-great group burns itself to the ground. It's a contained sense of chaos, which is quite therapeutic in the larger scheme of things.

For now, I'll ask you to all pour one out for Overheard @ UOA. What more will 2020 take from us?





Breaking Down the Cannabis Referendum

HANNAH JANG*

At this year's General Election, New Zealanders will have the opportunity to vote in the Cannabis Legalisation and Control referendum. Voters will be asked whether they support the proposed Bill, which legalises the recreational use of cannabis. The Bill aims to reduce cannabis-related harm to individuals, whānau and communities by establishing a regulatory regime which controls the cultivation, processing, sale and consumption of cannabis.

To bring to light a broader, non-politicised perspective, the Equal Justice Project hosted a symposium to discuss the Bill. Professor Mark Henaghan served as moderator. The panellists were Associate Professor Khylee Quince, Dr Marta Rychert, James Farmer QC, and Associate Professor Chris Wilkins. They presented the advantages and disadvantages of cannabis reform, discussed concerns regarding legalisation, and provided advice for voters. By looking back on what the panellists had to say, we can take the time to canvas the landscape of debate surrounding the reform, and review what the voters need to know.

The Current Law

The Misuse of Drugs Act 1975 classifies cannabis as a Class C drug. Those convicted of possessing cannabis without holding a medical license could be liable to imprisonment not exceeding three months, or a maximum fine of \$500.

The Proposed Change

The Bill would permit individuals to possess and consume cannabis in limited circumstances.

Essentially, a person aged 20 years or older would be able to:

- Buy up to 14 grams of dried cannabis (or the equivalent amount in another form) per day from a licensed outlet;
- Enter licensed premises where cannabis is sold or consumed;
- Consume cannabis on private property or at licensed premises;
- Grow up to 2 plants, with a maximum of 4 plants per household;
- Share up to 14 grams of dried cannabis (or its equivalent) with another person aged 20 or over.

The Reform's Advantages

Public education surrounding the reform can serve as an efficient tool of prevention. From a legal perspective, Associate Professor Quince states that the 'current prohibition regime does not work.' In her view, illegality does not actually prevent cannabis

feature.

consumption, as 80 percent of New Zealanders still use cannabis at some point in their lives, while 20 percent use it regularly. Therefore, legalisation can potentially normalise conversations around cannabis, encouraging and increasing access to public health education about its benefits and potential harms.

The reform could help reduce adverse criminal justice outcomes involving conviction and imprisonment for cannabis use. There was much discussion around the proportionality of the current penalties among the panellists. Certain communities (Māori in particular) are disproportionately impacted, and have been for a long time, by what some argue are 'needless convictions' for cannabis use and cultivation. Given that Māori are twice as likely to have used cannabis than non-Māori in the last twelve months (check out https://www.healthnohandcuffs.nz/why_is_this_an_issue_for_maori), the health and justice harms of cannabis disproportionately impact them. The Bill seeks to redress these issues of social inequality. Not only will it reduce arrests, but specific provisions oblige not-for-profit and community-oriented operators to partner with communities that have been disproportionately affected by the current prohibition, as stated by Dr Rychert.

The Reform's Disadvantages

The panellists were concerned with the execution of the Bill. While the prohibition of cannabis is simple to legislate, regulating and legislating its use presents challenges. Its execution in New Zealand is unable to be aided by overseas research due to the lagged nature of health and social effects. Associate Professor

Quince mentions that legalisation may also conflict with other public health goals such as Smokefree 2025, and it is unclear which policy will take precedence.

Health Implications For Youth

Contrary to common belief, cannabis has a much lower health risk than tobacco and alcohol. Associate Professor Wilkins reports that the harm caused by cannabis depends on the frequency of use and any preexisting conditions. Among the population, youth are a vulnerable group. Early on-set users are likely to become dependent on cannabis, and such behaviour is likely to impact education and employment prospects. While the recreational use of cannabis will remain illegal for those under 20, Associate Professor Quince is concerned that normalisation and contamination of adults using cannabis in their households may cause health implications for children.

Commercialised Cannabis?

Some panellists expressed concern that legalising cannabis use could lead to an alcohol-style market. Experience with alcohol and tobacco demonstrates that incentives to increase the market motivate the commercial industry to push back on restrictive measures such as age limits, as highlighted by Dr Rychert. In order to mediate future conflicts between health and commercial interests, Associate Professor Wilkins emphasises the importance of seeking middle ground options which control commercialisation. Dr Rychert further suggests the involvement of non-profit organisations.

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Black Market Response

While the black market may have cost advantages, Associate Professors Wilkins and Quince agree that there is not enough research and evidence in the field to support the fear that legalising cannabis will lead the black market to heavier drugs. They are of the opinion that new users and sellers are unlikely to enter the black market upon the legalisation of cannabis, as the meth market is smaller and more competitive.

The Key Points For Voters

Associate Professor Quince notes that on balance, the legalisation of cannabis provides an opportunity to address justice and equity outcomes. Therefore, it is crucial that 'irrespective of which way you vote, you know what is in the Bill, you know what the options are and what you are voting for.'

Similarly, Associate Professor Wilkins advises voters to consider the effects on social justice.

He encourages voters to ask themselves this; *Are the current penalties for using cannabis appropriate, fair and proportionate, or could we as a nation and society do better by regulating cannabis instead of prohibiting it?*

In Mr Farmer's view, there are two main things he hopes voters will consider. Firstly, voters should be clear of the health harms related to using cannabis. Secondly, they should contemplate whether legalisation will enhance or reduce these problems.

As cannabis is not a harmless product, Dr Rychert encourages voters to think about the different criteria which underlie the debate of cannabis. These include

the black market, criminal enterprises, personal choice, and public health.

Conclusion

The intersection of issues and interests presented by the panellists reflects the complexity of the cannabis debate. The Equal Justice Project hopes that by providing a diverse range of perspectives, voters will be able to make an informed decision in the upcoming Cannabis Legalisation and Control referendum.

**This piece was originally published by
The Equal Justice Project*

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Should We Return to Campus?

UOA DEBATE SOCIETY

Negating:

There's recently been a lot of talk about whether we should be going back to campus or not. And everyone's already heard the typical boring arguments about social distancing BLAH BLAH BLAH. I'm not here today to continue advocating for these issues (if you want to hear about them just go and read any mEAniNgfuL CoNFesSiOn from UoA Meaningful Confessions). Instead, I'm today going to be bringing up the marginalised (but in my opinion) much more important reasons as to why staying online is the better option for this semester (I joke, please wear a mask and keep away from each other).

Firstly, from an economic perspective, staying at home is just so much kinder to your wallet. Each day I don't go to uni, I'm saving \$5.40 for the bus fare, \$4.50 for my below-average shaky coffee, and \$7.20 for a pie, corntos, and diet coke from Munchy Mart. This comes up to \$17.10 each day, \$85.50 each week, and \$342 total for the remainder of the semester! Whether it's a new pair of AirPods or 342 frozen cokes, there are much better things that I could be spending that money on.

The second reason staying online is better, is just because it saves you so much time. Especially with social distancing measures on busses and the damaged Harbour Bridge, getting in and out of the CBD is going to be a complete nightmare. Auckland's traffic is already bad enough as is, and the 2020 curse just makes it that much worse.

And last but not least, can we please just acknowledge how truly miserable it would be to attend campus under the current conditions? As soon as I get to uni, I just start thinking about all of the better things I can be doing at home and start getting just a little bit sad. I could just watch lectures from the comfort of my own bed. I wouldn't have a mini panic each time I hear a sniffle, and best of all, after peeing I could actually wipe with toilet paper that doesn't feel like sandpaper.

Dawn Freshwater, if you happen to be reading this, the choice is obvious. Keep uni online.

- Celine Goh, First-Year Representative

Affirmative:

I'm sick of being enclosed in these walls. I'm starting to see faces in them. Studying at home sure takes a toll on you, regardless of whether you would actually go to campus or not. Just having the choice of returning to campus would be freeing, and I'd sure like to feel freer at the moment.

I think most people are like plants. They need sunlight and fresh air to grow. I don't plan to speak for the entire student body, but I think a lot of us aren't getting that now. Sure, I told myself at the beginning of lockdown, I would leave my house at least once a day. That hasn't happened, and I think I'm doing as well as houseplants do in all-male flats. It will feel like a return to nature when university is populated with students, and you're forced to get at least some fresh air every day. Seems good to me.

Many share my sentiment on zoom lectures; It's pretty hard to pay attention to them. I feel quite the pressure from all my notifications on my desktop that just never seem to go away. And I think it's never been easier to find something else to do, whether it be fiddling with your chair settings or completing some life admin. It's even worse when you have to somehow bother to remember to play the recorded lectures your lecturer uploads - there is always something better I could do with my time than that. At least when you're in a lecture, there's nothing for you to worry about other than the learning. Or maybe I've just got no attention span. Maybe it's not true that it'll get better when we go back on campus, but at least I can keep telling myself that for the time being.

- Chenchen Huang, Vice-President



You're a Fantastic Fuck: Showgirls at 25

LACHLAN MITCHELL AND MADELEINE CRUTCHLEY

For its 25th anniversary, Maddy and Lachlan have an overly long conversation about what is often seen as the last great cult classic bad movie, Showgirls. Famous for being shit, we ask a simple question: is it really? And we talk about #women and fetishes, draw no line between the actors and their characters, and whatever else we feel like. Good times!

Lachlan: I think the first thing to get out of the way is like... why do people still care about *Showgirls*? What's the appeal of Nomi Malone? I think that's a fair question for most, even for those who are aware of its cult classic status. It's a 25 year old movie about sex and exploitation in Las Vegas, where the protagonist gets her titties out and Some Men Are Not Good - been there, done that. Why should we care? Why was there a documentary made about what is, even charitably calling it such, a piece of shit? Of course, I'm being dismissive just to forward the conversation, I would obviously take a bullet to the brain for this movie. It kinda feels like you *do* take a bullet every time you watch it - it telegraphs narrative twists with the subtlety of the Tsar Bomba, but I wouldn't have it any other way.

Maddy: Like any cult movie, I guess, at a certain point it almost becomes pedestrian for people who know the ins and outs. I mean, *The Room* is a perfect example. It's always fun to sit and laugh at, but once you've done it enough times it becomes background noise to a room of beer chugging alt kids. Sometimes with such over exposure to a 'bad' movie comes a tendency to forget

why it reached cult status in the first place and people become tired of hearing about it. I think the anniversary of a cult movie reminds people just how bizarre it really is and to celebrate what started the phenomenon - maybe even to celebrate the phenomenon itself! It's never just the film that creates the cult, it's the people who screen it, share it and shit on it (in good fun). Revisiting *Showgirls* after 25 years means you need to untangle both its history and all of the weird and wonderful filmic intricacies.

Lachlan: Paul Verhoeven directing! Elizabeth "I'm so Excited!" Berkley! Kyle "Photo with Ghislaine" MacLachlan as just one of the seedy males! Gina Gershon is *the* Unhinged Bisexual! I'll let you talk about ol' Liz, but Paul is just so fascinating. He had only just recently directed fuckin' *Basic Instinct*, one of the most infamous noir movies of all time, funny for clinging to the idea that Michael Douglas was still fuckable, but notorious for the combination of Kill Your Gays & Depraved Bisexuals being its main plot points. However, with that movie, Paul had set the '90s standard for depictions of female sexuality. Honestly? I think the idea of being dominated really got him off. Not

joking. I think his idea of agency really makes his toes curl back. It's very Paglian in nature. In the Verhoeven-verse, women can, in fact, prey on men. Make them really suffer, and it's hot. Women *will* use their sexuality to manipulate and get what they want. Women like to dominate as much as they like to be dominated. Exaggerated hypersexuality that revels in mutual exploitation was the name of the game, and that was *before Showgirls* arrived on the scene.

Maddy: You can definitely feel Paul's heavy, hot breath on the back of your neck while you watch certain scenes. It's an intriguing mix; there are points that women are shown to weaponize, enjoy or revel in their sexuality, and then there are moments where they are subjected to such violence that I have to skip to the next scene (I mean, the unbelievably violent and unnecessary rape scene is awful and something consistently cut from public screenings today). The hypersexuality and constant nudity is shocking and somewhat taxing, especially in the way it's pressed against those gorgeous intricate sets and centered in the glossy, colourful Cinemascope widescreen. I don't know if I've ever seen nudity utilised in the same way since? Naked women feel like they're utilised as set dressing, there're so many tongues and teeth. At some points, I can almost hear Paul begging Nomi to step on his balls. I do wonder if that was an aspect driving Elizabeth's famously bizarre performance. It almost feels like Paul was encouraging Elizabeth to be more dominant and more aggressive in her movements and dialogue. She moves in truly puzzling ways, exaggerating those bites from her burgers, throwing herself against doors and into chairs. Don't even get me started on her lap dances. There's so many scenes

where I was worried she had thrown her back out of whack. Despite that, there is something insanely watchable, almost endearing, about Nomi. Elizabeth imbued her with something that feels genuine. Even in moments where her performance is shallow and confusing, you still really want to see her win. I truly think a lot of the film's status as a cult movie is owed to her.

Lachlan: *Showgirls* came at a time where the '90s was releasing some of the best noir films since its heyday decades earlier, finally realising that audiences really wanted to see the femme fatale succeed. The renaissance began with Kathleen Turner in *Body Heat* ten years earlier. But, it also coincided with the rise of the surprisingly tame 'strippercore' genre - usually Demi Moore would be hinting something about her tits while never really doing all that much. It was a genre for housewives who wanted to feel risky, but without feeling like they compromised their Protestant morality just by viewing something a little seedy. These films feel like the old Cecil B. DeMille 'social conscience' pictures - you can display this Very Not Good Thing, revel in its debasing and sinful nature, as long as you make it clear that this Very Not Good Thing is not to be emulated! The original MVP of having his cake and eating it too, and Hollywood adopted it with great gusto. Honestly, I think it's why *Showgirls'* unbelievably frank, almost revoltingly crude depictions of 'true' strippers and 'true' whores, met with such a crushing response: though it is the fantasy of Verhoeven and screenwriter Joe Eszterhaz, it's still too real compared to the tame offerings of 'not too rebellious!' strip flicks of the time. The audience isn't allowed to feel like they can just wipe away the movie like a simple

morality parable. *Showgirls* lacks the implied title card that absolved the audience of their apparent sin for watching this movie. They didn't like being reminded that Nomi could be a victim *and* enjoy other elements of being exploited. As such, Hollywood has backed away from getting this 'complicated' ever since. It's an incredibly challenging movie - even if you totally disagree with the movie's depictions of sexuality, I don't think you can disagree with the idea that Hollywood has not allowed a worthy inheritor to the movie's themes in the last 25 years. That being said, the less said about the rape scene, the better: there is shock value, and then there is just baseless cruelty. Which I suppose was Verhoeven's point, but it just doesn't land. Fully agree with you there.

Maddy: I'm racking my brain, trying to find another film that gets this complex in its discussion and representation of sexuality. So many films situate themselves in a similar context to *Showgirls*. *Hustlers* is probably the most recent attempt to deal with these cycles of exploitation, but you're right, they still work to absolve the audience of any guilt they might have for enjoying and ogling the grimy setting. But, honestly, it's a really difficult film to look away from. The cinematography, the sets, the costumes, they feel so big and so bright (and really bloody expensive). Each of the stage sets at Goddess are meticulously put together, and there's so much for your eyes to grab at in each shot. The makeup and costumes are probably my favourite visual aspect of the film. The way the women are wrapped in leather or dripping in chunky jewels is really gorgeous, and Nomi's glitter dusted eye and ponytail feels so contemporary. *Showgirls* walked so *Euphoria* could run. I think that so much of the tonal dissonance comes from a detachment

between the visuals and dialogue; the visuals are nearly overdeveloped, while subtext is largely absent. That separation does lend itself to comedy at some points (brown rice and salad?), but I kind of love the insistent shallowness that allows you to sit back and let your eyes feast on the picture. I also want to highlight the soundtrack because it's better than expected, and usually omitted from discussions about the film! It's a pretty interesting compilation, with most of the songs recorded especially for the film; that early version of David Bowie's *I'm Afraid of Americans* is going into my rotation after this rewatch.

Lachlan: Something about *Showgirls* that I never really appreciated until my most recent rewatch was like... while it goes out of its way to feel 'gritty' and 'real', it feels so dreamlike at the same time, because it is just plain weird to the senses. The lighting and the colours are beautiful - everything is doused in bright pink and bright yellow, the clothing is neon pastel, you can feel the heat from the omnipresent stage lighting. It's all *supposed* to look so garish and revolting and cause some sensory overload, but the end result is that Verhoeven's Vegas is just intoxicatingly beautiful. One of my low-key fave Robin Williams films, *What Dreams May Come*, is similarly exhausting, but the famed heavenly colour scheme of that film has more than a little similarity to the sheer exaggeration going on in the world of *Showgirls*. It's a dream world, even if the content depicts anything but. It's also a weird movie in a far more direct sense. Like, true to the 1990s, there's a whole scene where chimps are just walking around the dressing room, hugging main characters and putting on lipstick. One just dead-eyes the camera! It all just comes out of nowhere, means nothing, and we're back to seeing Gina Gershon taunt Elizabeth

feature.

Berkley in their sapphic dramatics again. Then it's like... you see Kyle MacLachlan, in his Jane Lane haircut, being revealed as a Not Very Nice Guy; he betrays Elizabeth Berkley, and the stage literally glows bright red and shoots fire to show how evil he is. Finally, the doggie chow scene - while drinking wine and eating nachos, Nomi and Cristal briefly put aside their lesbian missile crisis by bonding over... eating dog food, the two of them deriving sexual pleasure from watching the other person's reaction to the admission. It feels like entering a coma after blunt force trauma. Which is great.

Maddy: I really do struggle to convey how I feel after I watch *Showgirls*, but you've captured it pretty well. It won seven Razzie Awards, which broke the record at the time, but in the time since the discussion about it has become much more varied and interesting. It's nowhere near *The Room* or *Sharknado* in the way people enjoy the shoddy and unbelievably incoherent filmmaking, so it's harder to quantify where the pleasure comes from in its status as a cult movie. Personally, I don't think it's a 'bad' movie. It's a deeply confusing and complex movie, but it has the marks of a driven director, talented crew and moments that are genuinely fun and impressive to watch. Everyone I show it to has a million questions to ask afterwards and become invested in the story of its creation, which is something I think a good movie does?

Lachlan: I don't want to retread what the documentary has already said, where it breaks the idea down into *Showgirls* being 'shit, a 'masterpiece' or a 'masterpiece of shit'. Rather, I think it's more important to try see *Showgirls* for what it is, and not just from the viewpoint of a decade of successful artistic and/or

ironic reclamation of the movie, because even with the sincere reconsideration of the movie, it was robbed of the chance to stand on its own two feet. If that sounds like a copout, I'll be clear: it's a great movie, flaws and all. Aims higher than most ever do. But my overall viewpoint is like... it's so easy to get wrapped up in the mythos that you almost forget that there's a *movie* there, something released with the expectation of financial and critical success. The reclamation movement has almost missed the point that it was meant to be a serious movie, despite the shitty face-saving lies that the cast tell us (and themselves) these days. View it on its own terms first, and *then* figure out what you feel about it. Only then will you know Nomi :).

"Personally, I don't think it's a 'bad' movie. It's a deeply confusing and complex movie, but it has the marks of a driven director, talented crew and moments that are genuinely fun and impressive to watch."

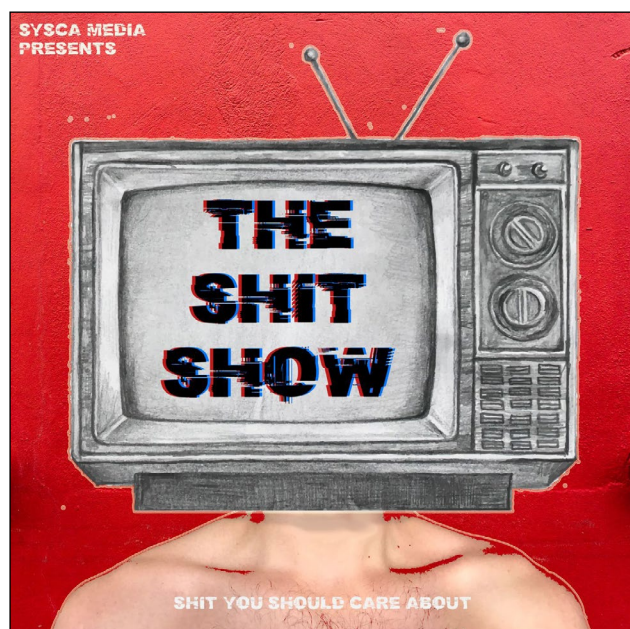
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THE SHIT SHOW PODCAST

CHANTAL DALEBROUX

8/10: *That time they brought up Harry Styles' suits was a flex tbh*

Who doesn't enjoy an aptly named local podcast? Because I can confirm, I love one. And if you're looking for a reliable, NZ based news source, *The Shit Show* is here to provide! Run by three young Kiwi women, Luce, Rubes and Liv, the Shit Show covers international and national news with humour and well resourced knowledge, exploring social issues with grace.

The recent agenda has covered some particular favourites, with the punned 'Let's Get PolitiCOOL,' with so far a timely **Chloe Swarbrick** moment and a series informing on the US Election. I know I'm a fan of podcasts that crunch up too many hours out of my day, and these ladies keep their episodes within a succinct 40 minutes, making it easy to plug into your ears on the way to uni or at the end of a stressful afternoon. They perfectly balance the severity of their topics with lighthearted tones, making listeners value the education they provide.

Connected to the Instagram @shityoushouldcareabout, which has racked up over 2.5 million followers, their website also provides volunteer articles covering everything from bad sex to mental health. Honestly, thanks to these ladies for all they do, giving us the shit we truly SHOULD care about from a uniquely Kiwi perspective. Streaming this one will brighten your week, I promise you.



(DIS)HONESTY BY FRANDSON BAHATI

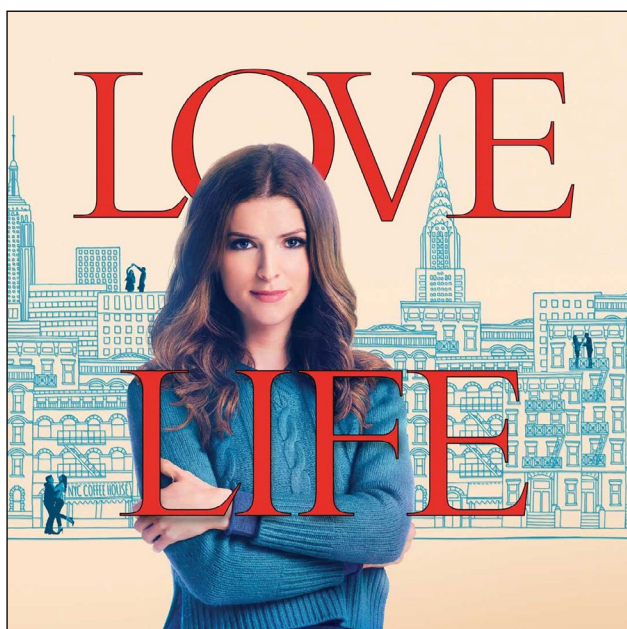
Exhibit open @ Window Gallery, UoA Library, until October 7, 2020.

GABBIE DE BARON

"Frandson Bahati is a predominantly video-based artist whose work focuses on moments or people; as he observes situations, re-watches, internalises and thinks about what they meant to him." (Window Gallery, 2020)

(Dis)honesty sets up a peek into this process. Three small vintage television screens sit adjacent, on high hollow stands with its wires dangling below. They play a collection of moving images strung together by one face. You'd think that having multiple screens accompanied by the wires would be disruptive, but Bahati's piece creates a luminescence that can only be attained by the texture and rhythm his videos procure as a collective. *It's visual ecstasy.*

The piece has a specific seduction that draws the viewer with its array of color, movement, and grainy texture that one can taste... but the hypnosis lies *here: the untold connection between the clips create a fog, yet still bargain for a cohesive narrative.* They're like memories that rekindle in your brain; ones that you only remember for a glimpse but the common denominator is that they remain your own. These are done in perfect correlation to *(Dis)honesty's* wistful aesthetic, with the cyber-aged televisions they create a nostalgic air that makes the viewer yearn for similar moments in their lives. Frandson Bahati "looks for ways to bend the truth of a moment or exaggerate [...] to amplify feelings or ideas that he had towards that particular moment" and has consummated this with such tenderness in *(Dis)honesty*.



LOVE LIFE

SANCHITA VYAS

Initially, I found it quite difficult to pinpoint what exactly sustained my interest in *Love Life*: a relatively entertaining yet slightly lacklustre show, that is reminiscent of romantic comedies similar to that of *Someone Great*. The familiarity of *Love Life* itself isn't a reason to condemn the show- not at all. The issue rather lies in the fact that it doesn't bring anything particularly new or compelling to the table.

The HBO anthology series revolves around the life of Darby Carter (**Anna Kendrick**), who meets a new love interest in each episode: some are incredibly mediocre, some she forms a genuine connection with, and it is through navigating these relationships that Darby comes to terms with herself and the past. Despite its sheer predictability, there are some undeniably earnest moments that emerge when Darby has to negotiate her strained relationship with her mother, and also support her best friend through a drug and alcohol addiction. In this sense, *Love Life* is as much about romantic love as it is about the other forms of love that permeate us during young adulthood- an unquestionably complicated and strenuous time for many.

If I can find one message to take away from *Love Life*, it is this: we all deserve the time to grow into the people we want to be. Other than that, I'm not sure we really need another story that centres around a straight white woman finding herself in the big city. Season two will focus on a new character, so I sincerely hope we get to see more diverse perspectives prioritised on-screen.



ENOLA HOLMES

MADELEINE CRUTCHLEY

6/10: "It's *ALONE* backwards."

The detective is a young WOMAN. The boy likes FLOWERS. Sherlock Holmes is SEXY. So is his BROTHER. In Netflix's newest add, *Stranger Things*' famous flat-earthier **Millie Bobby Brown** tugs the audience through a high-energy mystery, set in pre-feminist Victorian England. Enola is a strong-willed young girl who goes on the search for her mother when she goes missing on Enola's sixteenth birthday. She's pursued by her very famous older brother, Sherlock (**Henry Cavill** stuffed into a suit), and her less famous, misogynistic brother, Mycroft (**Sam Claflin** with a dirty mo'). Along the way she saves a young **Timothée Chalamet**-esque Lord and helps to get women the vote. Fun for the family, except for Dad who might roll his eyes.

There's some bad bits. The fourth wall breaks are pretty tired and a lot of the dialogue bops you square in the nose, with the implication it's more ground-breaking than it actually is. There's enough subversion of traditional roles to make the film fun, but nothing special about the actual directing or filmmaking. However, I found myself smiling along with Brown's performance, the heavy-handed themes and the action. It sets up its bits and then pays off on them (which seems to be a big ask from Netflix films). I think it's a movie I would have absolutely loved as a young teen, mainly because there's a very capable girl at the centre of it (which the film tells you again and again). If there is a sequel, which some of the buzz seems to suggest, I'd like to see **Susie Wokoma** talk over Henry Cavill some more.



TABLE OF CONTEXT CAUTIOUS CLAY

CHANTAL DALEBROUX

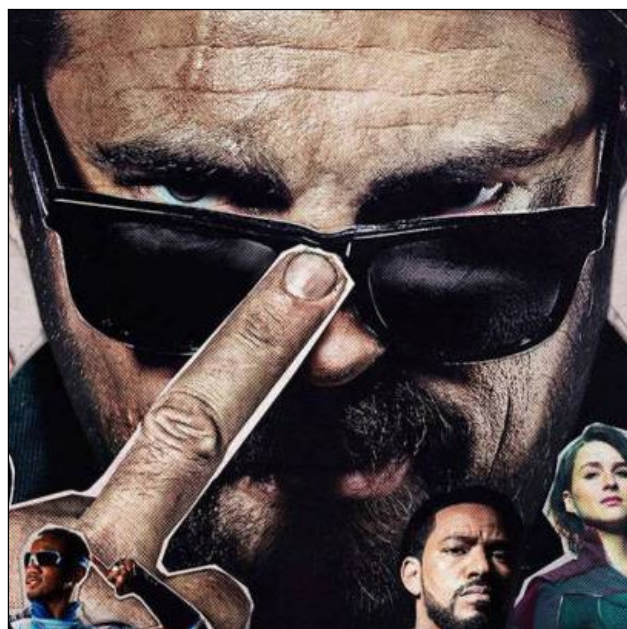
9/10: A name featuring alliteration is star quality in itself ngl

I'm willing to bet you haven't heard of 27 year old Josh Karpeh, known by stage name **Cautious Clay**. With an eclectic mix of R&B and hip hop tunes, he first burst onto the scene in 2015 and since then, it's only been a success for this young singer. He has a distinctive vocal tone that renders him easily identifiable, and the capitalisation in his song names is something I find personally, very aesthetically pleasing. (**Brockhampton** vibes, perhaps?)

His latest EP, *Table of Context*, not only features tracks that feel like perfect dance tunes, but also explore the emotions of ending relationships in 'Swim Home', from *13 Reasons Why* Season 3 soundtrack, and a fear of intimacy in my personal favourite, 'Stolen Moments'.

Yet, I'm sure you **HAVE** heard of the tracks he has songwriting credits on - listened to **Taylor Swift's** 'London Boy' lately, or **John Legend's** 'Actions?' Having co-written these, and many other, explosively popular tracks, he proves that like many of the greats, he has a storytelling touch that spins heightened emotion into any genre he crosses paths with.

His latest single, 'Agreeable', released on September 15, is a relaxed track that hints at what's to come in the upcoming album he's been mentioning recently, to which a 2021 release has been promised for fans. It will no doubt be filled with more eloquently written lyrics and exciting instrumentals - there has never been a better time to start streaming Cautious, so get to it!



THE BOYS - SEASON 2... SO FAR

LACHLAN MITCHELL

I've found it very hard to, like, focus on any media this year, honestly. Something about being locked in your house with the world at your fingertips and nearly endless choice is... exhausting, lol? But *The Boys* has been one of the few shows this year to really feel like it was worth checking in to see.

It feels 'right', for lack of a better word. Deeply cynical about a world where superpowers - I am reluctant to say superheroes - could emerge, it has slowly been building up stories of redemption, or at least, being better than what cynicism demands of you. But that appears to be in the future still. Season 2 has primarily been about setting stages for what is to come; who is Stormfront? What will drive Homelander, Superman-come-Charles-Manson as played by **Antony Starr**, over the edge? Will Billy Butcher, played by **Karl Urban**, lose himself in his anger, or will he find a way to quiet his endless rage? It is a series not afraid to deviate from its source material, as shown in the ending of Season 1; a certain laser in a certain skull is enough proof of that.

In a world where superheroes are products, it is easy to get overwhelmed by the darkness of it all; so far, however, *The Boys* seems intent on mining those depths while also leaving us a glimmer of the sun shining above.

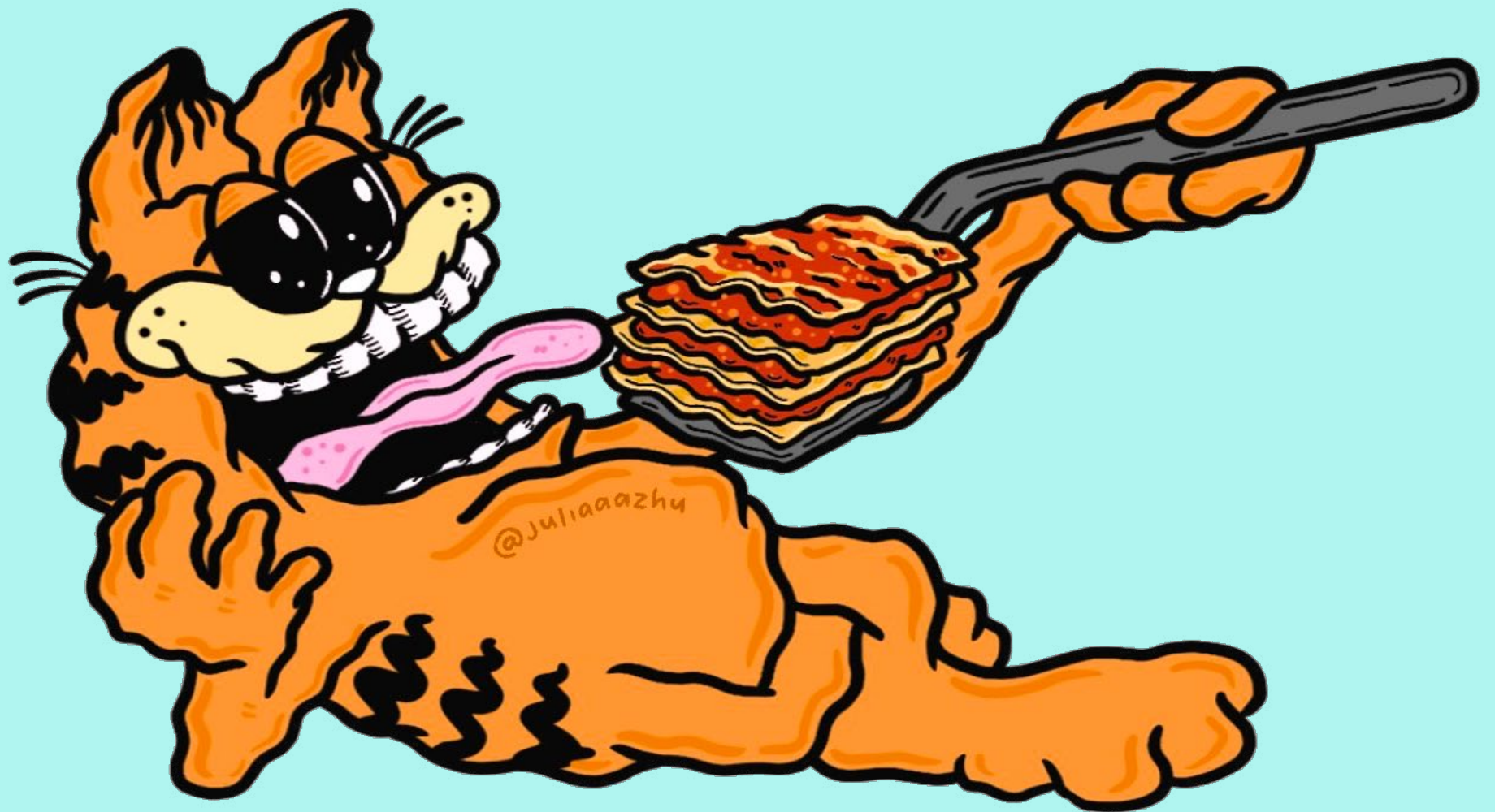


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We Love Mondays, Actually

LACHLAN MITCHELL

Lachlan Mitchell is perhaps the only person more qualified than Jim Davis to speak on the history of Garfield. Here, he tries to explain the evolution of Garfield from entirely stale merchandising behemoth into something we can appreciate, always and forever.

Hi. How are you? Taking care during these interesting times? Sit down. Take a moment. Centre yourself, breathe, allow yourself the possibility to ruminate on the following question. What do you know about Garfield? Think about it. What do you really know about Garfield? What is there to know?

Garfield, both the intellectual property and the cat itself, is famed for being able to be reduced to about

four core traits. Garfield is orange. Garfield is lazy. Garfield is fat. Garfield is tamely sarcastic. The comic strip itself can also be reduced to four core aspects. Garfield is the star. Jon is a loser. Odie is stupid. Nermal and/or Liz may appear. It's not complicated - simplicity is at the core of the Garfield ethos, ruthlessly so. Garfield's laziness in-universe is born out of the comic's notorious inability to be more forceful than a slight breeze - it all stagnated before the end of the

first comic strip. Though Garfield, as a comic and a surprisingly hefty merchandising helicarrier, has been running for over 40 years, Jim Davis is about as involved in the product these days as you are when you flush a toilet – the pipes guide your shit to the right location, and you forget about it, confident that the ceramic and steel will deal with your waste with total compliance. Garfield is looked over by a team that is rigorously checked over to detect any signs of life, any spark of a soul not strangled by decades of Gen X dead-eyed cynicism. Anyone that still wants to live is shot, and their body thrown into a pig trough. The point I'm trying to make is that Garfield, in every facet of its official presence, is defined by indifference and vigorously defended boredom; aspirations for joy are snuffed out under the weight of Garfield's tangerine ass, their last breaths entirely choked out as Jim Davis brushes your hair and tells you that it is okay to die.

Which has made Garfield the perfect jumping off point for ironic reclamation these last five years. The success of Garfield as a property is down to that very simple Nintendo principle: instantly recognisable character design comes above all else. Garfield the cat, that bloated sack of a feline, has very good artwork. The kind of stuff any half-way competent company would fight over. Easily moldable for whatever purpose you need, easily identifiable. His dynamic with Jon is the same – Jon is a horny wide-eyed loser that looks like Michael Cera, and they are bonded together for all eternity. Simple stuff known to anyone. It's not that there haven't been attempts to mess around with the iron-wrought formula – the movies tried to wink and nudge somewhat, the tv shows have gone for some more bizarre imagery, but they still tried to work

within the confines of Garfield's blandness, rather than eschewing any sense of formula entirely.

Only when the internet, great arbitrator of pop culture, randomly settled upon Garfield as an outlet for surreal humour did he finally rise above his Davis-mandated station in life. He, and all associated with him, became so much more; likeable not in spite of his absence of quality, but because of it. I'm not quite sure when it all started, but by 2015, Garfield had become a meme resource on par with self-described '90s kids manufactured adoration for The Simpsons. Garfield became... not cool, but his omnipresence finally became notable. Think about it. Did you care at all about him or Odie before 2010? You may have owned a plushie, or seen the movies, or grown up with the '80s TV show, but did you *care at all*? But now... now Garf is Forever. He's funny again, because he's fucking worthless! Finally, the boomers gave us something, outside of most popular music, cinema, and anthropogenic climate change. People realised that there was no real cultural claim to Garfield because, like Jesus, Jim Davis had given us our gift and then left us to our own devices. So he became incredibly easy to play with. Because Garfield has nothing but the previously defined traits to ascribe to him, by the 2010s Garfield existed solely for the purpose of marketing – and so many have taken to it, in increasingly... visceral ways. It was only natural, I suppose.

Two examples of this fascinating brand evolution come in the form of Gorefield, and Garfield Eats. Gorefield is the collective name for horror imagery that transforms Garfield into a deeply nauseating immortal monster, all bubbling flesh and endless hunger. He exists solely to consume and torture Jon Arbuckle, though he may not

realise the torture he is inflicting. There are thousands upon thousands of examples of this genre just existing out there, waiting to be discovered, waiting to become part of your life. Many of them can be found on the r/imsorryjon subreddit, a hub for all practitioners of the newest high art. Just as disgusting, though far more rooted in the physical realm, is Garfield Eats. First, a quote from the Garfield wiki: 'Jim Davis has described the restaurant as "entergaging", a combination of entertaining and engaging.' After filming this very rare public appearance, Jim Davis, hoarder of unfathomable levels of gold, then flew back to Erebor to viciously protect his unearned riches. Don't Google the restaurant just yet. I want you to create an image in your head, and *then* I want you to compare. Launched in 2019, Garfield Eats is a restaurant brand dedicated exclusively to Garfield-themed food, such as test-tube-bred pizza shaped like Garfield's head, the lasagna that comes doused in Garfield's Special Sauce™, the Garficcino and so much more! Locations in Dubai, Toronto, Canada's London and eventually, London Prime and Dublin! Now you may Google. Of course, I absolutely want to eat there. It looks like it was all made in Jahannam, but it would taste so great. I want to slurp on Garfield's Special Sauce.

Garfield has become so much more than a dead-end intellectual property, the embodiment of creative sterility and an impressive Borg-style ability to attach to & reproduce itself within the minds of boomers. Now, Garfield is so much more: he has transcended beyond simple ironic reclamation. We love Garfield now, because he has never tried to be anything more than what he needs to be. And for that, we can use him to be anything we need him to be. He's our friend for mutual

benefit, and he has limitless potential. No one is saying that the source material is great. Fuck that. But this is a brand evolution that Branded Twitter Accounts™ try and harness on a daily basis, and miserably fall short of achieving. The emptiness of Garfield is no longer – his gluttony has finally been quelled by our endless meals of love. We have finally given him all that he ever wanted; recognition. Jim Davis has never tried, but he has lived long enough to see that he never had to. Maybe if he did, maybe if he had the slightest grasp of comedic timing, pathos or motivation in general, Garfield would have been different. But then Garfield would only be mediocre. And we can't love that. Garfield was our Odie – and like Garfield, we don't want to kick him around any longer.

"Now, Garfield is so much more: he has transcended beyond simple ironic reclamation. We love Garfield now, because he has never tried to be anything more than what he needs to be."

Not Quite Harping On: A Brief Convo With Harper Finn

Harper Finn is an Auckland-based pop singer-songwriter, young and ready to show his own musical stylings, separate from his famous Finn family heritage. Despite the chaos of the year, Craccum's Cameron Leakey managed to track him down for a quick chat about his latest release. "Dance Away These Days" is out now - give it a listen!

How was your lockdown? I've just recently moved into a flat with 7 people so my second lockdown was a lot more entertaining than the first. Spent a lot of it pairing up with the flatmates cooking. We did a 'My Kitchen Rules' which kept things competitive and appetising.... we also did a cocktail night!

What's in the pipeline for you? More music and more shows! just trying to do as much as I can considering the limitations this year has had. Collaborations with other artists and producers is in a way becoming easier with everyone using Zoom, so working with more people overseas is definitely something I see myself doing more.

Can you tell us about "Dance Away These Days".

What inspired the song? I wrote "Dance Away These Days" in Berlin with a producer I've worked with before Tobias Kuhn, and Martin Kelly at the start of the year. I remember being really inspired by the city; I would walk along the Berlin Wall to get to the studio in the rain. It felt like the furthest I'd ever been from New Zealand and that definitely influenced the music. The dark heavy synth chords through the first verse was the main production part we got down along with the vocal/ lyric. Coming back to NZ and living with that demo for a while, the idea for adding the drums and speeding it up came from being stuck at home all day and the angst it created. I wanted the song to have a giant release...a song you could expel a lot of energy to.

When can we expect new music from you? Is there an album on the way? I'll have another song out by the end of the year and an EP sometime in early 2021.

Do you have plans to tour soon? (If possible) I do! hopefully sometime early next year.

What's been your greatest achievement so far?

Creating the music video for Dance Away These Days is up there. From writing the song to watching the final edit of the video, it was the most complete experience I've had with seeing out your artistic vision. To be able to bring in other creatives and dancers into the world of the song and share that experience is something I'll never forget.

What's your plans for the summer? Hopefully getting out there to do shows. I'm playing Rhythm and Vines for the 2nd time which will be a summer highlight for sure. After the year we've had I think just getting out in front crowds and feeling the energy you can only get from doing live shows is something we're all missing.



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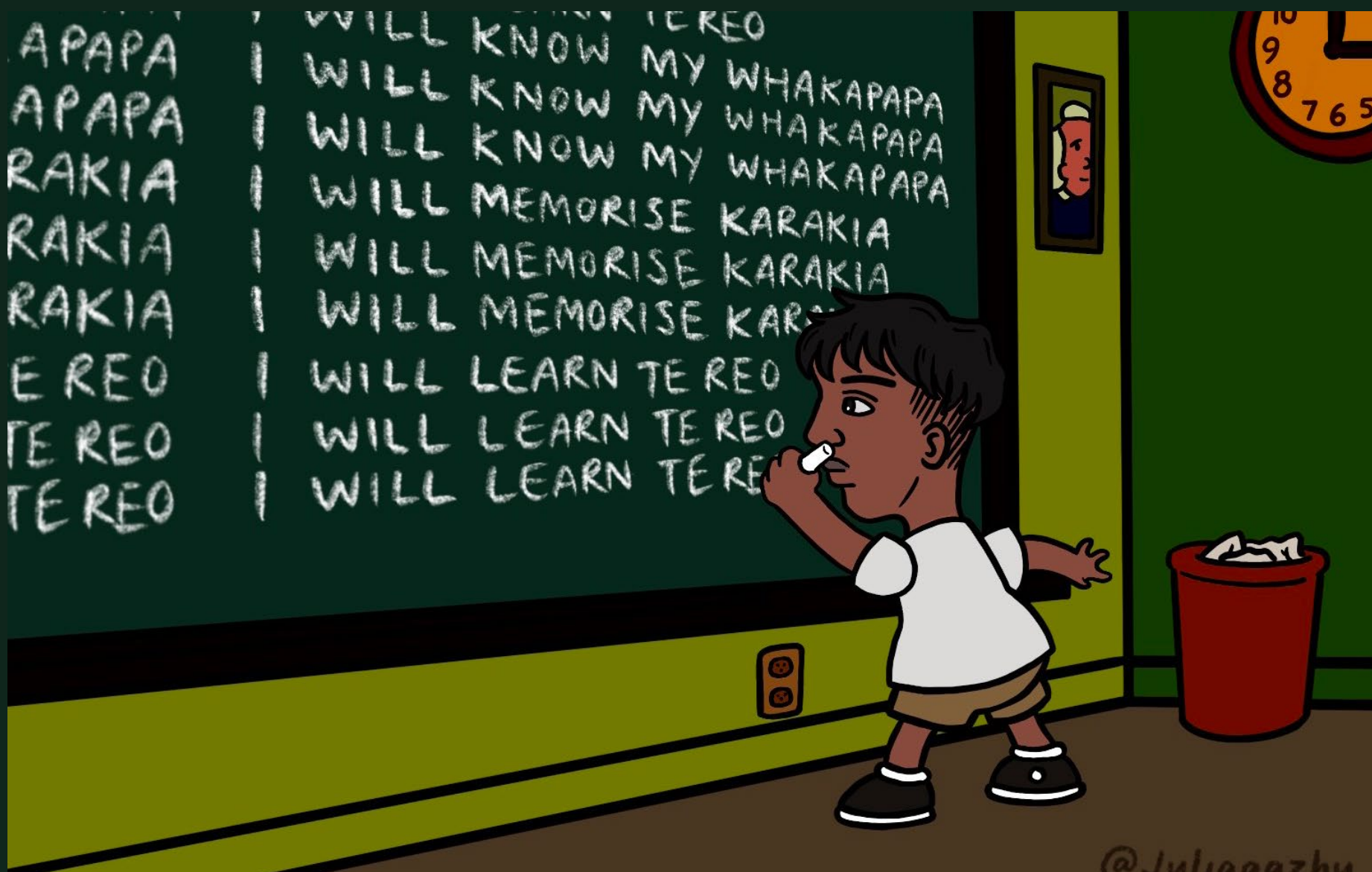
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Whakamā: When Being You is Not Enough.

TAMA TU ABRAHAM

To preface: my culture is something I will never part with. It is as close to my heart as the fried chicken I use to blanket my emotional traumas. But I haven't always felt this way. Indeed, the biggest problem with being ethnic is not our platter of socio-economic depravities (courtesy of our melanin malnourished friends), but the jagged knife that is judgement from your own kin.

My blood links me to Ngāti Hine in the Far North and Mangaia in the depths of Cook Islands. I'm an honorary double Māori if you will. But as I've learnt, blood has no relevance in your ability to fulfil your cultural quota. You see, people neglect to tell you that you will be graded on

your performance as a person of colour. Can you speak the reo? Did you grow up on the marae? Can you haka? NO! I can't you fucktards. I grew up with a non-reo parent, in and out of CYFs, learning the routine to '(You Drive Me) Crazy' while planning my future life with Adrian Grenier.

It wasn't that I didn't want to. I would honestly kill to be that person who is so fully consumed in Te Ao Māori, I have Tikanga coming out of my ass faster than bad curry. But the opportunity was never there for little Tama. Sure, adult Tama has the resources to start fixing these problems, But I'm not about to begin my journey to be the ultimate Māori in the stench of that bitch Rona and her 2020 pandemic.

There is an elitism within culture itself, a clique full of judgement from those who've maintained their authenticity in the quake of colonisation. A clique so consumed in their pride it alienates those who don't meet the measure. I'm not dogging cultural pride, I want that shit as the front page of everyone's lives. But when it is weaponised as a method of fulfilling someone's superiority complex, it loses its beauty.

Little Tama could never meet the measure. I was the boy who couldn't haka. This was in large part due to my voice; which even post-puberty is still two octaves higher than it should be, my awkwardness around the male species and my overall effeminate personality. I'm gay; what the fuck did people expect? On a scale of Dumbledore to Trixie Mattel, I was a solid Billy Porter, which is to say my version of the taiaha involved jazz hands and a full choreographed musical number. I was and still am different. And I hated it. We tend to associate the word different with being abnormal and this was how I saw myself. I felt abnormal.

Let all of us reading this right now be honest for one second. We just want to fit in. We want to be accepted and loved for who we are and assured that our miserable existence is worth as much to someone else as it is to us. I was dragged to filth for my incompetence as a white Māori and people would never let me forget that deep down, I was a failure of an ethnic. I was being devalued by my family, my peers and worst of all, myself. A scary part of being young is being impressionable and believing what people say about you. Thus, for a moment in my life, I genuinely believed that being myself would never be enough.

Like any good narrative, we now come to the moment of self-discovery where the protagonist realises that they've had the power within them this whole time to reach their

ultimate goal! So how did he do it? I know you're all so eager to know how I, the boy who still can't Haka to save his life, has self-internalised a sense of cultural pride. Well my friends... I stopped fucking caring. That's it. I just decided to do me and if this wasn't enough for others... well, that sounds like a 'them problem' to me.

Now, as someone who is estranged from his parents, this approach is admittedly a lot easier for me to pull off than most. But part of growing up and earning your own independence is being able to detach yourself from the security of your whanau and with them, their ideals. Learning to be yourself will be the most challenging thing most people of colour will face in their lives. Because even if you are the patron saint of authenticity, you still have no place in this Eurocentric climate. Being the king of the haka won't stop you from being racially profiled by the police and knowing the reo means nothing if you can't use it in public without being persecuted by some monolingual Karen.

We all have way too much shit to worry about in our lives to be concerned with the petty whims of some self-absorbed cultural experts. Because when shit hits the fan, the only thing that truly matters is that you were a decent person. I'll learn the reo one day and I'll do it in my own time. I may not go home often but I know where I come from and when people call out for help, I will always be there. I probably won't ever be that great at the haka but that won't stop me from trying.

Whakamā. The loose translation of the word is to feel embarrassment over something. You should never be Whakamā of who you are, where you come from or the way you were raised, because we're all being equally persecuted as people of colour regardless of how well we score on the cultural index. So, fuck it. I'm not going to be Whakamā over some glorified expectation of who or what I am meant to be. And while saying 'fuck it' may be easier for me than it is for others, remember that people's words and people's expectations will only affect you as much as you let them. So, eat that fried chicken, be a rebel and do what makes you happy! Because that bitch Rona won't discriminate either way.



Procrastination

FLORA XIE

It's all fun and games as you binge-watch the latest show on Netflix, until you remember what the date is and that your 2500-word assignment is due in two days. If at this point you panic because you haven't started it yet (not because you've forgotten or you're too busy to do it, but because you've blatantly tried to put it off), you can thank your great procrastination skills.

Procrastination can be something that you rarely experience, or a debilitating condition. As students, it is difficult to deal with when there are assignment deadlines around every corner.

So, what are some causes of procrastination?

Researchers have demonstrated that one of the main driving factors of procrastinating tendencies is the fear of failure. What this is typically also linked to, is perfectionism.

It is important to note that whenever someone brings up perfectionism, there are usually some negative connotations. However, perfectionism isn't all bad. Commonly, when employers ask you for your biggest flaw or what your forte is, being a perfectionist can be used interchangeably.

Perfectionism is a multifaceted concept, but in the context of procrastination, I'll draw your attention only

to two aspects, namely Perfectionistic Striving, and Conditional Acceptance. Perfectionistic Striving refers to the perception that you are personally driven and motivated to attain perfection, whereas Conditional Acceptance refers to the belief that your acceptance and worth is conditional on your performance and meeting the standards and expectations set by others.

Who's the most likely to foster procrastinating tendencies out of these two? The individual who believes that their worth is contingent on how well they perform. It's not surprising then, how many students experience procrastination, given the emphasis on our grades and GPAs. This would be especially true for students in degrees that are high demand and high pressure.

When Conditional Acceptance perfectionists are met with any evaluative task, they perceive the probability

of achieving the task to be much lower than non-perfectionists. These individuals have a fear of failure because their worth depends on their success, and are therefore unwilling to be judged. Thus, they will delay achieving goals and doing the work to avoid possible failure.

On the other hand, Perfectionistic Striving perfectionists are less likely to procrastinate as they are motivated to actively achieve their goals. These individuals have high levels of aspirations and ambition and so will pursue more tasks which are more challenging. They have a strong ability to sustain goal-directed behaviour.

So, you might be thinking now: why do some people who are motivated and ambitious still procrastinate? And similarly, why don't some people who are afraid of failure, procrastinate?

One of the answers to this is the level of self-efficacy people have. Self-efficacy is the self-belief in your own competence and capabilities to complete tasks, exercise control over events, and cope well when facing difficulties. How efficacious you feel can influence your thoughts in either a positive or negative way.

People who feel less efficacious tend to doubt their capabilities and abandon the task before completion, but more efficacious people will persevere and put in more effort to overcome the challenge. A way to overcome procrastination then, is to feel more

efficacious, regardless of what kind of perfectionist you are.

Even if you're not a perfectionist, being in an efficacious mindset will be beneficial. Have a more positive outlook regarding your capabilities and chances at success. This is easier said than done, but with more assignments around the corner and exams approaching, this is the best type of mindset to be in, to get yourself through the remaining few weeks.



ILLUSTRATION BY GRACE WANG



Dinner & A Movie

XZADIA JOHNSON (FOLLOW @CHEFXZADZ FOR MORE RECIPES)

This week's pairing is the 2003 classic *Lost in Translation* starring Bill Murray and Scarlett Johansson, and my four-ingredient vegan Teriyaki 'Chicken' on rice.

The film follows American movie star Bob Harris (Bill Murray) as he arrives in Tokyo for a whiskey advertising campaign. He meets 25-year-old Yale University graduate Charlotte (Scarlett Johansson) who is in Tokyo with her husband while he works as a celebrity photographer. Suffering uncertainties within their respective marriages, and feeling alone and depressed, they spend a couple of days together and share their most personal fears, secrets, and dreams. The pair share a brief yet intimate connection, until Bob leaves to go back to America and they are separated.

What I love, about this movie, is the soundtrack. Alongside the versatile and chaotic music selection including 80's and 90's bangers, and rock hits from bands such as My Bloody Valentine, director Sofia Coppola also uses natural sounds such as Tokyo city life, and oftentimes silence to add dramatic effect to

scenes. The film is about what is left unsaid. In the last iconic scene (spoiler alert!) they exchange final words, and Coppola makes a brilliant directorial choice: we cannot hear what is said.

Silence can be extremely powerful, but in our current climate (social, environmental, economic) it is so important for us to use our voices. This means standing up for what you believe in, speaking up against what you don't, and supporting those who don't have the capacity to stand up for themselves - sometimes it is as simple as voting in the upcoming election, or attending a protest you feel passionately about. If we want to be our most authentic selves, we have to muster the courage to sway from the status quo sometimes, even when it is difficult, and potentially make family and friends 'uncomfortable' by disagreeing with their particular beliefs. A good first step is having

conversations with people who are not necessarily like-minded. Listening to one another, without judgement, and finding core similarities so that working on our differences becomes less daunting.

Coppola has described *Lost in Translation* as a story about “things being disconnected and looking for moments of connection”. These themes are prominently conveyed throughout the film. Initially, the main characters were unable to relate to those around them due to cultural differences as well as the obvious language barrier. They were ultimately able to overcome these obstacles by finding core similarities with their peers, and taking the time to understand each other. As a result, they were able to deeply connect with each other and form a relationship that benefited them both greatly as they endured similar problems in their lives. This is an important lesson to take from the film – everyone has a need to be understood. Sometimes, this takes genuine effort from both parties, but at the core we really aren’t that different.

My vegan Teriyaki Chicken on rice recipe is equally as simple as the key messages of the film. There are days when the last thing you feel like doing is cooking, but you still want something delicious and reasonably healthy. This recipe is easy, affordable, and consists of only four main ingredients – A perfect meal for uni students to make and enjoy alongside a nouveau classic such as *Lost in Translation*.

Ingredients:

- Vegan Chicken (I used Sunfed meats)
- Culley’s teriyaki cooking sauce
- Culley’s sriracha mayo
- White rice
- Add any toppings of your choice for extra flare e.g. green onion, chili

Instructions:

1. Cook “chicken” according to instructions on the package. I pan fried mine along with diced white onion (optional).
2. Pour in teriyaki cooking sauce, I used 3/4 of the sachet. Mix well.
3. Cook rice according to instructions.
4. Serve and garnish with chosen toppings e.g. green onion, chili, sesame seeds, and a drizzle of sriracha mayo.

WHO ASKED YOU?

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

Can you please give us a list of ALL the microwaves in city campus?

Reading this made me cry. What I wouldn’t give to shove my precious lunch into a filthy disease-ridden half-broken microwave in the asshole of HSB.

My flatmate is being really productive during the lockdown. It’s making me feel bad about my own lack of productivity. How can I stop him being so productive so that I can feel better about not watching my lectures?

If you don’t think I’m going to say “kill him”, then you haven’t been reading this column enough.

Otherwise, take his laptop charger. Watch the light in his eyes slowly die as his battery drops lower and lower. He’ll come to the Netflix party eventually.

What's the best animated kid’s film to watch? And why did you say Shrek 2?



Horoscopes

It's D-day and we're all due back on campus at some point or another. Well, that is if UoA can make up their minds. Miss Fortune predicts a turbulent week ahead as further adjustments are made to our learning.

ARIES (MARCH 21 – APRIL 19)

With assignments piling up, this week you're feeling a little high strung. You'll soon be returning back to campus, no doubt comparing experiences on who's had it worse. Watch out though, your competitive side may get the best of you as you flaunt unlucky number 13. Surely this means you win - but really, haven't you lost?



TAURUS (APRIL 20 – MAY 20)

You won't be happy about the impending return to campus, so I wish you luck! Considering your stubborn nature, I have no doubt that you were involved in 'flooding the inboxes' for the desire to stay home and Covid-free. However, It's not all bad. You'll soon appreciate the sense of normality. That is, assuming you leave your room. Your lucky number is 4.



GEMINI (MAY 21 – JUNE 20)

The anticipation of being back on campus has got you buzzing with excitement! Well, maybe that's too strong a word. Nonetheless, you've collected masks in all colours and have already created plans to rejuvenate that dismal social life you've been having. Your lucky number is 6, for the amount of weekends booked in honour of drinking Covid-19 away.



CANCER (JUNE 21 – JULY 22)

This week, your 'spidey senses' will be tingling as you prepare yourself for in-person learning. Stronger than ever, you will be feeling the presence of others and will have the desire to whack them with a 1m ruler as you yell out "SOCIAL DISTANCE!". After all, their rambling thoughts are interfering with your sanctuary. Your lucky number is 2, for the distance you want them to stay away.



LEO (JULY 23 – AUGUST 22)

This week, you will be the envy of others as your return to society comes naturally. You'll be rocking new threads adjourned around the mouth giving off an aura of complete badassery. There will be no need for social distancing as people will already be clearing your way. Your lucky number is, well whatever you want; you're on top of the world.



VIRGO (AUGUST 23 – SEPTEMBER 22)

In your desire to help others, you've been scouring the pages of UoA Confessions to offer resolutions. We admire your dedication! However, as a sacrifice for your support, you're now playing a game of catch up. Take the opportunity of using on-campus resources to check yourself and get some work done! Your lucky number is 8.



LIBRA (SEPTEMBER 23 – OCTOBER 22)

In these past few weeks, you have been obsessed with AUSA and Craccum updates. You've lived, eaten and breathed what they've had to say but yet, you remain unsure of where you stand. Well, it's D-day and time has run out! In the end, curiosity will get the better of you as on-campus learning is looming. Your lucky number is 7.



SCORPIO (OCTOBER 23 – NOVEMBER 21)

This week, you'll be feeling a slight lack of control in which UoA is to blame. Fortunately, you will compensate for your fear of being two-steps behind, by somehow managing to land two-steps in front. Your lucky number is 9, as if that explains the sorcery behind sidestepping the authorities.



SAGITTARIUS (NOVEMBER 22 – DECEMBER 21)

Freedom! At long last, you have the ability to leave the home and have a nice change of scenery as you make your way from the bedroom to study halls. However, those emails from Jetstar are looking pretty good... perhaps it's time to trade the books for a drink in Queenstown. I mean, what's study? You have lucky number \$49, for the cost of domestic flights.



CAPRICORN (DECEMBER 22 – JANUARY 19)

This week you'll be frustrated with the changes to learning; it's interrupting your regime. But never fear, your process of binging on Netflix and social media scrolling shall not go amiss. Instead, you'll be saving yourself some money as you switch to UoA's Wi-Fi. We see you. Your lucky number is 3.



AQUARIUS (JANUARY 20 - FEBRUARY 18)

Committed to the well-being of others, your participation in petitions are beginning to pave the way. Your wrist will be metaphorically aching from all the signing you've done, but was it enough?

This week, you will start seeing the results of all your hard work, both good and bad. So, prepare yourself for the outcome. Your lucky number is 20.



PISCES (FEBRUARY 19 – MARCH 20)

This week, you will be feeling torn. You've been living in a fantasy world as you've sought shelter in comfort. However, I'm telling you now that it's time to break away from habit as reality will soon hit you.

Hard. At this rate, you're not prepared for the onslaught of work that awaits, and don't say I didn't warn you. Your number is 5. Time is ticking.



the people to blame.

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OR NOT?**
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