



CRACCUUM #7

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

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New Zealand

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COGNITION NEW ZEALAND 2023 TOUR



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WRITERS

Alyah Malate, Zainab Bandukwala, Ayla Yeoman,
Bethany Fletcher

STAFF

CO-EDITORS **MAIRĀTEA MOHI** & **GEORGE BROOKER**
editor@craccum.co.nz

FEATURES EDITOR **NANCY GUO**
features@craccum.co.nz

ARTS EDITOR **PARIS BLANCHARD** & **ABBY IRWIN-JONES**
arts@craccum.co.nz

LIFESTYLE EDITOR **SANSKRUTI BANERJEE**
lifestyle@craccum.co.nz

NEWS EDITOR **OLIVER COCKER**
news@craccum.co.nz

CHIEF REPORTER **TALIA NICOL**
chiefreporter@craccum.co.nz

VISUAL ARTS **FREYA JEAN**
visualarts@craccum.co.nz

SOCIAL MEDIA **THEEPIKA ARUNACHALAM** & **RUBY ESTHER**
socials@craccum.co.nz

STAFF WRITER **AMANDA JOSHUA**
staffwriter@craccum.co.nz

TE AO MĀORI **HIWA PIAHANA**
maori@craccum.co.nz

DESIGNER **NICK WITHERS**
design@ausa.org.nz

COVER **MAE EDMEADES** @STASIAMAESART
CENTREFOLD **SARA MCKOY**

ARTISTS

Mae Edmeades, Sara McKoy, Lewis Creed,
Emmie Stroud,

EDITORIAL OFFICE

TOP LEVEL
STUDENT UNION
BUILDING
34 PRINCES STREET

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Who, what, when, where and wai?

Diving back into uni with some water reform

We've all been drowning under water logged news this year: floods, rising sea levels and now the Three Waters Revamp. While it feels like we're being washed with a downpour of news on three waters, the conversation is severely lacking actual information of what the policy actually does.

What is gearing up to be a hot water issue is essentially racism repackaged in a plastic drink bottle.

Ahead of the election, the Government has returned with an amended Three Waters reform proposal; It's biggest change?

The introduction of six more water service entities, bringing the total to 10 across the country. In theory, this change could strengthen the water entities' credit rating and allow them to borrow more to fund improvements. In reality it's more costly for ratepayers. Three waters in its original form was estimated to save ratepayers around \$7000 per year but in its new form ratepayers will only save between \$2100-\$5000.

Local Government Minister Kieran McNulty said that doubling the number of water management organisations would mean better connections to local communities. Importantly mentioning that the shake-up would not affect the co-governance component, which has become a highly divisive subject for some, partly due to the Crown's Treaty obligations.

Divisive? Contentious? An asset-grab?

These are all words used to walk around the concept of sharing.

When one speaks of Three Waters and co-governance the idea of 'ownership' is usually the affair in question. There are large fears that by letting more Māori on decision making boards the entitlement of ownership will diminish for non-Māori. Labour has done a poor job of explaining its meaning and a

1News-Kantar poll found that only 17% had a good grasp of what co-governance in the Three Water reforms actually entailed. This has left a lot of space for political pariahs to muster and monger fear.

It's become a talking point in the Stop Co-Governance tours. It's low hanging fruit for parties and people desperately clinging to their last drop of political relevance—like that one uncle who insists this isn't what his only Māori mate would have wanted for Ourtearoa.

The messy discourse has distracted from the core issues which are water safety and sustainability. The same happened with

the proposals for Māori wards in local councils, the creation of the Māori Health Authority, Te Aka Whai Ora, and especially during the bid for Māori to switch between electoral rolls. It sure is interesting what issues the "definitely not racist" crowd gets riled up about.

It should be noted that Co-governance is not a new concept. Actually, the idea of Māori and crown working together has been foundational to our country. I'm no longer a law student so I won't torture you with my 121 knowledge but I'm pretty sure the Treaty ensured Māori certain rights. It's a fact that National's spokesperson for treaty negotiations Joseph Mooney would do well to research. Last week he trotted out the extraordinary claim that article two of the treaty signed away tino rangatiratanga to all inhabitants of New Zealand. This claim is at best embarrassingly ignorant, and more likely maliciously misleading. Regardless, shouldn't we expect better from the treaty negotiations spokesperson of a major party? If he's against the treaty he should at least do us the courtesy of being honest about it.

In its simplest form the treaty gave the crown right to govern settlers, Māori the right to govern their own affairs, and formalised Māori as having the same rights as any other subjects of the crown. Grievous past violations of the treaty have made it hard to picture how we would apply this today. Recent governments have made attempts to better respect the treaty by giving more power to iwi in matters of importance to taonga tuku iho. Despite the best efforts of the crown and grassroots racists up and down the country; the treaty is a key part of our constitution, we cannot simply ignore it when convenient.

A working day example of co-management relationships is the Waikato River Authority, a co-governance entity managing said river. That's right, a significant portion of Auckland's water supply is already governed cooperatively. And yet, we haven't been held hostage.

Under National, many treaty settlements included co-governance provisions for places like the Whanganui River and Te Urewera. In stark contrast, Luxton's National has decided it's happy to sit back and enjoy a little racism as long as it brings a vote or two.

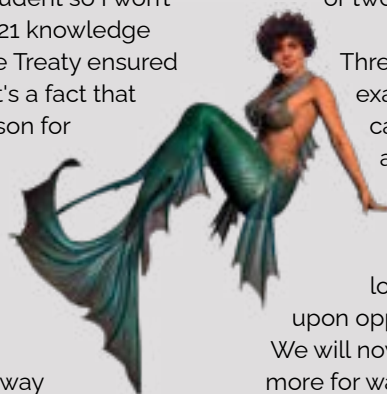
Three waters provides an example of how racism can hurt all of us. Due to a controversy primarily motivated by white fears of co-governance (a thing that is already happening in local government) and seized upon opportunistically by the right. We will now all be paying significantly more for water, yay equality!

As Amanda noted last issue:

"Rights are not like a box of chocolates. We are not going to run out if we decide everyone should have some."

Dying for a sip of something strong,

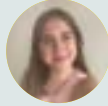
Mairātea & George



POWER TO RENTERS



Our advice on how to have cheaper shower wanks



TALIA NICOL

I'm all about getting free advice while flatting. My landlord and I, fair to say, don't have a great relationship—she screens all my calls, I send her emails with the words "Tenancy Tribunal" in bold. I definitely don't want to deal with it with my electricity provider too.

Choosing a good electricity provider can be really difficult: companies and providers prey on your lack of experience, assuming being 19 and out living with your mates for the first time means you know nothing. Sometimes this means you'll get slapped across the face with a ludicrously high electricity bill, and you've got to point the finger somewhere—your annoying flatmate Tim has been warm washing a lot of socks recently since him and his girlfriend broke up, and your resident clean girl Sarah is spending 45 fucking minutes in the shower having her "everything shower" every second night. The real finger you might want to be pointing? Straight at your provider.

If you're new to flatting and are wondering if you're paying too much for electricity, here are some helpful questions you might want answered.

Are promotions really worth it?

Short answer: it depends. Sometimes a daily free hour of power will be worth it for marginally higher rates; sometimes it'll be less practical than it's worth. A lot of power companies offer promotions to

entice you to stay off the grid during peak hours, which keeps their own costs down. The problem with this? If you're me and my flatmate last year, you're booking two hours of free power in the middle of the night in July and turning your apartment into a sauna: the dryer is on, the heater is on, you're both taking the longest showers you've had since you went home for Easter. Our advice? Think about when you're actually using your power, and weigh it up. Sometimes it's for the greater good to let Emma charge and use her SatisfyerPro for a full three hours from 6pm if it means you won't have to hear her cry about her ex-boyfriend.

What about bundles?

Bundles are always an easy draw in for convenience—they combine your electricity, gas and broadband all into one bill, so it's easier to get set up and pay once a month.

However, what you're saving on time, you might actually be losing in money. We'd encourage flatters to check your address on Powerswitch, a free online service that shows you the cheapest provider for your power, behind all the fancy

footwork.

Can I be charged early termination fees?

Picture this: you're moving out of your shitty flat early because of the black mould your landlord won't fix. Your landlord already thinks your \$1000 bond is their fucking birthright to keep, so

they're trying to charge you for a singular hair left in the shower drain. Then, you're hit with an early termination fee from your power provider, adding salt to the wound. The easiest way to avoid this? From one pretentious law student to you: read the Ts and Cs. If you're on a fixed term contract, there's a good chance they'll hit you with a fee for an early termination. Also, check whether you can transfer your electricity to a different property if you move—some providers don't allow this, or charge a transfer fee.

What if I'm paying my landlord for power?

In shared properties where each individual dwelling doesn't have its own meter, power can be covered in rent. Halls are a great example of this—you're not paying anything extra for a 30 minute session in the shower or accidentally leaving your light on all night when you're out in town. Sometimes this will be a fixed rate, like halls, where you can pretty much use as much power as you'd like. Sometimes it'll be charged as a usage fee within rent. Check your tenancy agreement to know what's up.

What if something goes wrong?

If you've got a problem with your electricity, gas or water provider that you don't know how to solve, head over to UDL. They provide a free dispute resolution service. UDL works with you and your provider to ensure a fair outcome for everyone involved. If you're worried that you're being ripped off with your fees or getting constant power outages, you might want to check them out. Complaints can be lodged on their website (www.udl.co.nz) or by calling them on 0800 22 33 40.



Who has the right?

Not students, that's for sure



OLIVER COCKER

"So, the University is your landlord," began a conversation that I once had after moving into O'Rourke hall. It may be true that somehow, through assistant vice chancellors and assistant assistant chancellors that UoA employs, the University runs each of its 12 halls of residence like any old landlord: it provides the space and you pay the rent. The reality is more complex. Student accommodation is exempt under section 5B of the Residential Tenancies Act, and your rights and remedies differ vastly from private flats.

Because in a private residence, if a tenant has a problem with the landlord, notice can be given, and if they're not happy with the resolution, it can be escalated to the tenancy tribunal. In a University Hall, you start by reporting it to the RA. They'll escalate to the RM, who'll pass it to a different RM, and then the HO, and then you can fill out an online form to report it further.

It's a streamlined process that looks nice on a flowchart for appraisers but moulds into a headache while navigating.

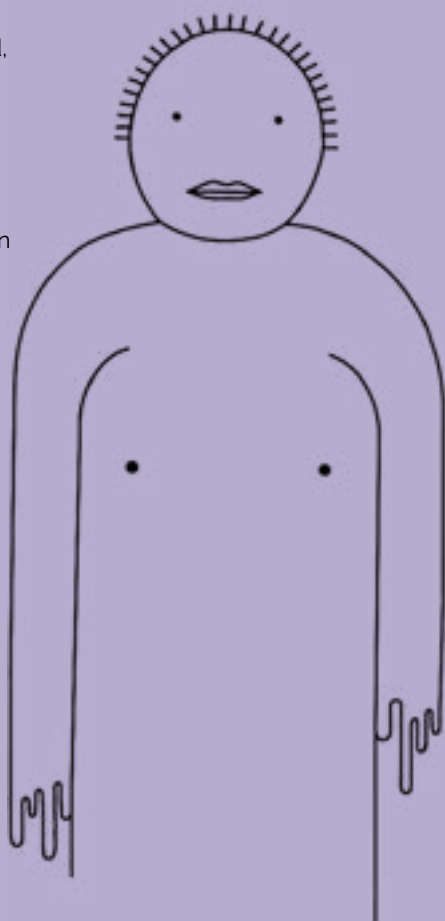
A student, spoke to me about how after various individuals were involved, including those removed from their own hall, it came down to their word against someone else's. And the resident manager was left to play judge, jury, and executioner.

This kind of system leaves much room for individual biases.

Unlike the tenancy tribunal, you can not ask for financial compensation. If you were not provided with a fridge

in your flat, but it was in the contract, and were forced to adjust, there is no reimbursement (as one group that I have spoken to may attest to) and merely a wait. The hostel reserves the right to levy fines, however, on its tenants. And of course, one has to overcome the general distrust of Students that seems to pervade when something is damaged or missing.

hey the uni halls are really cold



And sometimes that may take days. Maintenance has to be contacted, has to confirm there is an issue, order parts, and then remedy the situation. The Code of Conduct states that it must be done in a "reasonable timeframe" but there is no measure of that. And

again, unlike private flats, there's no compensation for delays.

If you're renting a house, there's a requirement that landlords do not interfere with your space too often. As a tenant you are provided the ability to deny entry if it is undue. You may have guessed the theme of this article, the University does not have that restriction. Anyone authorised, from the residential manager to a contractor, can enter your apartment at any time without warning.



Beyond all of that, the University gives itself extra powers in relation to confiscating items like drugs and alcohol, preventing extra furniture from being added, charging 8 weeks extra rent for withdrawing early, or prohibiting access to your space due

to illness. A myriad of extra powers that would never stand in a private contract. So why do they?

The University claims that the drug and alcohol policies are to “ensure a safe environment for all residents” and control noise levels. UniversitiesNZ adds that the withdrawal fee is present to give providers more stability when determining budgets. No evidence could be found of an exclusion on health grounds, and no enforcement of the prohibition on extra furniture seems to be in place.

But the issue really is: UoA holds the power. The balance is tipped so far to their side that students lose out.

The various halls each give their own benefits for this loss: complicated catered meal plans, access to the rec centre, utilities included, and much more. One comprehensive bill, a short walk to campus, and most people are sold. With the first hall opening in 1949, it is a system that has functioned for over 80 years. There have been issues, disputes during Covid Isolation for reimbursement, a perpetrator of sexual assault given no penalty, but nothing it seems will move the University.

Currently the University provides 4,400 beds, and plan to reach 7,500 by 2026. Plans for the future include a demolition of Whittaker hall for a new building, a possible new wing at 44 Symonds St, and opportunities for turning 47 Symonds St into a new hall. This is all part of the University's 10 Year plan to 2030, but much is unconfirmed. What is certain is that many people will be affected by the University's policies: possibly up to 15% of the student body. It's a large amount of sway to hold over the lives of so many people, many of whom pay above market rates for the convenience and services.

Various inquiries, both inside and outside the University sector have been commissioned over the last few years, but little has been done to reduce this power imbalance. Parliament's inquiry in 2021 suggested giving the tenancy tribunal new powers that would give better protections to students. The process required to implement them was lengthy and new frameworks had to be drawn up, which is never a good buzzword for voters. Equally, parliament was much more focused on the pandemic at the time.

An election year might be the right moment for the parties to consider throwing their support behind reform, even if University Students are often neglected come budget and campaigning time. There's no

processes they've developed and certainly seeking to avoid outcomes that increase costs in the current climate.

And while residents are supposed to possess power through the floor representative and hall president systems, as many can attest to, it's not a real power.

They organise and put on events, send information up the chain if they're ever informed and bother to turn up to the correct meeting, and otherwise just go about their day. But they have no formal training, no payment, and no real incentive to effect long term changes.

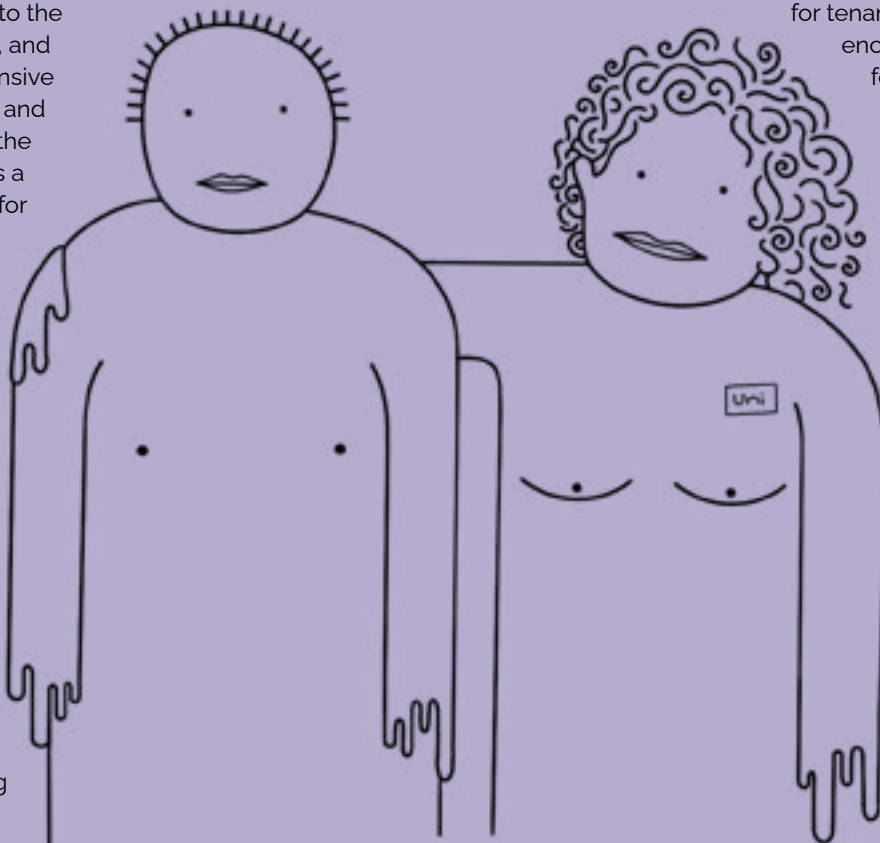
does this help

AUSA provides free advocacy and advice for tenancy issues and encourages those who feel mistreated by University policy or practice to contact them on their website. They have the ability to negotiate on your behalf with greater resources if given consent. And the complaints process, while long and tiring, does produce results for simple things and maintenance issues, so you should not shy away from it.

All in all, when considering student accommodation, it is important to be aware of the avenues that are

not available when you choose to include all the extra amenities. Many will choose the convenience and assume they'll never need to deal with the system. It's a risk you take until the University makes changes.

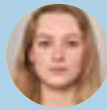
On the upside, no black mold though.



reason to suggest any political forces will attempt change, with the focus recently being heavily on primary education's curriculum, appealing not so much to students but parents. Neither is there much sign that change will come from within, with University bodies appearing happy with the

LOST Opportunity

How the chance to abolish the monarchy became an abused moment of fame.



AYLA YEOMAN

When Harry and Meghan left the royal family, we all hoped that this would spark a new wave of criticism towards the immensely wealthy and powerful institution that is the monarchy. Unfortunately, that's not how things played out.

From a young age, Prince Harry showed a humanitarian outlook and a desire for equality. After he met Meghan Markle, he gained the confidence to speak out about the monarchy. Their journey of exposing the royal family all began with an interview with Oprah Winfrey, where the couple made shocking statements outing the royal family, the issues they had with the system and why they ultimately decided to step back.

For example, Harry discussed that there were "concerns and conversations about how dark his [Archie's] skin might be when he's born." When Oprah asked Harry what he was specifically stepping back from, he gave the following answer:

"This constant barrage. My biggest concern was history repeating itself (referring to his mother Diana). And what I was seeing was history repeating itself, but far more dangerous because you add race in, and you add social media in...."

This controversial interview had great cultural influence. The interview made

the world view the monarchy in a different light and lose respect for the system. Not only was the public prompted to view the monarchy differently, but the interview also made audiences question the monarchy's ethics for the amount of power that they hold. After the interview went viral, Harry and Meghan shared more of their story, creating a media frenzy with the release of a Netflix documentary series and of course, Harry's infamous book, *Spare*.

Personally, I'd held hope for Harry and Meghan. Their split from the palace seemed like a progressive step in the right direction.

Seeing a mixed-race woman in an influential position was exciting. Her mixed-race children would also become the first ever seen in the British monarchy. It was discussed in the couples' interview with Oprah that their children's skin tone was seen as an issue by the royal family. The couple shares progressive political stances and advocates for humanitarian causes. As the royals shared more similarities with the public than others in the royal family, they brought a fresh perspective to the monarchy and, thus, a critical opportunity.

Although much of the public was initially on Harry and Meghan's side, the couple continued to convince us why we shouldn't side with them.

Instead of focusing on the damage caused by the monarchy, they concentrated on what Harry's family had done to him and his family trauma. However, this "family trauma" didn't seem any different to anyone else's. He was bullied by his older brother and had arguments with his dad.

In their Netflix documentary, he said that "it was terrifying to have my brother scream and shout at me and my father say things that weren't true." Harry seemed to centre his attention on his personal life and trauma instead of using the opportunity to critique the monarchical system. While his personal life is interesting and important, his focus on these details distracts from the monarchy and ultimately shows that he chooses to use this opportunity for

media attention and personal gain. His voice is important in the theme of the royal family and knowing what happens behind the scenes of the monarchy. However, he focused on the theme of personal life and trauma of which most if not all people have experienced. Instead of focusing on his main campaign, which we thought was to expose the monarchy, he decided to use the spotlight to cause drama for further fame and money.

A recent episode put out by South Park accurately represents the U.S public's attitude towards the couple's sloppy mission. After gaining lower popularity ratings in the U.S than Prince Andrew, for Americans, the couple had clearly gone too far. South Park depicted their decline in popularity through satirising Harry and Meghan's plight for "privacy" as a "Worldwide Privacy Tour", mocking the sheer amount of interviews and magazine features they've taken part in. Furthering their dig at the couple, the episode also retitled Harry's book *Spare* to "WAAAGH", emphasising the patheticness of his attempt to play the victim.

The word "victim" not only appears repeatedly in the South Park episode, but also in the couple's many interviews as an attempt by Harry to gain public empathy. However, I don't think any public member would see a wealthy, powerful, influential royal as a victim. The public knows the monarchy and its history in creating and maintaining the slave trade and colonisation. The public knows the amount of wealth that the monarchy holds, most of which has been stolen. The public knows the privileges the monarchy has and the power it holds. We don't easily feel sympathy for Harry, we don't see him as a victim anymore than we see the next rich, white, straight, powerful, famous, male as a victim.

Harry's book *Spare* could have been the critical element. However, this was the biggest disappointment as the publishers hyped us up to get click-baited. Rather than writing a politically strategic and progressive book, Harry wrote something similar to a teenager's diary. His book seemed to share a rather unwanted insight into his life. He blamed his brother Prince William for petty

arguments and fights, sharing his rather dramatic opinion that "Willy was the heir I was the spare". He discussed how he had the smaller half of the bedroom they shared as well as sharing unnecessary details of his life that nobody asked for, like his first time story and how the "older woman" treated him a "young stallion". Respectfully, no one cares.

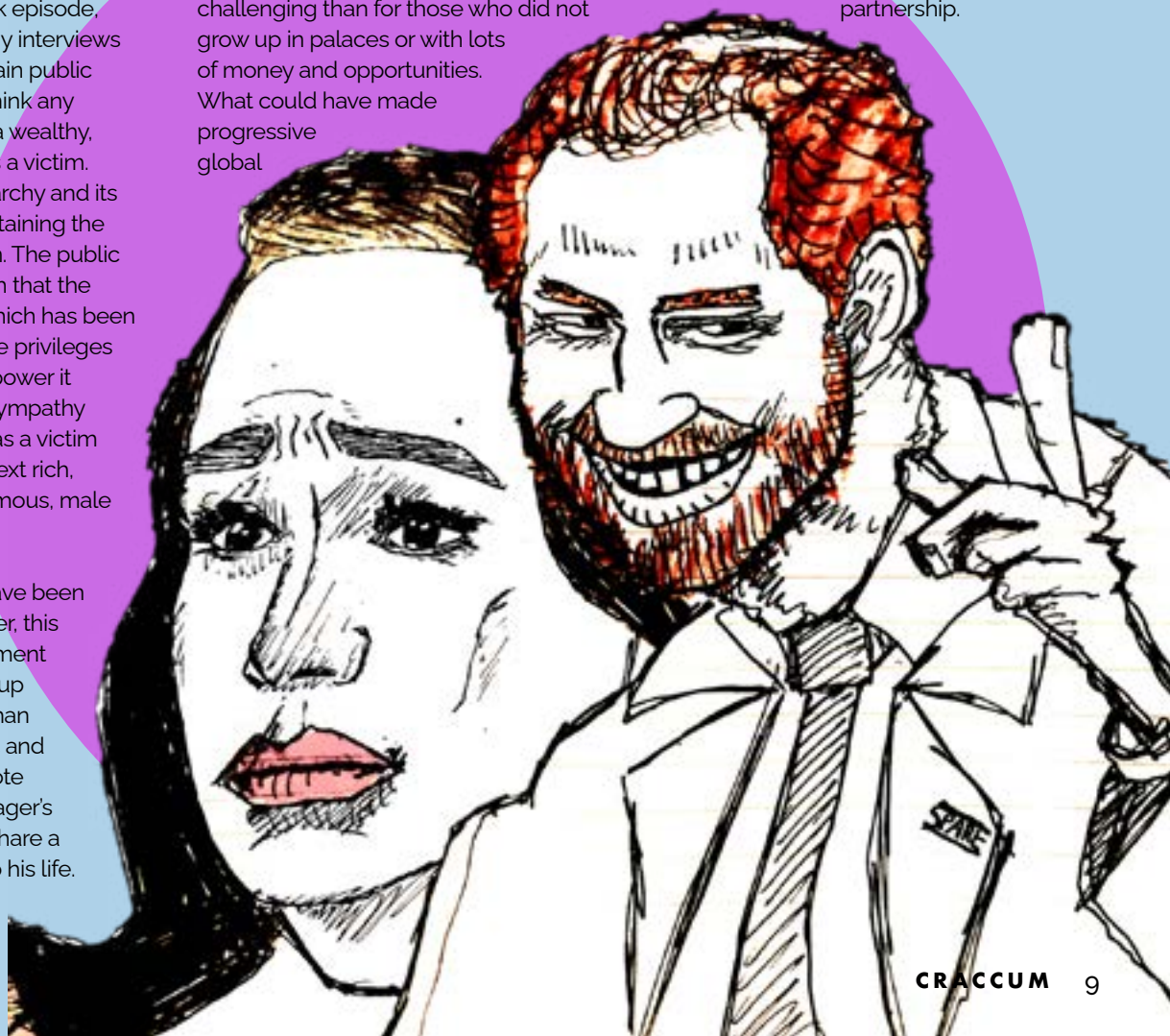
Instead of discussing a new step in British politics or providing a nuanced critique of the monarchy, he chose to provide a detailed description of applying Elizabeth Arden cream to his frostbitten "todger", a memory that so fondly reminded him of his late mother. After the book was published, I'm sure sales for the cream dropped immediately.

Harry and Meghan's exit from the monarchy was their chance to sell a sob story, using their experiences to foster reliability with the public. However, they ultimately continued to dig themselves into a massive hole. Harry's deep anger from his childhood is granted from the horrific events he has faced. Still, he has ultimately attempted to differentiate himself from the rest of us and make us believe he had it more challenging. More challenging than for those who did not grow up in palaces or with lots of money and opportunities. What could have made progressive global

political changes became a sad display of privilege and ignorance.

What should happen to the monarchy? Abolishment. The abolishment of the system would be a start to acknowledging its oppressive colonial history and bring an end to the use of taxpayer dollars to pay for the luxurious lifestyles of the royal family. The royal family who don't seem to make any more positive difference than those who are not royal; like Greta Thunberg, David Attenborough and many more influential activists. It would eliminate the old-fashioned idea of receiving power because of a bloodline.

The colonies under the British monarchy could become fully independent. A reform of the monarchy would construct a more democratic system. We would no longer have a constitutional monarchy in New Zealand. We currently have unelected leaders and representatives making important decisions about our country that do not live here. For New Zealand, abolishing the monarchy could mean starting fresh with a better political system with less hierarchy and more opportunity for a Pakehā and Māori partnership.



Babysitting 30 Freshers for a year; The Life of an R.A.



ANONY-MOOSE

There you are, it's 2am on a Wednesday and you're stumbling out of Bar 101 trying to make it back to your hall. Unfortunately, you drank a bit too much and after falling down twice on your way back, with your poor girlfriend struggling to keep you upright, you swayed on up Symonds Street through campus. Feeling dizzy, you sit down on the pavement and pull out your phone. Scrolling through your contacts you find the number which you probably thought you'd never need.

One short phone-call later, you look up and see a pair of Residential Advisors (R.As) gassing it up the hill looking wide-awake and cherry. As they help you back home they start chatting to you about your night.

5 minutes later, you're tucked into your bed, a now partially used bucket next to you and a full glass of water sitting on your desk. Just a regular night for both first-years and the R.As helping them.

At the University of Auckland, there are around 90 R.As living and working in UoA accommodation every year. As live-in staff they work as mentors fulfilling a pastoral care role for students. A large number of the R.As live in the four first-year hall of residences; Waiparuru, O'Rorke, Grafton and University Hall Towers. While another group of R.As live in the mixed-year halls; Carlaw Park, Grafton Student Flats, University Hall Apartments, Te Tirohanga and 55 Symonds.

Being an R.A meant waking up every morning to a floor full of surprises.

There was always something happening on my floor, especially after a town night. I always knew it had been a busy night out when I would bump into the occasional "overnight guest" leaving the floor or bathroom the next day.

Though perhaps more amusing was watching two residents of the same floor leave a room in the morning, both looking extremely guilty at the often forgiven sin of *floorcest*.

While drama may have been caused by such acts, halls are filled with people just trying to figure themselves out—which often resulted in a lot happening behind closed bedroom doors.



The surprises also came in questions asked by my residents. Not entirely sure of who I was and what I was doing in their first year, they had their own opinions and theories about the job as an R.A. The most ludicrous one was my residents asking me where I lived—having thought I commuted into the hall every day at 6am and finished well past midnight, Mon through Sun. Despite seeing my furnished and decorated bedroom.

Now living away from home and away from structured schooling with in some cases a lot of free time and a lot of money creates its own unique set of challenges to navigate as an R.A. You want the best for them but they may not feel the same way. On multiple occasions I would be

leaving for class and upon walking down the corridor at 11am I'm met with some members of my floor having their 3rd crate of the week. They would always invite me to join in but I always said no, much to their disappointment and my amusement. It was hard sometimes though to put down the feeling that I should get involved and stop them from drinking all day. However, they may be idiots but they're still adults who are responsible for their own choices and subsequent consequences. That was one of the biggest lessons I learnt whilst being an R.A., is learning when to be the 'good' and 'bad' cop and how to nurture healthy living habits in those I looked after.

Part of the resident advisor's role is to combat the unhealthy habits some residents unfortunately experience. With the accommodation team in each building, R.A's keep an eye out for students who are socially isolated from their floors, who are abusing alcohol, or are engaging in any other unsafe or concerning behaviours. These residents are then flagged and then action is taken to address the resident's behaviours such as engaging with UoA Health and Counselling, to other actions such as enforcing an alcohol ban.

Students, especially those living far from home and family in university

accommodation, can feel isolated quite quickly. With large accommodation buildings holding hundreds of students, it's easy for students to feel lost and unnoticed in the crowds. This can lead to unsafe and unhealthy habits forming, particularly binge-drinking which is often a result of deteriorating mental health. It's extremely hard not to fall back on yourself at the end of the day and to feel alone.

My advice for those struggling to get out of that headspace is to set little goals each day and to create a positive healthy rhythm. Start with the basics, like going outside for 15 minutes to half an hour each day to then going to one class a week and increasing it from there. It's hard to adjust to the world with all of its noise and shock therapy isn't the solution to helping you deal with a busy university life. If you're a resident at a hall of residence and you feel isolated or lonely, going to your R.A is one of the best things you can do. There is not a single R.A who doesn't want the best for their residents, and asking for help is the greatest first step you can make so that way the hall and your R.A can support you and help you.

The job of resident advisor is just as chaotic and work-life balance destroying as any other job you might have. You will have residents come to your door at 2am to let you know that they've locked themselves out of their room on the night before your first exam. Freshers will lock themselves out of anything at any time you will come to realise. They will even lock themselves out of their rooms during an online exam somehow only to hysterically call you to let them back in.

If you like a challenge and enjoy working with students, this job is for you. You will have sleepless nights but the feeling of seeing your residents succeed and grow will give you the proud parent feels. They may not be your children but you'll be just as happy to hear that they got into med and are living their best lives.

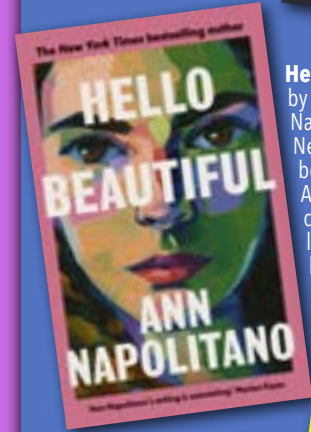
All the Best,

Craccums resident residential advisor.

Shy by Max Porter - From the bestselling author of *Grief is the Thing with Feathers* and *Lanny* - the polyphonic story of a troubled teenager, with all of the humanity and trademark invention we expect from one of our most exciting writers.



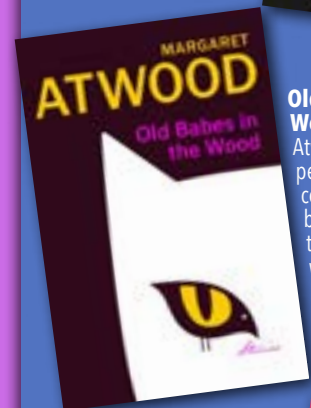
Hello Beautiful by Ann Napolitano - From New York Times bestselling author Ann Napolitano comes a rich, life-affirming, and heartbreaking novel about sisterhood, family, love, and growing up.



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LIFE AFTER GRADUATION

What happens when you leave the uni bubble?



NANCY GUO



It's that time of year again where Albert Park is swarmed by parades of black gowns. Beside the bright-eyed young grads stand beaming family and friends, flashing wide smiles for the camera, while the rest of us watch on through the foggy windows of Gen Lib or celebratory Instagram stories, swallowing our FOMO as we long for our own cap and gown moment.

Especially in this yucky time of semester where the last thing any of us want to do is log onto Canvas, or spend more time studying in Kate Edger, the shimmering promise of graduation can seem extra beguiling. After all, receiving that degree is meant to be our official ticket into the so-called "real" world, where we can pursue the exciting and endless possibilities that await young working professionals.

But is post-grad life as grand as it's cracked up to be? Is being a uni student really all that bad?

Fortunately, *Craccum's* young grad readership have provided us with the answers to all of your burning questions about life after graduation.

WORK, WORK, WORK

For a lot of us, graduating university means jumping into full-time work to kick-start our careers and pay off our student loans. How does that measure up to the tight student budget lifestyle, where our hours of work are capped, or limited due to study and placement hours?

Unsurprisingly, *Craccum's* young grads said that earning more money and having increased financial freedom is by far the biggest perk of post-graduate life.

"There's simultaneously more paychecks and less time spent contemplating decisions like 'should I purchase that air fryer?'," explained

Trent.

Similarly, Hannah also commented "thank god for having a good salary," despite missing their university days.

While living off packet noodles and Munchy Mart pies is something that uncannily bonds all uni students together, we can all agree that having extra income to purchase lunch that isn't pre-packaged in a plastic wrapper is definitely a major bonus.

When it comes to the structure and lifestyle of studying and working, the consensus among *Craccum's* grad readers is pretty divided.

On the one hand, some grads argue that the set schedule of working provides a robust and healthy structure to follow.

"You feel like your free time is actually free and not just you slacking off uni work," said Bridget.

Similarly, Stella added that "working has set hours whereas with uni, I always felt like there was something I had to do."

On the flip side, other grads commented that they not only preferred the freedom and flexibility that comes with being a uni student, but didn't realise they had taken these liberties for granted until after they finished their studies. They shared that:

"I miss the freedom to say fuck it and do what you want on any given day,"

"I miss the flexibility, you can go shopping on a weekday and do laundry

on a sunny day."

Other grads said that they missed having the free time to work on side hustles, hangout with mates and just muck around.

"I miss spending time on campus, seeing friends in classes, studying and procrastinating together, that connectedness of sharing the same space and the same goal of surviving and graduating made it feel like we were still young people who hadn't quite sprouted into adulthood just yet."

"I miss making connections and building relationships in uni. It gets harder as we get older, Aotearoa is small."

FINDING - MEANING - IN OUR SILLY EXISTENCE

Although it's a running joke among students that we all can't wait to sell our souls to the corporate world after graduation, is it really true that life has less purpose when we're working full-time?

Some of our grad readers would disagree. Sara feels that their work is far more meaningful than when they were studying and working part-time.

"When I'm working, I feel like I'm being more productive and contributing to society," they commented.

"I can see the impact of my work."

Similarly, Dean remarked that they found working full-time more satisfying than when they were just focused on their studies.

"The work I do now is more open-ended. There's no set solution or tutorial, it takes trial and error, research, and networking to find a solution to the problem."

On the other hand, some grads found that leaving university worsened their existential qualms and uncertainty.

Luke shared that they felt under-prepared for the post-grad life:

“Throughout uni, I studied with the main motivation to successfully graduate. After I achieved my goals, all that energy I had to achieve suddenly came to a halt. I felt lost and unsure, and regrettably should have planned ahead to move onto the next step.”

Likewise, Jade found that entering the workforce led them to further question their values and what they ultimately wanted their life to look like.

“It’s pretty scary realising that the career field you thought you were passionate about is something you could never see yourself doing long-term. You really begin to second-guess your ambitions and preconceived notions of what ‘success’ or ‘fulfilment’ looks like.”

WHAT NEXT?

Clearly, there’s some good and some bad in post-grad life and every experience seems to vary wildly from person to person. But as current students, what should we do to prepare ourselves for when we empty the nest?

Fortunately, *Craccum*’s grads have plenty of wise words of wisdom to

share with us. From the responses we received, the overwhelming majority of our graduate readers strongly urged current students to just enjoy and make the most out of their time at uni.

“In hindsight, I wish I would’ve had more fun. Have that drink! Have that burger! Who cares if you’re going to have a bad hangover and you have an essay to write. Maybe your non-sober self writes better, you never know!,” commented Gabbie.

“Stop looking forward to ‘when I graduate I’ll...’ and enjoy the time right now or you’ll spend your whole life waiting for the next milestone and never vibe with your life,” shared Grace.

“Try all the overseas experiences, research and club opportunities. It’s all within reach and you’d probably do a better job than most of these people, right?”, added Caitlin.



What makes a person 'good'?

A philosophical view on not being a massive cunt

Many of us have had the moral of goodness instilled in us from a very young age and likely grew up wanting to be 'good people.' But what does being a good person actually mean? Is it returning the \$5 note you find on the ground to the campus lost and found? Smiling at a stranger in your lectures? Or not fabricating lab data when you had no idea how to run the experiment?

According to Socrates, to be good one must consider their actions and act in a good and just manner. According to Miranda Priestly from *The Devil Wears Prada*, to be good would probably mean one must never wear sweatpants out in public.

The point is that being a good person is obviously subjective.

But broadly speaking, there are two main schools of thought amongst philosophers on what being good means. Plato and Aristotle seem to equate goodness to being able to perform all your social

Although being a student comes with its challenges, and it's only natural to feel FOMO when we're watching our friends leave campus in their graduation regalia and overpriced flower bouquets, there's still something special about being a student that we'll never be able to replicate elsewhere.

After all, where else can you voice your opinions to other like-minded individuals, without needing to worry about office politics, or who you should butter up? Where else can you nerd out about the nicest theories and case studies and have access to swaths of information from enthusiastic experts, who are just one office hour away, or lecture away? Where else can you readily dabble in a variety of social activities that fulfil almost every interest, from pole sport to folk music instruments?

While being a student might not be the most glamorous time of our lives, there's still plenty of joy and beauty to be found in the mundane.

In a couple of years when we've left campus behind, we'll think back to those morning coffees before class, Albert Park afternoon strolls and late night study sessions with a certain fondness only retrospection can offer.



For all its good and all of its bad, there's no period in our lives that will ever be quite like being a student. While we're here, we might as well live this era to the very fullest.

roles, and possessing qualities that result in you being an object of moral approval to those around you. They claim that being good means you must possess certain traits and these traits influence your actions and inevitably result in you being a good person. Kinda like being born with a halo over your head and then automatically being angelic and spraying fairy dust everywhere you go!

Other philosophers argue that as humans we have the power to act freely and this power is more closely related to our actions than our seemingly innate traits. Thus, although we may possess certain traits that make us more likely to be 'good,' our free will makes us responsible for our actions, even when they may feel predetermined by our nature.

However, both these views seem to agree that **in order to be considered good, your actions must generally benefit society as a whole.**

Well then what makes a person bad or evil? Do people just wake up and decide to be massive cunts for no good reason? In *Protagoras*, Plato claims that evil is only a mere consequence of ignorance, because no one would go against their well formed judgements, and such judgements can never truly be evil. However, in literature, the theme of inherent evil embedded in human nature has also been explored, where we are 'bad,' not because we don't know any better but simply because of who we are. Golding writes about this theme in *Lord of the Flies* where he suggests that being bad or evil

is inherent even when one is young. Which of these two takes on the evil nature of mankind is correct is frankly something that I can't decide just yet...

But, in the interest of poetically contrasting the simplified version of good and bad, let's talk about moral relativism! This idea denies the dichotomous division of the concepts of 'good' and 'bad,' and states that either way of being depends on the moral norms of the society that one exists. Say your scumbag ex is a 'bad' person when you rant about them to your friends, their actions, however, may be justified and even considered 'good' when they retell the same story to their group of friends. This idea of relativity explores how nobody is inherently just a good or bad person, but likely has traits which allow them to be both, and their perceived goodness depends on the society itself and the characteristics that they exercise most often.

So why doesn't everybody just adopt the 'good person' persona?

I believe that being a good person is something that is organic and perhaps even impermanent. As we navigate our journey through the alleged 'best years of our lives,' many of us undoubtedly have had a complicated relationship with being good. We have all been the supportive friend, the shitty friend, and the dick who cuts you off in line at Munchy Mart. A plethora of different experiences, people, past relationships, and seemingly insignificant interactions determine the way in which we exist in the



current moment. I have come to understand that the way we are is perhaps just a reflection of those who we have met and the lessons that they've taught us. In saying that, I've learnt how to be good because I am lucky enough to be surrounded by it. I see goodness in the way my mum cuts up fruit for me when I'm studying. I see it when my friends link arms with me when we cross the road together. I see it when the bus driver lets someone on the bus even when their AT Hop card isn't working. The simplest way to be good is to appreciate the good around you. And then deciding to add to it. So choose to be good today.

With love,
Zai :) xx

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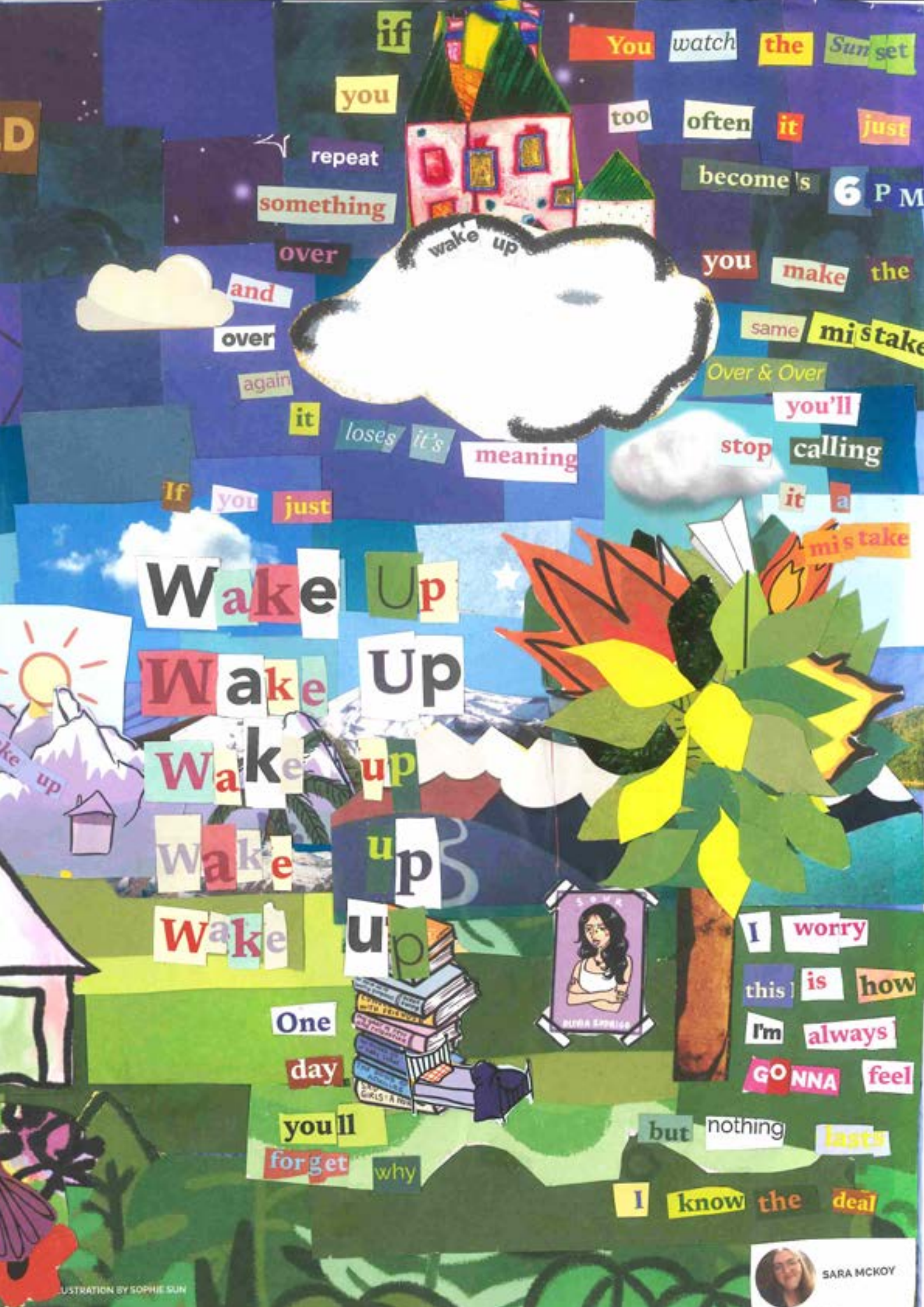
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TUNNELLING WORMHOLES

Step into the revolving-door question of what it means to grow into oneself.



BETHANY FLETCHER

Imagine you are casually scrolling through Instagram and you see a friend posting about a show she is producing: with deconstructed marketing, the images of two unidentifiable characters inviting each other to become one, and bizarrely abstracted art design—it's strange and I want answers. Well, shoutout to Madi Cronin because this is how I was drawn into the contemporary dance duet, *Tunnelling Wormholes*. A reminder to other creatives out there: shamelessly promote your friend's work online big or small, because people are watching, period.

The show, which has been previously staged at BATS in Wellington and the Hamilton Gardens, recently whirled through the upstairs Studio at Basement Theatre. It is choreographed by Miriam Eskildsen, with her dancers and collaborators Sharvon Mortimer & Elani Austin-Tennant. And as previously mentioned, current post-grad student, the amazing Madison Cronin, served as producer.

It was a Tuesday evening and a contagious creative bug was in the air. I walked up the stairs at Basement to the intimate studio. I felt it before I could see it, before I took my seat—the space was already inhabited with

movement. I wasn't late—the doors had just opened—but it was as if I was late to the establishment of this world. It existed long before I purchased tickets, before I knew it had been born.

In an interview, Miriam told me what she hoped people would feel watching her show: *"I hope they would feel immersed and that it might open a pocket of tenderness, an old memory or a sense of wonder."* Credit to her as what she dreamed was realised for me as an audience member. The show was open and surprising, spare but luscious. It took the audience through adventures—spontaneous hands jumping out of corners, overlapping replays of choral humming, characters appearing with no face, backdrops changing in an instant, dancers interacting with their set, and the mood of the movement redirecting the entire aesthetic of the stage mid-performance. It was evident that a lot of detailed practice and decision-making had gone into this show—Miriam highlighted the interesting work timeline: *"This work has been made within sporadic pockets of time over a three-year span. The last development (leading up to the Basement show) was made over roughly eight weeks, with twelve rehearsals in total."* Over this rehearsal time, it's clear that Miriam and her collaborators reached intently into the metaphor of *Tunnelling Wormholes*. It intrigued me because as a dancer, I could sense the essence of worms as a movement quality all throughout the performance. I was interested in the title of the work and drew the connection between worms tunnelling to make room for plant roots to go deeper into the soil to retrieve nutrients, and the way in which art and creative practice can create tunnels and space for the vulnerabilities we share with each other.

When I asked what advice she would give to young aspiring artists Miriam responded;

"Invest in your artist friends and collaborators, be kind to yourself, and don't be afraid to make a bad thing, it's how you learn to make better things."



TOP: PHOTO BY JINKI CAMBRONERO. RIGHT: PHOTO BY YIN-CHILIEE.



And overall, her work exemplifies a beautiful rendition of a collaborative approach. You can see it in the impressive and diverse workload of production technologies that were vivid in this particular choreography. All of which were created alongside other young professional artists here in Aotearoa. From the elaborate painted backgrounds by Indiana Carder-Dodd, multi-layered costume design from April Haszard, video projections, interchangeable soundscape, paper mache, and more; each were characters and contributors to the story in their own right.

As I watched the show, I witnessed an embodiment of worming or gliding through thick broken ground. It felt like sometimes there was moisture in the air that was allowing the dancers to move so easily, and other times when the ground completely dried up. I imagined liquid moving between the dancers, like a shared bowl of water. The characters were trying not to spill it, but it eventually tips and their relationship is challenged. There was a strong confusion between fiction and reality at times. Even the movement of their toes were detailed, and every decision was important to the character, testing the audience's perspective and attention. And a comment from Miriam that gives a glimpse into her experience of the show as a choreographer was that, *"Seeing how ideas gain dimension and clarity when working collaboratively. Making new friends. Watching a fully formed project bloom after sitting with the seed of it in your head for a long time."* The show toed the lines of contemporary

movement, picking at the strings of companionship and friendship, and unspooling the threads of reality and fantasy to weave them together through dual movement. *Tunnelling Wormholes* offered a stage of imagination; a place where two souls creatively interact with the world through their intertwined memories. It will be hugely interesting to see where Miriam, her collective Solveig Mov., and this team of young creatives will go next with their multi-disciplinary/multi-media/multi-dimensional work—what worlds they will build and nourish to transport us into.

A koha I learned from watching and engaging in Miriam's work? To be bold, to get out there and create! Keep leaning into whatever it is that sparks an interest in you because it will be the thing that builds your style and will attract others who align with your artistic values. And for Miriam, choreographing is *"... a way of trying to understand interpersonal dynamics and things that have happened in my life, and for other opaque reasons that I don't feel able to articulate, it's just something I've always been drawn towards doing."*

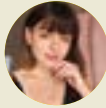
Ngā mihi to Dance Studies here @ UOA for helping me along my journey as a young creative. Lastly from Miriam: *"An enormous thank you to my incredible team of collaborators who worked with me to put this show together! It takes a village. I am also incredibly grateful to Sharvon and Elani, for the huge number of hours they put into this work, and for sticking with this project till the very end."*



TOP: PHOTO BY VIN-CHE LEE. LEFT: PHOTO BY JINKI CAMBRONERO.

The Changing Landscape of Digital Art

NFTs, AI and The Million Dollar Ape



PARIS BLANCHFIELD

The art world is in a state of flux. With the rise of new mediums and formats of digital art, the question of what actually constitutes art is becoming increasingly relevant. Think of the infamous Bored Ape Yacht Club NFTs or Dall·E generated imagery; works of this nature are cropping up at an increasing frequency and in extremely prestigious contexts, from commercial gallery shows to reputable auction houses.

This begs the question: are these mediums prompting the "death of the artist," or do they simply represent a new chapter in the mercurial art world?

NFTs, or non-fungible tokens, are a prime example of this new avenue, and something I had to research vigorously in order to gain a very basic understanding of. For others who haven't yet grasped their enigmatic nature, they act as a kind of trading card that proves the ownership of a digital asset. When buying an NFT, you'll receive a certificate of authenticity alongside the digital file which, once in your possession, is able to be traded at will. Their value is established in a manner very similar to traditional art; through the scarcity and quality of each piece and the artist's general notoriety. Essentially, in the same way a verified Monet might be sold through Christie's, an NFT can be traded through marketplaces that exist on the blockchain.

It's undeniable that this format presents unique opportunities to artists that aren't generally available within the wider art world. Anyone is now able to create and list NFTs for sale on designated websites such as OpenSea, allowing artists that haven't

been able to crack the gallery scene an opportunity to have their work seen and purchased by collectors. The key difference? Buyers aren't paying for a product that exists in the physical space but rather a collection of pixels.

This isn't to say that the work of digital artists fails to measure up to those working in traditional mediums. As someone who dropped out of a design degree after only one semester, I can attest that it takes a lot of talent to produce great work in this format. My gripe with NFTs relates more so to the type of creators gaining notoriety within this community. Think of Bored Ape Yacht Club, a collective whose work is likely the first to spring to mind when thinking about NFTs. Created by four friends who go by Gargamel, Gordon Goner, Emperor Tomato Ketchup and No Sass, BAYC initially released 10,000 randomly programmatically generated ape NFTs that act as a kind of avatar for buyers. Each of which was initially sold for 0.08 ETH, or around 270 NZD, but can now go for anywhere between tens and hundreds of thousands of dollars on reselling platforms. Maybe it was due to Justin Bieber's 1.3M dollar ape-investment (his BAYC NFT is only worth around \$69k now) or maybe it was just a general desire to align oneself with a new trend, but these works sold out *quickly*. And while these NFTs have since drastically sunk in value, they're still regarded as iconic (and expensive). Their persisting popularity begs the question of whether creators such as BAYC are set to be regarded as the Matisses and Picassos of this medium, and if so, what will the future of NFTs look like with collectives like Bored Ape spearheading it?

Another recent development proving equally polarising is AI-generated art. Just last year Jason M. Allen earned a blue ribbon in the Colorado State Fair's annual art competition for his

entry entitled '*Théâtre D'opéra Spatial*,' or 'Space Opera Theatre. The kicker? The piece had been created on Midjourney, an AI software that uses user-generated prompts to generate digital artwork. Allen's contribution to the creative process was a mere three words, yet his work beat those attributed to a variety of talented artists who had sunk considerable time and effort into the production of their submissions. Olga Robak, a spokesperson for the competition stated that Allen disclosed his use of Midjourney prior to the judgement process, however, two judges admitted to not having known it was an AI art-generating software. While they maintain that Allen would have been awarded the prize regardless, his victory prompted a heated discussion on the ambiguous ethics of AI-generated art in a fine art context.

Artificial intelligence can produce some beautiful pieces and '*Théâtre D'opéra Spatial*' is a clear testament to that. However,

artists need to be asking themselves if they can really take credit for something that they had such a small part in creating.

The art industry is tricky to break into; it requires drive, passion and a considerable investment of time, and there are plenty of passionate artists willing to really put in the work for their craft. With this in mind, do we really think it's fair to award prompt writing abilities over and above genuine mastery?

Another instance that springs to mind is the 2018 sale of '*Portrait*



of *Edmond de Belamy*,’ an AI-generated artwork that sold for \$432,500 USD, nearly 45 times its high estimate. The work emulates the style of 19th Century European portraiture with an abstracted twist. The figure’s facial features are rendered unrecognisable and a kaleidoscopic employment of colour makes the piece appear to be glitching. In my opinion, it’s a beautiful piece, yet the creative process (or lack thereof) removes any sense of artistic integrity.

The creators, a Paris-based collective known by the name ‘Obvious,’ have stated that their primary interest is the “replication of creativity,” a concept that summarises what I believe is the shortcoming of AI art as a whole. The system used by Obvious is one based purely on imitation; it’s fed with images of thousands of pre-existing artworks until the program is able to create something new. A member of the collective stated that ‘the aim is to fool the Discriminator [system] into thinking that the new images are real-life portraits. Then we have a result.’ I understand the fascination, however, I’m of the opinion that this mindset has the potential to damage the culture of art as a whole. Creativity across visual art mediums is what

keeps us moving forwards, and yes, artists have been drawing inspiration from their predecessors for years but this method feels counterintuitive. Not only are we losing the sense of humanity that makes art so powerful, but we’re drawing purely from the past without considering how we might move forwards. It can be argued that the employment of an AI system is an innovative touch, and I can understand that. Though what I can’t wrap my head around is the lack of individuality and the loss of an art form that takes years of practice and unparalleled levels of creativity to truly master.

We're currently being faced with technological advances that have the potential to completely change the landscape of the art world. It's bringing us closer to a time in which technology and culture are interwoven and with this comes a lot of change.

I don’t like writing overly critical articles, particularly not about art, and I recognise that my stance may come across as pretentious. To clarify, I recognise the merit behind NFTs (though I’m still sceptical about the merit of AI-generated art in fine art contexts) and I *adore* other digital mediums. My issues pertain more to the money-grabbing nature of NFTs, which seemingly serve as an extension of cryptocurrency rather than a genuine display of beauty and culture. As for my take on AI-generated art, I simply want to see real, dedicated artists being offered platforms rather than people who are able to think up a few clever prompts. With the rise of new technology comes considerable opportunities for progression, however, we need to ensure that the art industry doesn’t lose its sense of humanity. My suggestion? Leave AI out of the art world and focus on the human artists that really should be platformed.



I'll Swim Home With The Whales

Just like it is in *Glassons*, being fat in film is a sin.



ABBY IRWIN-JONES

One of the things that has been ricocheting off the mirrored echo chambered walls of the internet recently has been the ongoing discourse around Darren Aronofsky's *The Whale*. It started with the several-minute-long Twitter clips of all the standing ovations it received at its festival premieres, followed by the cyber-dissection of the film's inherent fatphobia, quickly smothered by Brendan Fraser's Best Actor win at the Oscars—for the overall digital footprint of the film to be talk of his triumph. When you search up the movie these days, it seems that the only purpose it served was to deliver Fraser back to the public eye, it's only merit that it gave him accolades. Fraser is a hard person to dislike, and his success is absolutely the only good thing to come out of this film existing. But, having previously refused to ever watch it, his likeability was enough to get me to, but not enough for me to enjoy it, and certainly not enough to make me forget it any time soon.

Charlie, who is fat, is going to die at the end of the week. The audience and almost every character knows this from the start. Events happen in the two hours between Monday and Friday, set entirely in Charlie's squalid apartment. Scenes definitely occurred, lines were certainly read, there were some camera shots in there. But ultimately the last ten minutes of the film play out exactly how we are told they are going to in the first ten minutes—Charlie learns his obesity has caused congestive heart failure that will kill him, and then it kills him.

The technical elements? Amazing, but only in the sense that they did their job well to enhance Charlie as a pitiful and disgusting character. The framing is more vertical than horizontal, shot

in 1:33:1 aspect ratio, cutting off most of Charlie's body in favour of showing others looking down on him. There's almost no soundtrack except for diegetic eating and wheezing noises, turned up almost comically loud. It's all washed with grain and brown filters, cramped and grotesque.

The film is named for the Great American Novel *Moby Dick*, which was originally titled *The Whale* when it was first published back in the day. If you're wondering about the depth and complexity of the connections between these two pieces of media, it pretty much ends there.

Charlie is fat, ya know, like the big evil whale in the book. His estranged daughter wrote an essay about *Moby Dick* in high school which he reads often as a reminder of her. There are wave sounds over the credits. You could, like I did, spend a lot more time searching for the deeper meaning, the reason that this just had to exist. But with only one set and four characters you're not gonna find much. At the end of it all, I felt most connected to Ishmael—capable only of impenetrable ramblings about nothing for several hundred too many pages (sorry to the

Herman Melville stands out there). This film is pointless, frustrating trauma porn for skinny people to cry and shudder and gag at.

Much of the film's press has been eclipsed by the appeal of Brendon Fraser's nice-white-middle-aged-once-popular-makes-unexpected-comeback-and-is-very-gracious-so-we-all-root-for-the-underdog-guy persona. It was an interesting parallel with the success and public warmth towards Ke Huy Quan's re-comeuppance on the same Oscars stage—Fraser's last blockbuster being *The Mummy* in 1999, Quan's exactly ten years earlier with *Indiana Jones and the Last Crusade*. Both personable family-men, slightly wide-eyed and breathy on the red carpet at all the attention, tears in acceptance speeches. What cleaves the trajectories of these two men apart is the stories they told, and how they told them. *Everything Everywhere All At Once* was, at all levels, made by people whose voices were the ones speaking in the film. Charlie's self-deprecation never lands, because it's a thin script spoken through a thin mouthpiece dressed up as fat self-awareness with practical effects. I didn't hear any tired excuses of practicalities or slim pickings of big actors to choose from this time round. After all, all the fat actors in Hollywood have already been billed as comedic relief side characters, they're not faces that fit the role! It was far easier to reach into obscurity and pull out a gos hunky heartthrob for the job. Maybe this can be attributed to the source material, the play the film was adapted from. The theatrical crux of the show is the actor, trapped in a fat-suit, struggles through the movements of the play in real time, exactly as an actual fat person would. Fun fact, Shuler Hensley who played Charlie in the stage show, has almost exclusively

played villains in his career—including but not limited to Frankenstein's Monster and the big evil ape in *Tarzan*. Yup. Maybe in a way Aronofsky was attempting a perverse subversion of the fat funny friend? But I really question the intentions and abilities of a director who before now has solely produced gross psychological horror films to tell an authentic story of the lived experiences of fat people.

It is telling when Charlie reveals himself to the world, how the world responds. He makes a living teaching creative writing courses online, but keeps his camera off out of shame. On his final day alive he turns his webcam on, showing his moulding and collapsing body in full. He calls himself a hypocrite, asking his class to be open and honest in their essay writing when he has been hiding himself from them. The camera pulls out from his square on the screen to his students surrounding him—laughing, mouths wide open in shock, taking screenshots or filming him on their phones.

It is telling how neutrally this is presented in the story. The way characters treat Charlie (and the way we as an audience are expected to feel towards him) is because of their/our knowledge of his trauma, the reasons behind his fatness, his excuses for being the way that he is. These things allow humanity and empathy for bodies like his to exist, that these things are

only allowed for the fat bodies that skinny people deem worthy, the ones with justification and regret attached.

Are fat people the White Whale, vicious and evil? Are they Ahab, maniacal and bitter? Are they Starbuck, searching for reason in a divine but unrealised purpose for why they were made the way they were? *The Whale* seems to think all these things, minus any meaningful links to *Moby Dick*. The only form of happy ending that could possibly be taken from the film is that Charlie seemingly ends up in Heaven? That he's in a better place now since the world hated him so much, and the world is better off without him? It is difficult to critically engage with a piece of media that wants you dead. Whose plot is moved by your death both as an inevitability, and a resolution.

I used to get in trouble a lot at school because of my relationship with cross country

I would hide in trees, fake asthma attacks, walk the course until it went out of school grounds and then just keep walking all the way home. My parents—both extremely dedicated, competitive athletes—never came to watch me.

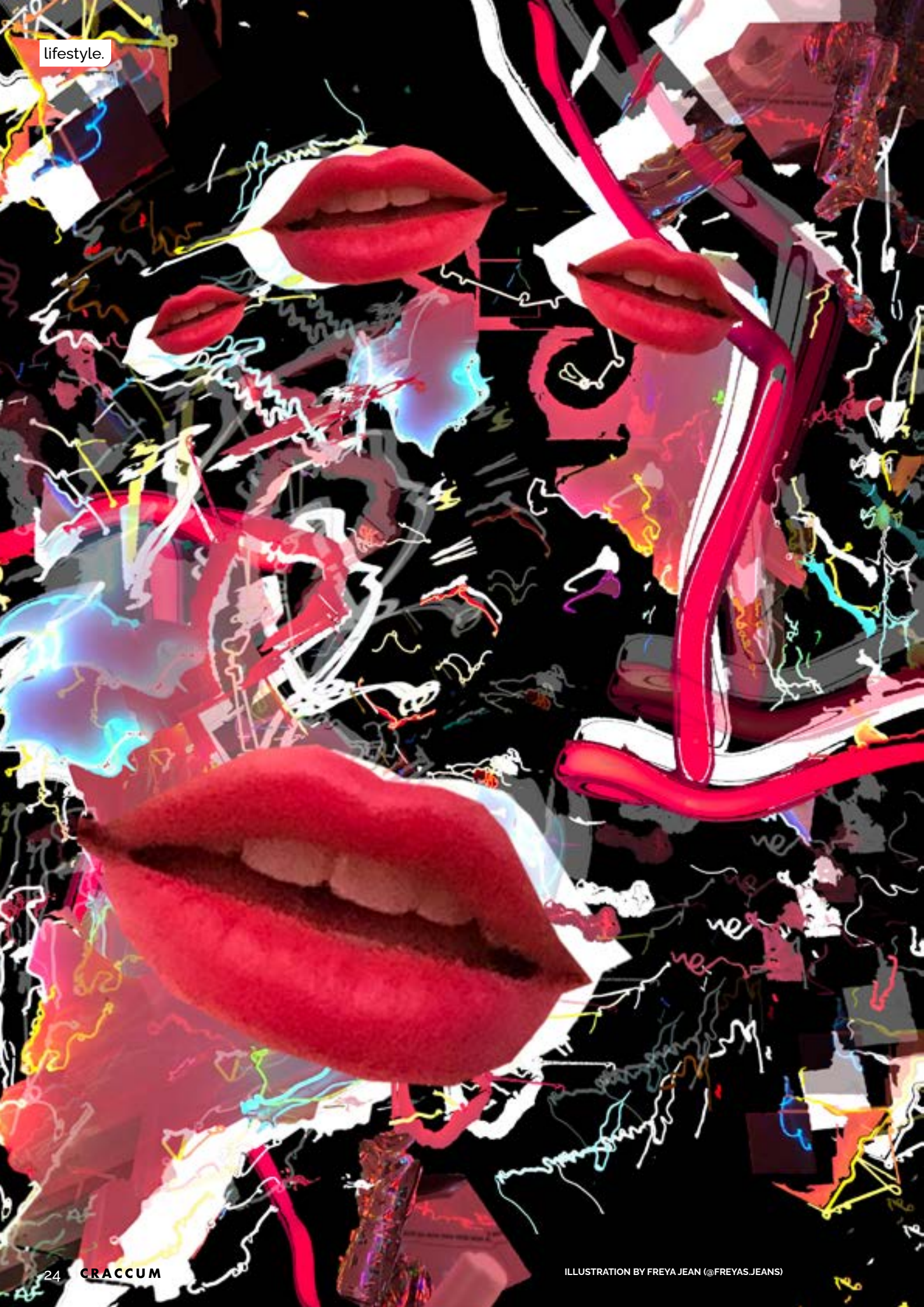
I used to dream of stepping out of my skin at the start line, moving like quicksilver as the gun went off, an underdog like me on the podium. That was my fat girl fantasy.

That was a story I wanted told. Not humiliation in the name of being healthy. To this day I'm met with surprise when I say I'm going for a run. It makes me think about Brendan's long days in the makeup chair on set, getting fat glued onto his stomach and prosthetic chins adhered to his face. How freeing it must have been to step out of the heat and claustrophobia of that suit, the standing ovations rippling across film festivals, an underdog like him on the podium.



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A tux?

FOR THE RED CARPET?

GROUNDBREAKING

Raise your hand if you're bored of red carpet menswear



ALIYAH MALATE

Year after year, we anticipate the return of all notable personalities to grace the red carpet, whether that be for movie premiers or fashion week. But year after year, we face disappointment with yet another iteration of the same black tuxedo carelessly thrown on with minimal to no effort. Perhaps we could view this as an alternative to the classic LBD (little black dress). However, when placed alongside gilded glamour, haute couture, and carefully curated looks, the humble tuxedo does not compare.

As much as I want to keep swooning over the monochrome look, it's getting boring and I want to see something new! Whether we want to admit it or not, one of the main reasons we pay attention to these events is rarely because we actually care about what's going on, but because we want to see our favourite celebrities all glammed up. There is a sense of anticipation to see the drama, the couture, and the storytelling. This excitement is only satiated by the likes of those who consistently dress for the occasion.

When we think of the red carpet, names such as Zendaya styled by Law Roach, Jessica Chastain styled by Elizabeth Stewart, Janelle Monáe, Elle Fanning, and Anok Yai come up. Notice how the names mentioned were mostly female. Without fail, these celebrities continually appear on the carpet grabbing the attention of everyone around them with the lens of the camera latched on to their every move. Why can't we experience this same thrill with the menswear that we see on the carpet? It is possible that the classic black and white tuxedo has run its course and the general public has become desensitised to its wielding power.

Does anyone even remember when Brad Pitt wore that tuxedo on the Oscars carpet 3 years ago? Let's be honest, no... we don't. The tux's genesis dates all the way back to the scene of 1835 to serve as another option besides the formal

tailcoat. The tuxedo oozed aristocracy, regardless of the wearer's societal standing; and in the 20th century, it had the American market in a chokehold. But during the Second World War, the black tie attire got its small period of rest as the suit became the first choice of wear for a night out. Over the course of the century, it underwent several minor changes while still maintaining the classic silhouette. The tailored tuxedo became a staple for every formal occasion that held the symbol of a strong and powerful man. So how does this classic go-to become so vanilla... so dry... so unforgettable?

Having an interest in fashion has notoriously attained its link to identifying with femininity. Although it is widely acknowledged and accepted that clothing has no gender, hobbies that relate to fashion and clothing often get associated with being feminine. It is hard to deny that historically, heterosexual men would have garnered unsolicited comments or assumptions about their sexuality if they were to have expressed an interest in "dressing up". By going against what was considered "normal" and "acceptable" attire, you would have been faced with comments of "trying too hard" or even more ludicrous remarks. This has obviously tainted the free expression of self through fashion regardless of what sexuality one identifies as.

Dressing yourself in a way that is against the grain of society is brave. It takes courage to believe in your sense of style and to be comfortable with it, whether or not judgement is given to you. It is possible to consider that maybe the male celebrities we see on the red carpet are afraid of being perceived as something they are not, which is why the tuxedo is worn time and time again. In my personal opinion, the essence of masculinity should not be restricted by the shackles of a black and white tuxedo. Being masculine can be expressed in a variety

of ways.

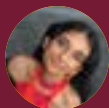
For all one knows, our perspective on what is considered masculine on the red carpet can be changed. There are a few celebrities who have successfully proven that is possible while being secure in their sexuality. Enter Timothee Chalamet, Jon Batiste, and Billy Porter. These men have played around with their creativity when it comes to showing and dressing up. It's experimental and definitely a breath of fresh air amongst the sea of black and white uniforms. Playing around with different colour schemes, silhouettes, textures, and accessories, it's a wonderland of possibilities that is definitely appreciated and respected. Being brave with what you decide to wear is admirable.

The point of this piece isn't to strike out the tuxedo, but instead to offer food for thought when it comes to the capabilities of menswear on the red carpet or even in day-to-day wear. Women have been held up to a double standard when it comes to their red carpet appearances. If they show up in simple attire, they get called lazy. And if they go all out, it's "too much". It's hard to find the equilibrium between the two. Meanwhile, a man can show up in a dull tuxedo and call it a day. To balance out the intricate thought process and gargantuan effort that goes behind a woman's red carpet look, maybe male counterparts could take the small risk of going outside of their comfort zone and being secure and comfortable with their sexuality.

There's nothing fun in going with what is expected. Challenging these expectations is what gains more admiration and respect. Because how lucky are we to live in a generation where experimentation with self-expression and individualism is applauded for? Is it possible that this is something we all should consider when it comes to our lifestyles outside of the world of fashion?

What does your makeup say about your GPA?

Ever wondered what the different types of makeup looks probably say about your GPA? Look no further.



SANSKRUTI BANERJEE

There's been tiktoks that you've all probably seen on the different types of uni students and what makeup looks they're willing to try and accomplish before not going to lectures. I mean at the end of the day if a person you simp for is going to magically pass by, you may as well put in that extra bit of effort, but how much effort is taking things a little too overboard? Whether you're the person who is rushing and has no time or would rather be late than not look slay, we definitely have some hunches as to what your GPA is wavering on...You may think that there's no direct correlation but I'm here to tell you there most probably is. Don't take it personally, maybe just step it up instead.

So, what does your makeup say about your GPA? Through the five makeup looks we've seen most often around campus and the GPA range split into these brackets...

Bracket 1 - GPA of 7+

Bracket 2 - GPA of 5-7

Bracket 3 - GPA of 3.5-5

Bracket 4 - GPA that possibly poses a concern

THE FULL FACE.

Now we've all seen the girlies who show up with a perfectly bronzed/contoured face, flawless foundation and the huge fake lashes. Daily. My genuine question is literally; with what time bestie? Some of us are out here trying to deal with Auckland Transport in the bloody mornings and you're out here showing up with full ass wedding style makeup looks. And for what? Classes that you probably won't even go to babes.

Like I am amazed at your dedication and skill because that's lowkey mad impressive but at the same time... just like what's the reason? You most definitely have a bag to do touch-ups throughout the day in your bag and are quite aware of how you look as well. Usually, invested in skincare as well so that all those nasty breakouts don't happen I'm assuming.

GPA Guess: You are probably somewhere starting mid Bracket 3 to the top. The wake-up and make up approach seems pretty ingrained into your morning routine so this is definitely a daily priority for you.

THE NO MAKEUP MAKEUP LOOK.

I find it hilarious when men are so easily fooled by a classic no makeup makeup look. Like honey, that is a classic mix of the perfect shade matched concealer, a little blush, hint of mascara and neat brows. There are countless tutorials from celebrities like Hailey Bieber on this look and it's very easy to accomplish for beginners or for people who just refuse to spend more than 10 mins on their makeup each morning, myself included in the latter.

The goal of this look is to enhance your natural features but in a way that's almost unnoticeable. It's giving bare minimum but in the best way possible.

GPA Guess: Most likely Bracket 2 somewhere from the people I've encountered. You care but also don't really care at the same time which is a win win. That, or you just are incapable of pulling off the cooler makeup looks and won't bother trying.

THE CLEAN GIRL LOOK.

Easily confused with the no makeup



look, the 'clean girl' aesthetic has seen a huge peak in the past couple of years through social media. With many influencers and celebrities promoting this, teenagers and uni kids have become obsessed with this idea of looking put together. Or looking like "that person" who has all their shit together. Let's be real, you don't but if you want to try fool people through this look, absolutely go for it.

Ironically enough, the origins of the 'clean girl' aesthetic have South Asian roots, a lot of which have sadly been westernised. The clean slick back oiled hair and ponytails, the simplistic

makeup looks and classic small dangly earrings. Time to reclaim culture I reckon.

Asides from that, this look probably takes like 10-15 mins in the morning and the people who do it are trying desperately to take some control of their life that is most probably falling apart; almost like when you use that one shitty hair tie to try hold an entire head of hair when it's on the verge of snapping. Commonly these people also dress neatly, have a simple yet noticeable fashion sense and come off as pretty confident.

GPA Guess: Bracket 2 but could reach into Bracket 1 as well. Congratulations, you probably actually have life a little more put together than the average uni kid does.

THE FRESH N' FUNKY LOOK.

These are the COOL people we see with the incredibly detailed eye shadow looks, funky colour palettes on their face and they've most definitely watched a James Charles makeup tutorial at some point in their life so hey sisters.

Now don't get me wrong, these makeup looks take some MAD effort, like how are you getting this type of time during sem? That being said, these looks are sure to get wholesome glances from passers by and will definitely stand out in a crowd. Whether

it's a sleek black wing with a dark smokey eye, a bright pastel look with the added sparkles, shimmer and glitter on the face or literal face tattoo type designs... you will not miss this look.

These vibes also outshine everybody else at steins because they not only know how to have a good time, they know how to look incredible as well. Fueled by their own personal style and makeup inspos, this look is a rare but special find.

GPA Guess: Perhaps a

solid Bracket 2 somewhere. Like you may be clinging and not see the point of coming to uni at all or you actually might be slaying the game but in that underrated kinda way where nobody except you would know.

THE IDGAF.

Self-explanatory, these people literally give a flying crap about how their makeup looks. Like, where is the time, energy, money to be able to do this shiz in the morning...make it make sense?

Commonly found in hoodies or comfy oversized clothes, the go-to essentials for this look are honestly just SPF. Say no to skin cancer vibes, but if they can be bothered maybe a lip balm/gloss and perhaps some of the ladies would have their brows neat-ish. When it comes to uni, they have one goal and that is to get in and out of that campus as fast as possible, that is if they even choose to attend classes.

Self-confidence is usually higher than the average person and honestly hats off to them for that because that's pretty dope. They truly do not see the point in wasting time on any sort of makeup and are probably too terrified to walk into stores like Mecca and Sephora. It'd be the awkward standing around picking up things they don't know about and then the IMMEDIATE U-turn if a sales clerk approaches them.

GPA Guess: Bracket 1 or Bracket 2. You may not care about makeup but you're lowkey a scholar and the people around you notice this too. Usually somewhat organised and actually kind of interested in your degree? Damn.



All jokes and insults aside, do what floats your boat and makes YOU feel confident okay? But also please go to class or at least ask a friend to go for you so you're not suffering and have to refer to the well-known meme; well if it isn't the consequences of my own actions later in the year..

BONUS

Here's some of our TOP beauty picks for YOU with your broke uni student budget to try out;

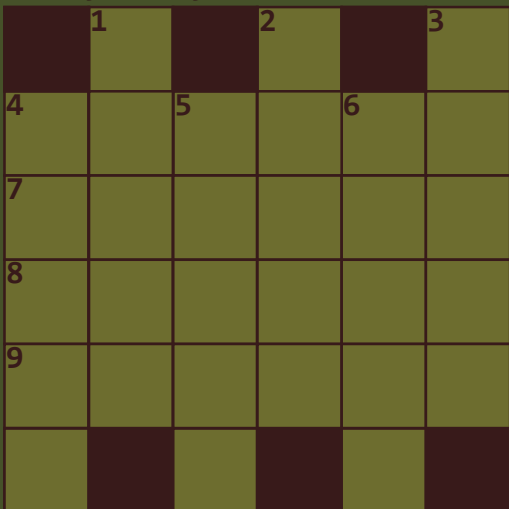
- 1. RARE BEAUTY Lip Oils x Blush** - these are super pigmented, affordable and last forever!
- 2. RHODE SKIN** - skincare is incredibly good and actually helps, affordable and keeps you looking glowy!
- 3. FLORENCE BY MILLS** - affordable, easy to use and perfect for beginners!

PUZZLES!

Figure it out.

Across

- 4 Change genetically
7 Newspaper bigwig
8 Concurs
9 Itsy-Bitsy



Down

- 1 Trial boss
2 Consumed
3 By Itself
4 Butcher's wares
5 Grows weary
6 Wheel alignment

Across

- Archer Zodiac Sign 2
UoA Vice-Chancellor 4
Generative AI Program 7
Someone who is allergic to gluten 9
New Zealand Book Awards 11
Who said: 12
«Man, by nature, is a political animal»
Manic _____ dream girl 14
Where to deal with a rental dispute 15
Newest UoA accommodation development 16
Inclination to be part of a larger 17
group instead of an individual

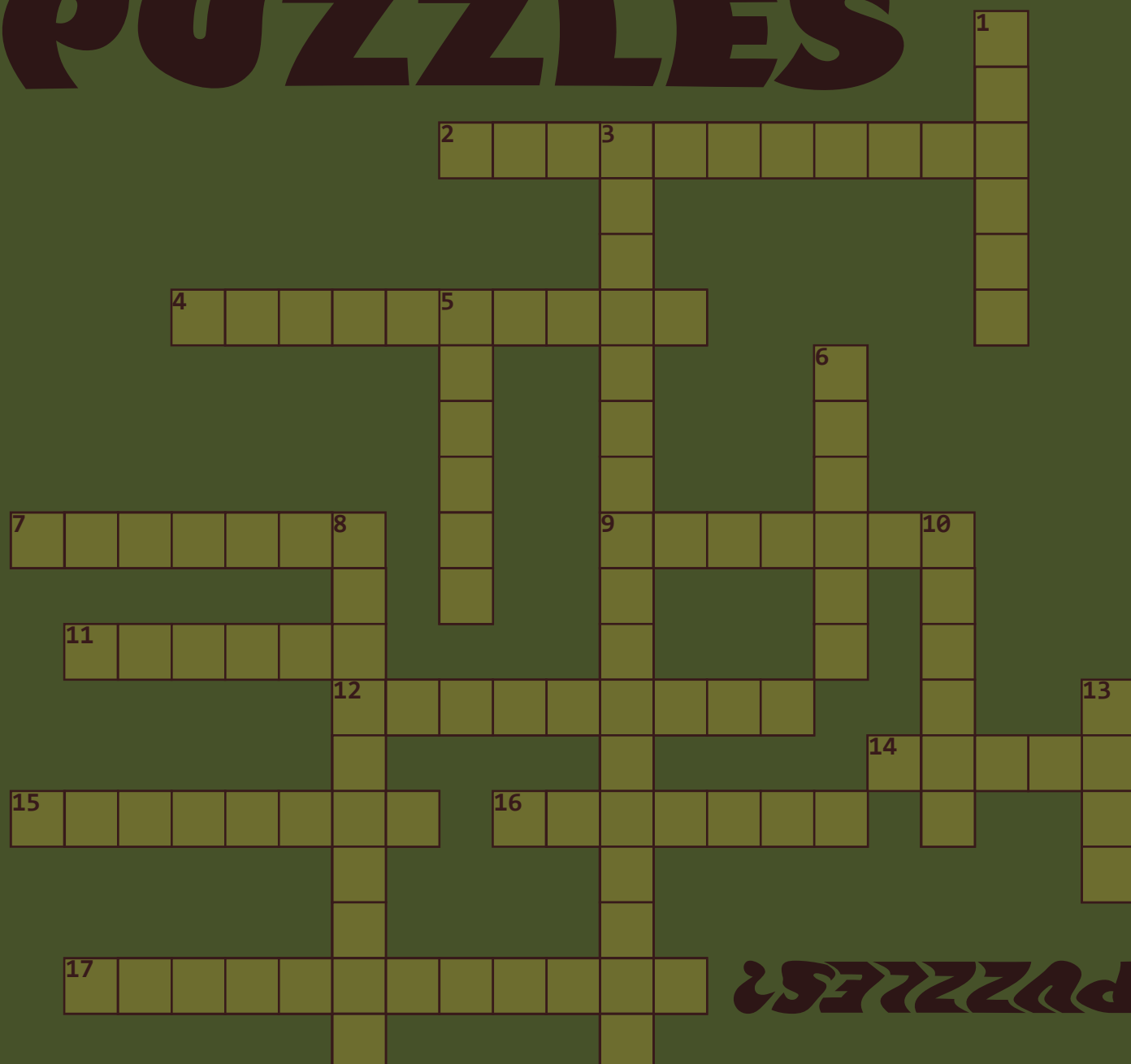
C H Y I E C V D Q L O V G P
W H B T O M A N E K O Q E A
M U U R X M M Q A F D Q R S
G E B N A I U O P L D B M S
I Q L S U E S S S X I A A C
V L C A S K C L O A G P N H
E U O N S Q B A L U E A S E
S Z O P U U H A Z I M U A N
K Y Q A I G R F I N H M M D
N A Y I A L R E W R A E O A
B I G Q R K L P J A M E A E
P L A N G E M A R C K L P L
L F R S L A C I G P D K S E
I X Y K V T H Y M I G H U X

Bapaume Anzac ChunukBair
Gallipoli Damascus GermanSamoa
Jerusalem HillSixty Langemarck
Megiddo LeQuesnoy Passchendaele
Somme



15-Thanks for playing 20-Good Effort
25-Clever 30-Genius 35-Wizard

PUZZLES



PUZZLES?

		3	1	8		4		
		6					9	
					4		1	5
					7			9
	5					6		4
	8	4	3			2		
2	9			1		3		
				6	8			7
		1		2			5	

Down

- 1 Hot and Cold Egg
- 3 The connected nature of race, sexuality, class, and other social categories
- 5 Newest Alaskan Oil Project
- 6 Artist behind 'Eat Your Young'
- 8 Aotearoa Kapa Haka Festival
- 10 Otago Student Paper and Craccum's Rival
- 13 Adult Human Bigot

HOROSCOPES

What's in the cards for April?

ARIES

HAPPY BIRTH SEASON! Change up your style, chop your hair or go for a new look. This is the time to truly indulge in yourself and do the things you really love. U

TAURUS

This is a great time for you to be more thoughtful and deliberate in your intentions, especially towards others. Whether it's taking that first step or making a move, the stars are ever in your favour right now so reach for it! Words can also be powerful for you at this time. Chill, reset and focus on your mental health before the festivities begin.

GEMINI

Dating and romance is not in the cards for you. Don't shoot your shot because you will most probably miss and I doubt you'll be getting cuffed anytime soon. Don't get overwhelmed though because things will soon come into place. Mercury retrograde is coming up so be sure to slow down and take stock.

CANCER

If you've had your eyes set on something new, now is the time to grasp that opportunity wholeheartedly. There are great odds surfacing in the career market or other areas of responsibility. Positive changes are sure to come your way.

LEO

This is the time for you to learn! This could range from the personal to interpersonal. Fill out that application of interest form or if you're not feeling those vibes take time for self-care. You've been through it lately so it's the least you can do for yourself.

VIRGO

Money and finances are in the cards for you! Maybe it's time to channel your inner commerce bro and gauge some interest in the stock market. Or, quit your online shopping habit. You're broke and it's time to change that. Try actually adding to your savings this month.

LIBRA

This month is your time to be social and have a blast! You're more open than usual to others and if you've been putting off an important conversation, now is the time to do it babes. You love love so don't shy away from confrontation like you usually do or wait for someone else's lead, make the first move this time!

SCORPIO

You keep saying you're going to go to the gym and literally don't. Step it up! Hot girl summer? Nah, hot everybody's winter! This is the month for you to get in some type of movement whether you like it or not. On the way, power through that inbox of emails you've been dreading or your to-do list. Trust, your mental and physical health will thank you for it.

SAGITTARIUS

The cards want you to be creative! Pick up an adult colouring book, try a paint and sip or get back into that hobby you've neglected for a while. There is positive energy floating around your love life too so if you want to meet new people, go for it!

CAPRICORN

This is a great season to reconnect for you. Something unexpected may be coming your way too so keep your eyes peeled! Stop procrastinating and avoiding, go after things more actively instead and positive things are sure to come your way!

AQUARIUS

You may be wanting to spend more time on hobbies that bring you joy! A lot of energy is surrounding your relationships so be sure to forge deeper bonds or draw boundaries where necessary.

PISCES

Exciting news is headed your way and there may be some intimate feelings surfacing for you this month. You are radiating magnetic energy and this is the time to attract whatever you want for yourself.



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