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No Money, No Honey

As much as we wish we were balling as hard as we appear to be in the photo, that's unfortunately not the case. It might come as a bit of a surprise, since we're the Editors-in-Chief of the official UoA student magazine, but in reality, our entire editorial team of 11 lives off the pay of about two full-time workers. Shocking, right?

There is a silver lining: after some negotiation, AUSA has managed to get everyone up to living wage this year. But with inflation the highest it's been in three decades, and most of us being paid for >10 hours a week, that money only stretches so far. That's no one's fault but capitalism. Still though, it's easy to slip into the trap of finding someone to blame. Lots of people are blaming ol' Cindy herself, but here at *Craccum*, we know it's not so simple, no matter how much we want to blame Dawn Freshwater.

For the majority of students, the "cost of living crisis" is nothing new. Studylink payments have barely covered necessities for decades now, and almost everyone is either somewhat reliant on their family or works at least one part-time job. For a lot of people, it's both. We know that for us, at least, working several jobs at once is necessary to make ends meet (just). In fact, most of the team also work other jobs while studying full-time and producing this magazine. The devil

works hard, but *Craccum* works harder!

This reality goes all the way back to student loan reforms, the death of free tertiary education, and also the establishment of Voluntary Student Membership (VSM) in 2011. We know for many of you that's a long time ago, but bear with us. It's all connected to why students' concerns about a lack of ca\$h have continued to be ignored.

Before the 1990s, university education was completely free (crazy!). And students were provided enough to live on. Imagine. Then, a user-pays system was established, and so the age of student loans began. The New Zealand Union of Students Associations (NZUSA) has campaigned against the rise of student debt since then. NZUSA requires the support of many individual university student unions to maintain their lobbying power. But that campaigning power comes with a membership fee, and the government's slickest move by far to weaken the student voice was passing VSM.

By making student union participation voluntary, this law appealed to the already broke student population. Why was the population broke, you ask? Oh, because student loans. By promising more money to students if they *didn't* join unions, VSM essentially weakened student ability to lobby the government

in protest against the idea that students could live on DBs and prayer. With VSM, student unions' funding streams became controlled by their universities. We don't have to spell out why that's a problem, given increasing student fees and money that seems to vanish into thin air. Or more accurately, UoA's pockets.

Recently, the Victoria University of Wellington Students Association held a referendum without much notice to leave the NZUSA. It's a hot button topic, and every few years student associations play with the idea of leaving NZUSA and saving some coin. But *Craccum's* here to let you know that's a scam.

There's power in the collective. Given the proper resources, attention, and money, NZUSA has the potential to push through changes like the COVID-19 hardship fund, first-year-free fees, and interest-free student loans. That's why being engaged in student politics could be a real way to get us all ballin'.

A student loan free future could still be on the horizon. Hell, maybe even a universal basic income. Or even just decent hours for us, your friendly student mag. But until then, maybe there's solace in knowing we're all broke together.

XOXO
Arohanui,
Flora Xie and Naomii Seah.

'Slides-Based' Economics Course Granted Exemption to be Taught on Campus

Students have questioned why a Stage Two economics class is being offered in-person while most teaching remains online.



CHARLIE PARKER (SHE/HER) AND JESSICA HOPKINS (SHE/HER)

Earlier this year, the University Executive Committee (UEC) decided that teaching in the first half of Semester One would be primarily online due to COVID-19 cases rising rapidly. But shortly after this announcement, ECON201 students were told their lectures and tutorial would be held on-campus as well as being live-streamed on Zoom.

Paul*, a student taking the class, told *Craccum* that they have not been given any reason for why the class is being offered in person.

"The class is just slides, there are no laboratories or physical things that you should need to be on campus for." They say that there's minimal interaction with the students in the class, or on Zoom. "It's like watching a recorded lecture."

The University's website states that faculties can approve exceptions for on-campus teaching for practical components, including "tutorials, workshops, labs, and studios, where a case can be made that this will achieve the best pedagogical outcome."

The course Professor, Ananish Chaudhuri told *Craccum* that he received approval from the Faculty of Business and Economics Business Continuity Planning Committee. "I have provided my reasons to those in charge and have received permission to teach

on campus." However, the Professor declined to disclose what reasons he provided for why the course should be taught in person. The Professor added that students are able to do all relevant work remotely without coming to campus.

While Paul says they prefer learning on campus, they don't believe that granting an exemption for this course was the right call. "I agree that the experience in-person is obviously much better, and it would be great if

describes itself as "Your One Source of Truth." In one of his recent articles, he complained about the "discrimination" and "demonisation" of the Parliament grounds occupants. His Twitter activity also reflects similar anti-mandate views. He posted, "The ones who stood up were the ones who had been pushed to the brink."

The University confirmed to *Craccum* that the Professor is teaching within the University's Covid-19 protocols and says the course can be done

remotely for students who do not wish to come in. "Attendance is typically 25 or less. So there are no social distancing issues." The University and the faculty have not responded to *Craccum* regarding why ECON201 was granted permission to be taught on campus or if they support Professor Chaudhuri's views on the anti-mandate protests.



we could do that safely. But there are thousands and thousands of cases a day, and it just doesn't seem necessary."

Those taking the course have raised concerns about whether the Professor's personal views may have influenced the decision. The Economics professor has been highly critical of the Government's COVID-19 response and has shown support for anti-mandate protestors online. He is a frequent contributor to a right-wing blog that

Paul says they would like some clarification around the faculty's criteria for making this decision, as the course doesn't have any practical components. "I don't blame the lecturer entirely, but it's in my view if there's a policy for exemptions then there should be grounds and what those are."

*LAST NAME WITHHELD TO PROTECT STUDENT'S PRIVACY.

Doors or Wheels? Viral Debate Divides UoA Students



JESSICA HOPKINS (SHE/HER)

65 students responded to *Craccum*'s online poll, "Are there more doors or wheels in the world?" with 26% backing team doors and 74% team wheels. The *Craccum* team was unanimously team wheels after peer pressuring one of our Editors to change their decision.

The viral question asked by Auckland-based Rugby Referees Manager Ryan Nixon, has become the most controversial online debate since the black-and-blue or gold-and-white dress.

223,347 people voted on a Twitter poll shared by Nixon, who wanted to settle a debate with his mates. 53.6% of voters said there are more wheels globally, and 46.4% voted that there are more doors. Now UoA students are weighing in.

Students voting #TeamWheels were more vocal about their stance, and provided some convincing points in favour of their possibly being more wheels than doors.

"Wheels are in everything! Lego wheels, door vehicle wheels, gears, conveyors."

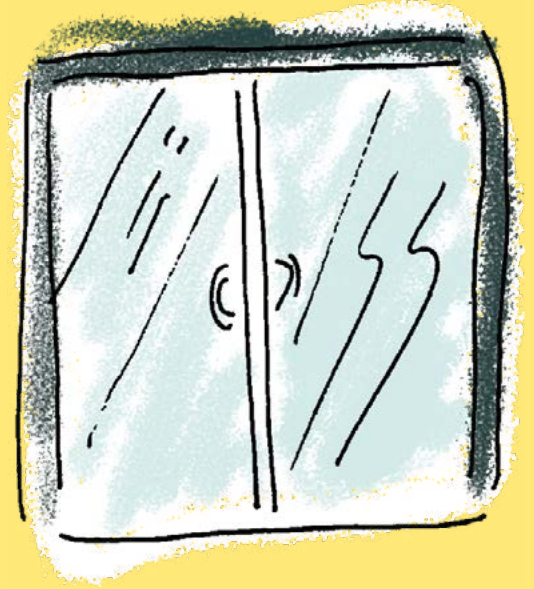
"How do you think the doors got there?"

"Bro, shopping trolley and wheely chairs."

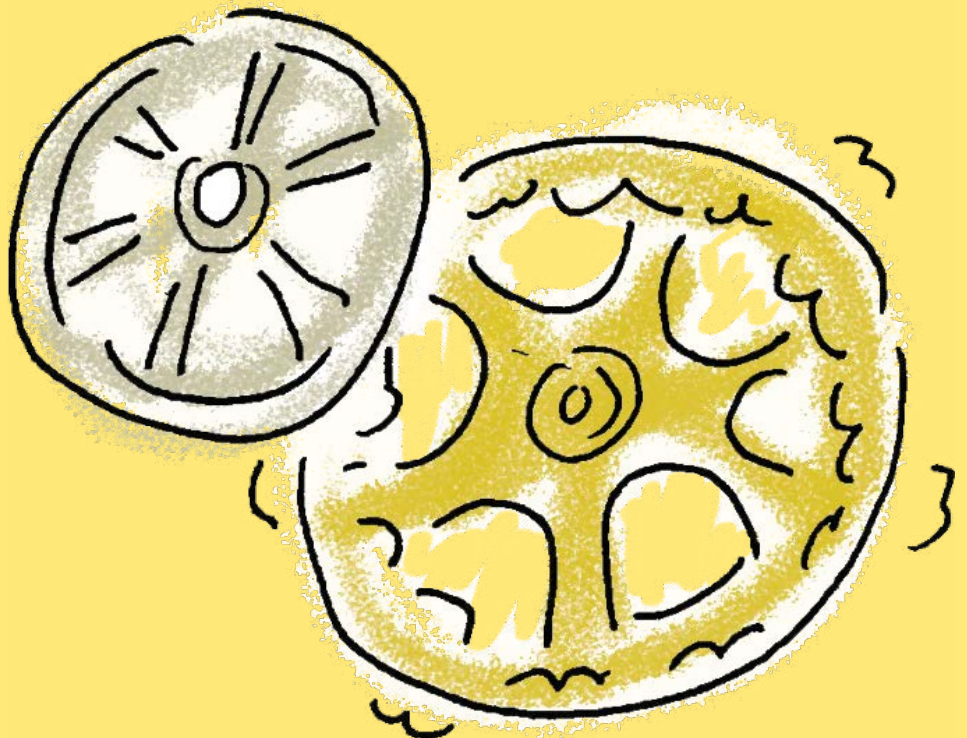
"How often do you have to replace your doors?"

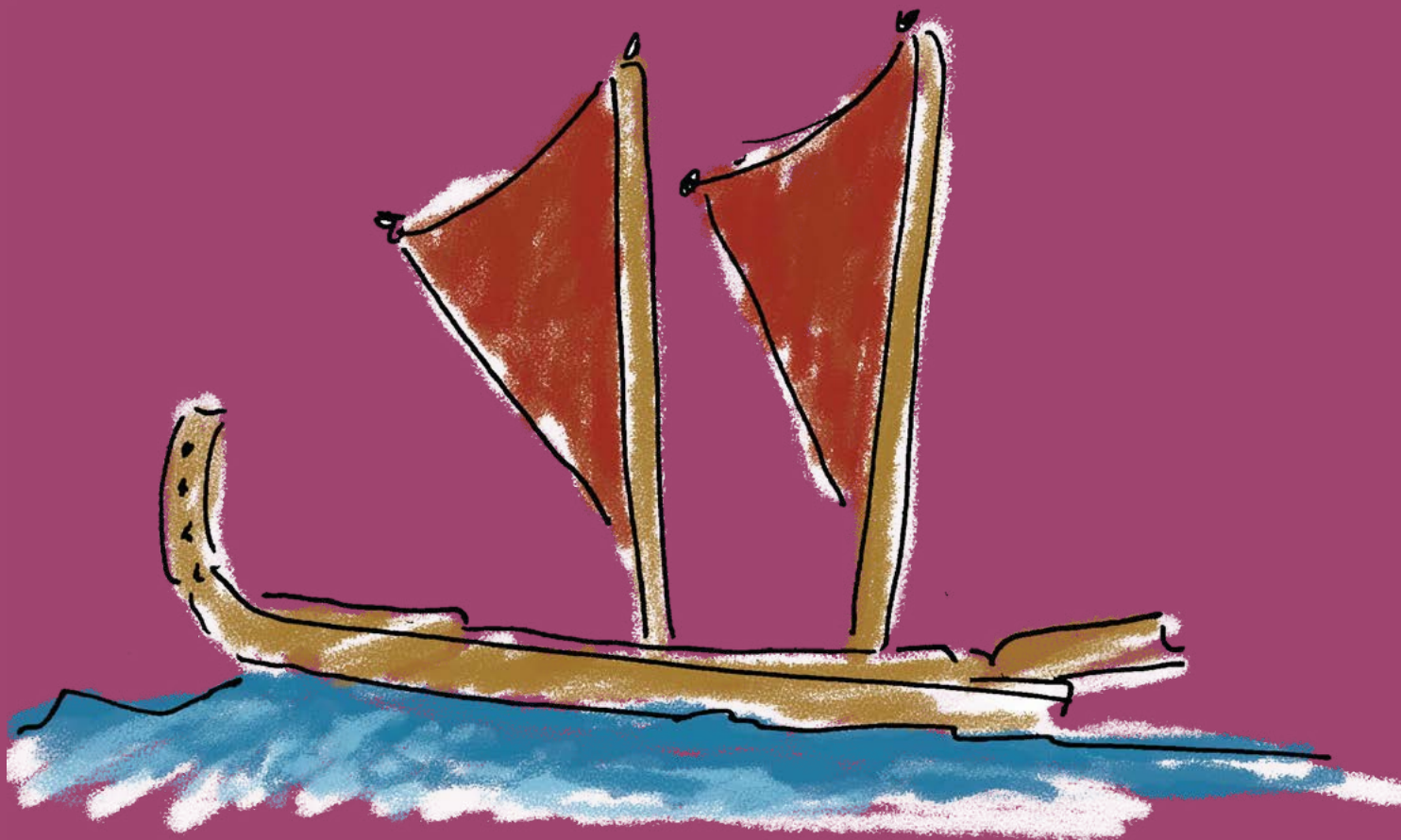
Both online and at UoA, the majority have hopped on the wheels bandwagon. But there are still some backing the door who are staunch defenders of their position. The most confusing justification to back up #TeamDoors was from a student who replied to our poll stating, "Ants have assholes."

When *Craccum* asked for further clarification, the respondent gave



a creative hot take, stating that a mouth or parts of the stomach could be considered a door. "If a wheel is technically anything that is circular, a door should be something that either lets things in or out." But considering the technicalities of determining what is a door and what is a wheel, we may never get to the bottom of this question.





No History Without the Truth: Aotearoa Revamps the History Curriculum



CHARLIE PARKER (SHE/HER)

The new History curriculum for Aotearoa, announced in September 2019, has finally launched. The updated curriculum officially begins in 2023, and will see school children from years one to ten learning a more comprehensive history of Aotearoa.

Years one to three will focus on basic differences in the historical roles of Māori and Pākehā. Years four to six will focus on the cultural identities of Pacific and Māori people, and the difference between Te Tiriti o Waitangi and the Treaty of Waitangi. High school students will shift their focus to different immigration communities.

The curriculum itself has taken three years to develop as conversations

regarding its content went through multiple perspectives and viewpoints. A first year University of Auckland student who missed out on the curriculum, Kristen Emosi-Brown (Ngāpuhi, Ngāti Pūkenga), said, "I just wish it was taught when I was in school. I'm more happy than jealous though, it's better it starts now than never". Kristen also said, "I hope it is done right, and not some whitewashed version of our people's history".

Some concerns have been raised over how the curriculum will be implemented, HĀ, an organisation that develops education programmes that teach the history of Aotearoa, told Craccum that "Most of our teachers want to do justice for our history and

their students, but unfortunately, the curriculum doesn't support teachers to manage their emotions, explore more appropriate pedagogy or engage with local knowledge holders."

The updated curriculum which aims to highlight the diversity of Aotearoa has been opposed by right-wing parties. In a mid-March Newstalk ZB interview, ACT Leader David Seymour said the 'idea' "that colonisation 'continue[s] to influence all aspects of New Zealand society', is depressing and wrong", which was originally stated by ACT's Education spokesperson in a press release. UoA students expressed their anger at this attitude towards the new curriculum; in the words of Kristen, "David Seymour can fuck off."

One to Rule Them All: UoA to Overhaul its Student Support Services

Today, AskAuckland On-Hold Music. Tomorrow? Te Pākārito On-Hold Music.



ARELA JIANG (HE/HIM)

"Bigger, better, faster... centralised?" seems to be the thinking behind the University's recent decision to merge its student support services into one. Te Pākārito, 'Student Hubs', will replace all individual faculty-based and AskAuckland course advisors and student support with one main hub. According to the University, "Students will receive personalised and seamless service and advice no matter where or how they make contact with the University." The faculty Student Centres will close from April 1st, and starting from April 4th students can go to one of the three Auckland City locations (Central campus, Grafton and Epsom) for in-person help. The University's announcement last week claims students will have the same access to advice and support as they did from their faculty's staff.

The University has told *Craccum* the student services review isn't about centralisation per se, the new model just "creates some organisational changes that combines shared services and faculty services" to improve consistency, accuracy and timeliness of support and advice to students. But how will this latest move by the University *really* affect students? To find out, we broke down the Student Services Function Review Summary (SSFRS) and got the low-down from a current student services staff member witnessing the process.

The introduction of Te Pākārito is meant to improve service accessibility for students. Combining the student support services into one is the University's attempt to address the inefficiency and disjointedness students experienced from the outgoing student services' siloed nature. The hope is Te Pākārito becomes students' one-stop shop for all issues—no longer will students be bounced between advice

services. Staff will allegedly be cross-trained to deliver comprehensive and tailored advice and support to students. Cross-training will give staff "the right breadth and depth of expertise, experience and decision-making clarity for a student-centric experience". It is unclear what "right" will entail.

This is especially promising for conjoint students. In theory, students can come to one place for conjoint degree planning and course concessions without being shuffled between their faculties clueless about the other's requirements. If the service can actually deliver such comprehensive advice, all students will benefit from cutting down waiting times and service delays.

Rather than bouncing between dedicated faculty advisors, it is a real possibility students will be bounced within Te Pākārito instead.

But according to the SSFRS, students may need to be referred to expert services if they're seeking specialist services such as health and counselling, career developments and, yes, specialist degree advice. Rather than bouncing *between* dedicated faculty advisors, it is a real possibility students will be bounced *within* Te Pākārito instead.

Our student services staff insider was sceptical the new system would live up to its promise. When asked about combining information for complex courses and conjoints they expressed

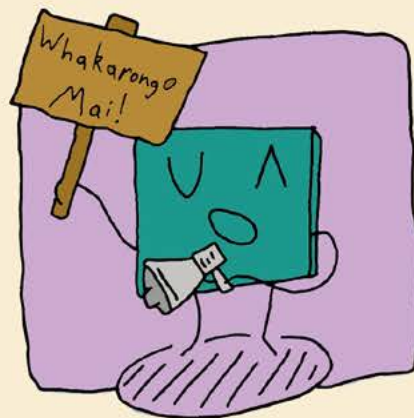
they "have little faith in the ability for the new student hubs to get it right". They agree it is likely to be a "good move for conjoint students who are often told the wrong thing from one faculty support to the other" but predict "tailored individual support will go down."

Unlike the previous system, Te Pākārito will have Māori- and Pasifika-specific roles to support Māori and Pacific student participation and achievement. The SSFRS claims this will be enabled by improved provision of programme-specific advice and support, advanced with student faculties and the Pro Vice-Chancellor Māori and Pro Vice-Chancellor Pacific.

Though centralisation could be a win for all students, it's also the University's latest business move. One of the University's Review objectives for centralisation is to "accelerate the University's achievement of segment market share targets." Streamlining services would significantly cut operational costs. Our staff insider explained, "One central support space instead of one per faculty means a lot less staff, a lot less back-and-forth, and less running costs." The Tertiary Education Union has stated that the Student Services Function Review has already redeployed 150 staff and released 22 staff. If Te Pākārito under-delivers with the service benefits promised to students, the University comes out on top in the long run.

It remains to be seen whether Te Pākārito will fix the flaws of the old system and provide all students the service experience they deserve, or if it's just the University seeing dollar signs again.

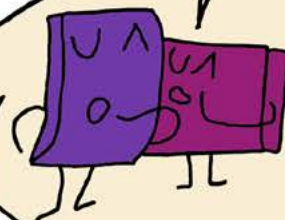
Right now I feel cautious about these changes, yet at the same time if it's done well centralisation could be beneficial to some degree.



I want to be able to discuss with a 4th year/5th year law student who is trained and hired for this service to provide enrolment/degree planning advice, not sit in front of a person with no practical experience of studying my degree.

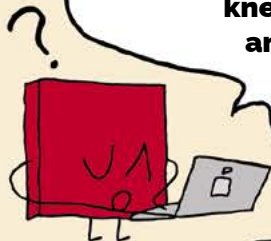


Having a new system with increased support for Māori to participate and succeed wouldn't just help existing students like me, but future ones too.



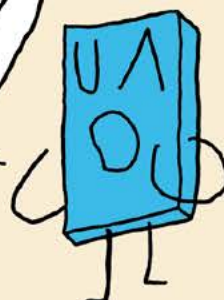
I understand why as an institution UoA is centralising their student services. I just hope this doesn't mean students can't personalise their degrees.

I never knew it changed, I never knew it existed in the first place, and I don't know what's being changed.



Whakarongo

MAH



How do students feel about the centralisation of Student Services?



ARELA JIANG (HE/HIM)

Students are being promised a brand-spanking new student services system that is “operationally excellent in both performance and efficiency”. It’s big chat from the Uni, but will it live up to the hype? With the limited description Campus Life has shared, students are mostly in the dark with how the new system will affect them. To find out how the centralisation process is being received, *Craccum* chatted to four students on how they feel about the incoming Te Pākārito.

Xavier (they/them) Arts and Global Studies

“Right now I feel cautious about these changes, yet at the same time if it’s done well centralisation could be beneficial to some degree. There has been lots of concern that a centralised service won’t meet students’ needs as well as faculties can. The University needs to ensure that there’s enough support for those working in Student Services so that these services don’t diminish in quality with the new system. Without talking about the knock-on effects, I’m relieved that the amount of staff changes and departures isn’t worse. Honestly, I think it’s a wait and see issue.”

Vincent* Law and Arts

“Being Māori, I haven’t seen a change in the support I’ve received from the Uni since starting here four years ago. But in saying that, the support that I do receive has been pretty helpful to me and my studies. I know for me and a lot of my friends that are also a part of the

Māori community here, we don’t always feel comfortable going to mainstream staff. But then the staff that we do feel comfortable going to may not provide us with all the advice we need. Having a new system with increased support for Māori to participate and succeed wouldn’t just help existing students like me, but future ones too. I feel that having staff tailored to Māori students

can’t personalise their degrees. As a Global Studies student, the best part about my degree is how I’ve tailored my courses to my liking. I’m concerned the Uni’s insufficient student consultation means they don’t understand how centralising such a service won’t necessarily solve many of the issues students face with Ask Auckland or their Faculty Student Centre. It may

create more problems because centralising usually means inflexible decision-making and limited communication between the centralised service and Faculties themselves. Hopefully, centralisation means that we will have more student facing services. I want to be able to discuss with a 4th year/5th year law student who is trained and hired for this service to provide enrolment/degree planning advice, not sit in front of a person with no practical experience of studying my degree.”

Shreeya (she/her) Biomedical Sciences

“I never knew it changed, I never knew it existed in the first place, and I don’t know what’s being changed. So I don’t know how I feel. I don’t know what it is so I don’t know how it’s gonna affect me. It’s probably concerning that there hasn’t been much communication from the University, I mean, maybe it might affect me but I don’t know what

I’m doing in the future so it might affect me once I know what’s happening. I don’t really know right now about what I’m supposed to be doing with my papers and my degrees and stuff. I just have no plan at the moment—I’m just going with the flow.”

*NAME CHANGED TO PROTECT STUDENT’S IDENTITY.

that also have the knowledge of programme-specific advice would be majorly beneficial.”

Varsha (she/her) Law and Global Studies

“I understand why as an institution UoA is centralising their student services. I just hope this doesn’t mean students



The True Narrative of Two Beauty Queens

Exploring what it's like to participate in Beauty Pageants as a Pasifika woman



IATUA RICHARD FELAGAI TAITO (HE/HIM)

Two Beauty Pageant Winners, Maruseana Sititi, (Miss Five Crowns 2018 and Miss Continents NZ 2019), and Soana Alewa (Miss Tuitui Fashion 2019 and Miss Tonga International 2019) personify grace but also grit. These Pasifika beauty queens display transparency, faith, and authenticity. Their story matters and I was interested in telling their truth the *Craccum* way—it'll plant a seed of knowledge but also visibility as when you continue reading on... it'll show a personal interface of lived experience from pageantry that needs to be told!

I first asked what inspired Soana to join a Beauty Pageant: her reply?—"My mum encouraged me." However, it wasn't only because Soana's mum encouraged her to enter. A sponsor for Miss Tuitui Fashion 2019 saw her perform a Tau'olunga (Tongan traditional dance) at the Uni's Fale Pasifika and approached Soana's mum. You only hear about this in Hollywood.

Being scouted, Soana, who's Christian, believes joining pageants was a calling. She followed it instinctively and wholeheartedly.

"I saw it as an opportunity to share the gold of the communities here in New Zealand that have poured [so much] into me... like my uni friends, [and organisations like] Sivafaiva and Do Good Feel Good."

Maruseana shared that as the only Pacific person in the Pageant she took joining as an opportunity to represent her community—being Samoan, Pasifika, and from South Auckland.

She said, "I joined this Pageant as I wanted to step out of my comfort zone, and to grow in self love. [Later it became about me] owning my identity and wanting to make a difference with what I do and who I am and make my people proud."

South Auckland has many negative stereotypes unfairly perpetuated by the media. Maruseana wanted to "challenge the stereotype". She wanted to show that people from South Auckland are, as the Minister of Pacific Peoples Aupito Su'a states, a part of the 6 B's: "Brown, beautiful, brainy, bicultural, bilingual, and bold."

There were many significant benefits to participating in pageants for Soana and Maruseana. For Soana, participating allowed her to reconnect with her culture and identity, for the "six months leading to the pageant I felt lost and when I arrived at Tonga and learnt about my culture I understood who I was."

Soana was "born in Tonga, but raised in Aotearoa, [and] the journey into Tonga was to heal myself and know who I am [...] so putting yourself out there on the world stage opens you up with a lot of hate, judgement and expectation."

It was through this experience that Soana garnered a new level of confidence, helping her to overcome other challenges she was facing in her



life.

Soana also talks of the benefit of "gaining a sisterhood," which had two sides;

"One was your mind is open to different types of women which inspires you on how they lead in their community. The other side is you get humbled [...] so humbling that you can learn and be inspired from [other] girls' strength [...] so my good experience from the pageant was my cultural connection, confidence, and learning from other Tongan women and networking in the pageant."

Maruseana noted as the only Pacific Islander there, "It made me appreciate my culture even more, made me disciplined to learn more about my culture [...] it made me think about my parents, grandparents, and everything that came before them, it just made it that much more special for me [...] the cultural identity makes you appreciative of what we have and who we are as Pasifika people."

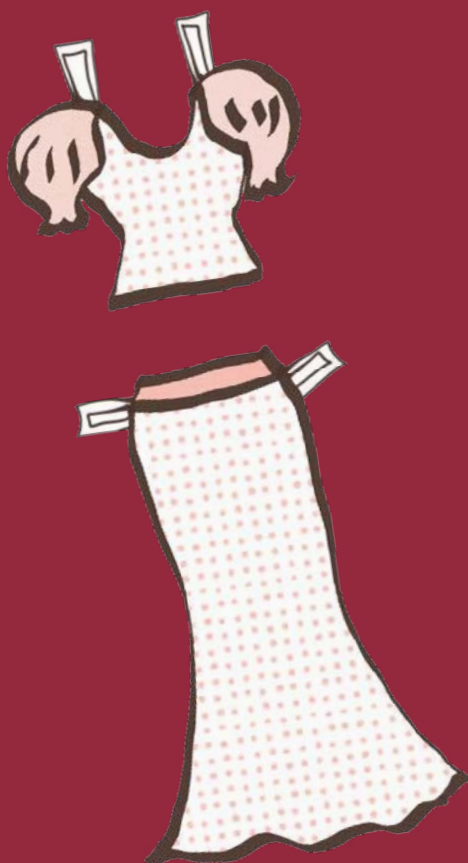
Maruseana's journey into a Western pageant, not centred on a Pasifika worldview, was an added point of complexity. It was the love and proudness of her family that allowed her to thrive, ground herself in her cultural identity, and ultimately, find success. Associate Professor Melani Anae argues that securing and knowing about your ethnic identity will allow success in learning. Thus, by embracing her differences, rather than rejecting them, Maruseana stood out, not like a 'sore thumb', but an unapologetic Pasifika queen.

Being involved in the pageants also grew Maruseana's self-love and confidence in public speaking. She says, "You're going out in an industry that you know nothing about, I had no idea on what I was doing. I went in there with girls who were already experienced with modelling, walking in heels, and how to do makeup and lashes. It made me really step out of my comfort zone and actually push myself, you know, because of what I stand for and who I represent."

A negative aspect from Soana's experience was that "Sadly the drama wasn't with the girls, [even though] there was competition [between us] the drama trickled down from the organisers." She expressed strongly that one of the key challenges was that the effort her family and friends were putting in by rooting for her felt like it didn't count for anything. This is because "when we got there and we saw a bit of the corruption and the politics it kinda took out the heart and essence of the actual pageant."

"The hardest thing was trying to keep a happy face knowing that you were fighting in the background and the politics [...] that meant biased judging, certain sponsors had more influence and power [...] seeing some of the leaders fail us as young women and being taken advantage of when you're coming in innocent is disheartening."

She claims the Heilala Pageant's goal of



encouraging young women is hypocritical because it did the opposite. Many of the Tongan diaspora and those in Tonga—especially past pageant winner Kalo Funganitao 2018–2019—exposed the Miss Heilala committee for sexism, bullying, lack of organisation, professionalism, and lack of engagement in her final reigning speech.

"[God] fought my battle in that and he revealed the corruption live to the whole world."

From Maru's point of view, "There was a lot of favouritism involved, from our manager-director to one particular person [...] I was trying to tell myself this is your first time doing this and this is the first time you're being exposed to what is actually happening, I've seen it on TV... so to see it actually unfold in real life was really discouraging." Maru described how there were rumours surrounding her pageant sisters—that some of those who had competed in previous years knew the director and come back because they "would

already have a place as a title winner." As a result, of the three that came back, two were crowned.

After being crowned Miss Continents NZ, Maru went to Las Vegas seeking an international title. She states that even at international competitions the higher-ups show favouritism. "In the international pageant a lot of it was based on what you need to look like, it depended on what he likes to be honest. Our director was a man and he had his vision of [what] the winner [should] look like, who they should be and where they should come from [...] so if you were successful [or] already famous then you got the title."

Similar to Soana, Maru's faith in God helped a lot during her hard times.

They both also agree that without their support systems keeping them sane throughout their pageant journals, they wouldn't have had that extra drive to keep on going even when it got hard.

When reflecting on what it was like to win her pageant title, Soana said she felt surprised, tired, and a huge sense of relief. "God came through, like they say, you might feel like it comes at the very last minute but it's on time, and when he does come through it shows out [...] it was a miracle."

Soana noted she was surprised, because in Miss Heilala history there has usually only been one person crowned—her friend Yehenara Soukop. The crown Soana won, 'Miss Tongan International', was a new title introduced that year to commemorate the King of Tonga's 60th birthday.

Similarly, when Maru was crowned Miss Five Crowns she said it was a genuine surprise.



"It was bittersweet as I was more surprised, then excited."

Her whole family took up almost all the seats at the theatre so hearing her name get called, her family were shouting in support with emotion and gratitude.

"It allowed me to push away all the negative thoughts and allow myself to take it in."

This moment was victorious because Maru became the first Samoan, first Pacific woman to attain this Miss Five Crowns title, which allowed her to stand so proud in her ancestry and her communities she represents.

After winning Miss Continents NZ, Maru travelled to Las Vegas where she won the Miss Congeniality award—that was a bigger surprise. It was overwhelming, yet humorous for her because of her Samoan family's reaction. "When I went to my hotel room I called my family, they thought something was wrong haha, but when I told them about the award and the sache they were like 'What is that?'" It was a moment of laughter because her family generally doesn't know anything about pageantry.



Through this, it humanised the experience, but at the same time she felt gratitude because not everyone garnered a special acknowledgement... so, for Maru to garner one, was humbling for her to represent her Samoan culture at an international level, creating a confidence that no systemic bias can unhinge.

So, do these Pacific queens have any advice?

Maru notes that "If you wanna go for pageantry, honestly go for it, do not overthink anything, don't think



you need to look like some type of way, take that negativity outside of your head and go for it." She's now successfully signed under Red 11 Model Management, venturing into modelling and aspiring to be an actress.

Soana's advice is to "embrace the journey, as much as there is a goal or outcome you're never gonna be in the same space in that way again, so embrace and enjoy the moment."

Soana and her mother, a prominent Tongan performing artist, have a new project in development. They are planning to take this project to Hawaii first and then to other countries that aren't rich in Tongan culture.

It's vital that Pacific women are centred to increase visibility and serve as role models. Through giving space to Pasifika women, their voices are normalised and given the value they deserve. Maru and Soana, your stories will be heard.



Architects (and isolation veterans) share their ideas on creating environments that will improve the self-iso experience



CRACCUM 15

Therapeutic Design into our current spaces, or at least identify what rooms are best to isolate in (should you need to do so away from the rest of your household). From our conversation, it became clear to me that if your room does not have a comfortable source of light or natural ventilation, you need to put your Enola Holmes hat on. Scope out the room that has those features, then usurp it temporarily in the name of the Team of Five Million.

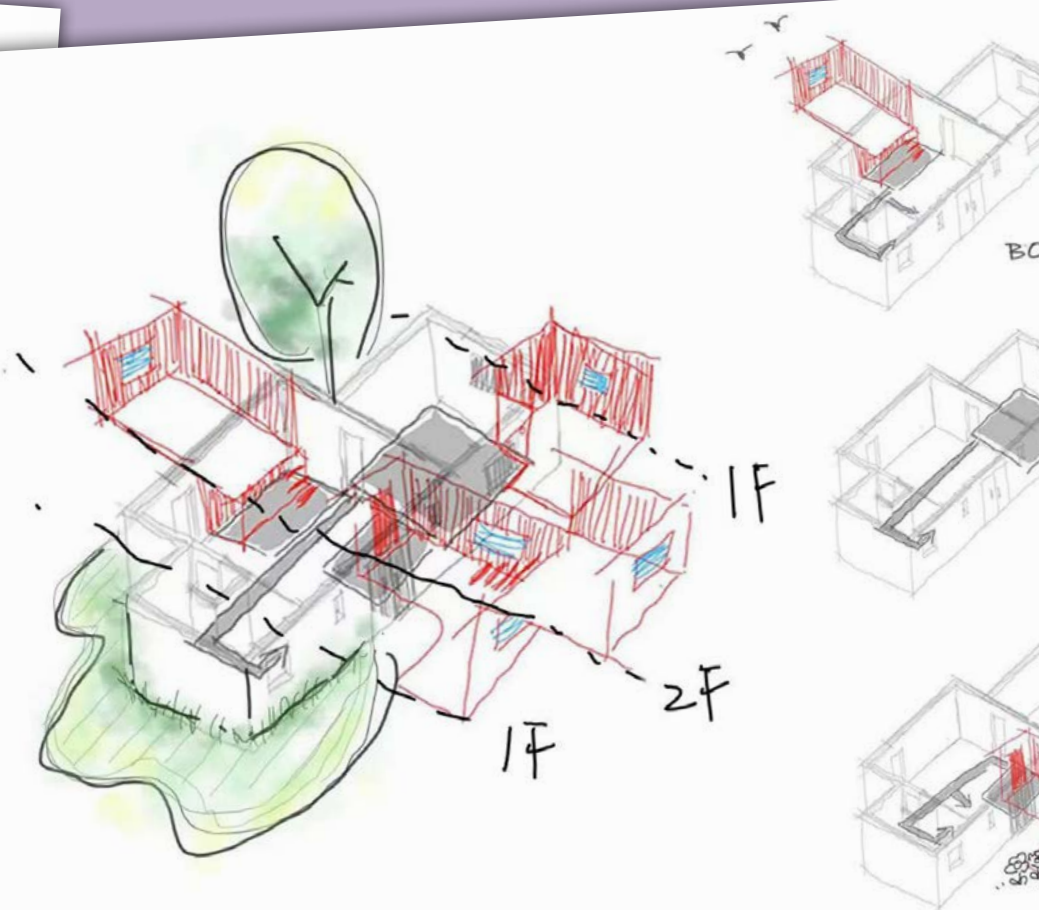
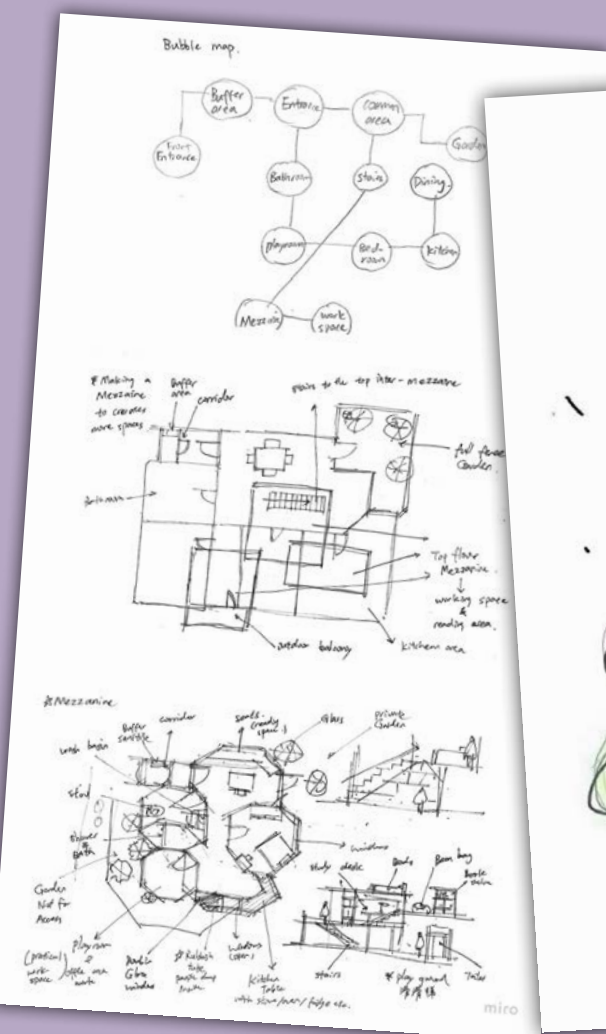
To get that connection to nature so important for healing, you could organise with your housemates when you can use outdoor areas (if you have them), like the deck. Alternatively, you could spread your legs over to the letterbox each day or be the person who moves the wheelie bin to the side of the road on rubbish day. Dr. 'Ilaiū Talei says, "keeping occupied with domestic rituals" can distract you from what you're going through, give your day a "sense of meaning", and relieve you from that feeling of being locked up.

From our conversation, it became clear to me that if your room does not have a comfortable source of light or natural ventilation, you need to put your Enola Holmes hat on. Scope out the room that has those features, then usurp it temporarily in the name of the Team of Five Million.

Janae and Dr. 'Ilaiū Talei explained that outdoor areas can also become the place where we connect with others during isolation. Decks and other

outdoor spaces can be where we get socially-distanced, but face-to-face time, ensuring that "one doesn't feel isolated completely." Another option is using a staircase as the shared space. Some people could set themselves up at the top of the stairs, while others stayed at the bottom.

Perhaps you don't live in a multi-storied house, a house with an outdoor area, or a house in general. Maybe you live in a shoe-box of a space often referred to as "Student Accommodation". Apart from filling the shelves with plants, incorporating Therapeutic Design might be pretty challenging, especially when you have to stick your nose out the 5cm of open window to feel any sort of breeze. One thing that might work for you is designating areas for certain tasks. For example, when Dr. 'Ilaiū Talei was isolating with her family, she used a sheet to demarcate her workspace. But boundaries don't need to be physical; time can also work in the same way.



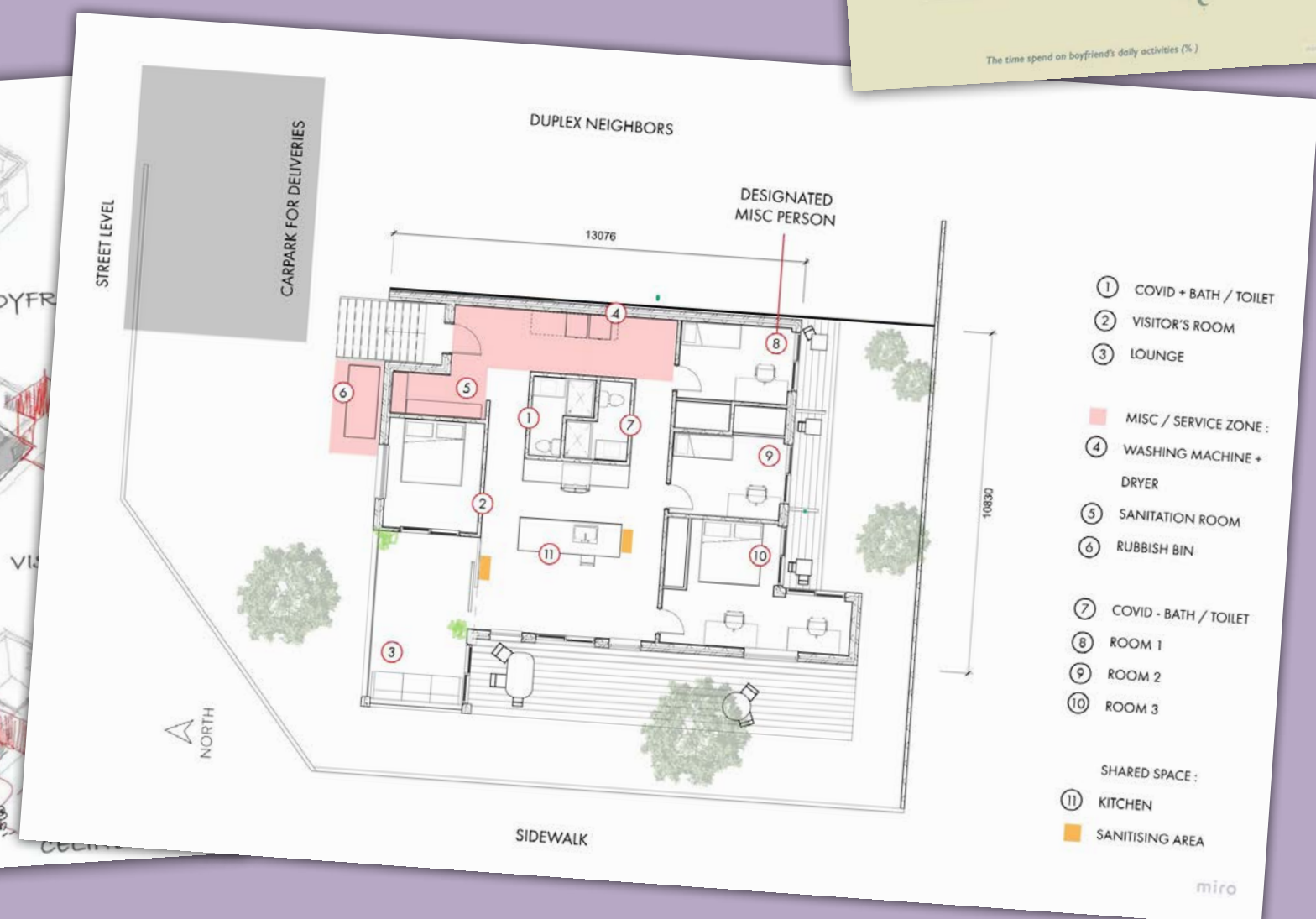
"Maybe it's in the morning that's where you work, but in the afternoon, that's your relaxed space—that's where you eat. It's finding what works for you. Maybe for some they do need a designated spot for exercising, for example, but everything else can be done in the same spot. For others it might be that the bed is the place where they love to work because it makes them feel comfortable [...] It's asking oneself: "What works for me?"

It's fair to say that most living spaces weren't designed with isolation in mind, some without any regard for what it might be like to shelter a sick person. Incorporating aspects of Therapeutic Design could just take our self-iso experience from a Level 1 to a Level 4.

Moving forward, Dr. 'Ilaiū Talei and Janae are helping soon-to-be

architects design pandemically-prepared houses. From sanitisation stations to isolation suites, homes of the future will need to function in different ways to keep their inhabitants healthy. Check out some of their students' thinking into what such houses might look like in the artwork accompanying this piece.

Incorporating aspects of Therapeutic Design could just take our self-iso experience from a Level 1 to a Level 4.





Playground Politics

A Study of Democracy in the Halls of Residence



OLIVER COCKER (HE/HIM)

Imagine a microcosm of our national political system—a situation without the risk of affecting an entire country for generations to come; a relief from the occasional feeling that our leaders might accidentally press a self-destruct button. Imagine an election for a leader with no real power. An amount of authority so small it's not worth attempting to corrupt. And a position with no predefined role beyond some vague mentions of 'Attending Meetings' and other suitably bureaucratic measures.

I am, of course, referring to the Hall President elections of Uni's catered Halls. Every year, some number of hopeful politicians and power-hungry teenagers delude themselves into believing that they are either entering a quest for influence, or the equally fallacious belief that they could meaningfully change the system... so, realistically, this is the exact same as

our national system. Thus, maybe the lessons learned here can be applied there.

For those who never went to the catered Halls, a touch of background for you. The University has established a system of interaction between management and the residents, which, at least at my Hall (O'Rorke), is done via a system of floor representatives

**Under his campaign
he has various
photos of a ball he
was involved in,
therein proving his
established pedigree
for organisational
abilities**

and a Hall President. Following a week of campaigning, there is a debate, and then what amounts to about another week of voting. At the end, the supreme figurehead of the Hall is crowned. Some people have their pride wounded, and then we all continue as if nothing has changed.

At O'Rorke this year we have only two candidates: Tim and John. I don't believe the irony of having to choose a representative from a selection of two Pākehā males was lost on anyone. But no one else stood, so we work with what we've got.

Tim was the first to throw his name in. He's the country boy from the Waikato, whose whole life was uprooted when he moved into the Halls. Under his campaign he has various photos of a ball he was involved in, therein proving his established pedigree for organisational abilities. Tim's time to

shine was the open debate, proving his debate skills in an informal round with questions from "Favourite colour?" to "How can you make our voices heard?" Tim did admit that it was "a little daunting at first to have to put himself out there to so many people," but that it was "always fun to have some competitive banter."

John, mere moments after the official race is announced, throws his name in too. He's also from the country, a Palmerston North-born, self-described "family man", who immediately starts printing flyers. Well-prepared for his speech, he led strong, finished with an assertion of his Rice Purity test score, and garnered thunderous applause that could be heard by someone on the sixth floor.

Please note, all names in this article beyond John and Tim have been altered, for fear of the raging partisanship in O'Rourke devolving into something less productive and possibly aggressive. Yet, didn't I say no one really cared? Well, that might have been a bit misleading. No one will care after, but people definitely feel strongly now.

Rachel', when asked why she was voting for Tim, merely replied, "Because I know him, and he seems like a good guy. I haven't met John, but he can't be as good as Tim." And, fair enough, it makes perfect sense to vote for someone that you have at least some understanding of the moral character of, and many people vote for people on the basis of familiarity all the time.

Where it starts to unravel, is the

Well-prepared for his speech, he led strong, finished with an assertion of his Rice Purity test score, and garnered thunderous applause that could be heard by someone on the sixth floor.

belief that in a binary system, there must be one right choice, and one wrong choice. We want to believe in our representatives; we need to give ourselves reasons to trust them and sometimes the easiest way to do that is to break down the other choice. It's what's called a false dichotomy or a dilemma in philosophy. We think our options lie in this right/wrong binary. Can't both candidates be right? Can't both Tim and John promise to deal with the food issues and make the coffee machine work 24/7? Can't both be wrong? Yet there are some allegations, plus some (dubious) evidence of each campaign party removing the posters of the other campaign.

We think our options lie in this right/wrong binary. Can't both candidates be right? Can't both Tim and John promise to deal with the food issues and make the coffee machine work 24/7? Can't both be wrong?

On the topic of posters being pulled down, a member of the John campaign, Matt', was asked why it occurred. It is, after all, a mostly meaningless position with no real power—or certainly not enough to engage in espionage and sabotage for. And after an unconvincing denial, the truth revealed itself: "I just think that [John's] the right choice, and I can't let people be influenced out of it by stray flyers they might glance at."

Is it a valid concern? The belief that stray media, brief flashes we receive in our day-to-day life, could influence how we feel about particular topics? Absolutely. There's plenty of academic research on it, and plenty of magic tricks that rely on this principle. But ask yourself, what right does an individual have to deprive the population of access to that information? As much as

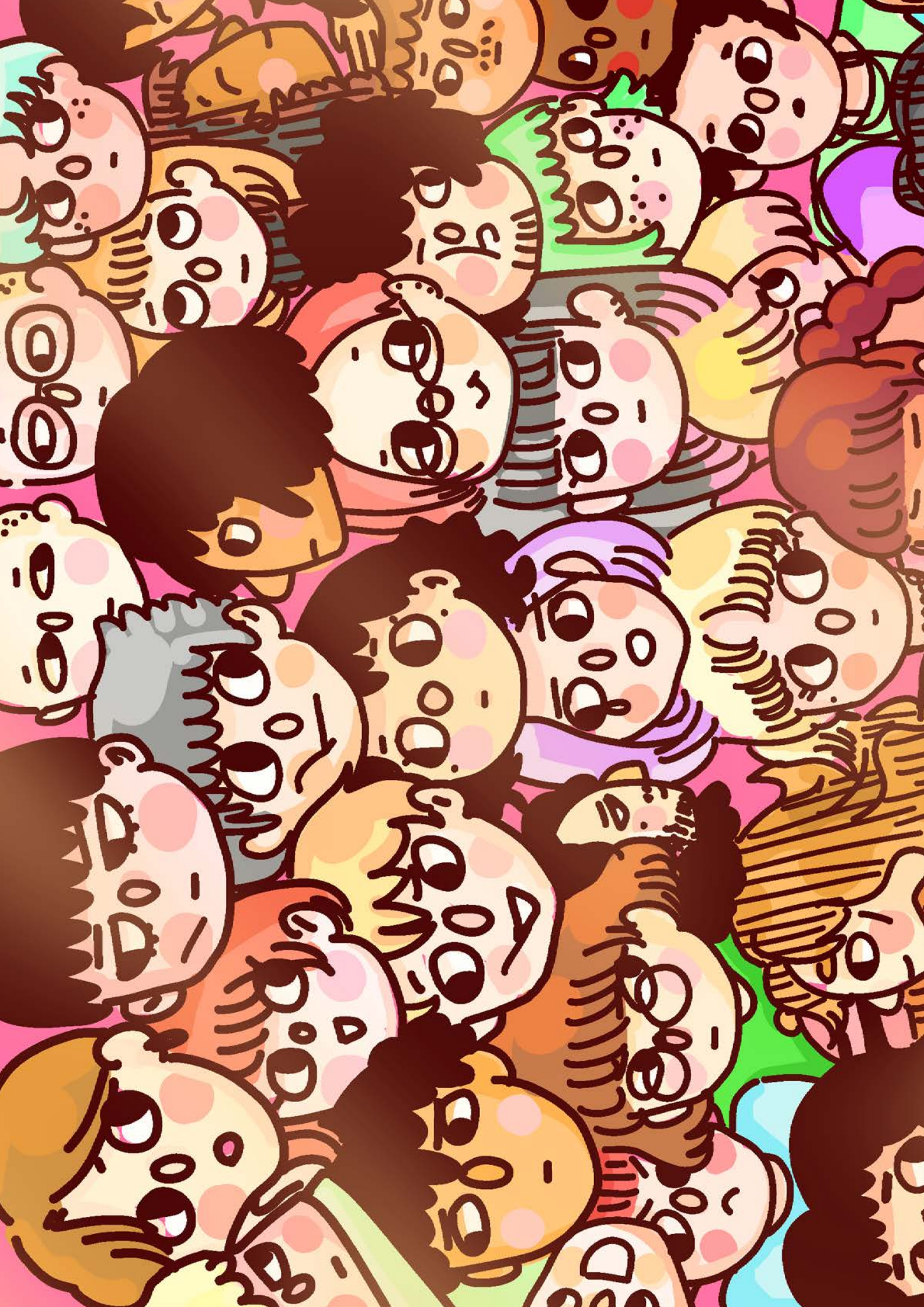
We'll undoubtedly still come to different conclusions following our own experiences, but we must be allowed to do that with as much information as possible.

we may be influenced by everything in our lives, it's only by opening ourselves up to these varying influences that we can form an opinion. We'll undoubtedly still come to different conclusions following our own experiences, but we must be allowed to do that with as much information as possible.

On the other side of the debacle, in the Tim camp, Olivia* simply declared that "It was only fair, they ripped ours down, so we returned it in kind." The establishment of an equal playing field is crucial to effective democracy, and perhaps that's what Olivia thought she was creating when she removed those adverts.

However, I'd argue that what we end up with is not a safe and equal space for logical debate, but a hostile environment. Arguments in the commons about who pulled down the poster; accusations flung across the cafeteria about vandalism. Perhaps the parties have reached an equal state. Maybe they've reached some ethically pleasing polity at the expense of some morals. But no one's been bettered by this. Every poster removed from the other party may as well be from one's own party, as it motivates retaliation.

All this effort for a chance at vacuous power and the promise of the betterment of your Hall. By the time this article is published, we shall have our president. Be it Tim or John, may they achieve their goals and save our accommodation from party damnation.







EXHIBITION

AN ARRANGEMENT FOR 5 ROOMS

YONA LEE



MADELEINE CRUTCHLEY
(SHE/HER)

Handrails are, generally, an invisible part of the spaces we visit. We only really notice them when they are absent, when we clutch at empty air and awkwardly slip down a few steps. In *An Arrangement for 5 Rooms*, **Yona Lee** inspires delight by making handrails hyper-visible. She bends the stainless steel tubing of the Auckland Art Gallery Toi o Tāmaki across the gallery space, in playful and challenging presentations. It's an exhibition that succeeds in altering the way you look at everyday spaces, and encourages you to engage critically with the so-called 'normal'.

Lee has played with what she calls the "language of the handrail" throughout her *In Transit* series. Inspired by extensive subway systems in Seoul as well as familiar Auckland environments, Lee has developed sculpture with a distinctive migratory quality. In *5 Rooms*, Lee uses the handrails to interweave domestic and urban objects, like an AT bus seat and shower soap holder. It's an impish and exciting use of space, simultaneously disorienting and invigorating. While the design is, of course, deliberate, it feels so inventive and spontaneous. The flow of the tubing pulls you through the rooms with intense curiosity. As an interactive exhibit, it's perhaps the closest you'll get to a playground in early adulthood.

Never have towels been so playful.

IMAGE CREDIT: YONA LEE: AN ARRANGEMENT FOR 5 ROOMS, 2022



EXHIBITION

PASIFIKA SHOWCASE

ELLEN MELVILLE CENTRE



GABBIE DE BARON
(SHE/HER)

The Pasifika Showcase explored two 'afakasi artists, **Tai Nimo** and **Luca Walton**, who mainly work with print and digital illustration. Luca Walton's art captures strong Pasifika bodies, just as they are. Tai Nimo's works are a vibrant exploration of self-identity through the strong female figures in her own family. During the show, 4-by-6 inch prints were available to take! Though, the biggest takeaway really is how these two artists are averting the gaze of Western-centric artworld to a more inclusive one (rightfully so!).

It's important to understand how both artists fill up the window panels of the Ellen Melville Centre at the heart of the city, at such a large scale. You can see both of their works from High Street and around the window panels, standing from Chancery Square. To have artists of Pasifika heritage at the spotlight in a main area has been so rare to see growing up, but it's being done. I can't imagine who else the baton would be handed to, but couldn't be more excited to see.

A definite must-see! Art that lights up the centre of the city.



FILM

COME AND SEE (1985)

DIR. ELM KLIMOV



JAY ALEXANDER

TW: REFERENCES TO NAZISM, WW2

Many movies can shock you, but do many shock you to the core? Have any struck you like lightning? Well, this confronting piece by **Klimov** certainly does. Academy Cinema's showing was a rare opportunity to catch the powerful story in a theatre.

Come and See sheds light on the horrible acts committed by the Nazis in Byelorussia through the eyes of teenage Florya, a child soldier who gets thrown into hell on earth before the movie's second act. The audience is given a truly terrifying tale of horror. There are many scenes of graphic and horrific acts that are rare to find in modern representations of war. Close-ups of characters staring directly at the camera are mixed with wide-shots of desolate landscapes, and all from the perspective of Florya's innocence. The filmmaking technique is at an all-time high and some shots will burn into your permanent memory due to the composition and horrific imagery. It's a hypnotising and often daunting experience, and the restoration done to its nearly 40-year-old framing is marvellous.

Come and See is a movie vital to watch and absorb all the way through, and is my personal favourite movie of all time.

A truly unforgettable tale of woe.



MUSIC

SPIRAL

OCTOBER AND THE EYES



ILENA SHADBOLT

October and the Eyes released their single 'Spiral' in late February. In **October**'s words, the song is about "going round and round in circles until you're left dizzy and jaded by the whole thing" (13th Floor). As we speak, the Blenheim-raised artist is accompanying **Yves Tumor** on his UK tour.

The song's production is nauseous. The drums and guitars are soaked in reverb and ricochet outwards through delay pedals. This enmeshes October's vocals, which sound as if they are coming through a tin can. She curls phrases into squeals and flatlines in prayer-like chants. The song revolves around the line, "can't keep pushing away", which strips back to acapella at the end, echoes into the ether and beckons us to follow.

The music video is constantly, well, spiralling, in both motion and affect. In the void-like dark, October sits on a white leather chair beside a candelabra. Her black-lined eyes follow the camera as it spins over her. Another version of her snarls in a leather jacket and fur shorts, lit by garish blue and green. She becomes increasingly erratic as the camera somersaults speed up and the instrumentation crashes down.

'Spiral' grows on you, once you get a feel for the groove and can anticipate the moments of blockage and catharsis.

'Spiral' feels like stalking into a post-punk gig in your best leather.



MUSIC | TE AO MĀORI

UNLESS... SURELY

ADAM TUKIRI

OMNI ARONA
NGĀPUHI, NGĀTI WAI
(HE/HIM)

Auckland hip-hop native **Adam Tukiri** (formerly **Dharmarat**) follows up *HARIRŪ* with the melancholic, therapeutic, self-produced 10-track album *Unless... Surely*.

Tukiri delves into personal introspections with prose lyrics that command close listening, stringing words together to create oddly balanced flows. *Unless... Surely* takes full advantage of his introspection as a spry means to wrestle with weighty subjects.

Tukiri shifts from braggadocio into a more reflective space, an uncommon trait in NZ hip-hop. After the first few tracks, Tukiri moves toward a more insightful structure regarding his son, wanting to "be a hero to him" and being grateful for his family. "The whānau in arms reach, thought I'd end up single pops raising this boy with no lessons that only moms teach."

Highlights include 'It replenishes' and 'Safe travels'. Tukiri flexes his production skills on these tracks. Stylistically, Tukiri draws inspiration from artists such as **Tom Scott** and **Madlib**. Sonically, the production is lo-fi and haunting. Drums are sparse, giving the perfect foundation for Adam to lay his lyrics.

In the end, *Unless... Surely* proves to be a personally therapeutic and forceful performance from the Auckland native and one of the most sonically different albums you'll hear from a local artist.

1. **Everything Is Going To Be Alright**

Princess Chelsea

2. **Hiding In Colour**

Mads Harrop

3. **Outnumbered**

Greta O'Leary

4. **Home Fire**

Dead Famous People

5. **TAWHITU**

Mokotron

6. **Cicadas 3**

Welcomer

7. **Angelica**

Wet Leg

8. **DUCK RICE**

Benny Salvador

9. **It's Otepoti's Fault (Totems Remix)**

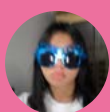
Dudley Benson

10. **Bittersweet Feat. Pollyhill**

Imugi 이무기

WHY "TURNING RED" IS SO FUCKING IMPORTANT

I thought *Turning Red* was just gonna be another Pixar animated film. It was funny, and then that shit hit me like a thousand-ton truck. Yikes.



GABBIE DE BARON (SHE/HER)

Turning Red, a 2022 Pixar animated film directed by Domee Shi, centralises on a 13-year-old girl, Meilin Lee, and the relationship she navigates with her mother and herself. Always stellar, always eager, and can be claimed as the 'perfect girl'. Plainly? Meilin's main goal is to honour her mother. However, things get rough when she wakes up one morning as a giant fuzzy red panda; with an overgrown physique and all the hair. Mei then discovers that the panda is aggravated by any

strong emotion. Her mum tells her that all the women in their family deal with this, and it can only be vanquished once under the red moon. Throughout generations the panda—that was initially a gift from her ancestors—is seen as something crude and unpleasant. Thus, Mei finds that the panda can be hidden, as long as she finds her happy place, the serenity that is: her girl gang.

As the story progresses, she battles with the ordeal: is her mum right about this? Initially viewing her panda as a monster, she starts to question whether it's a beast to tame or part of the beauty that builds her. Along with the release of the panda, she realises that people love her either way, and that she learns to stand up for herself for even the small things. With the help of her friends and her own journey of self-identification. Meilin starts to break free, as her goal shifts from making her mother proud to simply just being true to herself. Cheesy? I know, but hit too fucking close to home.

People who don't understand the film, will think that it perpetuates children to rebel against their parents... and that force of 'rebellion' should be taken as a 'good sign'. Though, it's not

Mei finds that the panda can be hidden, as long as she finds her happy place, the serenity that is: her girl gang.

rebellion per se, it's just Meilin going through puberty. When introduced to most of us, they don't address puberty as a reason for most of our actions. Instead of being explained to and reassured, often we're reprimanded and belittled, especially with the phrase: "don't worry that's nothing, I've gone through that and no one will care". It's true, as you grow up, you realise people don't actually care; but because these changes are so noticeable to you, you apply that same belief to everyone's perspective and that's okay. Seeing your body change drastically, growing hair in different places, getting acne, feeling ugly, gaining weight, and getting your period (plus the mood swings and cramps that come with? geez), is not worthy of a don't-worry-it-will-pass reaction. Puberty doesn't feel like it ever ends, only until it does, that you feel a somewhat steadiness. For me, it was dealing with emotion.

In a culture that taught me to just not feel it and just contain it, I had the hardest time dealing with my anger,



growing up. Everytime I felt distraught, I felt inadequate. I realised I couldn't contain it, and my inability to push down 'negative emotions' erupted in my 20s. Going through therapy, I was taught that feelings are neither good nor bad, they're just feelings. I wish I could tell my 16-year-old self that. And maybe, I would've been kinder to myself... but alas, there's more to dissect.

Firstly, Meilin's character was so iconic. I looked like her when I was young, and she and I are so similar in so many ways, even ways I wish we weren't. It was so important for me to see an Asian female character who had spunk and charm that wasn't necessarily adjacent to dorkiness. I loved how driven she was. Meilin was self-sufficient and vibrant. I wish I could say I also possessed all these qualities, but the best I can say is I'm still learning to grow them, from the example set by the strong women around me. The hard part was Mei's mirroring of self-frustration and the constant need for external validation for doing everything by the book and being put together. There is this conditioning to always honour your parents, and respect the hierarchy in the family, but as you age—whether you come from an assimilated Asian culture or not—you start to question what you want for yourself. You ask, "Is it okay that I want different things?", "Is it bad, what I'm wanting?", or even plainly, "Is it selfish to want?"

Secondly, growing up, I also had a girl gang—whom I solemnly swear I would kill for; seeing this kind of girls-for-girls representation felt so warm. I never saw that growing up. Meilin was also so strong and so focused on finding what

It was so important for me to see an Asian female character who had spunk and charm that wasn't necessarily adjacent to dorkiness.

actually grounds her, and her friends were so supportive and accepting of who she was. They all excelled in their own ways. Miriam was empathetic and truthful. Priya was steady. Abby was so cheerful and giving. These four characters living in harmony, just being themselves, and encouraging each other to break patterns, was really refreshing to see on screen.

Lastly, the fact that the panda-change only exists in the women of the family is such an accurate touch. There's this irony I've come to notice, even if more Asian families have progressed into a more matriarchal culture, the allowance for Asian women to be

These four characters living in harmony, just being themselves, and encouraging each other to break patterns, was really refreshing to see on screen.

humane, still hasn't budged. And I know it probably has to deal with a global scale of feminism, but it's important to understand that in a microscale we, Asian women, are still taught to present ourselves in such a pristine and respectable way.. anything less, is truly dishonourable to the family. My cousin and I constantly get told off for being too loud or 'aggressive'; if we ever rage or cry it's taken on as an abnormality. The weird thing is, we have less of an allowance to feel but more responsibility for our actions. That, to me, is an enigma, and *Turning Red*

I thought it was going to be just another animated film, but the way it just hit so close to home, made me tear up.

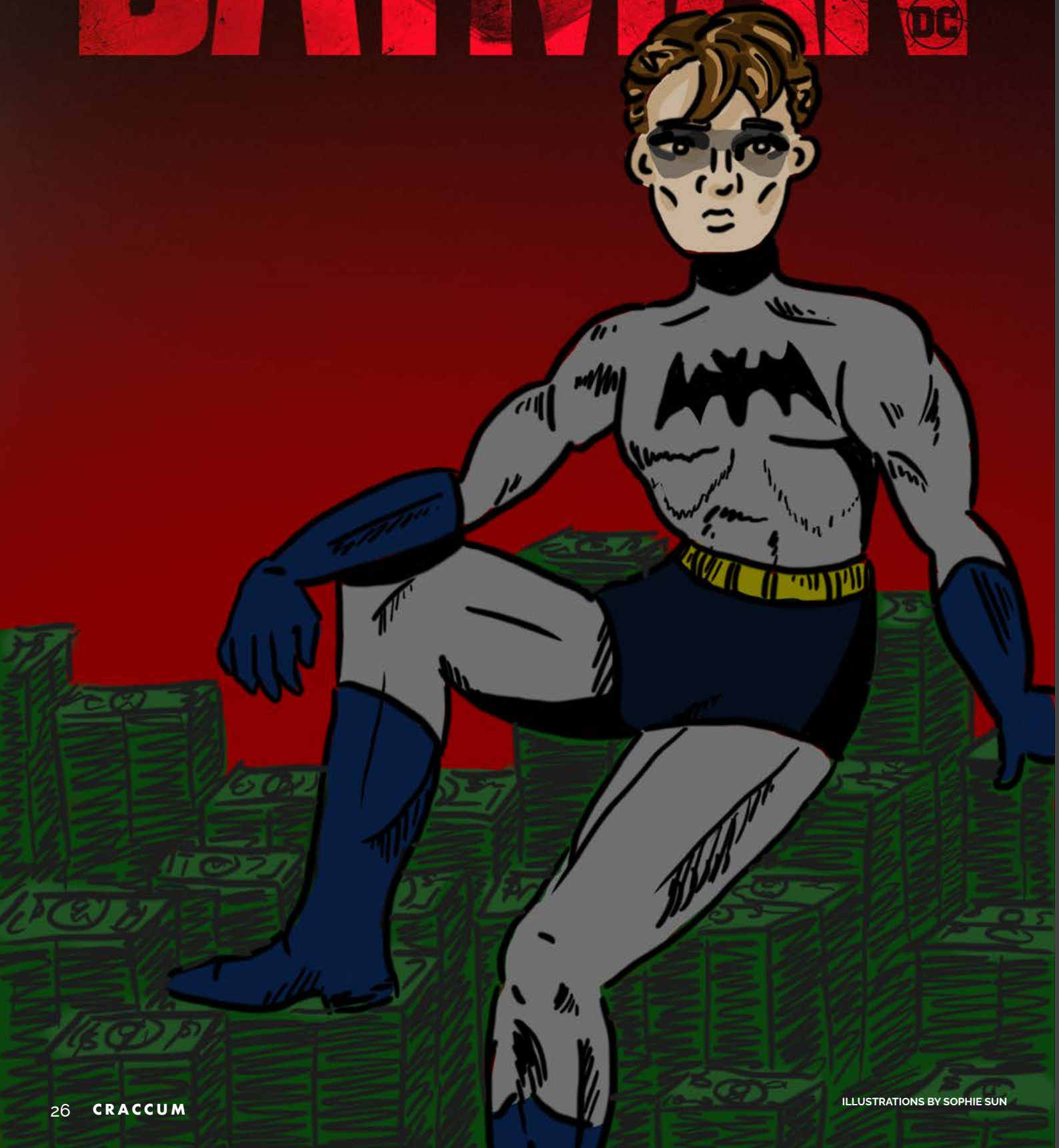
represents it so well. This wasn't fully resolved in the movie, but thinking it would be was too idealist of me. The film did show the inner entanglement of the roles attached to being an Asian woman (a student, a mother, a teen, a daughter, etc.) and how one lives in a constant dichotomy: living with who you really are and how you are with other people—especially family. But is it really necessary to live in fragments? It depicted how hard it was for these female characters to deconstruct emotion, whilst showing how powerful and strong they were.

All I really can say is that, there's really nothing like this film. I thought it was going to be just another animated film, but the way it just hit so close to home, made me tear up. I have nothing else to say except bravo to Domee Shi and their mainly female-led and filled team. To see someone that looks like me, and so similar to how I was, being a hero on screen, made me and other people like me feel so seen.



THE

BATMAN



Is *The Batman* Good for Us?

And could he be better?



MADELEINE CRUTCHLEY (SHE/HER)

It's a rainy Halloween night in Gotham City. Bruce Wayne, clad in obsidian black armour, emerges from the dark at a train station. The Batman stares down a group of *thugs* with skeleton face paint, who have just attacked an innocent citizen. The leader laughs. "Who are you supposed to be?" In return, he delivers twelve unforgiving thwacks to the man's body and head. Then, leaning over him on the ground, in his deep, gravelly voice, the Batman finally answers his question: "I'm vengeance." Huddled in a Reading Cinema in New Lynn, buried under popcorn and Malteasers, my buds and I giggle. Sure you are, Bruce-y boy.

That's not to deny that I was pretty stoked exiting the theatre. Despite the bloated runtime, I'd enjoyed seeing a bit of Detective Batman, appreciated the visual splendour, and had a good laugh at some of the representations of familiar, campy villains. However, in the few days following my viewing of the film, my memory of it began to sour. I'm usually down to clown in a superhero universe, but I couldn't help but feel that there was something icky under *The Batman*'s surface. What is it about this hero that makes me feel so damn weird?

As the ninth live action adaptation of the DC comic book, *The Batman* has, generally, been received warmly by critics, especially in terms of the cinematography and leading performances. However, there's often a dissatisfaction noted in the ending of the film—that nothing politically meaningful was really at stake. And that criticism starts to dig into my funny feelings about watching the billionaire

Batman stalk around Gotham City enacting his 'vengeance' against the people in his community. Though *The Batman* is a big, blockbuster movie, it's dealing with overtly political ideas. And that's where my discomfort comes from; it's not necessarily handling them particularly well.

Dr. Neal Curtis, a UoA expert in all superhero things, unpacks how this genre of storytelling presents the potential for productive political engagements, stating that the "whole point about superheroes and supervillains is that each one is a concept that you can explore." Dr. Curtis clarifies that he is not the biggest fan of Matt Reeves' adaptation. He states, plainly, that the problem for him is that *The Batman* "was so utterly miserable." Continuing, he explains that it engages in the usual "sadistic violence, and it's still locked in this Frank Miller-inspired version of the Batman." Frank Miller, who started work with Batman comics in the late 80s, is known for creating a darker, grittier characterisation of the superhero. It is this version of Batman that inspired Christopher Nolan's trilogy, and Neal suggests that Warner Bros. has been locked into that tone ever since.

That tone is incredibly nihilistic, constantly exaggerating that Gotham is too far gone, that the city's soul is unrecoverable. As an extension of this defeatist tone, Dr. Curtis argues that these adaptations express an absolute "hatred for democracy." The wider community in Gotham are shown to be either as "a chaotic threat, a mob, or they're shown as dim-witted fans of the supervillain." And in this world, where people have no real direction or ability to band together, "the only solution to the badness of the world is the billionaire, who steps in and creates order."

However, there's often a dissatisfaction noted in the ending of the film—that nothing politically meaningful was really at stake.

The 'billionaire as hero' seems to be the nail in the political coffin of *The Batman*. It's the source of tension that I was feeling after my first viewing. With rising living costs and the lack of activity from @HasBezosDecided, a moody billionaire is not a hero I want to follow and empathise with. While the film might take Bruce through a lesson of "vengeance is not the way" and show some interest in the way his money is a part of the corruption in Gotham, it still justifies his 'philanthropy' by portraying democratic participation as useless, and even foolish. The mayor elect is shot, due to her commitment to the people of Gotham. Batman is left to pick up the pieces and is, ultimately, solidified as a symbol of hope for the city. In our world, the billionaire is not someone who inspires hope for many.

It's not like there's nothing vaguely subversive in the film. There's a small indictment of the way Catwoman is gazed upon, an engagement with corruption within politics, and Batman reaches an understanding of the power and damage of his wealth. Catwoman is used to make a criticism of white privilege, but the film refuses to support that statement or engage with it beyond a few lines of dialogue. The ending suggests some more complex exploration may come with its sequels and spinoffs. If rich boy Bruce Wayne continues to reckon with

What is it about this hero that makes me feel so damn weird?

power and modifies his place within Gotham's justice system, then maybe the political engagement could be more compelling. Dr. Curtis is firm in his wants for the future, explaining "culturally, politically, socially, we really need a pro-social Batman."

For Dr. Curtis, there are other superhero stories that should be explored, that are more interested in the interactions between heroes and wider society. He points to the Superman "Grounded" arc, where the hero decides to walk amongst the people he feels a responsibility to, or to the Catwoman *Dark Side of the Street* comic, where she defends sex workers from danger. He also lists Robin and Batgirl as other characters with potential for allegorical exploration of more exciting social engagement. These stories are so different to the Frank Miller *Dark Knight* Batman, and could bring more exciting and interesting political allegory to Blockbuster releases. Dr. Curtis found *The Batman* boring in this respect, and realised during his watch that he "was going to have to suffer through yet another representation as brooding,

As an extension of this defeatist tone, Dr. Curtis argues that these adaptations express an absolute "hatred for democracy."

rich, white man as victim."

However, *The Batman* does not exist within a vacuum. Matt Reeves did not pull this movie together and dial its meanings straight into the audience's brains. I don't know if Reeves would have appreciated how much my friends and I laughed during the film. When I talk to Taeroa Harris-Peke, one of those giggling friends, he explains that *The Batman* is "goofy" and engaging with a lot of fan service for the younger audiences. He points to the campy villains and emo Bruce's "make-up moment." Taeroa also notes that we went into the movie with a particular mindset, having already revelled in the potential campiness of the film and shared memes about the silliness to come. He digs into how our contexts meant we were laughing not just with the movie, but at it, explaining "[Bruce Wayne] chose to play fantasy, and dress up as a bat. Instead of actually making practical solutions. I think that's why we were so, like, eat the fucking rich. They just want to live out their hero complex."

In watching *The Batman*, we drew our own conclusions and started to find comedy in its representation of the billionaire hero. And, of course, we're not the only audience to do so. TikTok is full of audiences fooling around with the subject matter, joking about Batman chasing down litterers in the Batmobile, or using the Nirvana theme to score minor inconveniences in everyday life. Dr. Curtis highlights that "any text allows for very divergent

These stories are so different to the Frank Miller *Dark Knight* Batman, and could bring more exciting and interesting political allegory to Blockbuster releases.

readings, and particularly quite dissenting, alternative, aberrant [interpretations]," and is unsurprised by the lighter, ironic engagements as "the emo Batman and emo Bruce Wayne are really open to lots of funny and creative readings."

The latest WB Batman adaptation draws some strange conclusions about the hero's role in justice. It starts to hint at some interesting productive engagement, but is ultimately too interested in a repetitive moral lesson for Bruce Wayne. These things don't necessarily make it a bad film, or make anyone wrong for enjoying it, but it does make it a missed opportunity to explore a pro-social superhero story. Perhaps our own readings of the film, where we laugh at billionaire Bruce Wayne, and his melodramatic moping around the manor, are the most productive engagements to be found for the time being.



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cares programme

Dangerous Desires Film Festival

Now Playing at Academy Cinemas

The festival kicked off last Friday with **David Cronenberg's** 1996 psychological thriller *Crash* playing opening night. *Klute* and *Black Narcissus* featured on Saturday and Sunday night, and the films just keep coming! The remaining list of festival films makes a retrospective exploration of the taboo and inspires a whole range of awkward, unsure feelings.

29th March

Tie Me Up! Tie Me Down! (1989)

This film is a deeply controversial horror/romantic comedy from Spanish director **Pedro Almodóvar**. The release of the film in the US was contentious, and brought about a whole new rating category. The MPAA originally wanted to assign an X rating to the film, but, after legal battles, it was labelled NC-17, which forbade anyone under 17 years old from entering the theatre.

The tagline for this film: A Love Story... With Strings Attached!

1st April

Hellraiser (1987)

At the start of the *Hellraiser* trailer, **Stephen King** calls director **Clive Barker** "the future of horror." And he wasn't wrong—Barker's debut was followed up with NINE sequels. Unlike many other horror films from the 80s, the film denies a cheeky, comedic tone at every opportunity, with Barker happy to revel in the seriousness of the dreadful setting. It's a freaky watch with the potential to inspire some excellent Halloween costumes, if you're keen to get prepped early.

2nd April

The Piano Teacher (2001)

The French film *La Pianiste* or *The Piano Teacher* is an erotic psychological drama. It won the Grand Prix at the

2001 Cannes Film Festival, and the two leads, **Isabelle Huppert** and **Benoît Magimel**, won Best Actress and Best Actor, respectively. It is frequently cited as a major Oscar snub, as it received nominations in many other major film awards (including the BAFTAs). *The Piano Teacher* explores a large range of taboo subjects, adapting an award winning novel into what Academy calls "an essential arthouse masterwork."

3rd April

I'm No Angel (1933)

This early Hollywood picture stars **Mae West**, old Hollywood's answer to **Megan Fox**. Throughout her career, productions of West's were subjected to extremely heavy censorship. *I'm No Angel* was released in the years before the Hays Code came into being, so it was released to Depression-era audiences with little adjustment. West was appreciated by audiences for fooling with social conventions, as she often made risqué sexual references and portrayed various women of lower social class. *I'm No Angel* is as saucy as it got for a while in Hollywood, and Mae West's brazen sexuality plays a massive part of that package.

5th April

Bitter Moon (1992)

In this film, **Hugh Grant** plays in one of his less known roles in a 'romantic' movie. *Bitter Moon* explores destructive

erotic exchanges, to varied critical reception. Janet Maslin of the New York Times was extremely firm; "Whatever else Mr. Polanski may be—nasty, mocking, darkly subversive in his view of the world—he definitely isn't dull. *Bitter Moon* is the kind of world-class, defiantly bad film that has a life of its own."

8th April

Fatal Attraction (1987)

There's some big shock factor in this movie, both in terms of its eroticism and its twisting plot. *Fatal Attraction* is one of the more mainstream films playing at the festival, but that doesn't mean it dials back on any of the intensity. **Glenn Close** won an Oscar for Best Actress with this film, and there's no doubt she dove deeply into this character. Her role in *Fatal Attraction* coined the phrase bunny boiler... watch, at your own discretion, to find out how.

Closing Night — 9th April

The Night Porter (1973)

This film heavily divided critics upon release, and has continued to incite argumentative discourse in the many years since. The CultFilms trailer for the 4K restoration has deemed *The Night Porter* "one of the most controversial films of all time". A quick glance at the subject matter shows why... the cult film clearly has the content to close out the Dangerous Desires festival.



Designated Flat Student

Flatting as a full-time student and part-time head chef, janitor, and counsellor



JAY ALEXANDER

If you were to ask me at the tail-end of high school who I would be flatting with by the time I start uni, I would've laughed and said I was going to be with my parents for as long as possible. Who wouldn't jump at the idea of financial support and pampering for your young-adult life all at the expense of loud music or intimate hookups? Of course, these were baby bird thoughts. By the time I reached 18 I dreaded the idea of losing individuality. For the first year, I stayed in O'Rorke Hall and I was given a taste of what it meant to live on my own terms. Naturally, I got addicted and also felt comfortable in the new prospect of flatting with peers my age. Unfortunately, while I made a share of friends during my accommodation, lockdown pressures limited us residents from immediate flatting and I was lost on thinking where to go.

This led to enlisting two mates from high school. Now, I had known these guys for half a decade and we've been really close for the entire time even during my Hall days. The idea of flatting with them had always been a topic of discussion, yet now that it was a realistic idea, I couldn't say no. On the day we moved into the North Shore flat, my confidence was at an all-time high. I had known these guys for years. I'd told them so much about myself I couldn't surprise them. We survived high school together so really I didn't see anything

I'm the designated broke person of the house. 60% of my money goes to the rent and bills leaving me a fraction of what my flatmates spend on an average shopping day.

that could go wrong.... then I realised I was the only one going to uni.

My first flatmate, Brad* I have known for longest and went to South Seas for a one-year diploma. He finished up study by the time I moved out of Halls and now works two jobs between a winery/ bistro and a bar (our flat is more than covered on the drinks side of things). The second flatmate, Caleb* hadn't spent a second in tertiary and works full-time for security at a vaccination centre. Both are stacked for cash while I slog away with good ol' student allowance. I constantly feel left out of going places because of the woes of allowance funding. Even with a part-time bar job on the side, I'm the designated broke person of the house. 60% of my money goes to the rent and bills leaving me a fraction of what my flatmates spend on an average shopping day. But that's just the uni woes kicking in when they walk in with a new game or an addition to the ever growing flat vinyl collection.

Being the only student also means a real conflict of schedules between the three of us. Outside of my night shifts on Fridays and Saturdays, I'm home bound on my laptop at all times. Since they're daytime workers majority of the time, I'm totally alone in the flat and the world is my oyster. I've lost count on the hours of music I've blasted and the naps I've taken on the couch with no bother or hassle for space. There are no complaints of how much bass I jam or the song choices that I often get shifty eyes for. I can park myself in the lounge and watch lectures on the big-screen TV if I want (not that I do because I'm a student at home who *definitely* keeps up to date with academics). I'm in total control of my area and I'd be

Being the only student also means a real conflict of schedules between the three of us.

Outside of my night shifts on Fridays and Saturdays, I'm home bound on my laptop at all times.



damned to lose confidence.

However, the second there's someone else in the lounge I'm in trouble. I often fall back into my social mode with my two flatmates. Them not having study or much pressure outside of work means they can talk for centuries with me and I can't help but fall into it being so alone in the academic grind. Studying is the bane of my existence, so any push to procrastinate is more than welcome. The conversations are mostly about nothing, which adds fuel to my already burning anxiety over my lack of studying. At times, I totally forget I'm a student in these chats, and man do I get second-hand stress about my newfound identity crisis.



**If only allowance
was on par with my
flatmates paychecks,
I wouldn't be in the
depths of grease and
oils while studying
my heart out.**

The most interesting part of my flat in particular is that I'm the only one that cooks. I wasn't lying before when I mentioned they earn enough to order UberEats like there's no tomorrow.

Apart from drinks or chippy snacks from the fridge, the two mates barely set foot near the stove or sinks. Sure, I get more freedom here and can cook anything from oven baked chicken to onion

fried steak, but in turn I get the natural responsibility of all—looking after the damn place. One time, I caught a bad smell when Caleb was in the kitchen, and to our horror, we found the potatoes in our shelf had liquified into mush. The smell was one of the worst in my recent memory and it only happened because of an excess of my groceries for the week. Anything that goes wrong in the kitchen is on me, including dishwashing, as I use the most cutlery and dishware. We look after our own spaces, but I always

get help from the two flatmates if it gets too much between studies. If only allowance was on par with my flatmates paychecks, I wouldn't be in the depths of grease and oils while studying my heart out.

But at the end of the day, I wouldn't pass my flat up for the world. As the designated flat student, I definitely feel a disconnect from my working flatmates and the procrastinating bug stings the hardest when they're here and we have fun. But after all is said and done—the stresses of uni work and post-lockdown world aside—there's no question about how great living with these two are and how much enjoyment I get just by sharing the space with them... I mean if they could at least share some of their paychecks I wouldn't complain, but you reap what you sow.

*NAMES HAVE BEEN CHANGED

**But at the end of the
day, I wouldn't pass
my flat up for the
world.**



**"...get your ass
up and work"**



The Morning Routine That WILL Make YOU A Billionaire

Haters (poor people) will say it's fake!



NANCY GUO (SHE/HER)

I'm so sick of the broke student trope. It's a complete myth. A pathetic excuse we all throw around to justify our laziness. The reason why we live paycheck to paycheck isn't because of our bullshit capitalist system that only privileges a select few at the expense and exploitation of the majority, it's obviously because we aren't hustling and grinding enough. Notice how the people sprouting poor people propaganda are the same ones without Teslas and absurd amounts of disposable income? The maths adds up. If we all have 24 hours in a day, being poor is absolutely a choice.

As Kim Kardashian once famously said, "Get your fucking ass up and work! It seems like nobody wants to work these days"—the key to getting rich and ahead in life is hard work. How else do you think Kim and the rest of her family became self-made billionaires? Without their tireless labour posting Instagram selfies for million-dollar brand deals that advertise appetite suppressant lollipops and laxative teas to vulnerable young girls, the Kardashians would also be nobodies,

While most of us haven't extracted enough capital from the labouring masses to be the next Jeff Bezos or Mark Zuckerberg, we can still implement the habits of these successful white men into our daily study routines.

just like the rest of us.

The rich and wealthy are also diligent with their time. They squeeze out every ounce of every day, leaving no minute left to waste. Do you think Bill Gates scrolls on TikTok every night for two hours? Does Elon Musk game his night away on Discord with the boys? I think not. However, the sheer self-discipline these old white men yield did not just develop overnight. The foundation of all long-term success begins with the mundane—our everyday routine. How we start our morning dictates the tone for the rest of the day. While most of us haven't extracted enough capital

The maths adds up. If we all have 24 hours in a day, being poor is absolutely a choice.

from the labouring masses to be the next Jeff Bezos or Mark Zuckerberg, we can still implement the habits of these successful white men into our daily study routines. Adopt the following routine and you'll be on your way to making 10 digits!

Wake up at the butt-crack of dawn

All billionaires wake up ridiculously early. Why else is it called RISE and grind? Whether you've got two or 15 things on your agenda to complete that day, your ass better be out of bed when your Rolex watch chimes at 4 am. There's just something inherently ego-inflating being up before the birds have begun to chirp. Open your curtains and bask in your supremacy...

Whatever you are ALPHA THINKING to feed your superiority complex, girly thoughts are strictly off-limits—there's a reason why women only make up 9% of the world's billionaires.

Meditation is for the elite

Now that you're bright-eyed and bushy-tailed at 4 am, DON'T YOU DARE REACH FOR THAT PHONE. Scrolling mindlessly and checking your messages is for THE POOR. The conditioning of our minds to be addicted to the online world is just another mechanism capitalists devised to keep workers from revolting. But you're not a brainwashed cog in the machine, you're its operator. AND OPERATORS MEDITATE. So, whip out that yoga mat and zone straight into a state of mental calm.

Practice having ALPHA thoughts

After about half an hour of meditation, you have fulfilled your zen quota for the day. Now, it's time to activate your passion and drive for economic exploitation through having ALPHA THOUGHTS. After all, you can't build monopolies with an empty brain! So, what makes an ALPHA thought different from your average Joe thought? For starters, they are aggressively masculine. Think thoughts

that ignite your primal need to hunt and outperform your competitors. Envision your handsome self sitting on a throne of cash while your workers pee in bottles because toilet breaks aren't allowed in your factory. Imagine the bitches fawning by your sides as you strut into campus with the JUICIEST crypto stocks bursting in that fat wallet of yours. Whatever you are ALPHA THINKING to feed your superiority complex, girly thoughts are strictly off-limits—there's a reason why women only make up 9% of the world's billionaires.

Drink ~green tea~

Woo! Now that you've manifested your billionaire desires, it's time to kick off your day with the healthiest beverage all around—green tea. The brand or the grade of the green tea doesn't matter, what's most important is how you 'customise' your drink. Whether that's sprinkling a little special white sugar or dropping in a spicy 'Berocca' pill, be sure to experiment until you find the perfect concoction to get your day going.

Sweat the stress of being stinking rich away

When you're part of the top 1%, you'll inevitably encounter some stress from time to time. But don't let the haters (the working class) and their never-ending grips get you down! The perfect way to blow off some steam before your busy jam-packed day is through working out. Head to the gym and punch the pain of being better than everyone else away! Or even better,

Whether that's sprinkling a little special white sugar or dropping in a spicy 'Berocca' pill, be sure to experiment until you find the perfect concoction to get your day going.

practise with a boxing partner so you can work on dodging those uppercuts like you do with taxes!

Read the words of another wise white man

We all know that money is power. Duh. But knowledge is too! Even though you're already the most intelligent, resourceful, and creative entrepreneur on planet Earth—reading a chapter from a book every day is still a great habit. Just like people, some books are just better than others. So, make sure you only read books written by fellow finance bros or white male philosophers from the 17th century, who you can later quote in interviews to make yourself seem extra elite and intellectual!

Head to the gym and punch the pain of being better than everyone else away! Or even better, practise with a boxing partner so you can work on dodging those uppercuts like you do with taxes!

Reluctantly spend time with family and loved ones

Like Darwin's natural selection, nepotism is just another way the system ensures the survival of the fittest. Although you'd much rather be spending time with your side hoes than your kid named X Æ A-Xii, try to at least sip your meal replacement shake with the family so your entrepreneurial genius can hopefully rub off on them. This quality bonding time will also help to humanise you a little—maybe it'll even distract people away from your secret lizard identity!

Just like people, some books are just better than others. So, make sure you only read books written by fellow finance bros or white male philosophers from the 17th century, who you can later quote in interviews to make yourself seem extra elite and intellectual!

Pity poor people

Similarly to the tip above, it's a good practice to channel your Mother Teresa every now and then. Push aside those greedy guts tendencies and engage in philanthropy—after all, it does wonders for your public image! Work on (eventually) making a donation to a well-established charity to cash in that good PR, or even better, create your own charitable foundation to divert media attention away from your illicit criminal activities like that dodgy connection to a high profile convicted sex offender. Besides, showing a little :(((to all those poor people suffering at your feet is such a great daily reminder of your success and power. There's no such thing as too many ego boosts now is there?

Envision your handsome self sitting on a throne of cash while your workers pee in bottles because toilet breaks aren't allowed in your factory.

Isolation boil-up as your Omicron cure syrup



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

Originating from the struggle, boil-up is a Māori essential. The boil-up is a Māori method of cooking that has changed little throughout the years. Watercress, pork bones, and pūhā might scare most of our readers, so *Craccum* gives you its recipe for a Māori childhood staple with a fine, healthier twist for your Covid-infested flat or dorm.

Brisket Boil-up

Ingredients:

1kg beef brisket
1 whole cabbage (can use pūhā or watercress instead)
Pink Himalayan salt
Black pepper
Kumara
Potatoes
Pumpkin
Flour
Baking powder

Directions:

Cut the brisket into large bite-sized pieces. Splash some canola oil and brown brisket in a large pot. Once browned, pour enough water to cover meat. Salt heavily.

Let the pot simmer on medium heat for 45 minutes. Cut cabbage into large pieces. Place in a pot and let simmer for 30 minutes.

Mix 2 cups of flour and 2 teaspoons of baking powder. Add water and mix to create a slightly sticky dough. Break dough apart and lightly roll into doughboys (flour dumpling). Add to boil-up and simmer for 20 minutes.

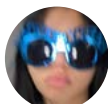
Boil kumara and potatoes separately and add while serving.

Season to taste.

If you want the true whānau experience, you can add butter on top of your doughboys while eating (real butter), white bread, rēwena bread or fry bread, and Wattie's tomato sauce on the side.



WHICH Taylor Swift ERA ARE YOU?



GABBIE DE BARON

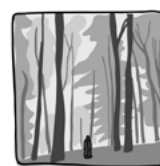
I love Taylor. Froth her. Ms. Swift has no right to be able to describe each and every vibe that happened, will happen, and is currently happening in my life. She is a part of pop culture, yes, but Sh*akespeare is rolling in his grave right now; he knows he could never portray regret like Taylor did in *Folklore*.

1. How are you?

- a. I'm okay! But I can't complain
- b. I'm fucking happy and just living my best life
- c. Uh, could be better...
- d. Who's asking?
- e. I appreciate you asking. Thanks

2. Pick a lipstick shade

- a. Maybe just a plain coral one!
- b. Lip gloss. The sparkly one
- c. RED. Burning red.
- d. Uh, dark purple, maybe even black
- e. Nothing, maybe just lip balm at most



MOSTLY A'S: *Fearless*

Everything is at your fingertips and you don't feel any guilt sharing your happiness with the world. We get it, the world is fresh and your oyster or whatever, but we all know: you're yearning... Is it for someone? Something? Or just plain change? Whatever it is, we hope you get it, if not, it's for the best. You're happy, but not content, and that's okay. Sometimes wanting things keeps life steady and ongoing.

MOSTLY B'S: *1989*

You are loud, and fucking turned up! Maybe not necessarily drunk, but you're just happy. Does that include spite? Anger? Maybe, but that's a lot to dissect. It doesn't matter because right now you should just ride on that

3. Pick a drink

- a. Sparkling water
- b. Rosé Sangria all the way, babe
- c. Merlot
- d. Gin 'n' Tonic
- e. An Old Fashioned

4. What's your current song on repeat?

- a. 'Where You Lead' by Carole King
- b. 'Dancing Queen' by ABBA
- c. 'Driver's License' by Olivia Rodrigo
- d. 'Ain't Shit' by Doja Cat
- e. 'Kyoto' by Phoebe Bridgers

high. Coming from a long period of anguish, you only deserve all the trimmings that these coming-of-age flicks promise: time with friends and some promising sunrise.

MOSTLY C'S: *Red*

Uh, what heals eternal anger? Lol. It's that time when you're just sad, mad, and probably frustrated, but you look shiny, pristine, and put together. So, that's fine. But you'll get through it because you've gotten this far! It's only a matter of time before you get there, so just cry... or break something. Your call, babe.

MOSTLY D'S: *Reputation*

You're probably in the best self-awakening state of yourself. It's the reinvention period,

5. It's lockdown, 2020, what trend do you engage with?

- a. Dalgona coffee making
- b. Cocktails à-la-chef-moi
- c. Probably Netflix-ing all the shows
- d. Drunk baking ??
- e. Reading defo

6. Last but not least, pick an Anne Hathaway character

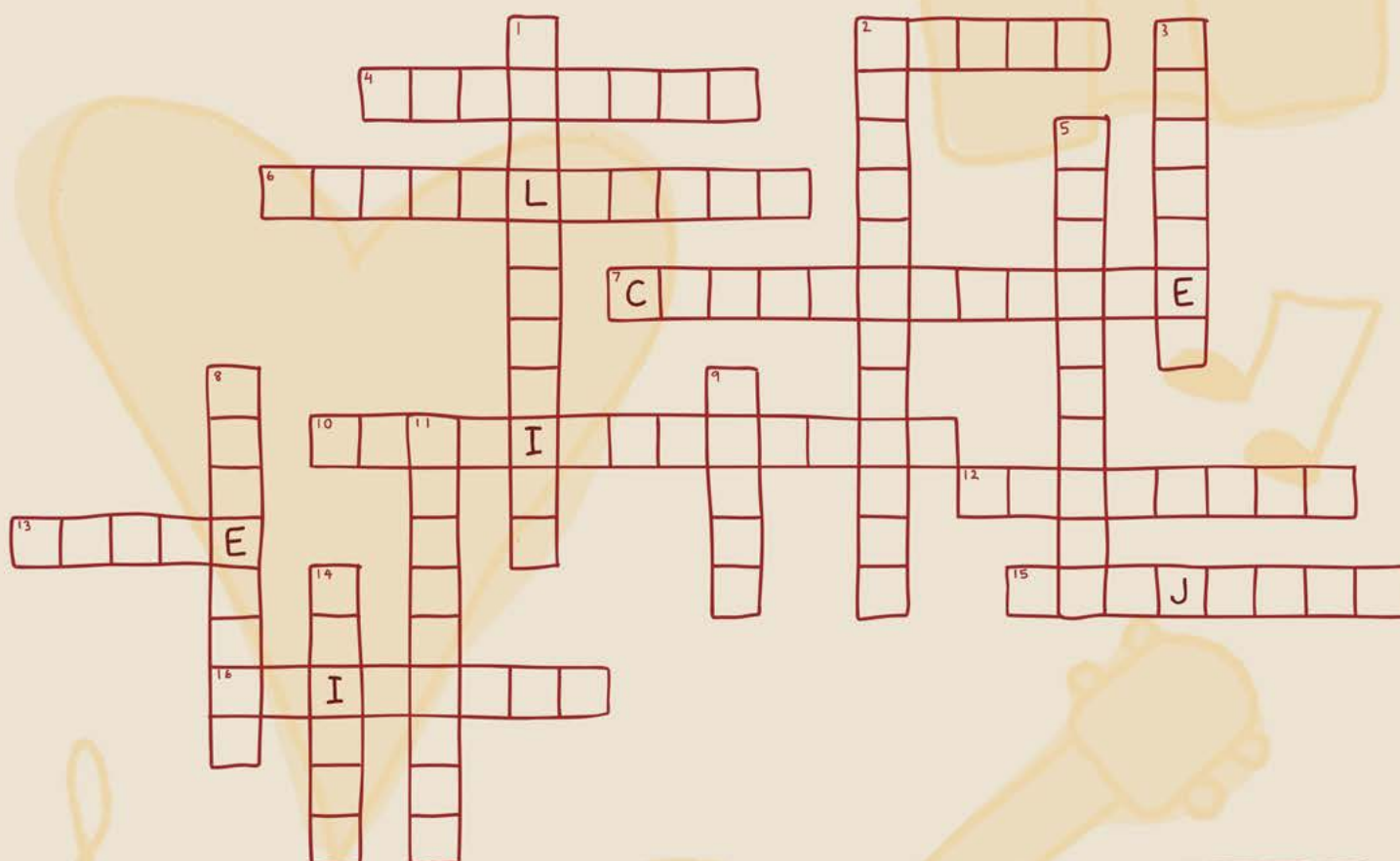
- a. Mia Thermopolis, *Princess Diaries*
- b. Elizabeth Curran, *Valentine's Day*
- c. Andy Sacks, *Devil Wears Prada*
- d. Daphne Kruger, *Ocean's 8*
- e. Fantine, *Les Misérables*

but in a way where you couldn't give a fuck about what anyone thinks of you. You are probably at your happiest, with some new found knowledge. People think everything is hanging by a thread, with what they last heard from you, but things are actually going really great.

MOSTLY E'S: *Folklore*

You're going through it. But you *know* you're going through it. It's all about self-awareness, baby. And your growth? It's in your pain. You're poetic. You're transcendent. This is probably not your first heartbreak, or the first time you're dealing with grief now, and it shows because of how you handle yourself; you don't know how to but you *are* trying so, well done! C'est magnifique.

PUZZLES



ACROSS

2. what jake gyllenhal stole (amongst other things)
4. the album taylor wrote as the sole songwriter
6. the director of 'i bet you think about me'
7. taylor's starbucks order
10. joe alwyn's pseudonym
12. the only outerwear appropriate for listening to taylor in
13. taylor's duet with bon iver
15. taylor's third child
16. the queen's favourite number

DOWN

1. jake gyllenhal's only talent
2. the actual scum of the earth
3. the song taylor wrote for "hannah montana: the movie"
5. the song taylor won her first grammy for
8. taylor's first child
9. the first album where taylor has full ownership of the master recordings
11. the first 'taylor's version' single
14. taylor's second child

			1		
1	2		4	3	
	6			5	
2	1	5			4
5				4	
6		2	5	1	3

HOROSCOPES

This week the ton of love letters stuffed in the mailbox of Craccum's Polly Prophet has got her feeling like Steve from Blue's Clues—except she's not going to abandon her astrological duties and leave us with (deeper) abandonment issues. Guess her various adoring beaus across the world will have to wait as she deciphers our destinies...

ARIES

My Aries angels, the future is looking a lot like Shrek's swamp—murky, muddy, and poo-coloured. Be sure to take regular breaks to prevent your brain from remaining as a pile of permanent mush. You can't keep the hustle up if all your brain cells have decomposed!



TAURUS

Darlings, if you're looking for a sign from the universe to stop putting off that thing, THIS IS IT. Put on your big girlboss pants, stop crying, and chase that damn academic validation. Ugh, it seems like *nobody* wants to work these days!



GEMINI

This week you Geminis are emitting serious big dick energy. My crystal ball can barely contain the unfaltering confidence that you will exude in all areas of your life. Take that risk! Take that gamble! The universe has got your (sexy) back covered :)



CANCER

Yes, my crabby friends—you ARE too sensitive for this world, no matter what your therapist is paid to say. So, instead of sulking for yet another week, grow a pair and join the emo community. At least Machine Gun Kelly and WILLOW will write a chart-topper about you.



LEO

Your enemies are after you. It seems that karma has finally caught up with your evil schemes and the general bad vibes you radiate in this world. Prepare your ransom, draft up your final words—the end is near my Leos.



VIRGO

It seems that every week you folks grow more and more insufferable. If I was not contractually obliged to decode your future, I would leave this section blank to humble your attitudes a little. No need to thank me for my kindness, take this time to instead thank the sacrifices the people in your life have made to be around you.



LIBRA

My sweet Libras, I foresee a mysterious lover lurking in the near future. Whether this is another soul-crushing heartbreak, innocent autumn fling, imaginary scenario to entertain before you sleep, or an obsessive crush you'll never quite recover from—only time will tell.



SCORPIO

Euphoria and joy are knocking on your door this week, Scorpions. But, it seems that you are not answering. It's time to put your qualms aside and embrace that life can be happy! It is okay not to suffer. You are a silly uni student, not some tortured artist.



SAGITTARIUS

Anger and destruction burn brightly in my visions for you my archers. If you fail to attend to the flame, this rage will completely consume you. Avoid playing card games or Wordle this week if you'd like to keep your current social circle.



CAPRICORN

My naive Cappies, it seems that confusion and self-delusion have impaired your ability to reason this week. Your tendencies to see yourself as the centre of the universe and be distracted by the external will only push away others until they're in a completely different orbit.



AQUARIUS

Something spicy is cooking in the air! I detect notes of bright turmeric and fragrant star anise in the atmosphere... This week be ready to see your appetite spike and intensify. Embrace life's flavours—whether they are sweet or sour.



PISCES

The waters of your heart are turbulent my mermaid friends. Something sinister is brewing in the currents... Watch out for waves of intense emotion that may disturb the otherwise tranquil month you've been experiencing. Get the Kleenex and Radiohead ready. It's going to be a rough week.



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