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Fucking in Silence Isn't the Same

Where would we be without music?

Perhaps one of the most underrated parts of life is music. It plays in the background of parties, it heightens the tension or creates a sense of comfort in the movies and shows you watch, and it focuses you while you work out or study. Now imagine life without it. You'd be clubbing to... the sound of people's shoes rubbing against the ground?

Music is a lot of things. It's the currency of late-night drunken karaoke battles and it's a healthier emotional outlet than drinking a bottle of wine alone in your room and crying over photos of your ex. Music can both connect one to heritage and traditions, and it can break new ground. Sometimes the latter turns into the former. Apparently Mozart was the Nine Inch Nails of his time.

Aotearoa New Zealand's music scene was the poster child for getting vaccinated and boosted over summer; December and January just wouldn't feel the same without taking a roadie to listen to live music. And yet, much like other creative industries, the local music scene and its artists are criminally underappreciated, underfunded, and undersupported. For how much it means to people and how much we use it on a daily basis, it's not given nearly enough credit.

Music is the great equaliser. It can soothe and cover any number of awkward situations and inadequacies whenever we need it to. Ever been in a dead silent car-ride after an argument? Yeah. Imagine doing your grocery shopping without the top 50 hits on repeat in the background. Imagine riding an elevator to slam poetry. Imagine being on hold with StudyLink without the grainy, sounds-like-its-being-played-from-Mars-quality hold music. Even for those who don't

really identify as music people, music plays an indescribably and unexpectedly important role in everyday life.

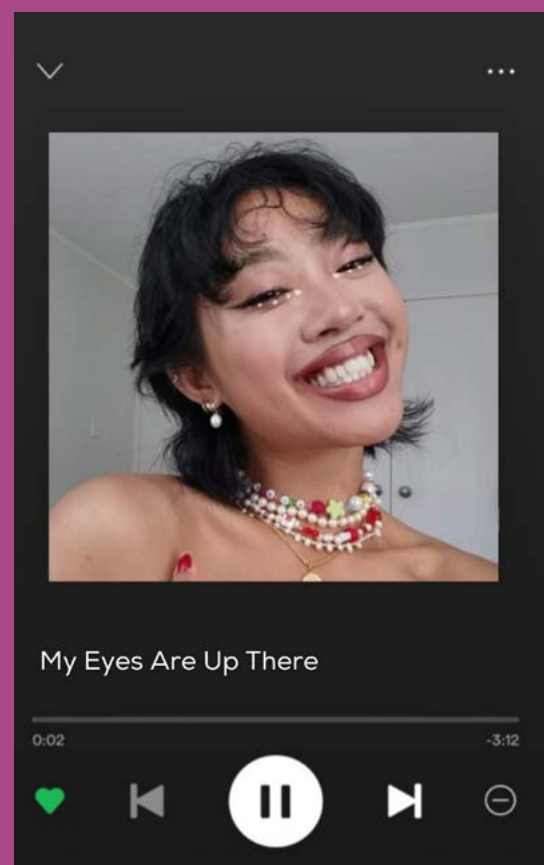
And here's possibly the most important role of those roles—sex playlists. Please, for the love of God, we implore you: stop having sex without music. In fact, we really only listen to music when having sex.

If you don't want your flatmates or your whole-ass family to hear you clapping cheeks with the headboard against the wall, then play some music. On the other side, if you hear someone role-playing their Mommy-kink, play your own music to drown it out. And if you just wanna get into the mood with a special (or not-so-special) someone, simply light some candles, have some wine, and pop on that sexy-time playlist baby. There's no more effective remedy than playing music. It's an essential part of sex.

But of course, the right music at the right time is key. No one's gonna have sex to Jingle Bells, for example (no offence if you have though, holidays get you in a whole different mood).

Music works in mysterious ways, but it brings us all together. That's not just a sex joke this time; music is an essential part of gathering. Live gigs are back, dirty flat parties are gearing up again, and your *Craccum* team just had their first ever team meet up. So, let's celebrate all the ways music brings us together this music issue for Aotearoa New Zealand Music Month, shall we?

XOXO
Arohanui,
Flora Xie (she/her) and Naomii
Seah (she/her)



University Responds to Complaints Over \$5 Vegan Lunch Rollback



NANCY GUO (SHE/HER)

In response to the Veda Club's comments about the reduction of their vegan lunch schedule, a University spokesperson has said the clubs who provide vegan lunches, Veda Club and Sustainability Network, have been allowed to operate at their "original practice of two days per week".

According to the University, the clubs requested to increase their combined vegan lunch schedule to four days per week. The University's student engagement team agreed to this schedule solely for the week commencing 2 May as part of their overall campaign to celebrate the return of students and staff to campus.

But given the pressure on campus food vendors, the clubs were advised that from the week commencing 9 May, the schedule should stay on "the original two days per week cycle at the city

campus".

The University spokesperson says that while the University supports student club activity and the development of student culture, "the volume and



frequency of these activities needs to be balanced with consideration for the numerous food outlets already on campus, who are committed to providing service every day, throughout

the year including non-teaching weeks".

However, the University also "recognises and supports that good, affordable food options should be available for students". They continue to monitor retail trends and student preferences, conducting regular talks with prospective retailers about coming to campus to keep variety and choices for students.

For students looking to purchase affordable and dietary-friendly food options on campus, the University spokesperson recommends shops like Munchy Mart, which "offer a wide range of food types at terrific prices". Students who follow a plant-based diet are advised to check out Tart, the newly-opened vegan bakery, which is "proving immediately popular with students".

UFOs at 49 Symonds



NAOMII SEAH (SHE/HER)

A University building at 49 Symonds Street has been the target of "curious" incidents involving unknown projectiles. A University spokesperson has confirmed that none of the objects have been found, so they remain unknown. Police investigations are ongoing as of Thursday 19 May.

On the morning of Tuesday 10 May, a window was found broken on the 10th floor of the building, which houses the UniServices team. The security team and police were alerted. The police determined there was no immediate risk, so it was business as usual that day.



However, on the morning of Thursday 12 May, it was discovered that two more strikes on the building had occurred, seemingly overnight. Another window had been broken on the 11th floor, and another object had hit the floor plate between the 10th and 11th floors. As a precaution, staff were advised via email to work from home or at other University buildings that day as police carried out their investigation.

Students were alerted to the incidents in a brief note in the Vice-Chancellor's update last Monday.

"Everybody was pretty calm about

it, and just a bit curious as to what was going on," said a University spokesperson. "Everybody's just scratching their heads, a bit perplexed."

The University emphasises that there is no threat to staff or students, and staff returned to the building last Monday.

Although the University "can't speculate", *Craccum* can. Given the incredible height and force of these unknown projectiles, our top guess is that several of the surrounding robot birds malfunctioned, flying at ultrasonic speed through the glass and into another dimension. Our second guess is that the alien invasion has finally happened, but they're too small for the naked eye to see.

Craccum's Unofficial Gig Guide



JESSICA HOPKINS (SHE/HER)

To help you get amongst Aotearoa's buzzing music scene this May, *Craccum* put together a list of upcoming gigs featuring both local and international artists you can check out in Tāmaki Makaurau.

Thursdays I'm In Love: P.H.F., Babyteeth, and BUB

Where: The Tuning Fork
When: Thursday 26 May
What: To celebrate New Zealand's music scene, Tuning Fork selects three of their favourite Tāmaki Makaurau based artists for you to discover and fall in love with each month.
Cost: \$10

A Night With Ha The Unclear

Where: Whammy Bar
When: Thursday 26 May
What: 'A Night with Ha The Unclear' is an intimate live performance and conversation with critically acclaimed alternative indie band Ha The Unclear, hosted by Hahko.
Cost: \$30

Sailor Jerry Presents: Daily J and Mini Simmons

Where: Whammy Bar
When: Friday 27 May
What: Join New Zealand based Blues-Rock band Mini Simmons and Auckland based Indie/Psychedelic Rock band Daily J for a night at Whammy Bar. Free live tattooing will also be happening on the night.
Cost: Free with RSVP to Facebook event. RSVP does not guarantee entry; first in, first served.

You Should be Dancing

Where: Galatos
When: Friday 27 May
What: 'You Should Be Dancing' is a club night of super danceable disco hits.
Cost: \$20 + \$3.50 booking fee

Feeling of the Concert with Ringlets, Sweet Pea, and D.C. Maxwell

Where: The Wine Cellar
When: Friday 27 May
What: An evening of music in the Vino Larder.
Cost: \$10

What Happens in Vegas

Where: Las Vegas Club
When: Saturday 28 May
What: The Las Vegas Nite Club is reopening. Join host Murry Sweetpants and special guest Peter Ulrich for a night of hedonistic house, with a touch of burlesque.
Cost: \$30 (booking fees may apply)

You Beauty

Where: Saint Alice
When: Saturday 28 May
What: Featuring Rick Johnson, Warren Duncan (Live), Sub Sahara B2B Aunty Nora, Pixie Lane, and Lanez.
Cost: Free (R20)

One-Off Fest

Where: Q Theatre
When: Saturday 28 May
What: A music and comedy show presented by Tim Batt and 100% Good. Featuring Guy Montgomery (7 Days), Paul Williams (*Taskmaster*), musical comedy pop duo Two Hearts (Laura Daniel and Joseph Moore) and more.
Cost: \$29-\$35 (service fees may apply)

95bFM Presents: The Bronx

Where: Powerstation
When: Tuesday 31 May
What: American rockers the Bronx return to New Zealand.
Cost: \$68.33

LANY

Where: Shed 10
When: Tuesday 31 May
What: L.A. based trio 'LANY' are joined by special guest Sasha Alex Sloan.

Cost: \$74.90 General Admission

The Official NZ Music Month Wrap Party

Where: The Tuning Fork
When: Tuesday 31 May
What: An all ages event to celebrate the month that was with live music from a range of local musicians.
Cost: \$25 with all proceeds going to support the work of MusicHelps.

The Tuning Fork Birthday Series

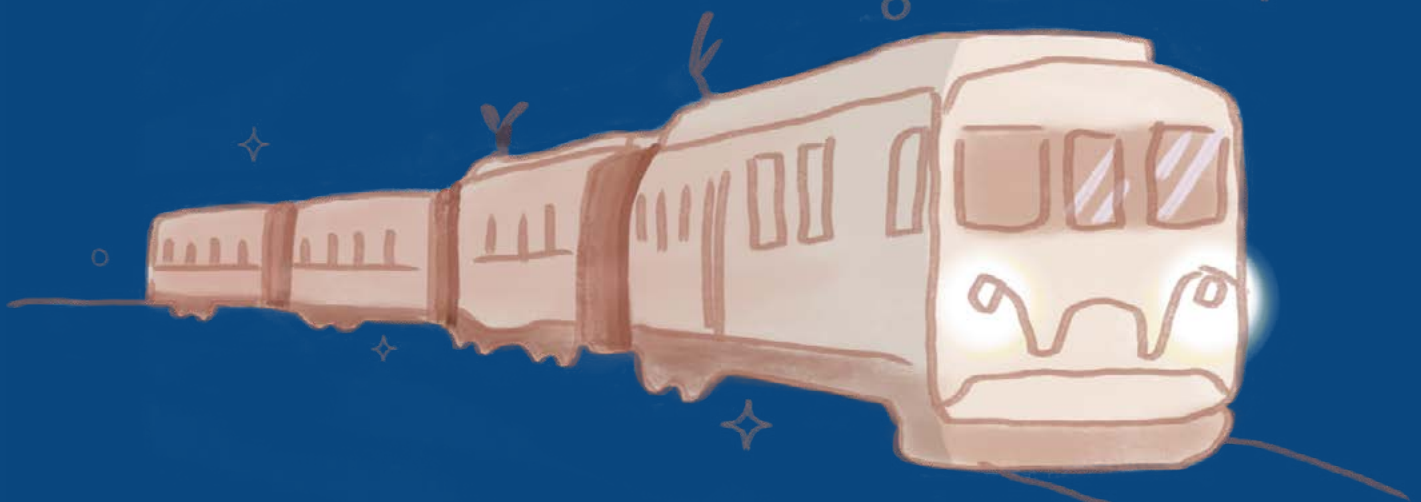
Where: The Tuning Fork
When: Wednesday 1 June to Sunday 6 June
What: This birthday series is The Tuning Fork's annual flagship event and will be held across five nights at the beginning of June, featuring Tiny Ruins and Finn Andrews, Methy Ethel, Arab Strap, Frickin Dangerous Bro & Friends, There's A Tuesday, and Daffodils.
Cost: \$65

95bFM Presents: Lucy Dacus with Special Guest Pickle Darling

Where: The Hollywood Avondale
When: Friday 3 June, Saturday 4 June
What: Recently labelled as "one of the best songwriters of her generation" by *Rolling Stone*, Lucy Dacus is coming to New Zealand on the back of her sold out UK/EU tour. Fans can expect to catch Dacus playing songs from her celebrated album *Home Video*.
Cost: \$68.33

18 Years of Wine Cellar

Where: The Wine Cellar and Whammy Backroom
When: Saturday 4 June
What: Featuring Karl Steven, Samara Alofa, Fimo, DeepState, TOOMS, Power Nap, Na Noise, and Party Dad DJ.
Cost: \$17 + booking fee



Faster Than the Speed of Light?

Why You Should Care About Auckland Light Rail



CHARLIE PARKER (SHE/HER)

Auckland Light Rail is due to become a part of Auckland's public transport network. The proposed route will run from Māngere to the City Centre, but it aims to be more than just a transport system and strives to create community bonded transport hubs. Jen Scott from Auckland Light Rail said the feedback given about this project showed that Māngere is a very youthful community, and it will provide communities along the line the affordable opportunity to study, and form a community in which they feel involved in.

The Government decided on a tunneled Light Rail system, which would see the modern tram system run through a tunnel from Wynyard Quarter to Mt Roskill. As this type of light rail will run with underground stations, it is not necessary for the tram line to follow the main road lines, and therefore the line has the potential to move a lot faster than a surface-based Light Rail. Tunneled Light Rail will see 17,400 people being moved through the system every hour, in comparison to 8,400 that would be moved with an above-ground system. It would take 43 minutes to travel from the airport to Wynyard Quarter.

The outcomes for the project are to have an easily accessible and integral system with the community and

current transport systems, optimising sustainable and environmentally friendly practices, creating an integral community in urban areas, giving a high-quality service, and a service that is good value for money. Community building and a good service for a good price is key to students and their future.

Despite the completion of Auckland Light Rail still being eight to ten years away, there are still ample reasons why students should be getting involved and giving feedback around the project. When looking at age-groups who previously contributed feedback about the project, the 20–29-year-old age group were the second-most involved and second-most supportive age-group. The project is therefore heavily influenced by student thoughts, and the transport company encourages students to lend their voice.

The location of the Light Rail also plays a big role in impacting students, as this provides a far more accessible line for future students, and current students who will go on to work along the line. As the line runs straight into the City Centre, there is an obvious link between people who live along the line and the two main tertiary institutes in Auckland. Those students who pitch in their opinion now will be paving the way for South Auckland youth who may not find a trip to uni accessible,

as currently catching multiple buses for over an hour is not economical or practical for many potential students. By removing logistical issues of accessing universities, feedback from current students can help make university more accessible.

As well as this, since the system will not be ready until most students are well past studying, it's easy to think if it doesn't immediately affect them, why should it matter? However, the location of the Light Rail system works in conjunction with the urban intensification seen to take place along the line, with an additional 15,000 households expected. There is potential for many students to then be living and working somewhere along the line's route, creating a need for the project to be done to fit what students want for their future as they will be the ones living there.

How successful the Light Rail becomes also opens the door to Light Rail beyond the Māngere to the City Centre line and has the potential to form lines along the North Shore and North-West areas. Check out Light Rail's website to see more about the recent feedback, and to stay tuned for more feedback opportunities to have your say in the transport system.

Oh, Now We're Waiving Aegrotat Fees?



JESSICA HOPKINS (SHE/HER)

The University of Auckland has removed all fees and made other changes to the aegrotat and compassionate consideration application process for 2022. This follows criticism from students over the University's decision not to waive the fees last year, despite the impact of the pandemic.

All application fees for exams and tests have been waived since March 15 and will apply for the rest of 2022. Previously, the fee was \$30 per exam, \$10 per test, or up to \$50 per application.

UoA is the only university in Aotearoa to have charged students application fees for experiencing medical, personal,

or technical issues beyond their control. Spokespeople from Auckland University of Technology, Massey University, and Victoria University of Wellington all confirmed this to *Craccum*.

AUSA previously recommended that these fees be waived in 2021 to reflect the disruption and hardship for students during COVID-19. However, UoA decided against this, stating in their response that dropping the fees in Semester Two of 2020 led to an increase in invalid applications.

"Students put in an application without meeting the criteria and this draws resource away from the students in genuine need."

Additionally, students will now only need a passing grade (C-) overall in coursework instead of a C+ to be eligible to have their applications considered.

Changes have also been made to the evidence requirements, which now includes a personal statement. On their website, the University states that they will only require supporting evidence that "can be reasonably obtained."

"We understand the usual forms of evidence may be more difficult to obtain at the moment with the current Omicron outbreak."

UoA has not confirmed whether aegrotat fees will return in 2023.

University of Canterbury Increases PhD Stipend for Returning Students



JESSICA HOPKINS (SHE/HER)

PhD students at the University of Canterbury (UC) who started studying before this year will now have their stipends increased from \$21,000 to \$28,000.

The move comes to match its other major award for PhD students, the Accelerator Scholarship.

But the increase only applies to students beginning their Doctoral study in 2022, with around 150 students missing out.

Most Doctoral students receive a tax-free stipend to support themselves during their studies, which usually takes three years full-time. The amount varies at each of New Zealand's eight universities but is around \$28,800 a year.

Green MP for Tertiary Education, Chlöe Swarbrick, wrote to the UC Vice-

Chancellor in April, questioning why the \$7000 stipend increase was not applied equitably to all students with the scholarship.

Swarbrick announced the outcome on social media last week, thanking UC leadership for their further consideration of the issue and students for their advocacy. Students who began their studies before 2022 will also receive back-pay for the increased pay they missed this year.

Otago PhD Student Claire told *Craccum* that while this is a small step towards improvement, that PhD students are still not getting a liveable wage.

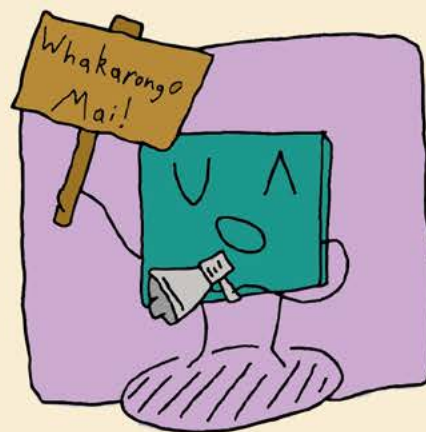
"It's still not enough to live on, especially when stipend contracts restrict the number of employed hours a PhD student may do to supplement

their income. PhD and Masters stipends need a thorough review."

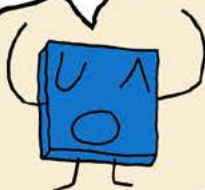
The University of Auckland increased its stipend by \$300 in 2022 to \$28,800 per annum. But Swarbrick, a UoA alumni, has called out UoA on social media to increase their stipends to meet the living wage.

UoA student Phoebe spends 40 hours a week on PhD study, which she says works out to be around \$13.75 per hour with the current stipend. "That coupled with the restriction on the amount of hours we can work per year while receiving the stipend (500 hours, regardless of hourly rate) makes it a pretty shit deal. Either up the stipend or remove the restrictions."

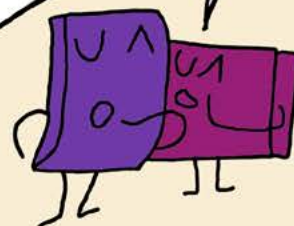
I'm not that keen to leave New Zealand regardless, so it doesn't affect me that much in terms of leaving.



My reasons are more selfish, but you look at how bad some of the qualities of work are here, like for nursing where they're overworked and underpaid, it seems like more of the sensible option to leave.



The pandemic really threw a spanner in the works, and it feels with the border reopening I'm finally going to be able to fulfill the goals of my degree.

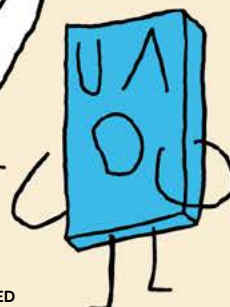


I definitely see the benefits of opening up again, and to survive economically we have to; it just kind of sucks to think we did the right thing for so long and sacrificed a lot just to go back to being rock-bottom again.



Whakarongo

MAI



Is it Finally Time for That OE?



CHARLIE PARKER (SHE/HER)

Hannah, Bachelor of Arts

On 11 May the government announced that the New Zealand border would be fully reopening from 4 July. *Craccum* asked students their thoughts on leaving New Zealand, and the influx of people the border-opening might create.

Jarod, Bachelor of Science

I'm not that keen to leave New Zealand regardless, so it doesn't affect me that much in terms of leaving. It would be cool to see all the new people coming in again though. I work in hospitality, and we're super understaffed because we have no one coming in to do some quick part-time work. It would be cool to have that environment back again, meet some new people, feel like we're rejoining the world again. Even at uni it would be good. I feel like I'm meeting people from the same parts of Auckland the whole time because there's virtually no international students in my classes.

I know I'm going to sound like a panic merchant, but I'm honestly terrified for borders reopening. COVID-19 hit everyone in this country hard when we felt the outbreak properly, and it was terribly managed even when we could keep it relatively confined even just within Auckland. There are still new variants all the time, and if we get a worse one it's not going to be good for immunocompromised people. I definitely see the benefits of opening up again, and to survive economically we have to; it just kind of sucks to think we did the right thing for so long and sacrificed a lot just to go back to being rock-bottom again. I just hope people who come in respect that we want to stay safe, and that it's still a bit new to us being open again after so long.

Sophie, Bachelor of Commerce

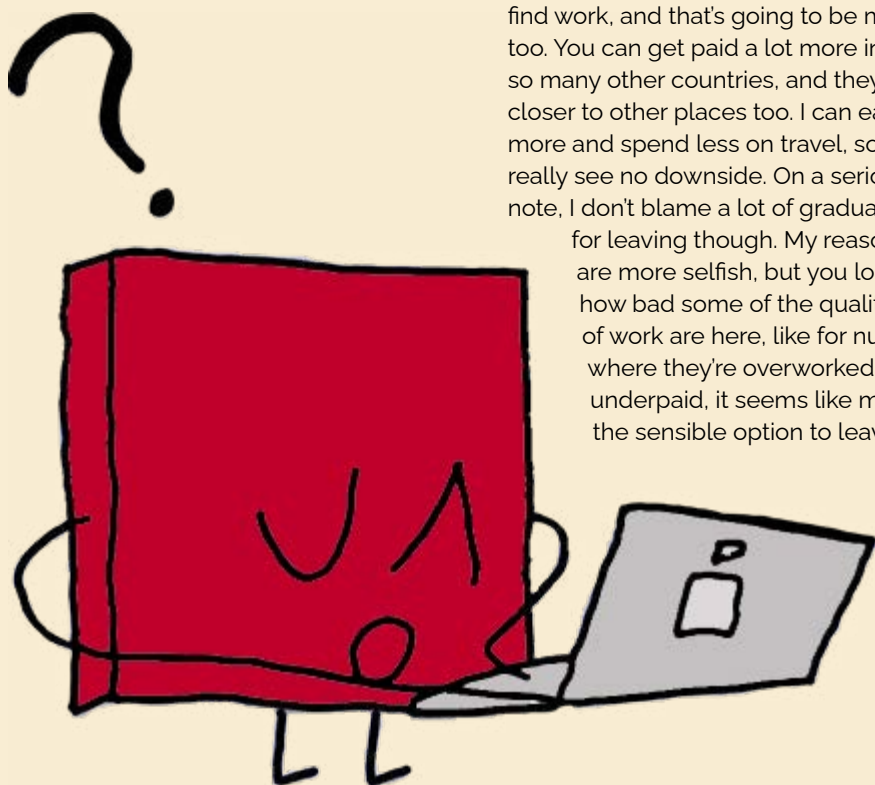
I can't wait to leave! They keep talking in the news about the stream of people moving out of the country to find work, and that's going to be me too. You can get paid a lot more in so many other countries, and they're closer to other places too. I can earn more and spend less on travel, so I really see no downside. On a serious note, I don't blame a lot of graduates for leaving though. My reasons are more selfish, but you look at how bad some of the qualities of work are here, like for nursing where they're overworked and underpaid, it seems like more of the sensible option to leave. I'm



not sure if that will mean there will be a shortage of people here to pick up the slack, if it does I'm sure it will just cause more problems, but if you're just going to stay and be stressed out graduates may as well leave.

Sam, Bachelor of Global Studies

An exchange on the cards, finally! Do you know how stupid it feels to be doing a Bachelors in the study of things that are global and have not yet left the country once? My goal when I enrolled in the degree was to go overseas on exchange, learn things from a different perspective, and I had it all planned out where I would go and everything. The pandemic really threw a spanner in the works, and it feels with the border reopening I'm finally going to be able to fulfill the goals of my degree.



The Importance of Music

"[Music] Helps Me Get Through Literally Everything"—Olivia*



GRACE BURTON-MCKEICH (SHE/HER)

To be honest, I've never had much of a connection to music. My Apple Music subscription borders on being a waste of money. Song lyrics have certainly "spoken to me" at different times, like Lady Gaga's 'Joanne'. It came out the same year my grandma died and still rings absolutely true. And I would be lying if I said I didn't enjoy concerts, road trip singalongs, and musicals. But let's just say my friends know me as someone who constantly sings the lyrics wrong and can barely clap to a beat. For the better part of my life, I literally thought Dolly Parton was singing "Noleen". I know I'm in the minority of people, probably one of the only people, who mostly prefer silence when doing things like commuting to uni or going for walks. I blame it on

the fact that my mind is usually going a million miles an hour, so I take any opportunity to not be stimulated by something. Nevertheless, this doesn't mean I'm not curious about how music makes other people feel. *Craccum* reached out on social media to find out how music helps our readers and about the types of music that help you all the most.

Unsurprisingly, uni students said music helps them to study. Ariana* said they "Always need to listen to something while I'm studying or my brain just melts." Plenty of evidence suggests that listening to music while studying can help improve academic performance by increasing concentration and reducing stress.¹ Other studies report that, on average, listening to classical music while studying is most conducive to learning and productivity.²

You guys said that classical music was also a go-to for studying. Others

Apart from studying and mental health, a collection of unique responses didn't fit into those particular themes. For example, Sam* shared, "I'm autistic and music makes me feel things really strongly, and it helps me to feel better."

also rated video game soundtracks, *The Witcher* soundtrack, and the artist Miski as top study picks.

Another major theme common among students' responses was that music promotes mental wellbeing. Respondents commented things like,

"It helps me make sense of life, to forget my emotions completely or process the ones I didn't even realise I was feeling."

"Music is a form of escapism where I can just out the world and pretend I'm okay."

"When [they] belt out songs by [themselves] it's free therapy."

"[Music] help[s] me understand I'm not alone in what I'm feeling."

Music isn't just a form of entertainment for these students but a medium to either process or escape feelings. Despite our relatively small sample size, these responses aren't extraordinary. A study involving 118 participants aged between 15 to 25



years old found that music impacts mental wellbeing in many ways, including by helping to regulate emotions.² One literature review similarly reported that music can "influence neurobiological processes in the brain" and that music can help treat depression, sleeplessness, anxiety, and other mental illnesses.³

There was no one clear theme among responses in terms of what type of music seemed to help with mental wellbeing. For the sake of helping you find what tunes speak to you most or perhaps just to expand your musical horizons, some of the artists people submitted include: Lana Del Ray, Melanie Martinez, Marina, Death Grips, Kid See Ghosts, Olivia Rodrigo, Imagine Dragons, Kanye, and Kid Cudi.

Apart from studying and mental health, a collection of unique responses didn't fit into those particular themes. For example, Sam* shared, "I'm autistic and music makes me feel things really strongly, and it helps me to feel better." Sam said there wasn't a type of music in particular that they connected with most. Rather "anything really" could affect them, from lo-fi to pop. For Taylor*, music is a way to bond with their friends "through jamming and singing" together. Other students said things like music has helped them in times of heartbreak and that it makes doing chores more bearable. They liked the *Formula 1: Drive to Survive* soundtrack and Hindi/Bollywood music to get them through these times.

Learning about students' experiences of music in their everyday lives triggered a Google deep-dive into

It turns out that there's something called "specific musical anhedonia". People with specific musical anhedonia don't experience pleasure when they listen to music.



why music so rarely provokes any sort of emotion within me. It turns out that there's something called "specific musical anhedonia". People with specific musical anhedonia don't experience pleasure when they listen to music.⁴ I'm not about to self-diagnose or encourage you to self-diagnose if you experience the same thing, because that practice is a slippery slope to catastrophising one's entire existence. Still, it's reassuring to know that my tendency to feel indifference towards music doesn't mean I'm a sociopath. There's no universal way people connect with music. But for those with a relationship with it, music clearly makes their lives go better. Know you're not alone; whatever genre, artist, or volume (including zero) works for you.

*NAMES HAVE BEEN CHANGED IN THE INTEREST OF PRIVACY

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THE STORY OF THE WICKED WAIATA ...

The Soundtrack to Tāmaki Makaurau Flea Markets, Nightclubs, and Whānau reunions



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

The soundtracks of our childhoods are formative in who we may grow up to be. It's the music our mothers played when we cleaned the house, it's the hip hop songs our fathers played on car rides when it was just the two of us, it's the songs you associated with your childhood crush. For the average brown person in Aotearoa, the compilation albums and mixes of DJ Pasifika filled that space. After a moment of childhood reflection, I typed "Wicked Waiata" into the Spotify search bar. It sent me on a journey of rediscovery. 5000 followers on a single Wicked Waiata playlist reminded me that I was not alone in this childhood memory. A copy of any Wicked Waiata's volume was a staple in Māori and Pacific households. These "Old Skool" mixes of classic jazz and R&B tracks were the soundtracks of our childhood,

I typed "Wicked Waiata" into the Spotify search bar. It sent me on a journey of rediscovery. 5000 followers on a single Wicked Waiata playlist reminded me that I was not alone in this childhood memory.

but their origin was unknown, and their influence forgotten. Now merely existing as a blurred memory, I tried to find where these CDs came from and who made them. I had to do some digging online and in my brain to find out the story behind these influential compilations.

A quick google of "Wicked Waiata" led me to an ancient-looking URL with a description of a man called DJ Pasifika (now goes by the name Wicked Waiata). DJ Pasifika started creating classic song mixes in 1997. Having just completed an audio engineering course, he sought to remix the songs that Māori and Pacific people loved. His first mix was of Sunfire's 'Young Free And Single' (please stand for the New Zealand national anthem), which became a staple at whanau reunions. DJ Pasifika would play these mixes at family reunions, which became the most popular part of the night at events he performed at. It was at these very reunions that he decided to dedicate them to his Nana. According to the Wicked Waiata page, "Every reunion became an opportunity to catch up with his Nana and another reason to release one more volume", and with that, Wicked Waiata was born.

These mixes are often forgotten and have become a blurred memory. Songs such as 'Islands in the Stream' by Kenny Rogers and 'Shake You Down' by Gregory Abbot became hood garage party classics, but they

became hood classics because of these CDs. The compilations spoke to playlist curation and remixing as a way to express sentiments. Reshaping the songs we love into a single anthology



The compilations spoke to playlist curation and remixing as a way to express sentiments.

Reshaping the songs we love into a single anthology that brings joy to individuals, whānau, and communities.



that brings joy to individuals, whānau, and communities. With Wicked Waiata, the aroha was there.

At every flea market, there would

always be an OG playing and selling burned CDs of Wicked Waiata mixes, *Fresh Off The Boat* volumes, and Laughing Samoans DVDs. 'Could You Be Loved' by Bob Marley would travel across Avondale racecourse alongside the smell of island doughnuts and coconut cream raw fish. The music would have island boys singing 'Spanish Harlem' by Ben E. King to groups of girls. Not me, of course. I can't sing and was wondering why the fuck a song called 'Spanish Harlem' was being played in Avondale. These burned CDs and their artwork embodied the happiness of our little spaces within the community. The covers of the CDs being printed on a home printer just show you how tu meke DJ Pasifika and his kaupapa was. These CDs burned from a primaeval computer and artwork printed from an ancient copier had more influence on three generations of Māori than any radio station could have.

These songs are sung at Maraes now. With the passing of a loved one, relatives and friends stand and tell stories about the deceased. We then finish with a Waiata, and these are almost always classic Māori songs or Wicked Waiata tracks. It could go from 'Pōkarekare Ana' to 'You Are Not Alone' by Michael Jackson. From 'Te Aroha' to 'Is This Love' by Bob Marley. It speaks to the impact of Wicked Waiatas.

Māori and Pasifika are natural orators. It's in our whakapapa. For Māori, we are oral historians. We didn't write stuff down. We memorised our histories through pūrākau. We speak openly on our sacred grounds, Maraes, and within our music. For Pasifika, *Fa'amatai* and orator chiefs were central to Samoan

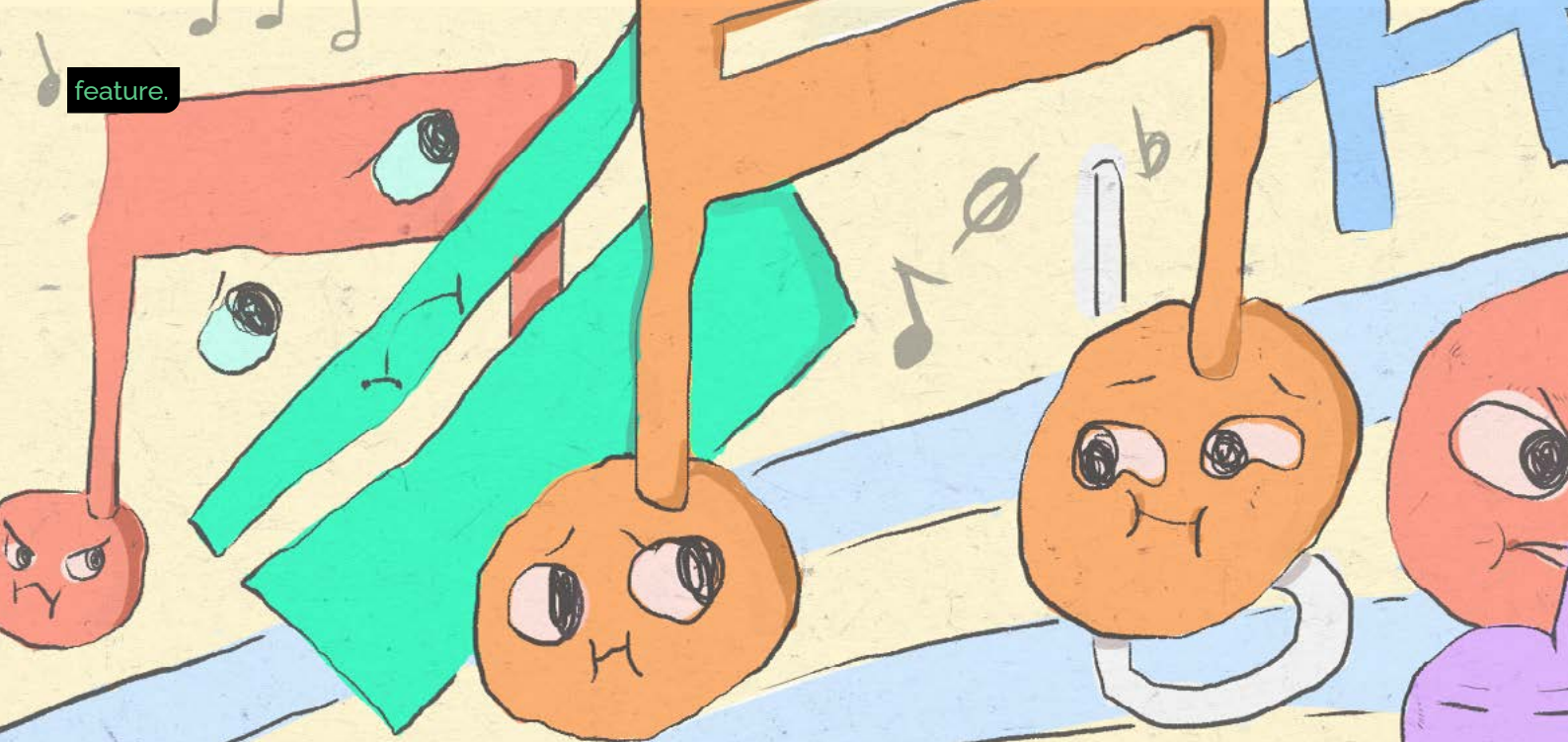
The albums are time machines into our recent past. They are reminders of rare happy moments and become healing tools for the reminiscent Māori.

Music is medicine; it's emotional, it's a reflection of our realities and who we are. For many of us, it's as natural as breathing, especially for Māori.

culture. They were essential in recording indigenous history and genealogy, achieving this through oral accounts before the introduction of written language. The fact that we sing Wicked Waiata tracks on Maraes, urupā, and at tangi demonstrates how influential these albums were for our people. The albums are time machines into our recent past. They are reminders of rare happy moments and become healing tools for the reminiscent Māori.

After eight volumes, DJ Pasifika retired Wicked Waiata mixes. His online bio states, "After his Nana passed away, the reasons for making another volume at the reunions also ceased to exist". DJ Pasifika now resides in Sydney, performing at a select few events. He DJs on twitch weekly and dedicates his time to "producing artists and launching e-commerce concepts". His career now spans nearly 30 years, but his most influential mahi is still those flea market compilation albums. We thank him for sharing those mixes, and even more so, his Nana, for allowing Wicked Waiata to grow and giving our people the soundtracks of our childhoods.

Music is medicine; it's emotional, it's a reflection of our realities and who we are. For many of us, it's as natural as breathing, especially for Māori. I hope that the reader goes to YouTube or Spotify and listens to those songs and mixes with newfound knowledge and context for the power of music.



The Golden BMus-er

Student struggles in undergraduate music



TIM EVANS (HE/HIM)

If you've ever watched your little brother pretend to toss his fedora to the audience after his recorder concert, then congratulations! You and my sister have something in common. When I was very young, my family described me as a drama queen. To them, I was born with the X-factor, just unfortunately lacking the musical abilities to impress Simon Cowell. All I seemed to do was perform, create, and sing at the top of my lungs in the most inappropriate places. As I got older, the kid who liked art slowly turned into the young adult who loved it. Through high school, I was in every music group my school had (I even ran a few by the end of it).

It was a no-brainer for me to study Music at university. I was confident in my skills and realistically, I couldn't imagine myself doing anything but Music after school. I picked up my life, moved to the big city and threw myself into the first year of a Music and Arts conjoint. I didn't think that I'd become disenfranchised so fast. By the time week four rolled around, I had thought about dropping Music more than once. Maybe my parents were right when I was eight, maybe I was just a drama

queen not cut out for the big city.

It wasn't until I voiced my concerns about *not feeling it* to other students that I realised this was something that we were all feeling. Suddenly, it wasn't true that I wasn't built for Music School, rather, Music School wasn't quite what we expected.

Similar to other degrees that use specialisations (like Architecture, or Science), Music is a rather inflexible programme. If you get into first-year Music and don't like your major, changing your specialisation can add a semester or two to your degree. Financially, this isn't much of an option for many people. In my conjoint structure, I'm only able to take two electives in Music before they stop "counting". Riley* is also a first-year, who is so glad she chose the University of Auckland. But what she wished people understood is that Music School is hard—way harder than people assume.

There is a lot of content to take in, people to impress (many of whom will dictate much of our professional futures), and the constantly changing opinions we have of our own degree.

We don't have the time to mess around. From day one you become fully immersed in the world of your specialisation, which is such a stark change from high school. In school, many of us got excellent grades just by completing the work. At uni, it takes tact and perception—a big step up from school. This challenge is obviously meant to stimulate us (as well as our lecturers, who truly have heard it all), but it takes huge determination to rise to the occasion.

Some people might think we're complaining, or maybe we just aren't cut out to make it in this industry. There's a "competitive energy," in the words of Riley. Every bit of coursework, every interaction with a staff member could impact your career. As reductive as it sounds, people get told they aren't fit to be professional musicians all the time (in all kinds of scenarios). Gradually, the industry is becoming less niche and there are more ways to be involved, but the diversification can't come fast enough for people who don't (or don't want to) fit the existing mold.

Outside of just the specific music industries, the structure of a university



can complicate things further. Sam* completed his degree in Composition before leaning into other branches of music and performance. "I always sorta knew what I wanted to do," he commented. When he left high school, he also started a BA conjoint, but quickly dropped it to be more immersed in the music side of things. About this, he said, "I wanna be doing it all the time, I don't want this BA getting in the way or anything." Sam was, and still is, in love with music. He loves that our lecturers are working in the industry, quickly becoming our colleagues and not only our teachers. But even Sam struggled with the structure of university Music.

"It was a bit of a sh*tshow", Sam said about his courses during his undergraduate study. With COVID restrictions, in-person lectures (the backbone of almost all creative studies) weren't viable. Music students in this "era", so to speak, were lumped in with everyone else doing more academic work. He remembers his Composition lectures being the highlight of his week, and to have that taken away was gutting. It's so vital for musicians to network, to share ideas, and to encourage each other through the more difficult times. "We missed out a lot in that way".

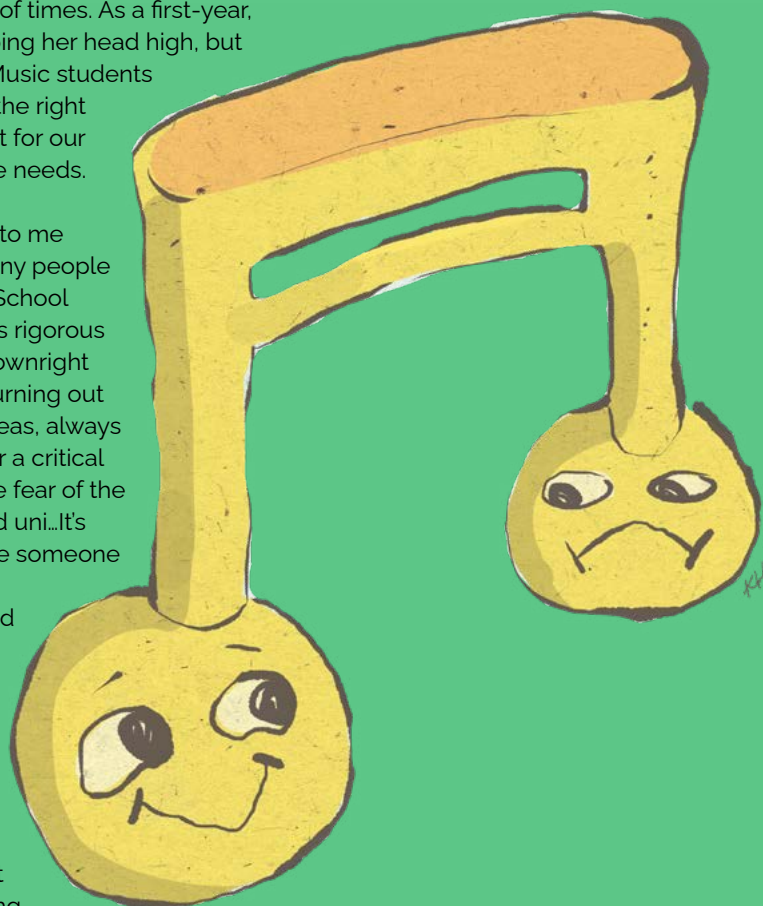
It's like this all over the country. Gemma*, a student at the University of Otago, thinks that it's "not accessible" to study where she does. Resources like practice space, piano time, and

feedback are scarce, making it very hard to actually get the most from her tuition. She loves music, but she really isn't loving all the hoops she has to jump through just to finish her work. Her sentiments are echoed by music friends I know at the University of Waikato and Victoria University of Wellington. The environment of a university (being constantly assessed, juggling finances, and navigating a new personal identity as an "adult") is a trial at the best of times. As a first-year, Gemma is keeping her head high, but it's hard when Music students aren't afforded the right kinds of support for our specific creative needs.

It makes sense to me now why so many people feel like Music School isn't for them. It's rigorous and at times, downright exhausting. Churning out new creative ideas, always being put under a critical microscope, the fear of the industry beyond uni...It's enough to make someone tap out of their degree. Coupled with the fact that creative degrees just aren't given what we really need from the University, it can make getting

through a total mission. But in the end, we are all proud to study Music. We took the plunge to pursue our passions, and can only hope it will all pay off. Spoiler alert, classical music can make you money! At least, I'm hoping so.

*SOME NAMES HAVE BEEN CHANGED TO PROTECT STUDENTS' IDENTITIES



MOKOTRON: Rūaumoko and the AllSpark

Kaupapa driven bass straight from Tāmaki Makaurau



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

With the release of their newest EP *TAWHITO*, the kaupapa driven MOKOTRON speaks to a reimagined future without colonisation. As an electronic artist, MOKOTRON exists in an art form that you wouldn't associate with Māori. From Detroit to Aotearoa, MOKOTRON is a reminder that Māori can and should exist in any art form we wish.

Craccum interviews MOKOTRON this week, and we discuss dystopian futures, *Transformers* lore, indigenous bass, and the ghost in the machine.

Where does your name come from?

Moko derives from Rūaumoko, the atua who dwells underground and is the source of seismic activity and earthquakes. Tron is short for Cybertron, the home world and source of the AllSpark. Mokotron carries all these meanings: a descendant of the ancestors who left their tribal home world but carry the AllSpark with them; a disciple of Rūaumoko dedicated to the art of seismic Indigenous bass that dwells underground.

What music do you listen to? What's in your current playlist and what's in your "favourite tracks of all time" playlist?

Straight electro: Aux 88, Keith Tucker, Posatronix, Anthony Rother, Kwasir, Kraftwerk, DMX Krew, Go Nuclear, Miss Kitty and the Hacker, Underground

Resistance, Dopplereffekt.

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

I think it's important to embody being Māori in every aspect of our lives. So for me, if I'm Māori, and I'm making art, that art should reflect my reality, what I see,

FOR YOUR MUTHA@#\$%&' FACE" and images of Rock Steady Crew reference hip-hop and the graffiti/B-Boy scenes of the 80s. How formative were these art forms in your life and music?

I grew up in the 80s, I remember what it was like seeing hip hop culture explode on the streets of South Auckland. Back in those days, when we didn't have Māori language schools, or Māori Television, or anything Māori really, this was a culture that allowed us to express our experiences in the cities. Those influences are huge for me, though it's just as important to draw on our own waiata, pātere, karakia, pūoro. I'm sitting between the two, it's been a creatively productive space to be in.

A lot of references are made to the Detroit techno scene when discussing your music. Is there an influence there?

Detroit is a huge influence for me. Detroit

techno asks, what does it mean to live with the machine? Does the machine have a soul? We are the soul of the machine, we are the soul of the city. Growing up around the factories, train tracks, and industrial areas on the edge of the CBD, this is my rohe, this is my ngāhere. Detroit music speaks to our urban experiences amongst the steel and concrete. That's always resonated with me.

think and feel. To me, the only thing that this country can contribute to the world is Māori culture and language. If we are always copying other cultures without contributing something to the world, we're just being cultural vampires. We have to give something back.

You make reference to a lot of late-70s early 80s art forms online. Taglines such as "INDIGENOUS BASS



The Detroit electronic scene spoke to Afrofuturism discourse with a re-purposing of technology to create a new form of music that appealed to a marginalized underground population. There appears to be an element of Māori-futurism in your music. Does your music speak to a similar discourse?

Dystopian futures are a common theme in electronic music. For me, it's not something we need to imagine or worry about, we are already living the dystopian futures of our ancestors' nightmares. For me, I'm not really trying to represent the future in what I do: we're already there, this is our reality. So, when I write music I'm trying to represent that reality of what it means to be Indigenous in the city: the bass represents the concrete streets, the drums represent the buildings and high rises, the synths represent the way the light cuts through the cities and the hum of traffic echoing off the buildings, the pūoro represent the wāhine and kuia that keep our communities alive in the city, the purerehua represent the whisper of the ancestors who are ever present—the whole song creates an urban marae, from which we sing, speak, dance, weep.

The social context of your art exists at the intersections of a lot of differing, almost foreign elements. A Māori electronic artist in a mostly Pākehā music industry. Is there a worry that your music is too esoteric for mainstream consumption?, or is it more important to remain creative and be accepted by those who enjoy your art/peers within your art form?

To be honest I don't write music for mainstream consumption, or for my peers. I need to express what I hear and think and feel in my head and to reflect my reality and experiences, so that I can stay safe and well. No one needs to

listen to what I do. I think the attention I'm getting with this project locally and overseas is bizarre.

I gotta say too, in this country we get gaslit constantly into thinking our culture is irrelevant, yet any time you reach outside this country you realise the world loves Māori people, they love our culture and our art and they will go out of their way to support us. All the support I get from Māori and Pasifika is heart-warming. But Pākehā all over the country and all over the world have been supporting my music too. We should never underestimate the world's yearning to hear Indigenous voices.



Is there a desire to influence other Māori to step into what makes them uncomfortable, to exist in art forms that you usually wouldn't associate Māori with?

Definitely. That's why this project has been anonymous—I'm sick of people I know telling me I need to sound like LAB or Katchafire. We don't have to just make reggae, hip hop, or soul, we can make any kind of music we want. More importantly we need to make music that sounds like us, with our reo, our pūoro, our kaupapa, and it doesn't just have to be kapa haka. Can we make

music that is ancient and modern?

If you could work with any artist from any genre, dead or alive, who would you choose?

Tuini Ngāwai! And Kraftwerk. Both, at the same time. Actually, Tuini Ngāwai working with Kraftwerk and I'll just watch. In awe.

What is your gear looking like? What music software are you using to create?

We're living in a second golden age of analog hardware so that's what I'm using: analog synths, drum machines, and vocoders. And a little bit of FM, tape, and guitar pedals as well. I use Logic Audio to record and master. I don't really write with software.

Favourite Movie?

Beat Street!

What non-music influences have helped form and create your music?

Linda Waimarie Nikora's research into rarohenga and the spirit world have inspired a lot of my tunes recently. Hone Kouka's trilogy *Waiora*, *Home Fires*, and *The Prophet* and their stories of urban Māori, Brair Grace-Smith's idea of an iwi rising up

out of the concrete and asphalt streets in the city in the play *100 Cousins*.

Last question, is there anything you'd like to leave us with? A philosophy on life, perhaps? Or some guidance for our creative taura here at UoA

If you're always following what is current, you'll never be current.

You can listen to MOKOTRON's newest EP TAWHITO here <https://soundcloud.com/mokotron>



PHOTOGRAPHER: FLORA XIE (@floraescent)
MODELS (LEFT TO RIGHT): CRYSTAL CHEN, EVELINA NESTECKA (THE SUPERFREAKS), AND LOUIS SIMPSON



MODELS (LEFT TO RIGHT): RYAN BRAND (CORDIAL STUDIOS) AND BEN MOLLISON



SINGLE

BABY YOU'RE A GUN TAMI NEILSON



ELLA SHEPHERD
(SHE/HER)

You will never forget the first time you hear **Tami Neilson**. I was 15, watching Tami open for **Gin Wigmore** at the Auckland Town Hall. She came onto the stage with a beehive hairdo in a sparkly silver dress, belting about motherhood and crooning about love and loss. I was instantly transfixed. She was a total powerhouse.

I never forgot the first time I heard Tami, and every time since I am reminded of why I was so transfixed. Through four studio albums, a live album, and several singles, Tami has demonstrated her range and talent; roaming from her country roots in *Don't Be Afraid*, to exploring soul, folk, gospel, swing, R&B, and more recently in *Sassafrass!*, hints of pop.

What remains constant throughout is Tami's voice and her distinctly feminist approach to creating music in genres often hostile to women. Her new single, 'Baby You're a Gun', is no exception. The piece opens with sweeping strings, and Tami's haunting lone voice remnant of old-school Westerns.

The song sounds like a warning. Tami reminds women "oh baby, you're a gun...they better run, they better run and hide". Underestimate women at your own peril—women are no longer "existing for [men's] pleasure, waiting their command".

Strong women aren't just men's lovers, mothers, and daughters.



ALBUM

HYPERKUNT HYBRID ROSE



MADELEINE CRUTCHLEY
(SHE/HER)

Back with her fifth album release, **Hybrid Rose** collates nine exciting dance tracks, packed full with smart musical and cultural references.

The album is a techno-pop dream, with witty dance music to please a party. In some tracks, Rose shifts to write from other perspectives. In 'I Want It All' she sings as a fabulous Paris Hilton/Sharpy Evans blend. In 'Fantasy', she authors the track as an unreal digital girlfriend spambot, blurring lines of reality with a wicked sense of humour. A mermaid is the protagonist of 'Star of the Sea', with the more slow, peaceful track closing out the album. These tracks all utilise second-person lyrics too, encouraging a really close, and personal listen.

This constant shifting in the lens of authorship introduces interesting complexity and nuance between the tracks—you're left curious about what the next song might explore.

Rose collaborates with a few different artists on this album too, including **Jeivenchy**, **Jason Parker**, and **LOZ**, and this community of voices becomes clear in the variety on the album. There's so much fun to have with *HyperKunt*, and it's an absolutely necessary add to your pre-drinks playlist.

A full album of certified, hyper-pop bops.



SINGLE

NEW PSYCHE LEAPING TIGER



MADELEINE CRUTCHLEY
(SHE/HER)

The Tāmaki Makaurau based Jacob Park continues the venture into vocals with his musical project **Leaping Tiger**, pulling together a fun dancey track for his first 2022 release.

Park's last single 'Gooley' lets the green monster loose, but 'New Psyche' reigns this jealous longing back in, instead exploring the genuine comfort that emerges in finding yourself post-breakup. There's a similar fun found in the genre-bending between hip hop, R&B, and electronic, but Park develops the sound to find something new and refreshing in his portfolio.

Some of the slick wordplay works to incite a smile; "To see thou in the arms of another/Had to tell myself, sit down buster". These are the single's best moments, when fun and cheekiness is found in playful lyrics, to match the upbeat tempo.

'New Psyche' is a cool and confident track that makes for a good groove. These songs that delve in different emotional states are pretty cathartic, and show Leaping Tiger's emerging talent for writing lyrics that capture an intense, universal feeling. Hopefully, 'New Psyche' provides an exciting promise for more.

A song for a fresh start... for when you're saying "I'm doing fine" and actually mean it.



LIVE

OCEAN ALLEY



VICTORIA NICOLL
(SHE/HER)

I'm not big on energy—anything that's not quantifiable or proven doesn't really do it for me. At least, I wasn't, until the other night. I guess I could've assumed that the first big gig I went to in the last couple years was going to be a goodie, but **Ocean Alley** *delivered*, man.

The peak of the gig was the solo in 'Rage', where guitarist and vocalist Baden Donegal really got into it. Followed by 'Partner in Crime', the crowd got the peak experience. At this point in the gig, the sound was so good that the words didn't really matter. Saying the gig had any one peak would be wrong, though. It was more a plateau of really good music, which ended altogether too soon.

Ocean Alley's gigs have a way of making you completely forget about whatever's happening outside, drawing you completely into this world made entirely of sound and colour. It's a pretty cool feeling to be somewhere so overwhelmingly positive. The energy of the band and the crowd played into each other until it felt like it was one unified force. Something about Ocean Alley just does that, every single time. I've yet to find another band that does that, in quite the same way.

Ocean Alley is made for the soul.



LIVE

LILYPAD



NAOMII SEAH
(SHE/HER)

Got FOMO for Coachella but don't want Covid or the environmental destruction and to inadvertently fund homophobic bigotry? Then you were probably at the free event *Lilypad* on May 8. *Lilypad* took place at new venue Lilyworld almost a month after we went into Orange. It's a venue complete with fake astroturf, plenty of RTDs, and spring rolls—what more could you want?

It's a strange time for Tāmaki Makaurau; we haven't yet forgotten all the outbreaks and lockdowns. I certainly hadn't, so I was nervous to attend this four-act performance. Had I forgotten how to dance? I needn't have worried. The soothing sounds of **Bic Runga**'s greatest hits did indeed remind me how to 'Sway' (sorry), and with everyone keeping a respectful distance, a week later I am confidently Covid-free. I think copious amounts of alcohol helped.

Live gigs are back, and *Lilypad* was the perfect reintroduction. The vibes were chill, the music a good level, and there was a strong sense of community as people lay on their picnic blankets and ate the last of summer's strawberries. It was a clear, warm evening, and as nightfall came, **The Veils** played us out with a funky light show.

A warm welcome back to live music.



- 1. Feeling Of The Body**
Ringlets
- 2. Vintage Nerd (Gravy)**
The New Things
- 3. Dream Of Me**
Wiri Donna
- 4. Hanuman**
Ballot Box
- 5. Dog Head**
Grecco Romank
- 6. Day Job**
Soft Plastics
- 7. SKINCARE**
P.H.F.
- 8. Back Up**
Rubi Du
- 9. Dance When The**
Eden Burns
- 10. Redux (Van Staden And Bohm Remix)**
Deepstate



UoA Artist Spotlight: Ilena

On her lockdown album, *Vertigo*



MADELEINE CRUTCHLEY (SHE/HER)

In this week's UoA Artist Spotlight, we kōrero with Ilena, an artist in Tāmaki Makaurau. Ilena works with several different mediums, but most recently released her lockdown-perfected album *Vertigo* along with music videos for several tracks. She's currently studying Fine Arts, English, and Screen Production.

How did you manage to produce this album while studying? Where are you at with all of your studies?

Last year, I took the whole year off to focus solely on music. I did the Producer Development Course at Parachute Studios in Kingsland. I thought it would be nice to try and focus on one thing for once. So, the album's a product of that year... and having the time to just focus on that completely, rather than music being something I'm doing on the side, something in the evening that is cathartic.

It's like studying in a different capacity... How do you feel like that year off kind of adjusted your process musically?

I learned a lot more that year about how music can be more viable, and actually more of a career choice because I was seeing how producers work in their studios, like five days a week and meeting people in the kitchen... who are doing music full-time and seeing it in more of a business sense. Not that it lost all the creative aspects, but just seeing people fully immersed in that life... It was very validating for me because I felt like I was doing this process in more of a supportive environment.

It helped formalise my process as well... [During lockdown] I was like, how can I still find a good and productive method of working? I would often adopt the viewpoint of art, like... if the inspiration hasn't gripped you, then why

try making a song? But for me, I found it quite helpful just to try and do a little bit every day.

And that meant working towards the final album of *Vertigo*?

All of the songs and *Vertigo* were made during the lockdown at the end of last year. So, it's kind of my little lockdown album, I guess. But yeah, as soon as we weren't allowed into the studios or anything... I spent all that time walking, making really long meals, or trying to make music and, considering how hectic that time was, it was relatively productive for me.

After that, I wanted to try and bolster it a bit more and do music videos and re-record the vocals in studio. That was really fun. It was actually made in quite a short, fruitful amount of time, it was still taking on everything that I had learned from that year.

I feel like I was noticing a really intentional structuring of this album.

I was actually going to release [*Vertigo*] as two separate EPS, but... there were two very different moods... the first half was more upbeat and fun. The second half had more like serious subject matter and was more low key as well, sonically. That's why there's an interlude between them, because I did want to still separate them, then I just thought, functionally, it felt as if it would be easier if I just did it as one album... but yeah, it was supposed to be kind of like an A side and a B side.

Is there anything that you hope that this music offers to listeners?

It's weird to think about who's listening to the album, because I never really think of that... I mean, all of my lyrics always pertain to very specific situations. I think my lyrics can be vague enough that people can really apply them to whatever circumstance they're in... not that art has to be relatable, kind of a dead word, [laughs] but like, I hope there is some kind of relatability to be gleaned from that.





SYNESTHESIA

Noun: a phenomenon that occurs in some individuals where one sense is stimulated by another, in this case, where images are prompted by sound.

Daisy Nicholas paints a scene with a playlist of New Zealand musicians

*64

Eliezer

BLACK SHEEP

Sxmpra, Vana

Under Bright Lights

TWERL, Ekko & Sidetrack, Indy Skies

Asthma

Darion Harris, Church

Deadroses

Adrian Fine

Stick

LazyJax

Loose Ends

Lazy Jax

CLV

Aidan Fine, Church & AP

Fire Sale—Church & AP Remix

Dera Meelan, deadforest, Church & AP

If You Ain't Looking

Christabel

Fight Club

Eliezer

Ankle Deep

Christabel

Mullet

Christabel, Chequered Pattern\$

Get Down

Andrew Meyer, Nadis, Chequered Pattern\$

Top Tracks about Tāmaki Makaurau

Maybe a little bit of postcode envy

CRACCUM

CRACCUM EDITORIAL TEAM

Hellhole | Erny Belle

MADDY CRUTCHLEY

In this slow, sweet country tune, **Erny Belle** muses on a feeling of disconnection within Auckland City as a Māori artist. In the first few lines, she seems to describe a clear image of Karangahape Road's populace, with "Little black boots/Pinned back bangs/Long trench coat and black." It's a poetic expression of dislike and detachment in a scene that is "White/White/White/Washed."

Dominion Road (Dumpling House) | DARTZ

MADDY CRUTCHLEY

Pōneke punk rock band **DARTZ** takes a classic banger from **The Mutton Birds**, and pays a lovely homage to not only the original song, but also all the culinary goodness to be found on Dominion Road. Headbanging to dumpling based lyrics is very fun.

Biggie Willz (Chillin on the Southside) | Jay4rmOnehunga

OMNI ARONA

Sampling Samoan-American hip-hop collective **Boo-Yaa T.R.I.B.E.'s** song 'Chillin on the Westside', **Jay4rmOnehunga** celebrates South Auckland. "Capital City of the land of the long white cloud, Welcome to my Centre, Mangere Town Centre". Such good vibez while celebrating a POC space.

West AK Dubz | Risera

OMNI ARONA

Hearing AT train announcements on a song is both hilarious and kinda gangsta. The track reflects the reality of living in certain areas. Ranui, Onehunga, Avondale to name a few that were mentioned. "Its that 828, 685r, use to do urns with the gang at the Spida" is a cold line "Backpackin / Road rubbish plastic rolling down the same side walks brothers got stabbed in" definitely reflects a very real reality of growing up in the hoods of Tāmaki Makaurau.

Brother | Smashproof

OMNI ARONA

I didn't even know that brother was a metaphor for South Auckland until recently. The track is the longest lasting #1 single of Aotearoa at 11 weeks. The death of Pihema Cameron, who was killed by a white man who chased him down with a knife, hurt Māori and Pacific island communities. The video is an ode to him as well as the South Auckland community. In the video, **Smashproof** lay down a coffin, which signifies the death of old South Auckland as it succumbs to the effects of colonisation and gentrification.

Verona | Elemeno P

NAOMII SEAH

I love this song because it's so horny and Verona on Karangahape Road is still a horny bar. I've had a handful of dates here, and my top tip is to order a long island iced tea. The last time I could only get through a quarter of my drink, there was so much

tequila in it. Verona is also full of pretty people who like to have fun. Can fully recommend both the bar and the song.

Royals | Lorde

NAOMII SEAH

I'm only including this one because it got so mega-uber-famous, and in the same breath, I will make fun of Lorde for describing Devonport as a "torn-up town, no post-code envy". But go off on romanticising AT HOP I guess.

Me at the Museum, You in the Winter Gardens | Tiny Ruins

ARELA JIANG

The amount of times I've walked through the Winter Gardens in the Domain emo af feeling things is honestly shameful. Somehow, **Tiny Ruins** captures melancholy, loneliness, and a full heart in this one song, felt walking through this lovely part of Tāmaki Makaurau on a cloudless Winter's day.

Chains | Che-Fu

OMNI ARONA

Amidst a tale of despair in Auckland City, Two Māori/PI found themselves having to fight yet another battle. At the time of release, accounts of French nuclear testing in the Pacific were common. From the vantage point of Auckland, **Che-Fu** and **DLT** protested against it. "How comes I got cyclops fish in my water? A nation of Pacific lambs to the slaughter", "Now I'm radioactive strong I just walk past the switch and all the lights turn on."



I'm Not Like Other Musicians— I'm An Artist

These are Aotearoa's favourite cool kid artists (who I probably would've bullied in high school)



ARELA JIANG (HE/HIM)

New Zealand is a pretty weird place. Supposedly, we stand out for our dry humour, our flightless bird namesake, and as the perfect place to film long movies with difficult-to-describe plots. No wonder we stay on-brand with how wacky our artists are. From their music to their personas (and sometimes a collision of both), we're proving we've got our own eccentric tastes at home. For New Zealand Music Month, we're ranking a few New Zealand artists by wackiness and giving some of our oddball artists the love they deserve.

1. Aldous Harding

If you're gonna think strange, look no further than **Aldous Harding**. Just watch her KEXP session—she's an artist not fully there and completely in the moment, seeing something we can't begin to understand. Harding weaves unhinged lyrics with folk simplicity of stripped back guitar, piano, and the occasional cowbell that leave you both disoriented, soothed, and a bit baffled. Half the time, you're asking yourself, "What the fuck is she saying?", but the music is such magic you don't care about the answer.

2. Connan Mockasin

Connan Mockasin holds supreme domain over all things odd, quirky, and slightly deranged in New Zealand's psychedelic indie scene. From a stage name taken from crafting moccasins as a kid, Connan Mockasin was destined

for an unorthodox trajectory. A Hawkes Bay brother, Connan puts new spins on nostalgic synths and idiosyncratic percussion behind seemingly off-colour lyrics to forge new paths into the genre. It's exciting and disturbing and utterly wicked all at once.

3. The Brunettes

Rest in peace **The Brunettes**. But please leave whatever shit you were on when you made *Holding Hands*, *Feeding Ducks*, because that must've been some mind-bending stuff. With whimsical ditties like 'If You Were Alien' and 'The Moon in June Stuff', you know that you're in for absurdity. And with their silly lyrics and instrumental that felt like they'd taken primary school music class instruments and chucked it in a song for laughs, this twee pop duo from Auckland knew what they were doing in creating some absolute absurd gems.

4. Lips

Pucker up for **Lips**, the Auckland four-piece with a musical personality bigger than their sound. The band's mascot? Ex-girlfriend? Visual representation of their addictive vocals? "Lips", a girl whose head are massive lips, makes them stand out as weirdos in the indie pop crowd. With wild lyrics delivered with deadpan wit, their bangers 'Your Deodorant Doesn't Work' and 'Her Friends Are Friends With My Friends' make for fickle and fun listening.

5. Unknown Mortal Orchestra

Unknown Mortal Orchestra is not unknown to anyone who's ever dabbled with the psychedelic rock genre (or been to a hipster cafe on Karangahape Road). Sure, *Multi-Love* and *Sex & Food* are your staple trippy albums with warm guitar, synths, and warped vocals. But it's the band's instrumental ventures which leave you scratching your head in wonderful confusion. The album *IC-01 Hanoi* and the tunes 'SB-06', 'SB-07', 'SB-08', 'SB-09', each their own 20-minute soundscapes, give you whiplash with their style changes and slightly jarring soundbites. It's these recent forays into new sounds, spearheaded by Orewa native and Elam alumni Ruban Nielson, which make UMO out-the-gate certified.

6. Lorde

Okay, so I know **Lorde** isn't underground anymore to be considered weird—but I couldn't not make a ranking of wacky New Zealand Artists and snub our Takapuna golden child. Before she was mainstream cool pop alty, she was pop alty with the persona of Robert Pattinson's Batman. Her unreachable and John Green-esque coolness and wacky stage moves have cemented her as an indie legend, and makes her a New Zealand weirdo in our books.

SPECIAL GENERAL MEETING

FRIDAY 27TH MAY 12 – 1PM
SHADOWS BAR



SHADOWS
BAR & EATERY



COLLECTING Wax.

Or how I learned to stop worrying and go broke from vinyl every month



JAY ALEXANDER

Despite my hundreds of Spotify hours, my go to music platform is the good ol' vinyl. I have been called pretentious over and over the second I show my shelf full of double LPs, limited editions, and God forbid coloured LPs that are only available at Real Groovy for a week at a time. I'm more than happy to fit the archetype of the artsy fartsy guy who still buys physical medium when there's so much value to having vinyl. I've been collecting for just over a year now and my humble beginnings have grown to a shelf of around 50 albums. Ranging from Daft Punk to Kendrick, Black Midi to King Crimson, Elvis Presley to Swans; to say my taste is varied is quite the understatement. Before you ask how I started, why I love collecting wax, and how much I've put down into this obsession of mine, I want to talk about how important vinyl can be to music and maybe try to convince you into starting a collection yourself.

At this point vinyl is as old as time itself to the current generation of teens and

Spotify especially came under flack for giving out as low as \$0.0003 per stream for even majorly established artists.

students. Often they're a reminder of our parents' and grandparents' infatuations with music and good hand-me-downs for when you move out into your own flat (thank you, Dad, for the Michael Jackson LPs). It's no question that streaming services have taken over our standard of music listening, with artists finding success in racking up stream after stream. But funnily enough, it's through physical purchases that the real support can be found from fans. Spotify especially came under flack for giving out as low as \$0.0003 per stream for even majorly established artists. This isn't to say we should boycott streaming, God no (hell, Kendrick just dropped—how else can we listen to him?). It's just vinyl is a much better way to support our favourites, with unit sales per 100 giving royalties of up to \$2000 for the artist. Maybe if you want Rihanna to make your college summer album for the year, nudge her sales through vinyl!

More personally though, I find buying vinyl to be totally worthwhile and even enlightening in some ways. Sure you can look like the coolest person on the block if you have a rare as hell Kanye original press or something, but holding the album art in such a large package just feels right to me. You have gone out to buy a piece of artwork for you to own and spin as much as you want. At times it feels like an exclusive gateway into viewing how the music is meant to

At times it feels like an exclusive gateway into viewing how the music is meant to be experienced, making you feel like you own it more so than just knowing and jamming it.

be experienced, making you feel like you own it more so than just knowing and jamming it. Additionally, I find the feeling of looking at a full shelf of any physical medium such a bright spot in any room. I own hundreds of books and DVDs for this reason, and my room feels so comfortable that all the stresses I get from uni tend to seep away.

So, for something that appears ancient, tired and just not up to scratch, vinyl is such a worthwhile investment if you truly love music, art, and the feeling of comfort for your room. Here's to a year of my collecting, and of course many more to come.

Oh, and I've spent more than \$3000 on it all... I live and breathe financial distress.



An Unserious Musical Analysis For the University's Seriously Stupid Hold Music

There's method to our madness (making you wait so long you hang up so someone can go on smoko)



ARELA JIANG (HE/HIM)

Let me take you back. You're on a call with a student service, maybe Unihealth, maybe StudyLink. You want a simple answer to a simple question, and you're expecting the call to take less than a minute. You get past the automated call directory who tells you "we're experiencing a higher number of calls than usual. Please stay on the line and someone will be on to assist you shortly." Cue the hold music that lasts for 20 minutes just to have a minute-long chat (as you rightly predicted).

If you've ever been through that kind of torture, you know what tune I'm talking about. You don't know anything about it, not its name or its origins, only that you've heard it more times than the latest TikTok sound on your For You page, and it's twice as annoying.

According to Youtube member 'Mama Jacqueroo', the piece is called 'Opus Number 1', created when the

composers were just teenagers. Allegedly, the composer finds his creation an embarrassment, and to this day he has never profited off it. A quick Wikipedia fact check confirms this tale and that the composers, Tim Carleton and Darrick Deel wrote the ditty in 1989 on a four-track tape recorder. I could

You don't know anything about it, not its name or its origins, only that you've heard it more times than the latest TikTok sound on your For You page, and it's twice as annoying.

not confirm the claims about the lack of royalties (AUSA only gives us enough pay for one investigative journalist), but it's such a fitting story I'm sticking to it and running with it. From the go, it seems 'Opus Number 1' has brought nothing but pain into people's lives.

This song invokes a primal fight or flight response for many (except your only choice is to battle it out). To help me unpack this misery masterpiece, I enlisted the help of someone who actually knows music. Jesse Schroder-Smale (she/her) studies Music and Science at UoA and teaches drums at the Chiron Rock School in Auckland (and also carried me through NCEA Level 1 Music).

The piece kicks off its first section with some lonely percussion using kick and snare drums. The snare sounds like a clap, and there's an echo effect on the kick and clap to make it fit the echoey



“It’s sort of an eerie piece because of the delay effect, so it’s a good way to represent the unknown”. Honestly, that makes sense—you’re venturing into uncharted territory, not knowing when you’ll be put through to a real person

melodic parts. Jesse says that using the echo everywhere in the instrumental “creates an aliens, space and time travel feel”. She adds that “It’s sort of an eerie piece because of the delay effect, so it’s a good way to represent the unknown”. Honestly, that makes sense—you’re venturing into uncharted territory, not knowing when you’ll be put through to a real person to pause the task you’ve started during the wait to talk to a stranger.

The second section of the piece features a weird air-like instrument (what we figured was a synthed-up keyboard) and a vibraphone riffing over three chords. It’s airy and very whimsical, which teeters between grating and intriguing. “It’s mysterious,

like a space odyssey,” Jesse mused, and I agree. The piece edges you into thinking, “What’s going on and what’s happening next?” while stopping you from saying, “fuck it, I didn’t need that prescription anyway” and hanging up.

In the third verse, This is where the song gets a bit silly and the presence of major chords, according to Jesse, make the whole piece sound more happy. That’s something you’re not exactly feeling after hearing it 17 times in a row. Three minutes in they chuck in the cheesiest bluesy solo. To that, Jesse said, “What the fuck”. I cringed. We mutually decided it didn’t deserve a comment.

‘Opus Number 1’ is structured with seven sections with two distinct melodies (for you music maestros, that’s an ABACABD form). To the untrained ear, it just sounds like

The piece edges you into thinking, “What’s going on and what’s happening next?” while stopping you from saying, “fuck it, I didn’t need that prescription anyway” and hanging up.

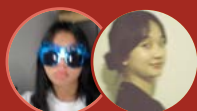
Three minutes in they chuck in the cheesiest bluesy solo. To that, Jesse said, “What the fuck”. I cringed. We mutually decided it didn’t deserve a comment.

repetition. But Jesse argues there’s a surprising amount going on in the piece. “Most pieces have sectioning to keep listeners interested, but also you want some repetition so the listener doesn’t get confused,” She goes on to explain that “listening to a piece that has no structure blows your brains,” and that in this piece “they go back to the main melody but develop it a bit so it’s like you’re listening to a story”. It’s that story that is supposed to keep you on the line.

By the end of it, we were getting pretty bored, so we decided to use our greatest weapon as students: playing it at double speed. Everything that was mind-numbing before became mind-bending. ‘Opus Number 1’ transforms into an almost DnB type hype-music tinged with anxiety. That’s a reach but it was the only way I’ve enjoyed it. Next time I’m on hold with campus security, I’ll think twice before I hang up.

The Swifties or Swiftling...

Taylor At The Tuning Fork (Nancy & Gabbie's Version)



GABBIE DE BARON (SHE/HER) AND NANCY GUO (SHE/HER)

It's a Saturday night. You've got two girls. One is dressed in the cutest Taylor Swift fit ever, tied together with none other than the iconic red scarf. The other is, uh, in the only red (and clean) top she owns and some random skirt, deeply disappointing her 11-year-old Swiftie self. Where are they heading? The "On Repeat: Taylor Swift / Red Relaunch party" held at the Tuning Fork of course. The hosts, Superficial Party, are an event planner, pop-party-thrower... we're not sure exactly how to describe them other than they throw parties for the IT GIRLS, truly.

Essentially, they arrange parties based on pop music royalties, without the artist actually being there. The concept is super sick, since they give away freebies, plus the most expensive ticket costs like \$20 so you can't really complain. Fans come and dance the night away, because who wouldn't wanna party with like-minded people, who happen to be in the inner depths of the fanverse? We're gonna make it known that real Swifties know about the 'blondie'. We also know the whole release theory of *1989 (Taylor's Version)*... So yeah, naturally we were one of those fans who had a fucking blast.



GABBIE

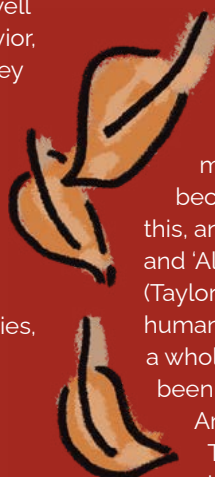
So, let's get one thing straight, baes: hating on Taylor is SO over and done with, that I will literally tune you out.

You can say that you do not like her music, but you cannot disregard the empire she (and her team) have built for herself. She is a moving force that writes, produces, and records her own music, and she's built a timeless character around herself, considering she's only been around for a decade. So, don't you dare discount that...

But going back to the actual party, *It Was Sick*.

To start off, we found the event on Facebook, as you do, and well, the last tickets on sale were only

\$20, so I figured if I'm reentering the clubbing scene—*after the shock that is: Covid*—I might as well pay homage to our Lord and Savior, Taylor Swift. They announced they were giving freebies to the first hundred who went through the door and Nancy and I lined up at the door at 7:15 p.m. Doors opened at 8 p.m., but like who doesn't want Taylor-themed badges, 22 heart-glasses, or face masks? We got some goodies, so we were generally chuffed to start with. Secondly, Tuning Fork is the absolute best venue for an intimate show, as they also have a bar on the side, space for tables, couches, and a photobooth.



Fans come and dance the night away, because who wouldn't wanna party with like-minded people, who happen to be in the inner depths of the fanverse?

The best part of a Taylor party was that the population was 95% girls, gays, and theys—straight men who made you feel uncomfortable were so out of the picture. It felt like one big slumber party with a bunch of cool babes, who love the same artist you love. The song line-up was clean, the DJ knew what songs to play and when the vibe to play them was there; the sad ones, the bops, and the iconic ones.

I'll be honest though, even if the line-up just kept going up and up, as the hype did, my body clocked out at 11 p.m., because a) I'm 22, not built for this, and b) they played 'Sparks Fly' and 'All Too Well (10 Minute-version) (Taylor's Version)' twice... and I'm only human. I'm sorry but Miss Blondie has a whole decade of songs that could've been played. They did not play 'We Are Never Ever Getting Back Together' or even 'I Know Places'; like besties, these are the shit. Though they did get Swifties who

dressed up to go on-stage to sing... And, lastly, we could hate on Jake Gyllenhaal without any censors, so, overall, the experience was a 10/10.

NANCY

I've been a Swiftie since Taylor's howdy cowgirl boots days. I performed 'You Belong With Me' with a friend at the Year Five talent show, obviously going hundies on the (air) guitar solo. I spent weeks handcrafting a Taylor Swift magazine and wall display for a competition run by WhatNow, desperate to win tickets to her 2013 *Red* tour. Guttingly, I did not win and was robbed by this dream-destroying show who never bothered to send back my project. As you can imagine, a few weeks later when the *NZ Herald* published photos of Taylor rocking out with her glittery red guitar, my 11-year-old heart was utterly crushed, ripped apart, and destroyed by FOMO.

Fast forward a decade, the same girl was screaming her heart out to 'All Too Well (10 minute version) (Taylor's Version)' in a room of Swifties, united in their love for Taylor's artistry and burning hatred for Jake Gyllenhaal. For those of you who are curious as to what a listening party is like, here's my best attempt to describe the vibes of the night. It's kinda like going to a club with an impossibly fire playlist, but minus all the creepy men soaked in B.O. and Lynx Africa grinding up on everyone all night. Oh, and every person in the club is somehow ALL like those random girls you meet in the bathroom who hype you the fuck up before disappearing and are never seen ever again. If going to town was like this, I would be giving up my current senior citizen lifestyle and getting white girl wasted EVERY weekend.

It was also such a safe environment. I felt comfortable leaving my bag by the side of the stage unattended knowing that nothing would be nicked. The few men that were in the venue were awkwardly, but respectfully, swaying to the beat, and (this is 100% a

heteronormative assumption) probably there to accompany their girlfriends. The women DJs up on the stage were super energetic too. They were fantastic at catering to the crowd, taking in as many song requests as possible—which were scribbled on the back of signs with Taylor Swift's face. A system as genius as Taylor's lyrics if you ask me.

Even more wholesome than the lovely friends we made was the crowd, who would continue singing in (relative) unison the song when the DJs were expecting a few technical issues with the audio. Given how emotionally intense Taylor's lyrics are, to any outsider we probably sounded like an army performing a battle cry before going to war. And you know what, with everything happening around the world right now, this listening party was probably a much needed therapeutic moment for all of us.

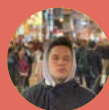
Also, can we get a moment of appreciation for Gabbie's show-stopping 'We Are Never Ever Getting Back Together' music video outfit? She looked ADORABLE in her PJs and custom sunglasses with the lyrics "and he's like I still luv u". Would not expect any less from *Craccum's* Visual Arts Editor!

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The Craccum Music Sorting Hat

Here at *Craccum*, we have an eclectic group of individuals, some with absolutely shocking music taste. The guide below will show you what position you'd suit based on the tastes of our current staff— who knows what positions will be available next year!



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

Song List #1

Cool Kids – Echosmith
Mood Ring – Lorde
Sign of the Times – Harry Styles
7 Rings – Ariana Grande
Bravado – Lorde

Song List #2

Never Let Me Go – Florence + The Machine
Father Time (feat. Sampha) – Kendrick Lamar
Why Oh Why – L.A.B
Self Control – Frank Ocean
Kingston Town – UB40
Ruketekete Te Mamae / Ever Loved A Women – Brother Love

Song List #3

Wall of Glass – Liam Gallagher
There is a Light That Never Goes Out – The Smiths
Red Light indicates Door Are Secured – Arctic Monkeys
Pretty Vacant – Sex Pistols
Going Underground – The Jam

Song List #4

Hollaback Girl – Gwen Stefani
Whip My Hair – WILLOW
Hit 'em Up Style (Oops!) – Blue Cantrell
Girls Just Want to Have Fun – Cyndi Lauper
Whatta Man – Salt-N-Pepa

Song List #5

Primadonna – MARINA
China Girl – David Bowie
good 4 u – Olivia Rodrigo
From Eden – Hozier
You Send Me – Aretha Franklin

Song List #6

Can't Take My Eyes off You – Frankie Valli
Put Your Records On – Corinne Bailey Rae
Howl's Moving Castle Theme – Kyle Landry
The Muffin Song – Sean Bertram
In My Room – Frank Ocean

Song List #7

It's Been a Long, Long Time – Harry James
Whoa – Snoh Aalegra
Needed Me – Rihanna
On & On – Erykah Badu
Put On Repeat – Sabrina Claudio

Song List #8

Only Child – Tierra Whack
Give Up – FKA twigs
Deal Wiv it – Slowthai
Jackie and Wilson – Hozier
Trader Joe – Junglepussy

Song List #9

Savage Remix (feat. Beyonce) – Megan Thee Stallion
Moon River – Frank Ocean
déjà vu – Olivia Rodrigo
Blank Space – Taylor Swift
Ghost Town – Kanye West

Song List #10

Polly – Whitney
Summerboy – Lady Gaga
Your World is Eternally Complete – Sweet Trip
Tour – Macky Gee
The Shrine / An Argument – Fleet Foxes

Song List #11

Mr. Brightside – The Killers
Cold War – Cautious Clay
Watermelon Sugar – Harry Styles
One Time – Marian Hill
Slip Away – Perfume Genius

ANSWERS



If you chose Song List #1: Congratulations! You embody the traits of our lovely Features Editor, Grace. You're kind and emit happy vibes.



If you chose Song List #2: You have incredible taste, chef's kiss. You love kaupapa driven rhymes just like Omni, our Te Ao Māori Editor.



If you chose Song List #3: You're our Chief Reporter Charlie! Red flags don't bother you and that makes you even more punk.



If you chose Song List #4: Something's wrong with you: you work too hard—it's not the 90s anymore. Welcome to Jess' position as News Editor!



If you chose Song List #5: You're basic and there's nothing wrong with that. All you do is drink Starbucks and read horoscopes. Welcome to Nancy's position as Lifestyle Editor!



If you chose Song List #6: You've got the guts to be the cutest #influencer out here. You're Michelle, our one-woman Social Media team!



If you chose Song List #7: You're just horny and might only listen to music during sexy time, but that's just the life of being Co-Editor Flora.



If you chose Song List #8: You're a little bit annoying but you own it, and everyone loves you anyway; congrats, you're our Co-Editor Naomi!



If you chose Song List #9: You're the official hot girl/art hoe of *Craccum*, which means you've got what it takes to step into Visual Arts Editor Gabbie's shoes!



If you chose Song List #10: You've got the eternally bold badassery and hilarious jokes it takes to carry the whole team, just like Staff Writer Arela.



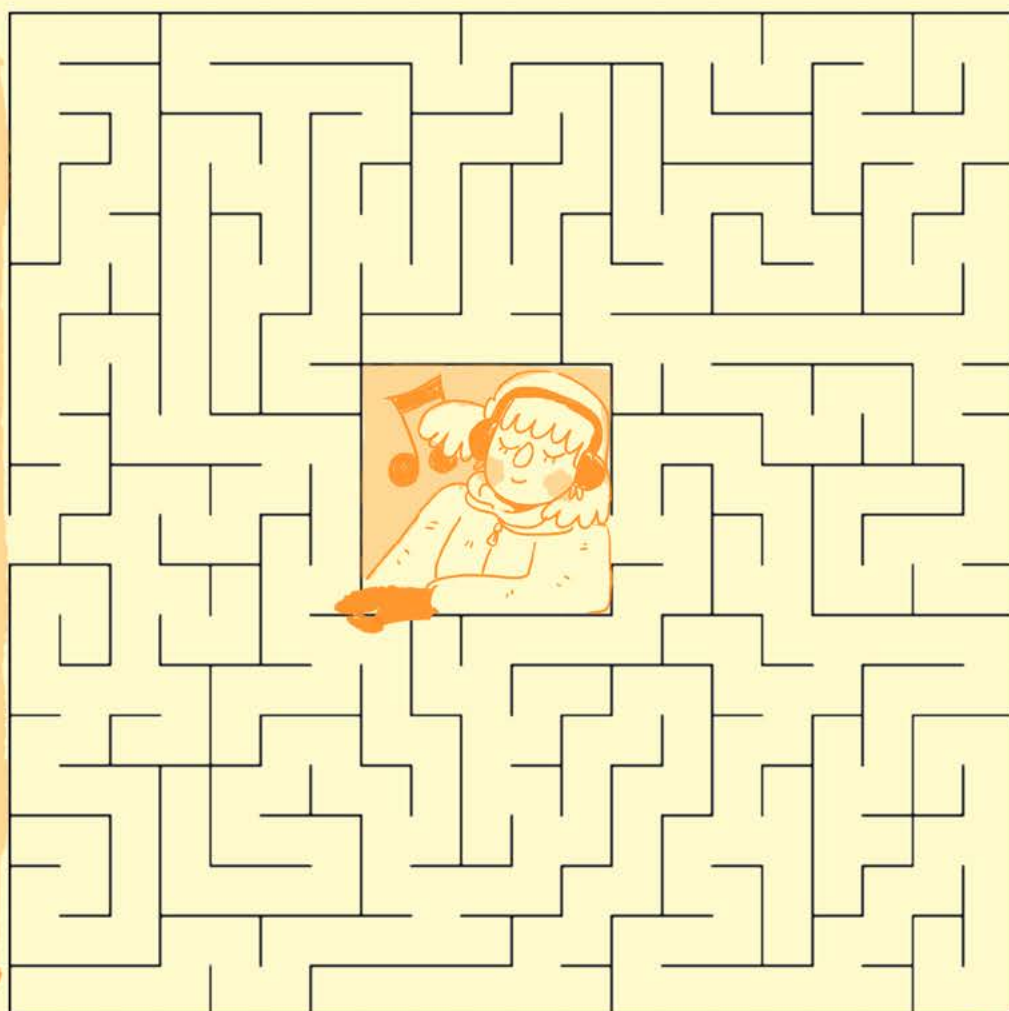
If you chose Song List #11: You're way too cool for us, but still humble enough to stan Harry Styles and the classic Mr. Brightside. You've got the varied taste to be our beloved Arts Editor, Maddy.



word search



COLDPLAY
HOZIER
LORDE
BRUNOMARS
THESTROKES
SZA
DUALIPA
PINKFLOYD
WILLOW
ARCTICMONKEYS
FLEETWOODMAC
ONEDIRECTION
TAYLORSWIFT
TAMEIMPALA
QUEEN
THEBEATLES
MACDEMARCO
ARIANAGRANDE
ADELE



hypochores

During Polly Prophet's time in seclusion at Albert Park, she launched her Soundcloud rap career. Within the next few weeks, we presume that this will insufferably become her one and only personality trait. For now, Craccum hopes that her new creative venture has not impaired her divination abilities...

ARIES

Just like fellow Aries Gerard Way, this week you are making an unexpected comeback after a long period of dormancy. The rest of the astrological signs are buzzing with excitement to hear what you've got to say.



TAURUS

Listen to your fellow Taurus Ariana Grande and save your tears this week. Things have been feeling rocky lately, a difficult experience for you creatures of comfort. Expect to come out the week feeling stronger than ever, with no tears left to cry.



GEMINI

Sam Smith's song 'I'm Not the Only One' seems like the soundtrack for this week. You're probably feeling like the world hates you at the moment, and you're not wrong. We do. Someone's got to be the villain!



CANCER

Life has got you smiling through the pain and holding up peace signs, just like your fellow Cancer, Ringo Starr. Get ready to live, laugh, and love some more as external obligations continue to pile up on your plate!



LEO

The Queen of Pop herself Madonna not only represents your Zodiac sign, but also the energy for the rest of May. Your loud but proud diva attitude is getting the not-so-deserved time to shine!



VIRGO

When life gives you lemons, make lemonade! I'm not talking about the sweet fruity drink, but Beyoncé's critically-acclaimed album. Virgos know how to crush it, and as usual y'all are going to be unstoppable this week.



LIBRA

Everything ain't shit in your eyes my Libras! Just like how Doja Cat has a chokehold on all of us, this week the rest of the astrological signs are feeling your powerful presence. Be bold and trust in your intuition, it has got your back!



SCORPIO

Good days are on your mind! The chill vibes of your fellow Scorpio SZA will be the spirit of this week. Be sure to ride the fun times for as long as you can, who knows what the universe has in store for you next!



SAGITTARIUS

Brace yourselves for an extravaganza of emotions! You'll be feeling happy, free, confused, and lonely at the same time. But like your fellow Sagittarius Taylor Swift, you know all too well that feeling everything at once is part of your everyday routine.



CAPRICORN

There's going to be a whole lotta working 9-5 this week, Capricorns. Especially with the semester nearing the end, Dolly Parton's lyrics, "barely getting by, it's all taking and no giving", is going to hit home.



AQUARIUS

By the time this is published, just like your fellow Aquarius Harry Styles, you'll be showered with love and praise by those around you. It's about time you guys got to relish in the recognition you deserve!



PISCES

As winter creeps in, it's time to turn on Hozier and embrace the sad girl season. You'll probably be daydreaming your week away, fantasising about plans to escape to the countryside, far, far away from civilisation. Given the current state of the world, don't mind if I come along with you.



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