

SPEAK

MAGAZINE



2022

From the Editor

It was my absolute honour to be the editor for the 2022 Speak Magazine.

This student magazine aims to fill the void of student voices that many feel is present at SPC. We have packed this magazine with articles, opinions, reports and analysis on a range of topics. The topics are chosen because we, the Speak team, like them and love sharing our thoughts on them.

Some of the Speak team found it difficult to find a writing style for their articles, Deputy Editor Jackson McCarthy's biggest piece of advice was to "write how you talk" much as the name of the magazine suggests. Each voice on each topic is going to be different and aims to convey different messages.

So Perhaps this magazine will give a powerful voice to the somewhat unheard views of senior students. Perhaps this magazine gives an opportunity to for boys to show off their relatively underappreciated talents. Perhaps this magazine is just a dumb way for us to take the mickey and give you a chuckle. Hopefully, this magazine gives you a mix of all three and I really hope you enjoy reading them.

Hamish Catherwood
Editor

SPEAK 2022

Contents

- 3** Grease Wrap-Up: We Go Together
An Interview With Max Harries
Jackson McCarthy
- 7** Scholarship Exams?
A Student's Perspective
Hamish Catherwood
- 9** Water Fountain Review
Will Vernon
- 10** The Court of Public Opinion: Depp v. Heard
George Greaney
- 11** Newmarket: A Leisurely Stroll Through Hell
Ben Stanton
- 13** Film School: How Necessary is it?
Max Van Der Westhuizen
- 15** St Peter's Day Movies: A Tier List
Josh Lewis
- 18** Prefect Updates
Service Portfolio and Deputy Head Boy
Angus Nicholson and Dylan Rodenburg
- 21** Prefects vs. Teachers
Ben Jamieson

GREASE WRAP-UP: WE GO TOGETHER

An Interview with Max Harries

Jackson McCarthy



I won't lie: when it was announced that the 2022 school production would be *Grease* I was severely disappointed. *Grease* is a deeply flawed show, where the male characters (and their 'cool girl' accomplices) bully frumpy new kid Sandy Dumbrowski into changing herself for someone else. There's a baseline preference for male perspectives and heterosexual pairings that runs throughout the show unchallenged, and these issues were discussed openly by director Stephen Dallow and his cast during their rehearsal period. How could we adapt this classic show for young, diverse, modern audiences?

Theatre is one of those fields of work where it's so rare to be doing any show at all, you've got to make the most of what you've been given. And even though its script may be lacking, *Grease* provided, for our young cast, a refreshing focus on the raw elements of musical theatre — singing, acting, and dancing. In this way, the St Peter's and Marist College production of *Grease* transformed the text into an exercise in technique, a test of stamina, and what I can only call a genuine formal delight. With a run time of approximately 90 minutes, jam-packed with memorable songs, *Grease* is hard to hate.

I was lucky enough to land a spot in the crew of *Grease*: what I thought would just be moving set pieces on and off stage ended up being a temporary promotion after our stage manager, Mr Nick Smit, tested positive for COVID-19 on opening night. Suddenly myself and co-stage manager Michael Magness were responsible for overseeing the whole crew — curtains, props, and the comms headset used to talk to lighting and music. And the crew was not the only part of the production to be hit: throughout the whole season, understudies, swings, and even ensemble players were being asked to step up into lead roles at a moment's notice. Even our beloved director went down with COVID mid-season! Mr Fricker's pre-show announcement boomed through the theatre, "...some people on stage or in the band tonight are stepping into a role for the very first time..." — and almost every night, that was true.

I sat down to talk to one of our fabulous Danny Zukos, production veteran Max Harries, about the challenges of such an iconic role and dealing with a season intersected by COVID.

The following interview has been edited for clarity.

Jackson McCarthy: Hi Max, how are you? Feeling the post-production withdrawals yet?

Max Harries: I think I'm just starting to! It's now been a few days since production wrapped, so it's finally hitting me — like I've got this big empty space. Hopefully it gets filled with something soon.

JM: As a Year 13, *Grease* marks the end of your SPC production journey. How many shows have you done with school?

MH: I've done six St Peter's productions, those being *Our House*, *Beauty and the Beast*, *Jesus Christ Superstar*, *Chess*, *The Sound of Music*, and *Grease*. My first show, *Our House*, has got to be my favourite, even though I was just an ensemble player. It was my first real exposure to theatre, so I got a sense of what kind of people do production and what kind of community it fostered — I was even nicknamed Mini Max!

My first lead was the next year, 2019, when we did *Beauty and the Beast*. It was a bit of an unconventional lead: Chip the Teacup. I think I was cast mainly because I was small enough to fit under the table and poke my head up through the teacup costume.

JM: What has been your favourite role?

MH: I really liked playing Rolf last year in *The Sound of Music*. He's got a great song, "Sixteen Going on Seventeen", and this whole character arc and redemption. He gets a lot of things wrong, really wrong, actually — he even ends up becoming a Nazi — but by the end he really shows compassion for his fellow characters.

Of course, I was honoured to be cast as Danny this year. But I think the character is a bit... he's not that good of a person; he does some questionable things, and doesn't learn from them. He stays the same throughout the whole show. That being said, it's been a super rewarding experience playing Danny. I honestly didn't think I'd get [the role]. It's like I started with humble beginnings in the ensemble and then gradually built my way up to lead!



JM: Danny Zuko is such an iconic character that has appeared on both stage and screen many times; I'm curious how you prepare for a major lead role like this.

MH: Initially, I just learned all the songs we had to learn for the audition. Like I said, I really didn't expect to be cast as Danny. I had the playlist running on my Spotify constantly for about 2 months, and there are some great stage productions you can watch on YouTube. I also watched the movie a few times. Maybe 5 or 6 times.

JM: Seems like the film was an important reference for you!

MH: Travolta's Danny was a big inspiration. The movie makes things a bit more heartfelt; more sympathetic than the stage show. It's not necessarily 'better' or 'worse', but the close proximity of film allows for some finer character work, which I like. And virtually every stage production of *Grease* since has included the songs written specifically for the film — "Hopelessly Devoted", "Sandy", "You're the One That I Want".



The stage, on the other hand, does other things better — there's a great physicality to a massive dance number on stage, for example, that you lose in film. So they're different experiences of the same show.

JM: What was it like playing the same role as Toby Gordon, who led the other cast on alternating nights? Toby is a real talent, just like yourself. Is there a bit of friendly rivalry there?

MH: I love working with Toby. In those early stages of rehearsal, both casts were rehearsing together, so it was great bouncing ideas off each other. It was like seeing yourself from another point of view. Toby is an incredible performer — he's actually done youth theatre outside of school for quite some time now, whereas I've only recently stepped into that world. He helped me a lot with the dancing; I helped him with the singing. I think we both brought different things to the role.

JM: After doing all this preparation, you must have been gutted to have had to isolate for the first half of the season. Can you remember that moment when the RAT test came back positive?

MH: I was absolutely exhausted and my throat was sore — a bit more than it

normally is after singing. I did a test. It looked negative, but had the faintest positive line. Me and Mum were convinced I didn't have anything. We didn't want to believe I might have COVID because we were coming up to the show! But it was only wishful thinking: I did another test the next morning, and the positive line went darker than the control line. It was very positive.

COVID ended up hitting me quite hard. I had all the symptoms. Days 2 and 3 I was completely stuck in bed. But in a weird way the severity of my COVID helped me forget that I was missing so many shows. The fact that the symptoms were so severe was almost better than if they were really mild. If they were really mild, I would have just felt like I was missing out.

JM: How did it feel to be at home while the show carried on?

MH: Surreal. A few fellow cast members tested positive the same day, so we were all keeping in touch and being notified of any changes. We also saw lots of videos coming in from [our director], Stephen, and received updates about how the performances went so we could jot down any changes and 'pre-load' them into our first show back.

JM: Can you talk about the work your understudy, Isaac Aldous, did to fill in for you while you were gone?

MH: God, I love Isaac. He's an absolute legend who really pulled the hard yards this year, having to cover three different roles — Danny, Kineckie, and Doody. And he's only a Year 11! As for the Danny part, I think he killed it. He brought yet another perspective; a different energy to the role — especially with the 'cool factor' I might not be so natural at producing...

JM: One of the songs in *Grease* is called "We Go Together". It seems like an appropriate celebration of friendship and teamwork in the context of our COVID-riddled season! How important is teamwork in productions?

MH: Productions simply couldn't happen without teamwork. Obviously there's the team on the stage, performing. But there's also a team behind the scenes — crew, band, and teachers — that we couldn't do without.

As for my fellow castmates, we have a strong connection with each other both as friends and as performers. And with each show we do the bond becomes stronger. When I started in Year 8 there was only one other Year 8 boy in production, but once we got to *Beauty and the Beast* I met people like David Fromont and Grace Cartman [— now head prefects of St Peter's and Marist respectively]. Us three got quite close and have been performing with each other ever since. Our chemistry on stage has just grown and grown.

And it's not just the leads: teamwork also extends to our relationship with the ensemble. Talking to them on the train to the theatre, at dinner, and in the green room, I was able to get to know them all. I found myself in the position of an older brother to these boys, the way I had seen senior boys act toward me when I was their age.



JM: So you're coming into this lead role on stage but you're also coming into this leadership role off stage.

MH: Exactly.

JM: It sounds like theatre has meant a lot to you over the years. Can we expect to see you in any future productions outside of school?

MH: Theatre has been one of the biggest parts of my life throughout my time at St Peter's. As for future shows, I'm auditioning for a local production of *Blood Brothers*, which will be also directed by *Grease*'s director, Stephen Dallow. That'll be happening later this year.

After that, depending on where I end up after school, I definitely want to join the university's student theatre group. I don't think I'm gonna be studying theatre, but I'll definitely keep performing. I have no intentions of stopping. Even when I'm, like, 40 or something, and settling down, I still wanna be performing and getting involved.

JM: It's a lifelong commitment.

MH: Yeah. But I don't really think of it as a 'commitment'. After the first few shows, it was no longer a question of *if* I'd be doing the production, but what role I'd be cast in it! Theatre is just something I have to do. No question about it. ■



SCHOLARSHIP EXAMS?

A Student's Perspective

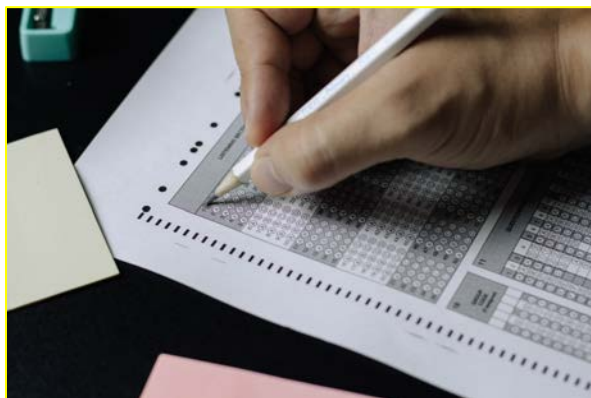
Hamish Catherwood

In Year 11, I was jumping up and down when I heard about the 500 bucks you get for sitting in a room for up to 3 hours and displaying your intellectuality in writing form. That year I was asked whether I wanted to do various scholarships in Year 11, but went against it and decided to wait another year to begin. In Year 12, I took Classics and Religious Studies Scholarships (the latter compulsory for Cambridge students), and I started realizing scholarships are not all they turn out to be.

Firstly, I did some research and found out that university is pretty expensive. So expensive, in fact, that the basic scholarship amount of \$500 is really a drop in the bucket in comparison to the tens of thousands of dollars of student loans that most uni students rack up. However, you can earn a larger amount of money by gaining multiple scholarships. These are called 'awards'.

The most commonly mentioned award is the 'Scholarship Award', which grants \$2,000 every year of university you attend (max. 3). This award is earned by getting three different subject scholarships in one year of study.

The next level of award is called the 'Outstanding Award' which earns you \$5,000 each year of university study (max. 3) and is awarded to the top 40-60 students in the country. To qualify for the selection of this award you must get "three subject scholarships with at least two at 'Outstanding' level in the same year, or; more than three Scholarships with at least one at 'Outstanding' level in the same year". Note that these are only the minimum requirements to qualify for the chance to be considered as part of the top students, it is quite possible to achieve these requirements and still not be selected for the 'Outstanding Award'.



However, if you don't achieve multiple scholarships then you'll only receive a one-off payment of \$500 for each subject you achieve a scholarship in. So the key takeaway here is that you will only get an insignificant proportion of your university fees unless you attain 3 scholarships.

Now, that might not be sounding so bad to you — cruising through a few essays and writing enough rubbish onto the paper that the marker should be satisfied — but remember that scholarships are sat by the best of the best in the country and that the number of scholarships NZQA hands out only corresponds to 3% of the number of NCEA Level 3 students for that subject. Furthermore, an 'Outstanding' is only given to 0.3%, meaning that to attain the 'Outstanding Award' you must be in this very high-level cohort.

As I mentioned before, I sat Classics and Religious Studies as a Year 12 student hoping to get some practice in and maybe even score some scholarships. But I'll level with you: looking back, the effort I put into my theology exam was never going to be enough, something I realized partway through my three-hour time-waster of an exam. My Classics Scholarship, on the other hand, was something I was hopeful for: I attended every tutorial throughout the year, studied throughout the lockdowns, and revised in the lead-up to the exam.

However, it was not to be and my essays on Homer and ancient vases proved insufficient for the 14 out of 24 marks required to achieve scholarship, with me only getting 12.

Nonetheless, I don't regret doing the Classics exam because I believe it gave me essay practice and taught me something valuable: *take scholarship exams with a grain of salt*. Scholarship exams are not easy and it is worth asking yourself if you have a realistic chance of being in the top 3%, otherwise, you may be disappointed that all your hard work is for nothing.

Of course, scholarships *are* attainable by Year 12 and 13 students should you really have the work ethic and the brains. This has been proven by some fantastic SPC students in previous years, including many of my fellow 2021 Year 12 students, some of whom received two or even three scholarships. However, as mentioned before, scholarship exams take a lot of work and I would certainly speculate that by focusing heavily on scholarship exams you may jeopardize your NCEA or Cambridge exams. Scholarship exams normally occur just after NCEA exams and often line up with the final Cambridge exams.

I know some of these Year 12 students who attained a scholarship have had to resit Cambridge exams this year, at a cost of about \$160 per subject, and by doing poorly on their Year 12 Cambridge exams, had limited their subject options for Year 13. Once you understand how much work is necessary to attain a scholarship, it's worth weighing up whether taking study time away from your NCEA and Cambridge end-of-year exams is something you want to chance.

However, those in favour of Scholarship exams will point out that a study undertaken of St Peter's College students in 2018 found that students who sat both Scholarship and an A Level paper in the same subject attained, on average, a 10% higher grade in A level than those who sat the the same subject at A Level only. So, the aforementioned speculation that scholarship exams may negatively affect your NCEA or Cambridge results remains contested.



Cambridge
Assessment
International
Education

Another avenue for students wanting to take a chunk away from student loans is by applying for a university-funded scholarship. These scholarships are given for varying reasons including academic success, ethnic background, and socio-economic hardship. These are based on your Year 12 results, a character reference, and an application explaining why you should receive it. Most of these grants are up to tens of thousands of dollars in value and can cover a large proportion of your fees, making the NZQA scholarship system seem almost trivial. And since these grants are based on your Year 12 results, absolute top-level results in your AS Cambridge or Level 2 exams are a must.

My point is simple: be careful with scholarship exams. Don't get caught up in the hype of earning a bit of dough just to flunk your core exams and have to put in time and money to resit them next year. Now an element of hypocrisy might be detected: I myself am taking on five scholarships this year. But I now know not to sacrifice my Cambridge exams for them. I hope that other students know this as well. ■



WATER FOUNTAIN REVIEW

WILL VERNON

After careful examination of the water fountain outside C Block, I have been able to properly write a report about it. The fountain lacks height, making it ideal for the juniors of St. Peter's, and features two spouts for drinking and one for filling water bottles, making it convenient for every occasion. The strong flow rate makes it extremely efficient for filling a bottle of any size. The placement of the fountain is also extremely central making it quickly accessible for all. However, the drainage in the area on rainy days can clog, making it treacherous to drink from because you risk having wet shoes. The taste and temperature of the water also appeals to the student demographic, with a crisp, cool taste leaving a feeling of purity after drinking it. In conclusion, the many pros of the fountain are shown through its design, location, and quality of water. However, the placement of the drains is a flaw as they overflow. Therefore giving it a rating of 8/10.

THE COURT OF PUBLIC OPINION: DEPP V. HEARD

George Greaney



Very recently, the court case between celebrities Johnny Depp and Amber Heard around abuse within their marriage concluded. The issue with this case was the attention it got online: compilations of the court hearings were created by third parties, who posted them online everywhere. As somebody who was actively avoiding the case, it was only a precious few days where it was not put in my peripheral.

Why this is an issue is because of the origins of its popularity. Years before, when studios were firing those involved based upon an earlier court case led to people online overly siding with Johnny Depp (who had lost the first case). This was not based on any evidence; just a feeling they had. It was mainly a joke, however, it still was an aspect of particularly male spaces online only a few years ago. Most of the criticism toward Amber Heard at the time was done through a misogynist lens, using gendered insults or insulting her capacity as a woman. This was connected to the online trend that sprung up against the #metoo movement, which focused on some men's belief that the movement had 'gone too far' and that "SJWs" were actually exacerbating the issues women faced.

This trend provided an outlet for these men, who felt emasculated because the patriarchal behaviour that they were taught to exhibit was now being considered 'problematic'. The 'drama' between Johnny Depp and Amber Heard was a more grey and complex area at the time, allowing people to prematurely decide that one was in the wrong.

The case was recently resolved, siding with public opinion. However, even though it is over, it does not justify the fanaticism held in the first place. One reason is that there is no such thing as foolproof evidence in a court of law, with numerous ways to counterfeit evidence of all kinds, not to mention how the interpretation of evidence is a highly subjective matter as well. The jury is in a position where they go to the trial, hear evidence, then go home and see the overwhelming opinions of those who are not involved at all. I am not saying that the outcome of the trial can be attributed to the public's interest in the case, but it would be very difficult to prove otherwise.

This issue is heightened by the serious nature of the case, being about domestic abuse. What is definitely emotionally traumatic to the victim is being carelessly dragged through all online spaces, and people are forming their opinions on this sensitive topic by creating jokes, and humour based on others' highly specific trauma.

Historically, there have been other court cases which have been highly publicised. Especially cases relating to issues like America's involvement in wars, along with civil rights issues. These cases have been instrumental in gathering the public together about an issue and solving problems within society. However, I believe there are some differences with this case. Firstly, this is not representative of any structural political problem, but a case focused entirely upon the individual. Another is the high level of specificity broadcasted out into the world, repeating actual moments that happened, not just talking about it. The reaction is also

different: rather than calling for change, this is being used as a way to vindicate the feelings mentioned previously. People are engaging with it on a level of ironic humour through the emotional outlet outlined. These mechanisms fundamentally stop public involvement with the case to have a positive effect, because of the way it is engaged with by the public.

The most important outcome of this debacle, however, is the precedent it sets for celebrity court cases. In cases that can have a larger effect on people, this type of publicity can seriously move the conversation from the critical issues that can surround court cases toward personality clashes and edited clips biased toward one side or the other. The real trial is not within the rules and regulations of the courts made by the country, but the fanatical and base desires of people. ■

NEWMARKET: A LEISURELY STROLL THROUGH HELL

Ben Stanton

Ah, Newmarket: the acclaimed retail centre and fashion capital of Auckland and sometimes even New Zealand as a whole. Teed Street brims with clothing stores and cafes while Broadway hosts the home of some of the most well-known business franchises around the city. It's only ever more on display with the new, shiny Westfield at 277, with enough stores and space to rival Sylvia Park as Auckland's premiere shopping mall. For all this, it seems plain to see that Newmarket must be a lively and bustling destination for shoppers Auckland-wide, all waiting for a taste of the electric air of Newmarket.

Unfortunately, Newmarket's air is usually too full of car fumes and cigarette smoke to be

anything but mildly uncomfortable and irritating to breathe. Teed Street is often devoid of all life and a heavily depressing sight to see. The Rialto has been all but abandoned, saved by the distraction of the new Timezone arcade. Broadway and Khyber Pass rival Queen Street for most traffic lights on a single road, with more yet to come, and Broadway in particular is littered with an ever-growing number of empty storefronts for lease ever since the first lockdown.

The walk through Newmarket is hardly an enjoyable one, but it's one I've been taking for almost seven years now. I've also spent countless hours wandering Newmarket while waiting to head home, and I just don't think

there's nothing that can be done about this. Newmarket can stay the way it is, *or* it can use the opportunity presented by these “extraordinary times” to make some change for the better.

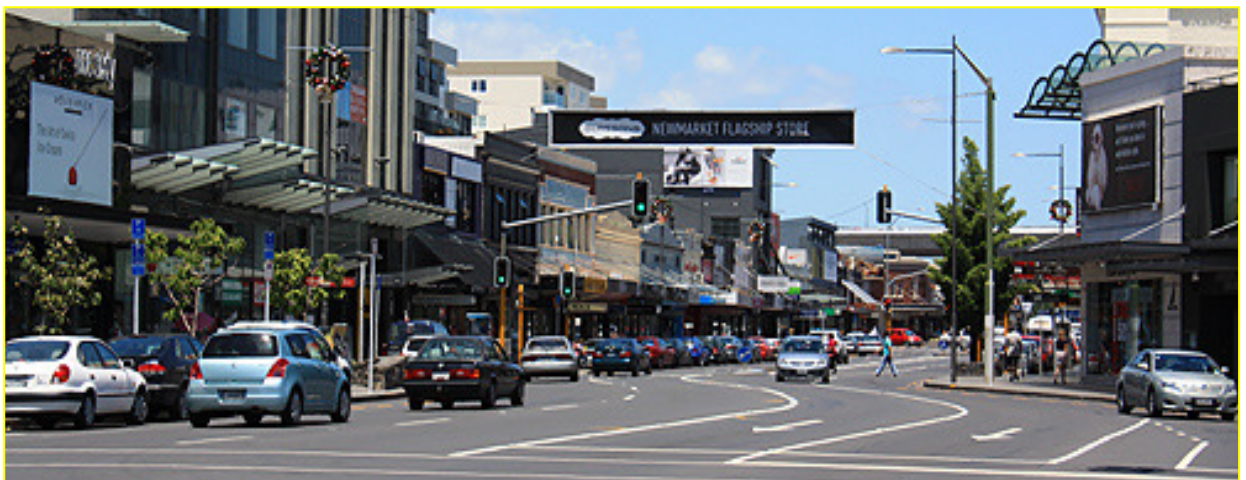
It is a well-proven fact that pedestrianizing brings business, and it is a well-known fact that no one enjoys the drive through Broadway — so let's get rid of the road. It might sound a little dramatic, but pedestrianizing like this allows people to browse more; to enjoy the space and spend time in it; to feel free rather than cramped between hundreds of cars and a dozen traffic lights blocking their way. We're basically halfway there already with so many traffic lights. Doing this allows for pedestrians to feel safer, and can even allow for more events and entertainment to be held in the open space, making Newmarket a thriving cultural scene ahead of the rest of Auckland.

If you're skeptical, just walk from the bottom of Queen Street to the Town Hall. They've almost completely pedestrianized the lower section of the street and, believe me, it's a much happier place to be in. Even Teed St, which has been semi-pedestrianized around The Rialto, is a much more welcome

alternative to Khyber Pass or Broadway.

We could even try employing some “Meanwhile Use” strategies. England has been trying this idea out where empty retail and office spaces are made more accessible to small, local businesses who intend to only have a short stay in the space, getting rid of a ton of bureaucratic sidesteps and allowing for storefronts to look alive once again. Small, local businesses like this would give Newmarket a stronger identity, support the local economy, and encourage more wanderers and window shoppers to bring foot traffic to the area, supporting not just the small business themselves but the whole retail district, too.

These are only two changes we could make, but they would create massive change for the better for Newmarket, putting it ahead of the game for retail in Auckland and making it somewhere people *want* to go, not somewhere they have to be in before they shop in one place for a short time. If we're so afraid of pedestrianizing and experimenting with places like Queen Street and K Road, then let's test somewhere that really needs it like Broadway. Let's bring life back to Newmarket. ■



FILM SCHOOL: HOW NECESSARY IS IT?

Max Van Der Westhuizen

The reason I've decided to write this is because I'm going to be a film director/screen writer and along the way many people have come up with the notion that I should go to film school if I really want to get a true understanding of film and the craft. But I've come to realise through my encounters with people in the industry and other experiences that there are other options for getting into the film industry and that film school isn't the only option and sometimes isn't the best option as well.

Reasons to Go to Film School

Film school is very good if you have little to no knowledge or experience in regard to filmmaking. Perhaps you don't know specifically what you want to do but just have a general idea that it's the field you want to be involved in. Or perhaps you don't know any fellow filmmakers or have any industry connections.

If you're in this position, then going to film school may be beneficial for you. Film school is a great place to start getting an idea of what exactly you want to do in the industry — they



have the classes and resources for you to explore whatever aspect of film it is that you want to. This could be cinematography, editing, writing, or directing — and the list goes on. You'll also be able to get hands-on experience working on projects and assignments such as short films or documentaries. You'll learn to be part of the team that makes a film come together.

But to be totally honest, the biggest benefit of going to film school is the guarantee of meeting like-minded people that also want to go into the industry. And if you're very, very lucky, then you may even meet someone who is already working in it.

The Harsh Reality of Film School

People wanting to go to film schools seem to have a false perception that they are guaranteed a job in the industry just because of their graduation from film school. This, sadly, is not the truth: film school does mean something to people in the industry, but in reality, it doesn't hold as much weight as people perceive it to hold.



Why You Shouldn't go to Film School

I was lucky enough to get the chance to intern on a major Netflix TV production. During this internship, I was able to meet new people and really get an idea of what it was like to be on a proper film set. One thing that I was quite curious about was what people who were actively working in the film industry thought of going to film school and how helpful it is. So when I was on set I asked around for some professional opinions.

One person said that it was a waste of time and that I would be better off to take the money I would spend on school and make my own feature film with it, saying that I would learn much more doing that than I would ever learn at film school. I also found that many of the people on set had never been to film school at all. It just goes to show that going to film school is not necessary at all to get a job in the film industry, and that getting jobs is more reliant on the impressions you make when on set.

Another person who had actually attended a film school (South Seas in Auckland), said that it was average because of the lack of practicality that they had there. He told me that once he stepped onto a real film set he was surprised at what it was like.

Film school isn't necessarily going to teach you how to actually work in the industry. They may have courses that 'teach' things such as directing and writing, but I don't think that these two things especially can truly be 'taught', rather 'learnt' through trial and error. This goes for all the other things that film school may teach. You're only going to actually learn something through trial and error, so the more real-world experience you can get, the better.

Almost all well-known directors began by producing, writing, and directing their own films. All they had at the start of their career was trust in their own intuition

Quentin Tarantino says that if you truly love film with all your heart, then "you can't help but make a good film".

Tarantino did exactly what I just mentioned. He produced, wrote, and directed his first film, *Love Birds in Bondage*. It was average at best, but he kept going and eventually he was there at the right place and the right time and managed to get a budget to direct a major motion picture. He then went away and wrote the screenplay for *Reservoir Dogs*, which turned out to be highly successful, launching his career and establishing him as a good director. Thirty years later this film — which is now considered his 'directorial debut' — is regarded as one of the best of his career.

The truth is that your first film will likely be bad. But the more films you make, the more you will learn, and if you keep doing this you will eventually make something good.



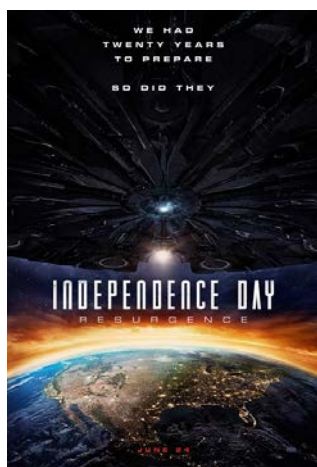
In the end...

...going to film school is really up to you. It may be good for you if you really have no idea what you want to do in the industry and need some sort of direction. But you should also know that you are not guaranteed a job at all. I would suggest that if you do know people in the industry and you do know what aspect of film you want to work in, you don't go to film school. Go refine those skills by making your own things and learning through trial and error. Or put yourself out there and try to find people who are like-minded. There are Facebook groups where you can post if you need advice and ask if other people want to collaborate, and I'm 100% sure that there will be people out there that will.

If you know people in the industry, then you should take advantage of that and try and get a job or an internship in it. This is a way to get your name out there, show people your work ethic, and give them a feel for you as a person. In my opinion, this is much more valuable than what film school offers you because once people know who you are and how you work, they may recommend you for another job — the film industry is heavily reliant on who you know, not what you know. So the larger amount of people you know the higher possibility of you getting a job or even the chance to intern. For me, I'm not going to be going to film school: I've already got my foot in the door with an internship. ■

ST PETER'S DAY MOVIES: A TIER LIST

Josh Lewis



Year 7 : Independence Day: Resurgence

This was a pretty forgettable movie, combined with watching it about 6 years ago, I have almost no recollection of what happened. All I remember is something about aliens, something about action and some cool CGI. Jeff Goldblum did deliver a fun performance (as always). I think my enjoyment came more from the rowdy and sugar-powered chaos of being in a cinema with a hundred other 12-year-olds rather than any positive qualities of the movie itself.

C Tier.



Year 8 : Pirates of the Caribbean: Dead Men Tell No Tales

I legit can't remember anything about this movie, it may be the most forgettable movie I've ever seen.

Idk F Tier I guess.



Year 9 : Jurassic World: Fallen Kingdom

Another bland and forgettable sequel to a dying blockbuster franchise. The second movie of the rebooted trilogy of the Jurassic Park cinematic universe. The plot and writing were stupid, this franchise has no reason to exist (except as a license to print money.)

Just scrapes through with a D Tier.



Year 10 : Men in Black: International

A reboot of the fan favourite original released about twenty years prior, I can see no other reason for this movie to exist other than as an empty cash-grab. The humour, characters and even action felt flat, lifeless and pointless. The production must have been driven by the guarantee of a huge cash payoff, as I can't see any other reason for self-respecting actors to be in this garbage movie.

F Tier.



Bonus: Ford v Ferrari

I think we watched this movie at Year 10 Activity Week but I'll throw it in as a bonus. This movie delivered the only original story out of all the movies watched, the only movie which exists outside a larger franchise. The movie tells an underdog tale of the 1966 Le Mans race in which the Ford team battled the Ferrari team who were favoured for the win. Despite the originality, this movie didn't really do it for me. It was visually impressive; I enjoyed the racing cinematography combined with snappy editing. However, the pacing felt off and some of the acting performances weren't very enthusiastic. Overall, the film was an enjoyable watch but largely forgettable and bland now I look back on it.

C Tier.

Year 11: ???

We had no SPC Day and therefore no SPC Day movie in 2020 for a reason I'll bet you can guess. Overall not a terrible experience relative to the other movies.

B Tier.





Year 12 : Fast and Furious 9

My absolute favourite St Peters day movie experience, a great “bad” movie. This is one of the dumbest movies I’ve ever seen, half of it makes no sense. Basically 1 long action scene. Tries and fails to be self-aware, unintentionally very funny. Fav part was when vin diesel drove his car fast for the 3647th time. \$200+ million well spent thoroughly enjoyed.

S Tier.



Year 13 : Jurassic World Dominion

The last of the Jurassic world trilogy, it was somehow worse than the second one. This time the plot was dinosaurs are everywhere instead of just on an island. The script is somehow worse than the last movie, there is cringy gen z slang shoehorned into Sam Neill’s dialogue. Even Jeff Goldblum couldn’t do much with the trashy script. The action scenes were lifeless and predictable, the only cool one being when the dinosaurs fought near the end.

F Tier.

Now, clearly there is a trend of terrible sequels for St Peters day movies, and I think this is a trend of the movie industry as a whole. The movie industry only makes movies with well established intellectual property that is almost guaranteed to make a profit. Instead of making innovative or creative movies, the industry will almost always take the safe option with guaranteed sales. As franchises progress, they often get worse and worse with scriptwriters struggling to come up with new and interesting plots alongside tired actors who seem to be turning up only for the healthy paycheck.

A rumour passing through the College grapevine gave insight into how the school buys the movies from the cinema, and why they always end up with questionable choices. The cinema only allows us to watch the mostly “undesirable” and “bad” movies when we pay the discounted bulk price, which incentivises us to go and buy tickets to the big blockbuster ones in our own time with our own money. If this is true then there is no real way around this, and the only way to get through the St Peter’s Day movie is to embrace it.

Because overall, the St Peter’s Day movies have been memorable. Not because they’re good, but because of the fun time I had at them. Terrible movies are still fun, and I enjoyed even the ones I rated the lowest. Make a game of how terrible the movie is or how many pieces of popcorn you can through at your mate sleeping next to you. The tradition of participating in a lively cathedral mass followed by the watching of a disgraceful movie is a College tradition! So St Peter’s Day movies, I love you. ■

PREFECT UPDATES

Service Portfolio

Angus Nicholson

My name is Angus Nicholson and it is an honour to be the Prefect in charge of Service at St. Peter's College for 2022. The Service Portfolio is a new portfolio which has been added to the prefect team by Mr Fricker.

Becoming the Service Prefect for 2022 brought a new challenge — due to it being a new portfolio there was very little to work with — but I have set up two new initiatives, which I'd like to tell you about below.

The Duke of Edinburgh award is a program created for people from the ages of 14-24, and it is broken into three levels: Bronze, Silver, and Gold. Each level is then broken up into four sections: Voluntary Service, Physical Recreation, Skills, and one Adventurous Journey. Each section of the program is aimed at improving a certain aspect of the participant's life, from exploring our world to giving back to the community. The Duke of Edinburgh award will first be advertised first to Year 10. This will then allow our Year 10s to complete the program from Bronze to Gold by the time they finish Year 13. The major issue that Mr Fricker and I faced was the cost of the Duke of Edinburgh award — \$86.00 for Bronze and Silver levels — so Mr Fricker tasked me with coming up with a strategy to reduce cost. The strategy I have come up with is to hopefully partner with the Tuck Shop as a place for students to go to reduce the cost. The Tuck Shop runs a 'Lunches in Schools' program where they employ students at St Peter's to make school lunches for students at other schools. This will hopefully be the place where students can go to reduce the cost of the Duke of Edinburgh award by working a couple of shifts.

The second initiative which I was tasked with setting up was a revamped Service Program. This was really a key reason for the Service Prefect being introduced, as at the prefect day some flaws with the current Service Program were mentioned. People felt that the Service Program was old and needed to be reinvigorated for future years to come. The concept which I landed upon was a mixture of breaking up the Service program into more easy-to-manage checkpoints and providing more Service opportunities. I believe that by breaking up the Service program into one checkpoint throughout the year for Years 9-13 allows for students to, first of all, see the program as easier to manage, but it will also reduce the amount of students which are leaving the Service to the last minute as they have a checkpoint which they must meet throughout the year.



My second idea of providing places where students can go to do their Service hours came from my experience of Service at St. Peter's. I always felt that when I was doing my Service for the community, I found it hard to find Service opportunities, it was sometimes left up to my parents to find Service opportunities. This sometimes left me scrambling to find Service opportunities. I also found that once I found Service, it often wasn't very substantial to get my hours done — an hour here and an hour there — that is why I have not only gotten Service opportunities I am getting a range of short two-hour ones but also longer

ones. These opportunities range from food banks to helping at events like poppy day and the like. My hope is to relieve the burden on students, however, my aim is not to do all the work for them. I still want them to take initiative for their Service. This will mean students will still have to get in contact with these providers and work out their own times to do their Service.

Thanks for reading boys, and hope you enjoy the new Service initiatives. ■

PREFECT UPDATES

Deputy Head Boy

Dylan Rodenburg

In our Prefect pre-selection day this year, we spent two days doing a variety of activities and coming up with an idea of our vision, values, and goals for the team. As a collective, we decided that our main vision for the year would be “To promote and develop student belonging through involvement in college life” and that we would centre our initiatives to support this vision.

Once the Prefect team was announced, I began brainstorming as to how a student within the school would see this vision supported through an initiative. St Peter's gives out ties for recognition of excellence and I thought this was something our school does best. Through these ties, people can have pride in their extra-curriculars and associate it with themselves — even to a stranger in the school. My initiative was to build off this concept by coming up with some badges we could introduce to the school but specifically in areas that we felt were underrepresented. I believe that the

introduction of these badges will improve student belonging as underrepresented groups receive recognition for their excellence and involvement in college life. Through a badge, they can take pride in this and add it to their blazer as a part of their uniform.

I presented this idea to the prefect team in our first meeting and got a positive response from the boys. From there I chose a team of 2 prefects: Jack Rose (Academic) and Jackson McCarthy (Music) to help me get this initiative moving. Our first step was to gauge the student body's opinion on groups they felt were underrepresented. We did this by asking students around the school while on duty, getting suggestions from the other prefects, and jotting down our ideas onto a shared Google document. Once we felt our list was large enough, we filtered it down to six badges we saw as the priority to introduce first. We then presented our idea for the badge to the teachers in charge of the portfolio and they were keen. From there we discussed equitable requirements to receive the badge

with these teachers, so they weren't overly difficult or too easy to obtain. After a long-winded process and a few setbacks, we had a list of 5 badges along with their requirements to introduce to the school: Year 11 Buddies, Quest Peer Minister and Cadre, Sustainability Group, Senior Musician, and Chess.

But the bureaucratic process did not stop there. We met with the headmaster to run it past him, and we gained approval to move to design. None of our team are particularly artistic so we faced an obstacle here. Eventually we ended up getting all designs drafted up and approved by the teachers who look over each badge's portfolio. We moved to Mr. Hansen for his final approval and the badges are now currently under production and should be distributed this term or when deemed appropriate by the teachers in charge.

For future initiatives, I am looking to organise a mental health week for the school with a range of methods to raise awareness of the issue and promote the resources available within and outside of our school. It is no secret that New Zealand has some of the worst statistics for mental health issues especially for our young males so I would like to reduce the stigma around talking about your issues with a councilor or fellow brother as these struggles are something we all go through at different stages and severities in our life.

Hope you guys are enjoying your prefect team this year. Feel free to come up to either one of us if you see us around school to give us your ideas or just to have a chat. ■



PREFECTS VS TEACHERS

Ben Jamieson

Photos by Justin Tuburan

To mark the end of Term 2, the highly competitive prefect vs teacher game was put on once again — and it was a roaring success. The fixture is a mainstay of the school calendar and this year a sell-out crowd packed into the gym for the game of basketball, even spilling out of the gym. Some healthy smack-talk between prefects and teachers in the days prior ensured that anticipation was high before the tip-off and it meant that both sides had plenty to play for.

With three-pointers from George Dasent and Cobain David helping the prefects make a good start, Mr Finlay Morris, who raised questions about his eligibility for the game, kept the teachers in the game at the end of the first third with the prefects only having a small lead. At the end of the first third, the prefects were leading 10-8.

The teachers had a very strong second third with Mr Finlay Morris leading the charge: the former SPC First V player scored regularly, and he was the reason the teachers had a five point lead at the end of the second third. The prefects did have their moments, though, with Ethan hitting a three and Dylan Rodenburg putting together a great move that tore the teacher's defence apart and resulted in an uncontested two.



In the final third, the teachers kept things going their way as the Head of Basketball Mr Mikey Graham became the Robin to Mr Finlay Morris' Batman and the two ensured that the teachers' score kept climbing. Mr Plummer and Mr Hanham both also made much-needed contributions to the teacher's total in the form of threes because the prefects responded late in the last third with George Dasent putting the teachers' defence to work with a nice move before Cobain "The Filipino Lebron" David started raining down threes on the teachers, the shootah was primed and all the teachers could do was anxiously look on and hope that their lead did not disappear while the crowd repeatedly burst into cheers.

It was all in vain for the prefects, though; ultimately, the teachers got a 30-27 win after the final third had finished, and the teachers were quite rightly pumped about the result. It was a great game of basketball, the rivalry was intense and it all got settled out on the court. For the prefects one can be sure that the loss has lit a fire under them; that they will be back and hungrier than ever to chase redemption, restore some pride for themselves, and take the crown back from the teachers. Shoutout to George Dasent for organising the game and a big congratulatory thanks to the teachers that laced 'em up last term as the game could not have gone ahead without them. ■



SPEAK 2022

Editor Hamish Catherwood
Assistant Editor Jackson McCarthy
Layout Hamish Catherwood
Jackson McCarthy
Cover Design Arnie Vogels

