

THEY WALKED THE STREETS THAT WE DO

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THE REALITY OF CONSPIRACIES

*Lucy Hunter explores the  
conspiracies that happened and the  
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A LOVE LETTER TO LITERATURE

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ISSUE 10

May 5, 2014  
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# Critic

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THE REALITY

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“

Of course there are hugely powerful people manipulating the economy and society for their own means. You don't need to factor in *Illuminati*, mind control or alien lizards to show how bad this is.

LUCY HUNTER  
THE REALITY OF CONSPIRACIES

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## EDITORIAL 10

### CHECKING IN WITH OURSELVES

**W**ITH THE OUSA SURVEY RESULTS PUBLISHED last week, now seems as good a time as any for Critic to respond to feedback and step back to reassess our efforts.

Our feedback was positive overall; we came in as OUSA's second-most satisfying service and second-most used service, beaten by Events in both. One thing that struck me more than anything else, however, was that many respondents were complaining about issues with Critic from last year. While this is understandable due to the survey only being undertaken annually, it puts Critic in a tough position due to our editorial stance often changing from year to year. As such, the vast majority of issues highlighted were identified at the time, and this year Critic has taken extreme care to address them. Unfortunately, yes, we do have a history of coming up foul against issues as varied as sexism, general tastelessness, and attacks on specific student groups. I know there's plenty more, too. But let me assure you that this criticism has been taken on board; I am proud and confident that we have gone to great lengths to amend this reputation. If anything, none of us here want to be associated with such crap.

There are other misconceptions that, to the best of my knowledge, are based on perception rather than history. Maybe it's because of our elevated office, but one myth that has withstood the test of time is the feeling that there is a superiority complex and exclusivity within student media. This is unfortunate, for the opposite is true. As outlined in Critic's responses to the survey, the vast majority of our publication is built on the tireless efforts and ideas of our volunteer contributors, and we offer various opportunities to anyone who expresses interest. Although we aim to maintain the magazine to a high journalistic standard, which may see articles judged unfit for publication, this year has also seen us begin the rollout of a volunteer development programme. This is open for anyone to participate in and incorporates guest speakers, media law training and skills workshops. Our section editors will also always be welcoming of new contributors and actively give feedback whenever it is required or requested.

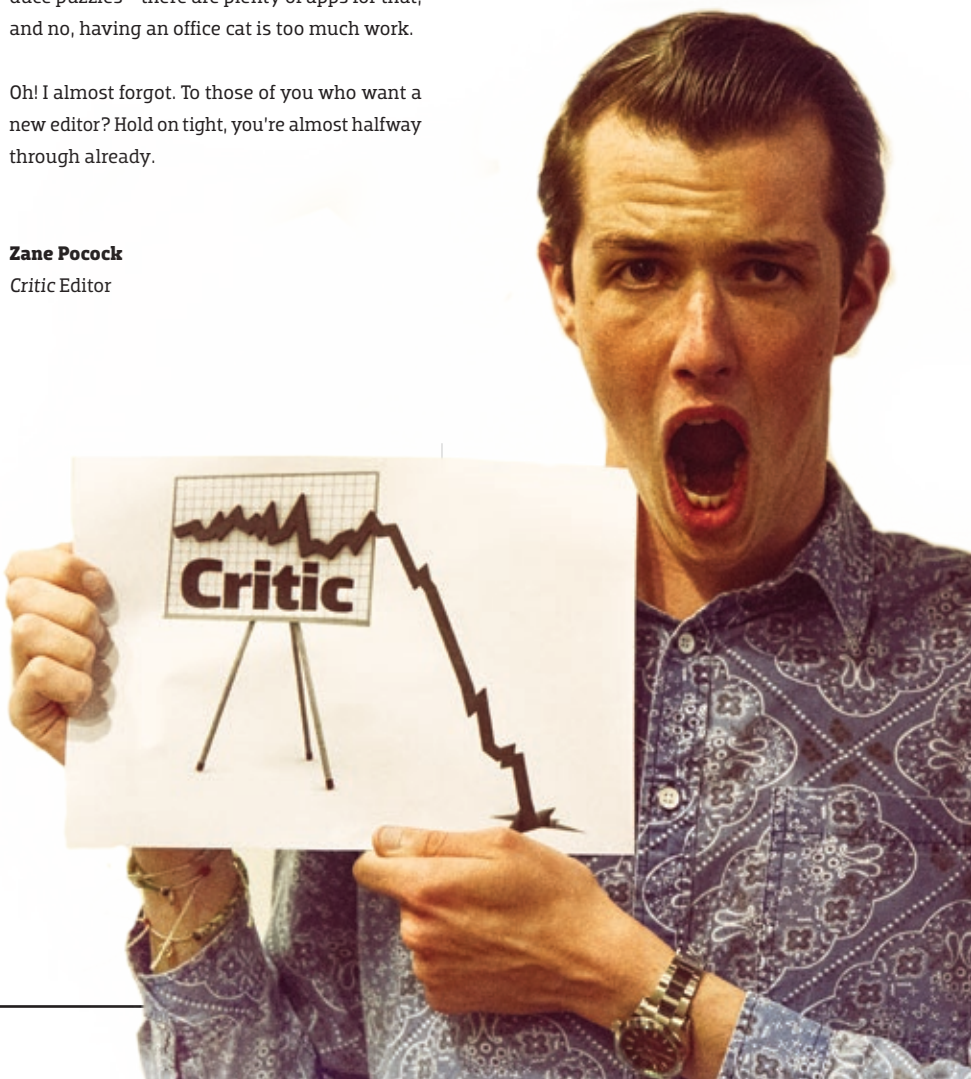
It was disappointing to also have a large amount of non-specific and, frankly, incredibly unhelpful feedback. Saying that we suck is all well and good, and you may have a point, but unfortunately it's very difficult to even acknowledge the point unless it's justified. Media, and particularly that produced for a small target demographic such as student media, is a vital element of our democratic system. We are both a mouthpiece and information source for the students of Otago – we're by you and for you, or any other clichés you'd prefer to throw at it. As such, feedback from our readers is vital, and the way you can do that is by writing us letters to be published at the back of the magazine. Unless they're distasteful or defamatory, we more or less publish all of them; it's a tool not only to give us feedback, but also to hold us accountable and start conversations about the content within these pages.

As for the other points: no, unfortunately we have no practical way to publish Love is Blind more than once per week; no, we're not going to introduce puzzles – there are plenty of apps for that; and no, having an office cat is too much work.

Oh! I almost forgot. To those of you who want a new editor? Hold on tight, you're almost halfway through already.

**Zane Pocock**  
Critic Editor

*“There are other misconceptions that, to the best of my knowledge, are based on perception rather than history. Maybe it's because of our elevated office, but one myth that has withstood the test of time is the feeling that there is a superiority complex and exclusivity within student media. This is unfortunate, for the opposite is true.”*





# OUSA TO BEER COMPETITION BEER EXPO ORGANISER USES "ETHICALLY CURIOUS APPROACH"



**O**USA's **DUNEDIN CRAFT BEER AND FOOD** Festival will this year be held on 4 October at Forsyth Barr Stadium and is set "to build on the success of last year's event," says OUSA General Manager Darel Hall. However, competing with the event is Matthew Black of Brighton Holdings Ltd, who assisted OUSA in contacting breweries and gaining sponsorship for last year's festival.

Black will be running his own separate event in 2014 after the partnership he believed he had with OUSA came to an end. "The Dunedin Craft Beer Expo" will be held at Dunedin Railway Station on 20 September 2014, two weeks prior to OUSA's Craft Beer and Food Festival. Falling on the same day as the General Election, Black's event will also include food, live music and a home-brewing competition.

Black says he helped "extensively" to organise OUSA's entire event last year. "I invested over \$50,000 worth of my time towards the event. I worked on it every day for six months." Hall says Black was primarily responsible for stall sales, where he used his contacts to bring in brewers to the event, whilst OUSA handled production (layout, electrical, sound etc.), communications, marketing, accounting, legal work and health and safety. OUSA put in 1,934 hours of work from the core events and communications team, excluding any hours put towards accounting, legal work and management of the event. 331 volunteer hours were also used and Hall says it is "mathematically impossible [that] Black put in the same hours as OUSA."

In August 2013, Black attempted to trademark the name "The Dunedin Craft Beer and Food Festival", one month prior to OUSA's event of the same name. Hall calls this "an ethically curious approach to business." At the same time, Brighton Holdings Ltd also claimed a half ownership of OUSA's event "and threatened legal action to that end."

It can be ascertained from their website that the Craft Beer Expo is using an almost identical business model to that used by OUSA's Craft Beer

and Food Festival last year. Similar promotional wording is also being used, with Hall observing, "It appears that Brighton Holdings Ltd is barely changing the OUSA text from our event." Photos owned by OUSA have also been used on the Expo's website "without our agreement." Black claims that the photos were paid for as part of the event's budget, "so we both share ownership of the content."

Black claims that talks between him and the OUSA Communications and Events manager formed a verbal agreement that there would be "a 50/50 liability between OUSA and me." Hall claims the agreement was referring to the budget, not to ownership, and that "as the only authority to make that call [subject to Executive authority], no agreement was made over ownership." The issue here is a "fundamental misunderstanding" of the difference between the ownership of assets and operating costs, Hall says. "In terms of assets, the OUSA owns offices and has reserves, for example, that allow an operation to take place. The cost of the operation or activity was shared ... [But] without OUSA's assets there is no way the Festival could have gone ahead."

"I tried to trademark the event name after OUSA said they were taking full control," says Black, referring to a meeting with Hall four weeks prior to the 2013 event, where he discovered OUSA would not be wanting future involvement with him. However, Hall denies making any such statement during the meeting. Black claims he was the sole initiator of the event, but Hall insists OUSA had been in talks concerning a beer festival event before Black came along, and that the OUSA events coordinator had even written a paper called "Beertopia" for her degree.

Black says he requested a breakdown of what happened to the 510 tickets OUSA did not charge for, but claims that Hall would not reveal the accounts information. Hall counters that Brighton Holdings "has those numbers anyway because it was a planning document they were a party to," and, furthermore, they "ended the discussion before this could happen." The tickets were distributed as part of sponsorships, promotions

and media passes, which is standard practice for such an event, and Black received 134 promotional tickets himself. They were therefore not budgeted for and were "irrelevant to the discussion," Hall says.

OUSA were also aware of his attempt to trademark the event name by this point. Black complained that he was not given any account information after the event either, despite his involvement. "I'm just as much in the dark about whether [the festival] made any money or not." However, Hall had in fact provided Brighton Holdings with full summary numbers following the event, after having a "two inch thick" paper trail prepared for all expenses. "Once BHL started disputing simple costs ... I decided that the attempt by the OUSA to claim the \$2,500 or so BHL owed the OUSA wasn't worth the effort to make it a priority."

Hall says "there was never going to be money to be made" and that the event made a loss of about \$4,000 last year.

In January 2014, Black decided to start organising his own event. He says that despite the "unprofessional" experience he claims to have had with OUSA, "I intend on continuing on with the event in the future." In an email to the breweries, which was leaked to *Critic*, Black tells potential stallholders, "You know the space well and set up already" and "last year we had 3500 people attend the event, this year I am hoping for the same." Implying the event is the same one brewers attended last year, Black says, "I can see why OUSA are annoyed." He believes they resent the fact Black has built a relationship with the brewers and that he is easily signing them up for his 2014 event. He told *Critic* "any people I attracted to the event last year should be at my event this year."

Hall says, "OUSA is challenging BHL for claiming they managed our event. BHL are free to have any event they like, they just need to give a fair representation about their involvement with the OUSA."

By Josie Cochrane | @JosieCochrane





## QUEENS SUFFERS UNGRACEFUL FALL FROM GRACE

### IAN ROBBINS, IAN HENDERSON & IAN PAULIN DEBATE LICENCING

**P**OPULAR DUNEDIN VENUE QUEENS BAR HAS had its application for an on-licence declined following a hearing before the Dunedin District Licencing Committee on 11 April. The decision concerned applicant Ian Robbins, of Dogtown Limited, who sought a licence after letting his expire at the end of the first twelve months, and who was considered unsuitable to hold a licence by Police, the Medical Officer of Health, and Licencing Inspectors.

In a report released from the hearing, the Committee Board heard submissions first from Robbins, then from Fishrider Records' Ian Henderson. Robbins said that Queens is a music and cultural venue with most of the patrons being musicians and artists of various ages. He said he prided himself on a responsible venue that offered good music and a safe environment.

He considered the assessment that he is not

suitable and lacked understanding of the Sale and Supply of Alcohol Act 2012 to be wholly inaccurate. He believed he is suitable to hold an alcohol licence, he agrees with the object of the Act and to that end he believes Queens is a place for people to drink and socialise in safety, away from the "maddening crowd in the Octagon." Henderson, in support of Robbins, said that it would not be good for Dunedin if the venue closed.

In a submission from the Police, Sgt Ian Paulin revealed Robbins had let the alcohol licence for Chick's expire, and that letting such a foundational business document expire would have an impact on his suitability in the future. He considered it "careless" and doing so a second time was "irresponsible." Sgt Paulin recognised that the venue had not attracted any disorder or issues, but based his objection on Mr Robbins' poor organisation and inefficiencies. Concern

was also expressed regarding the lack of staff, Robbins' lack of knowledge of the legal definition of intoxication and the lack of low strength alcohol available, according to Martine Cashell-Smith, speaking on behalf of the Medical Officer of Health.

The report concluded, "It is expected the overall standard of suitability for the holder of an alcohol licence is higher than that of a manager's certificate. In this case the applicant does not meet the suitability threshold required." In declining the application, the Committee were still "mindful of the venue's value to the music community and Mr Robbins' ability to run events."

The report indicated Robbins has 10 working days from receiving the decision in which to lodge an appeal to the Alcohol Regulatory and Licensing Authority. *Critic's* repeated attempts to reach Robbins and to find out his intentions were unsuccessful.

By Claudia Herron | @Claudia\_Herron

## UNI PAYS \$5.5 MILLION TO "IMPROVE QUALITY OF SERVICE"

### NOW RANKED 13TH BEST PLACE TO WORK IN NEW ZEALAND

**T**HE UNIVERSITY OF OTAGO HAS SPENT MORE than \$5.5 million on staff redundancies over the past four years, but has still been ranked as the 13th best place to work in the country.

Figures released under the Official Information Act by the University show that 121.88 Full-Time Equivalent (FTE) staff were laid off between 2010 and 2013. Between 2011 and 2013 the number of FTE staff also declined overall, from 3759 to 3754. *Critic* spoke to Kevin Seales, the Human Resources Director for the University, who said that the redundancies would mean "better outcomes for students" because "change processes are often based on improving the quality of service," although he noted that "there is sometimes disruption while changes are carried out."

In an interview with the *ODT*, Mr Seales said

that over the past four years there have been three main situations where restructuring has been necessary. "Firstly, when there has been a loss of research funding or a need to reduce costs; secondly, to meet changing business needs; and finally to accommodate the [College of Education] merger."

Tertiary Education Union (TEU) University of Otago organiser Shaun Scott told the *ODT* that the redundancies would have had a "significant impact" on the University. He also pointed out that many of the staff made redundant would've been part time, so the 121.88 FTE staff probably equated to "150 or more" people. He also argued that the overall slight decline of FTE staff at the University was a cause for concern for not just the staff and the Union, but also for Dunedin as a city. According to him, these figures show that Dunedin can't be as reliant on the University for

job growth as it has been in the past. He also noted that the redundancies "can impact on morale" within the University.

However, a recent survey by global recruitment agency Randstad has ranked the University as the 13th best workplace in the country, coming second in the education category behind Massey University.

Mr Seales said that the University is "very pleased" with the rating. "At the University of Otago we strive to provide an environment where people can have fulfilling and successful careers". He also noted that an area of focus for the University is supporting staff with families, referencing the fact that the University offers "generous paid parental leave conditions" and the development of a new childcare centre opposite Selwyn College on Castle Street, which is due to open this month.

By Nina Harrap | @CriticTeArohi

## DATAKOM(E) PAY YOUR POWER FERRARI UNDERSTANDS FRUGALITY

**T**HE IT INDUSTRY'S INNOVATIVE WAYS HAVE now extended to their recruitment process with one company offering to pay a flat's power bill when applying for a role within their company. Datacom Systems Limited has been coming to the University's career expos for around eight years now, but last year changed the stakes with their "Powered by Datacom," which pays the winner's power bill over the three coldest winter months.

The "Powered by Datacom" promotion links in with the Company's recruitment endeavours and requires applicants be in their final year of study, register their interest at the expo with Datacom, and be majoring in one of the disciplines Datacom are interested in, the list of which includes subjects as diverse as Anthropology and Applied Science, to Geography and Music Technology. *Critic* spoke with Simon Ferrari, General Manager at Datacom Systems Limited, who said their broad range of interested disciplines "reflects our appetite to think differently and look outside the box. [IT] is more than creating software and measuring stuff, it's much more diverse."

Ferrari continued that "it's a vital thing finding



new grads," and the company wanted "Powered by Datacom" to be something that would "reflect the culture of the company as a creative and interesting industry." He said that the prize "needed to be slow release, it needed to be of high value to students, and it had to be something the whole flat could benefit from." The "brilliant" idea of taking the literal conclusion of the promotion's namesake was something Ferrari identified with after having lived in Dunedin and experienced the lack of insulation and frugalities among flatmates in regard to heating.

The prize is capped at \$350 per month, and Ferrari admitted "one of my fears was people passing out high voltage cables from one flat to

another." Last year's winner Ella Hutching said that even in a flat of eight girls it was "easy to be excessive and max out the monthly allowance." She said as a Computer Science student, Datacom was an obvious choice when applying for jobs and the competition was "just a bonus." She said while an iPad or similar was an appealing prize, she probably would have sold it to pay for the bills anyway.

Datacom last year hired over 30 graduates from various disciplines, around 10 of which were Otago Graduates. They will be at the Careers Fair on 6 May, along with numerous other recruiters.

By Claudia Herron | @Claudia\_Herron



## MOJO'S DOJO FOR ANIMAL WELFARE

**F**OR ANIMAL RIGHTS ACTIVISTS, MOJO MATHERS is a woman who requires no introduction. She is frequently hailed as "the voice for animals," as well as a trailblazer for people with disabilities.

The list MP has been an adviser to the Green Party since 2006, and a Member of Parliament since 2011. She was New Zealand's first deaf Member of Parliament. Earlier in the month, I attended her talk on animal welfare in New Zealand, hosted by Take Action for Animals. Representatives from all of the city's animal welfare groups attended.

Mojo's message was about how much

animals do for us as people, and that they deserve to be treated with respect and dignity. Most obviously is our consumption of animal products. She also spoke about cosmetic and medical testing, entertainment (such as rodeos, circuses and racing), and pets.

We were told about factory farming conditions; pigs and chickens being kept in tiny cages and being subject to great pain, in order to generate maximum business output. Green Party stickers were given out, saying, "I <3 Cage-free eggs. Cruel eggs are stink!"

She spoke passionately of the standard method for legal high testing on Beagle dogs. When their small solitary cages are opened, the little puppy is so happy and so excited just to have some contact, some attention. Then they inject him with the drug, and he froths at the mouth. They kill him right away so they can examine his liver.

So, Mojo, what can we do? Buying certified free-range eggs, chicken and pork products is a great place to start. The SAFE website has a very helpful cruelty-free shopping guide.

If you want to take it up a notch, she pointed out that vegetarianism and veganism (even "part-time") are also great for the environment, and have health benefits for us too. However, if giving up the Sunday roast and late-night Macca's jaunt is a bit much right now, Dunedin has a large number of animal welfare groups we can volunteer at.

The SPCA up Signal Hill is always looking for people to spend time with puppies and kittens, for example. Trust me, this is warm-fuzzy-feeling central! There have been fundraising quiz nights for SAFE and Dog Rescue Dunedin, so keep your eyes peeled for these. Another easy way to help these groups financially is to donate directly, or to help in street appeals (fluffy animal costumes optional, but fun).

Any time or money you can give to the animal rights movement makes a difference. Trust me, I'm a Scarfie – I know we don't have much of either. Though I'm sure you'd all agree that the animals are worth it.

Column by Elisabeth Larsen | @CriticTeArohi



## 1271 STUDENTS GIVE OUSA SOME SATISFACTION EVENTS TEAM RANKS NUMBER ONE, CRITIC BEGINS PLANNING DEORIENTATION

**T**HE 2014 OUSA STUDENT SATISFACTION Survey has revealed the general sentiment towards OUSA and the services they offer, as well as the general student impression regarding the importance and use of those services. With 1,271 student responses, the survey shows that OUSA continues to please students with 81 per cent of students either satisfied or very satisfied with OUSA.

Of the services OUSA offers, Events was the highest-rated service. Critic ranked second in the satisfaction stakes, with Student Job Search and the OUSA Recreation Centre only a tiny margin behind. The Student Support Centre and Campaigns by the Executive ranked behind them. All services experienced increases in satisfaction compared with 2013, bar Critic, which experienced no change. Radio One experienced the greatest increase in satisfaction compared to 2013's results.

The increased use of OUSA's Student Support Service may be explained through students getting better support, or alternatively may reflect a worsening situation for students, something that OUSA keeps a close eye on. Critic's use reduced, although it still ranked second overall among services used. Critic responded to feedback suggesting there be fewer issues, saying, "we will put you in the ring with our defenders," referring to equal numbers of similar comments asking for more. The increased use of Student Job Search may reflect the on-going struggle to find jobs, while the increased use of the Executive's campaigns could reflect better alignment with broad student concerns. Radio One usage saw them rank fourth among the services, with Radio One rationalising to their opponents that they occupy a "unique space" within the media.

A growing importance for Radio One, Student Support and Events was also recorded.

The importance of the OUSA Recreation Centre, Student Job Search, Critic and Campaigns by the Executive decreased slightly compared with last year's results. Some feedback suggested Critic should have less sarcastic comments about student behaviour, and fewer misrepresentations of Otago culture as lad culture. Critic responded by encouraging students "to give Critic another try," saying "[perpetuating and encouraging old cultural myths] is an area we have self-consciously avoided this year." Radio One said it "will look to proactively promote other service areas through its broadcast to breed awareness of what the OUSA has to offer to its members."

Looking at the variation between sub-populations, there wasn't a great degree of change between 2013 and 2014. However, there was an increase in the satisfaction of second year students, perhaps due to the Hyde Street Party, and a reduction in the satisfaction of international students, which is harder to diagnose.

By Claudia Herron | @Claudia\_Herron

## INTERNATIONAL ENROLMENTS DECLINE JOYCE INSULTS OTAGO AFTER CONSULTING WITH POOL TABLE FOR WISDOM

**T**HE NUMBER OF INTERNATIONAL STUDENT enrolments at the University has dropped by 3.7 per cent, according to numbers released at the most recent University Council meeting. The figures reveal a drop to 1191 full-time international students enrolled in the University, down from 2011's peak at 1664, and marks the third year international numbers have declined.

Tertiary Education Minister Steven Joyce expressed concern over the declining figures and said, in light of the Government's hopes of doubling the value of international education to five billion dollars by 2025, the University is "behind the eight ball," according to the ODT. Labour's Tertiary Education spokesman, Grant Robertson, labelled the five billion dollar target as "unrealistic," and an unreachable aspiration that "sets universities up to fail."

Steven Joyce rejected the comments, stating,

"[Robertson] doesn't know what he's talking about," and the Government's plans to double the value of international education was well thought out.

Critic spoke to the University's Pro-Vice Chancellor (International) Helen Nicholson who said the drop in international enrolments "is related to several factors including the strength of the New Zealand dollar, the cessation of various overseas government-sponsored arrangements, and a decline in international enrolments from New Zealand secondary schools." However, Nicholson said the University has seen an increase in study abroad students from the US and students from China. Numbers of international postgraduate students also recorded an increase, up 181 from 2008.

In 2013, Critic's request for the cost spent on international marketing and advertising under

the Official Information Act was declined, with University Registrar Jan Flood stating that breaking down the costs of advertising overseas would be a "monumental task" due to the "indirect" advertising by way of participation in fairs, giving seminars, visits to partner universities, etc.

Pro-Vice Chancellor Nicolson has since indicated that the University "regularly reviews its marketing plan to increase enrolments," and is "working closely with Education New Zealand, a Crown agency with a primary role in international student recruitment, and the Dunedin City Council's 'Study Dunedin.'" She also indicated "[The University] has already taken various initiatives such as the development of new taught masters programmes, changes in the way it manages offers to potential students, and working in partnership with Immigration New Zealand under its Priority Visa Process to facilitate visa processing times."

By Emily Draper | @CriticTeArohi



Seminar Room 106, Computer Science Department, Owheo Building  
Tuesday 13th of May, 6pm-7pm,  
pizzas provided!

[www.facebook.com/IntergenGradRecruitment](http://www.facebook.com/IntergenGradRecruitment)



## GENERATION ZERO REPORT CALL TO POLICY MAKERS GOVERNMENT INACTION "RISKS MAJOR ECONOMIC DISRUPTION"

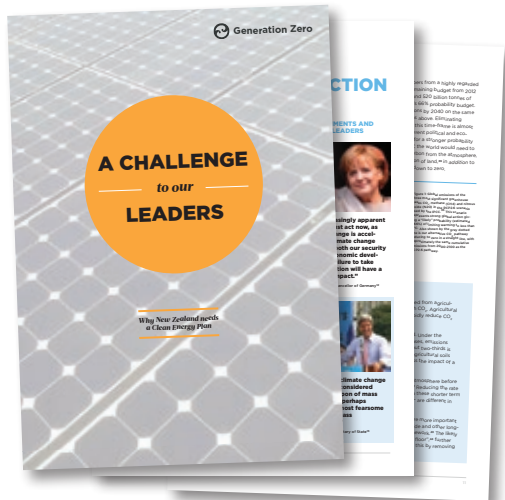
**O**N THURSDAY 1 MAY, ENVIRONMENTAL ORGANISATION Generation Zero released their first of three comprehensive climate change action reports. Comprising more than forty pages of research and suggestions for policy makers, the report marks the beginning of Generation Zero's campaign for a Clean Energy Plan. The underlying impetus for action is one familiar to those who've followed groups focused on climate change: if the "carbon budget" is exceeded, the future New Zealand faces is dangerous. It is not too late to reform, and it's important that this reform happens on New Zealand's own terms. Generation Zero's National Policy Director Alec Dawson adds to this by saying, "the report also shows why people should care about this. It's not just about the impacts of climate change, but why taking action in terms of energy generation is doing our fair share."

The report comes quickly after a March 2014 American Association for the Advancement of Science (AAAS) paper and the Intergovernmental Panel on Climate Change's (IPCC) Fifth Assessment Report, both of which confirm to a degree of near-certainty that "human influence has been the dominant cause of the observed warming since the mid-20th Century." In scientific terms, this degree of certainty is akin to the certainty of smoking leading to cancer, making it considerably more potent than a possible theory. Generation Zero are quick to explain that a two degrees Celsius rise in temperature is the maximum amount the planet can handle, and

also make a distinction important for understanding why they consider a Clean Energy Plan fundamental to a safe future; "it doesn't really matter when a tonne of carbon is released – only whether it is released."

Generation Zero also covers why investing in clean energy (importantly defined as transport and industry as well as electricity) makes economic sense, dismissing the idea that the free market will effectively direct the transition from fossil fuel dependency. The report argues that waiting until this happens will "risk major economic disruption," an idea that has been the subject of various present-versus-future cost trajectories within the climate science world. Generation Zero explains that it is important to act before the options run out and before the cost of transition rises astronomically. Switching to clean energy also makes real economic sense in terms of building the infrastructure for a forward-thinking industry and job creation.

Building on the rhetoric of the 100 per cent Possible campaign that was launched in 2012, this report makes a case study of Denmark's clean energy transition to show that with the proper political will, it is achievable to institute the changes required to move beyond fossil fuels. Following this, it presents an impressive number of facts, figures, and aesthetically pleasing graphs. It explains that New Zealand,



while doing well in some respects (renewable electricity, for example), fundamentally has its "foot on the wrong pedal." Alec Dawson argues that "at the moment, we have an ineffective carbon price and our transport spending is locking us into fossil-fuel heavy transport in the future."

The final section of the report is a call to policy-makers. What makes Generation Zero impressive is its commitment to pushing for good climate policies irrespective of where issues may be politically charged. As New Zealand catapults towards the election, a youth-led organisation with a vested interest in clean energy and the capacity to analyse various policies exclusive of party origins is very welcome. This report does well to explain that a climate-safe future is not a political hoax, but something that must be secured if NZ is to continue as a prosperous country.

By Carys Goodwin | @cgoodwin23



# HOT SUMMER JOB!

## GOLD HARD CASH!

### CHRISTMAS COOKIES SELLERS

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## EXECRABLE (FEAT. VICE CHANCELLOR HARLENE HAYNE) VC NOT "RUNNING A TOY COMPANY AND HATING CHILDREN."

**T**HE OUSA EXECUTIVE MEETING HELD ON 29 April was attended by the University's Vice-Chancellor Professor Harlene Hayne, whose presence may have rendered the Executive slightly less audible than in previous meetings.

During her visit she said she didn't "think we should be afraid to knit the relationship [between OUSA and the University]," and suggested the Executive think of other ways the two parties can support each other. She said there should be no concern about subsequent Vice Chancellors not sharing her views on the relationship, and likened the absurdity of being a VC and not identifying with student life to someone "running a toy company and hating children." She found common ground with OUSA in regard to the submissions on the governance changes to University Councils and gave her congratulations for another successful Hyde St, saying it is clear the party is now "substantially better than before

OUSA got involved."

OUSA's involvement in this year's general election was heralded as "fantastic" by the VC, who encouraged the Executive "to go hell for leather on this," saying that it should be very clear on election night that Otago had participated, demonstrating that "there are more students here than people living in Oamaru." Ruby was equally enthusiastic given that it was one of her campaign objectives.

With the VC's visit drawing to a close, another guest entered with Danny Fridberg from the Centre for Peace and Conflict Studies having his peer mediation programme for students received with general enthusiasm from the executive. A discussion with Student Support was to be organised to see if the programme would complement the current Student Support service.

Nali sent her apologies after finally completing

her quarterly report, the original of which only covered part one. While it was almost a month late, the report was received and Ruby advised her to make sure this doesn't happen again because it "gets a bit awkward."

Minutes from multiple committee meetings were received, during which Nali acknowledged the Welfare Committee are still without a men's or women's representative, although the vacancies were soon to be filled. Minutes from the Finance and Expenditure Committee (FEC) revealed Kurt was appointed to the Committee "because he knows shit about finance," according to Nick.

The Executive appointed Laura and Kamil to the Robert Burns & Frances Hodgkins Fellowship Selection Committees, respectively. The meeting ended with a soothing rendition of "Kumbaya" floating in from an adjacent room, and reminded everyone that even a two million dollar upgrade of the Recreation Centre won't give you sound-proof rooms.

*By Claudia Herron | @Claudia\_Herron*



## DUNEDIN WRITERS AND READERS WEEK 2014

**D**UNEDIN DELIVERS IN THE CULTURAL SPHERE. It always has. Think Robbie Burns. Think New Zealand's first University. James K Baxter. iD Fashion. The Dunedin Sound. Six60.

I think of the Dunedin books I stumbled across at University, like Dennis McEldowney's *Full of the Warm South* or Archibald Baxter's *We Will Not Cease*. Or I think of Archibald's son James K "dipping his wick on Castle Street" in his *Small Ode on Mixed Flatting*, or the Bracken

Memorial, or the Burns statue.

But Dunedin doesn't attract its fair share of arts funding. It never has. Wellington receives considerably more per citizen than Dunedin does. Yet in a majority of areas, Dunedin has the history of larger contribution.

Otago Museum and Te Papa house New Zealand's two most important collections. One receives considerably more generous funding than the other. I'll leave you to guess which.

I'll save further griping for a Wellington audience. I merely wish to observe that this unfair balance of support sits alongside the South's ongoing and disproportionate cultural contribution.

What we should celebrate is the continued proliferation of all things cultural. Dunedin pumps out talent. And that talent pumps out challenging and valuable contributions that both reflect and shape New Zealand's cultural identity.

We're a city of learning. Our public library

was New Zealand's first free public library. It receives more than a million visits per year. But we're a city of learning with an edge – and we must celebrate that.

I am excited about Dunedin's recently launched bid to become a UNESCO City of Literature. It would bring more attention to the history and depth of literary talent in our city – our poets, publishing houses, our journals, Janet Frame, our Burns Fellows.

I want to live in a New Zealand I can be proud of. For the significant contribution they make to making our identity real, Dunedin's musicians, filmmakers, writers, readers, and all other kinds of artists deserve our thanks.

Please support the Writers and Readers Festival through the second week of May. I promise you there will be plenty to write home about.

*Column by David Clark | @DavidClarkNZ*



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## UNI ASSETS REACH THE BILLIONS FINANCIALLY STRONG UNIVERSITY SAYS LONT

**A** FINANCIAL REPORT RELEASED AT THE University Council meeting on 8 April has shown that the University of Otago held \$1.66 billion in assets at the close of the 2013 financial year, an increase from the \$1.63 billion in 2012. The greatest asset, recorded at \$1.3 billion, was property, plant and equipment, followed by \$852.7 million in buildings and \$212.9 million in land.

The meeting revealed the University Group has set aside \$277 million in financial assets, including cash, short-term deposits & shares, to contribute to their upcoming building program. Said to be worth more than \$600 million, the project will begin "later this year and in 2015," the Director of Financial Services Gavin Logie was recorded as saying at the meeting.

Most of the buildings, including a new School of Dentistry, are set to be on the University's Dunedin campus. Chief Operating Officer John Patrick said at the council meeting, "I think over the next 10 years, the face of this campus is

## \$1.66 BILLION UNIVERSITY OF OTAGO ASSETS

*"I think over the next 10 years, the face of this campus is going to change quite dramatically."*

**JOHN PATRICK**  
UNIVERSITY OF OTAGO CHIEF OPERATING OFFICER

going to change quite dramatically." He further commented that the build-up of extra money had been a "deliberate strategy" in order to attain the funds for the project.

David Lont, University of Otago accounting professor told the *ODT* "it is pretty remarkable that a university of our size has largely almost always been debt free and that we have been able to finance expansion from our operating budgets." He added, "it's a wonderful thing for the city to have a financially strong university, which

students from outside want to come to." Lont attributed the outcome to solid management.

The report also showed that the total income of the University in 2013 was \$635.9 million, \$217 million of which came from Government grants, \$97 million of which came from domestic tuition fees, and \$44 million of which came from international tuition fees. Vote Education mainly funded the Government grants, and includes funding received from the Government by way of the tertiary education student achievement component, which is based on forecast equivalent full-time student numbers and the funding category values of these EFTS. Last year 18,875 students were enrolled full-time at Otago.

The University also holds \$20 million in investment income, of which \$7.3 million came from interest from bank term deposits. Also of interest was the \$590 million attributed to expenditure, of which \$194 million was spent on academic salaries and \$145 million was spent on general salaries. The University employed 3,754 full-time staff members last year.

By Laura Munro | @CriticTeArohi

## VOLUNTEERS REQUIRED

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## A JOURNEY THROUGH THE CODES

**F**IRST THIS WEEK, LET'S GO TO THE TATTOOED and violent rugby desk, and didn't those Highlanders do everyone a solid favour by going to Durban and giving the table-topping Sharks a thrashing? Yes they did, because no one likes to see too big a gap at the top. The boys put in a huge shift on defence, restricting the Sharks to scoring from penalty goals, which must have been so boring for their supporters to watch. At least they got to see some decent attack with the 'Landers scoring four tries for a rare bonus point win. Number 10 Lima Sopoaga has been kicking the goals and has generally improved, which is encouraging to see as we have been struggling in that position for years. This result was a bit of a surprise and most people (myself included) weren't holding out much hope for a positive result here. The Stormers are up next on their African adventure and they are rooted to the bottom of the table after only two wins in a difficult start to their campaign. The Highlanders have a good chance to come back from their trip with a bigger than expected haul of points.

The Chiefs are having a few problems, while the Hurricanes are experiencing a resurgence. Even the Blues, with a win over the Crusaders and ditching Benji, seem to have gotten back on track. The New Zealand conference is looking very competitive and very hard to predict. I have ranted about this before, but compared to the South Africans – who have four of their five teams in the bottom five while the Sharks are in the lead – I think this points to the fact that New Zealand has its resources and best players spread over their five teams, whereas the other unions seem to be putting all their eggs in one or two baskets. And, yet, South Africa is still moaning about "deserving" a sixth team. Bitch, please ...

While all the Super Rugby players are focused on their franchise's season at the moment, in June the season will break for a few weeks so the All Blacks can play three pointless matches against England, not saying no to beersies, in the Steinlager Series. Over in South Africa the

Boks host Wales and Scotland for the equally boozy Castle Lager Series, while Australia play a three-game Castrol Edge Tour against France. Really? I suppose the beer sponsorship makes sense, but what the fuck does motor oil have to do with rugby? I don't think we are going to take a few whiffs of Castrol before a game ...

Seeing that we disrupt the Super Rugby season for these pointless (but lucrative) games, indulge me for a while. I have been wondering for quite a bit, ignoring obvious financial motivations, is there any point to these corporate circle-jerk series and one-off reach-around tests? Looking at the bigger picture, is there a more compelling way to do things that would excite fans and help develop the game? A similar question has been asked by football fans, and UEFA, the administrators of European football, have come up with an interesting alternative to their meaningless international friendly matches with the proposed UEFA Nations League, which is set to start after the 2018 World Cup.

The plan, which is still being finalised, would see the 54 member countries of UEFA being divided into four divisions and would have relegation and promotion coming in to play between the divisions as the competition progresses. The games would replace most international friendly matches but will not conflict with qualification for the top tier tournaments like the World Cup and the European Championships. However, there is a chance that the Nations League may eventually offer a second chance to qualify for the European Championship, which is being revamped to a multi-country tournament in 2020 after France hosts in 2016, which will be the first running since the expansion to include 24 teams. Some of the eight extra places could be decided via the Nations League, which adds a further incentive to do well. The initial concept of the UEFA Nations League has been very well received by fans, players and pundits and was unanimously adopted by the 54 UEFA member associations at their 38th UEFA Congress held

recently in Turkey. Some people are accusing the Europeans of trying to steal the spotlight from the World Cup, as the Cup will be played less in Europe going forward as FIFA is expanding into new territories, with Russia and Qatar lined up as the next hosts.

I think the Nations League is a good idea as it will give the less attractive smaller nations a chance to face some of the top ranked teams that would be otherwise unwilling to schedule a friendly match with them. Also the potential to qualify for other tournaments, and the added element of "promotion/relegation," will give those smaller teams something to fight for, even if it is not the big prize of being champions or qualifying for the Euros. I am not sure how this could be translated over to rugby but the fact that there is a bigger prize at stake than winning just another random game or series gives more meaning to the games.

The poorly named and predictable "(insert bull-shit sponsor) Rugby Championship" has failed to live up to the hype in my opinion. Ok, it was a little bit exciting last year, but really the All Blacks have been too dominant, Argentina are rubbish and we have seen the All Blacks play Australia and South Africa millions of times already. We should have included Japan and some Pacific Island nations to really promote the game in the Pacific region, like the Nations League will do for football in Europe. I don't think the "Who can finish second to the All Blacks" Rugby Championship has evolved into something to rival the exciting Six Nations competition, which remains close and unpredictable with four different winners in the last five years. This year's tournament saw Ireland winning their 12th title and captain Brian O'Driscoll retiring after racking up a world record 141 international caps, including eight on tour with the British and Irish Lions. An amazing achievement in an amazing career but he still never managed to taste a victory over the All Blacks. Somehow I feel we get the last laugh.

By Daniel Lormans | @danbagnz

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## CRITIC TACKLES ELECTION YEAR MEGA GOOD TIMES

**T**HIS WEEK CRITIC WOULD LIKE TO WELCOME the leader of New Zealand's newest political party to take the stage: Kim Dotcom. I first courted him over Twitter before Easter, and have been in touch with an Internet Party representative ever since. Through a few phone calls and emails, I have been given the impression that the Internet Party Headquarters is a flurry of activity and mysterious events; I was told it was "hard to pin the big man down," and during the final stages of our correspondence I was told that "something has happened," and that "I'll find out soon enough." You heard it here first, Critic readers: something is happening. In the mean time, have a read of what Kim and the Internet Party have to say.

**Over the past few years, the National Party has instituted a number of reforms designed to increase student loan debt repayment, and I myself have criticised them for treating students as commodities. Do you see debt repayment as an issue? How would you approach this?**

The student loan system we have in New Zealand is fatally flawed. Once you are done studying, you are indebted for a very long time with a very large amount. Students are essentially starting out in life with a mortgage hanging over them. Students in New Zealand should receive their education – high quality education – for free. Students entering the workforce will contribute for the rest of their working lives, so education is an investment in the future of the country. Today's students create tomorrow's opportunities and the Government must support and encourage that.

Students aren't commodities to be used up and thrown away; students are an asset that must be developed, encouraged and provided with an environment that allows them to flourish. Ensuring education is free to all students is the Internet Party's top education priority.

**A few weeks ago, Critic covered student loan policy, e.g. which parties support universal allowances and the like. What sort of policies would you advocate?**

We're still developing our full education policy and we want students themselves to tell us what they think needs to be done. After all, students know the issues better than anyone. What we do know for certain is that free education for all is non-negotiable.

**Almost as serious as what happens to students while they're in university is what happens to students once they're out. Are there any specific initiatives you would advocate to help bridge the gap between education and actually getting a job?**

This highlights another major problem with the current student loan regime. Too many students, after they have completed their studies, leave New Zealand because there aren't the jobs that pay well enough for them to pay their loans back. We are creating an environment where all of our bright minds are being exported to other countries. That's something the Internet Party will change. We will make sure our best and brightest, the innovators and entrepreneurs, want to stay in this country because there is opportunity and encouragement.

We will deliver more innovation, investment and high-tech jobs to New Zealand by fostering homegrown talent. We will double research and development investment and create an economic environment that encourages and rewards those who have great ideas.

**How would you pay for the amount of money you're willing to invest in tertiary education?**

The Government spends huge amounts of money on things that it shouldn't. For example, this Government's NSA spy network costs many millions of dollars to run. The joint military action with the U.S. in the Middle East could have paid for a lot of education. By shutting those things down, there's money we can direct into much more important and beneficial areas such as education. In addition, we are in favour of a luxury tax to pay for free education. That's how we can make a difference.

**If you could describe your approach to student policy in three words, what would they be?**

Free, smart and high-end.

**What do you think is the biggest barrier to student political involvement, and how would you change that?**

Too many students have given up, they don't think they actually have a voice or can make a difference. They can and will. Our approach to politics is about being innovative, challenging the status quo and being different. Most politicians talk "at" students, not "with" them. It's like the country's being run by your parents and you've been locked out from having a say. We'll change that by talking with students and young New Zealanders about things that matter to them and in ways that work for them. The Internet Party is all about the youth and how we can take New Zealand into the future with young and fresh ideas.

**Our University's Internet is notoriously shit. Could you fix it?**

Of course. We are the experts and we know how to fix the problems. After all, we're the Internet Party ...

**Let's play a game of "reject, (re)elect, realign," which is Critic's parliamentary alternative to "shoot, shag, marry," where—by you choose one of these MPs to**





**boot from Parliament, one to keep (or elect) in, and one who belongs in a different party: Hone Harawira, Clare Curran, Judith Collins.**

Reject: Judith Collins

Re-elect: Hone Harawira

Realign: Clare Curran

**Would you consider doing a concert at Otago? Re-O Week is coming up ...**

We've got a lot of very cool things planned and we'll keep you posted.

## YOUNG POLITICIAN

### JOHNNY FG OF MANA

**M**Y REASONS FOR JOINING MANA BACK IN 2011, when I was a fresher, were directly related to my involvement in the International Socialist Organisation (ISO). Thus, the main reason for my support for this party at this particular time is the solid activist basis of its leadership and membership, such as we see in Hone Harawira, John Minto and Sue Bradford; fighting the good fight for the rights of the poor and have-nots in this increasingly unequal country of ours. Summarily, MANA policies such as bringing back the right to strike, immediately raising the minimum wage to \$15, and replacing GST, which disproportionately affects those on lower incomes, with a "Hone Heke" financial transaction tax, affecting those on higher incomes, puts MANA to the left of most other so-called "left wing" parties in actually addressing the massive inequities within this society in terms of poverty and unequal wealth distribution.

At the end of the day, many people like to pigeonhole Hone as a racist and a loose cannon based on the selective coverage he receives by the media, but fail to ignore the good grass roots activism he and other members have done, such as protesting the forced removal of tenants from state housing, and also their involvement with the Occupy movement.

Thus, from these credentials, I get the impression that most of the MANA Party are not about compromise but genuinely sticking up those at the bottom of the heap, and this gives me confidence in them as both a party and activist organisation.

## POLITWEETS



Trevor snaps.



Clare retweets her 7 Days lover's achievements.



David handled the response to his ridiculously awkward campaign video with much grace.



Fake Hekia working hard.

## GREATEST HITS

**A** COUPLE OF WEEKS AGO, THE GREEN PARTY released its Internet Rights and Freedoms Bill. While Labour has spoken of their intention to do the same, this marks a step in a new direction for democratic handling of policy proposals – the bill is being crowd-sourced. This means that rather than the policy deriving all of its feedback from the internal party caucus, it comes from you, me, and Dupree. This is a great step forward for gauging what real people think of real policies, and it is my hope that it will lead the way for other issues. Irrespective of how you feel about the bill (I've heard resounding support and harsh critique), you now have the opportunity to tell Gareth Hughes exactly how you feel about its specific points. That is important. Notable mention: Generation Zero's extremely detailed report on what we can do to curb climate change, which I have written about on page eight.

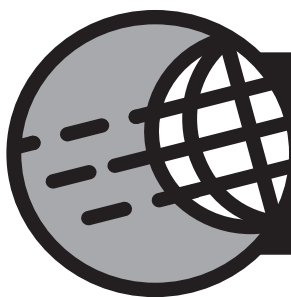
## GREATEST SHITS

**T**HIS PAST WEEK HAS SEEN A VERITABLE clusterfuck of legal high chat. The Government has announced its intention to ban all legal highs within two weeks, which is at least some form of a step beyond the Psychoactive Substances Bill. What is of concern, however, is Peter Dunne. No, not his gravity-defying hair; but rather the fact that his son is a lawyer who advocates for legal high companies and therefore has a potential conflict of interest. Combined with his flip-flop on what we should do about legal highs, and the accusation by Bill Dalton (mayor of Napier) that he is too incompetent to be in government, it seems Dunne has some serious work to do on gaining back the trust of local government officials. However, from this messy legal high battle an unlikely hero has emerged in the form of ACT's John Banks, who loves beagles so much that he refuses to support the legal high ban until animal testing is banned, too. On ya, Banksy.

## VOTE CHAT CHATTER - ELECTIONS.AC.NZ

**T**HE OTAGO ELECTIONS PROJECT HAS OFFICIALLY launched, as hordes of politicians and politics students descended on the Staff Club to welcome the elections.ac.nz

website. Vote Chat also has a number of exciting guests lined up: Michael Woodhouse, Chris Finlayson, Julie Anne Genter, Peter Dunne, Te Ururoa Flavell, and Asenati Lole-Taylor.



# NEWS IN BRIEFS

BY CLAUDIA HERRON | @CLAUDIA\_HERRON

## WORLD WATCH

**OKLAHOMA, US** | A 38-year-old death row inmate died of a heart attack after his execution was halted because the lethal injection of three drugs didn't work as designed. The execution was halted after 20 minutes, during which time the man writhed and shook uncontrollably before ultimately dying.

**CHINA** | People who knowingly eat rare wild animals in China can be imprisoned for up to 10 years after new measures were passed in the country. Those who eat rare animals, such as giant pandas, Asian black bears and pangolins, believe the practice helps to strengthen the body. The rules have come into force as a new interpretation of China's criminal law.

**SHIVPURI, INDIA** | Licenced gun-owners in Shivpuri have been called to bring their own gun and cartridges, a copy of their weapon licence and to apply to the city council to take part in shooting the city's pigs which have become a nuisance to residents. The initiative was considered cruel by animal rights groups and some activists said it would violate the country's laws against animal cruelty.

**COLORADO, US** | The Colorado Symphony Orchestra (CSO) is holding special summer concerts at which the audience will be encouraged to roll up and toke on the state's now-legal marijuana in an attempt to attract a new and younger listenership. The series is called "Classically Cannabis: The High Note Series," and is sponsored by a number of companies who have benefited from the state's four-month-old marijuana industry.

## GRAPEVINE

*"It's the worst that I've experienced. We have become very concerned. They are not ready in many, many ways. We have to make it happen and that is the IOC approach. You can't walk away from this."*

**International Olympic Committee Vice-President John Coates**, who has been involved in the Olympics for nearly 40 years, has said the preparations for the 2016 Rio Olympics are the worst ever seen. Construction is yet to start on a number of venues, infrastructure is significantly delayed and a number of social issues in the city are yet to be addressed.

*"I think it's a good idea for kids to be aware of their responsibilities as well as their rights, but this law maybe is a bit too heavy-handed in the opposite direction."*

**Roberta Megias, a Spanish working mother with two young children**, following revelations a draft law in Spain would legally oblige children under 18 years of age to help with family domestic duties. While there are no penalties for non-compliance, the new Child Protection Bill nonetheless states that children will have a joint responsibility to help at home and maintain the upkeep of the family residence in accordance with their age and regardless of their gender.

*"People are definitely taking me seriously. Somebody who climbs 45 stories in 19 minutes, it takes a higher level of thinking and great organised thought."*

**Gaurav Sharma**, an independent candidate running for a seat in India's general election in South Mumbai, and who has been campaigning window-to-window dressed as Marvel superhero Spider-Man.

*"(We) Rwandans, we used to have big families but during the genocide many people were killed. We have to build artificial families so that we can go back to the way we were. That's why you can find a father with 25 children - it's because of that, it's because of history."*

**Daniel Tuyizere**, AERG's second vice coordinator of the University of Rwanda, an organisation who help young genocide survivors cope by creating artificial families from members based on the secondary school or university they attend.

## BEST OF THE WEB

### [livingwithlag.com](http://livingwithlag.com)

If you thought Internet lag was bad, try living with it in real life.

### [10minutemail.com](http://10minutemail.com)

A disposable email service that enables you to get confirmation for online profiles, such as free Netflix trials, before self-destructing 10 minutes later.

### [wikinewzealand.org](http://wikinewzealand.org)

A collaborative website making data about New Zealand visually accessible.

### [critic.co.nz/renttriangle](http://critic.co.nz/renttriangle)

A mathematical theorem that can be used to divide rent fairly, with the help of a triangle.

### [hogwartsishere.com](http://hogwartsishere.com)

Aspiring witches and wizards can now enroll at Hogwarts online, and it's easier than eVision.

### [coffeemachinecuisine.com](http://coffeemachinecuisine.com)

How to cook food with your coffee maker.





## WE ALL NEED TO FILL A PEACEFUL REST-HOME ROOM

**A peace  
of his  
mind**

Incoming freshers: if you don't get into your hall of first choice, hit this place up; you're guaranteed to get in! They offer warm rooms, ample study space and bingo tournaments on Thursday nights ... so pretty much St. Margaret's.

**A**T FIRST GLANCE THIS APPEARS TO BE AN awfully inept spelling mistake ... but no. It is, in fact, an awful and confusingly contradictory pun about a pacifist's response to international terrorism. When I give someone a piece of my mind, it is most definitely not peaceful!

**Rest-home  
badly needs  
to fill rooms**

**National selects candidate**

Wow, how old is this kid? Looks like he's ready for his first day of high school, not ready to run in this year's general election! Seriously, is that a school blazer? National is working hard to drum up support of young voters by putting this fresh-faced Young Nat on the ticket.



**Pool closed after 'accident'**

Some kid taking a dookie in the pool is news? Kristen does that all the time and it never gets put in the newspaper.

**Serial stalker 'poses threat'**

Understatement of the year: apparently New Zealand's "most prolific stalker", who has been convicted a mere 201 times, poses a threat to the public. He will be released from jail next month, so we suggest you hide yo' kids and hide yo' wife.

By Kristen Stewart and Allison Hess | @CriticTeArohi

## FACTS & FIGURES



**nurdle**

The small amount of toothpaste that you squirt on your toothbrush

**gnurr**

the name for the lint that collects in your pockets.

**Large, gigantic and humongous**

what NASA had to rename the sizes of the apparatus used for male astronauts to pee because no one was willing to pick their true size when they were named small, medium and large.



The reason sharks can indefinitely keep growing teeth is because, technically, they are scales.

**1927**

the first time two men kissed on screen, in a film called *Wings*.



Painting used to be an Olympic event.

**Jiffy**

A jiffy is an actual unit of time, not just an expression. Computer engineering measures it as the length of one cycle of the computer's system clock (around 10 milliseconds). Alternatively, chemistry and physics measure a jiffy as the amount of time it takes light to travel a distance of one centimetre – about 33.3564 picoseconds.



## SEXY SPIDER MEN

**H** I EVERYBODY,

Children are sexy. Now, while we wait for the police to read that statement and come knocking on my door, let's talk about Spider Man.

I went and saw the newest Spider Man film yesterday. While by and large I found it quite a good film, something in the end bugged me. Don't worry if you haven't seen it because I won't spoil any big twists by telling you that Snape kills Dumbledore, Bruce Willis was dead the whole time, and the characters on *Lost* were polar bears or something.

At the climax of the film, Spider Man and the villain de jour are duking it out in New York City. Already they've caused so much destruction that hundreds must have already died off screen when the car they were driving got used as an improvised weapon. As the dust settles, the baddie is poised to wreak further havoc on the city and things are looking pretty grim. Then the film cuts to a plane.

As it turns out, the evil dude's evil plan intends this plane is about to crash and the crew have no way of knowing this. Throughout the next five minutes of Spidey's fight we cut back-and-forth between the pilot commenting on how helplessly helpless they are, and the control tower helpfully counting down the time till those sweet innocent plane people crash.

And here's my bugbear: we already know the bad guy is bad. We already know that Spidey needs to win or else people will die. We already know New York City is about to bite the curb, *American History X* style, but the filmmakers need to put a tragic, innocent human face to the badness. They need to put something there that says, "these helpless victims don't deserve this – feel bad and act like we want you to act."

And so we return to my first statement: children are sexy. Perhaps more appropriately – children appeal to people. Children are the "sweet

*"Stand on a street corner and try to collect money for the psychiatric ward? Put a billboard up with a lonely old lady and expect people to pay it a second glance? Tell people that drug addicts need healthcare funding that could be going to an 'innocent victim?' Unthinkable."*

innocent victims" of disease, the metaphorical plane on a collision course that Spider Man has to divert. Children make us feel bad and act on those feelings.

People innately care for sweet, innocent, little children which means that if you want to raise money for a cause, that cause better help children. If you want people to donate blood, your advertising better feature a child. If you want people to care about cancer, that cancer better be in an eight year-old, not an 80-year-old.

But stand on a street corner and try to collect money for the psychiatric ward? Put a billboard up with a lonely old lady and expect people to pay it a second glance? Tell people that drug addicts need healthcare funding that could be going to an "innocent victim?" Unthinkable.

There's a lot of healthcare that we don't care about, don't like, or don't fund because it's not very appealing to us. If something isn't cutting edge, sexy, or related to "innocent victims" like children then it isn't worth our time. Our medical charities have a youth focus, our hospital dramas centre on surgery and emergency; our perception of healthcare is skewed towards the glamorous.

In reality, healthcare covers a lot more than the hospital and a hell of a lot more than a few select wards in that hospital. Next week I'm going to talk about one of the least sexy sides of young adult health in New Zealand: mental wellbeing and how we chip away at it on a daily basis. Right now, however, I've got to go answer my door – the police have just pulled up outside.

By Dr Nick | @CriticTeArohi



## UPPITY QUEERS

**“WE'RE HERE, WE'RE QUEER, GET USED TO IT!”**

Or are you used to it? Are you so used to it that every time you hear about a pride parade or see queer posters you think, "They've got gay marriage, what more could they want?" Well, I am happy to admit that those conspiracy theorists who warn you about a "gay agenda" are onto something; we have an agenda and that agenda is real equality.

When I say equality I am referring to a situation where people and relationships are valued equally by society. This seems quite simple in theory but what does it mean in practice? It means that we need to challenge our belief that children are best raised in a "traditional" family with a (cisgendered) Mum and Dad. It means that we need to stop assuming that every baby born with a vagina will identify as a girl (and vice versa). It means that we need to stop reacting when we see two guys making out.

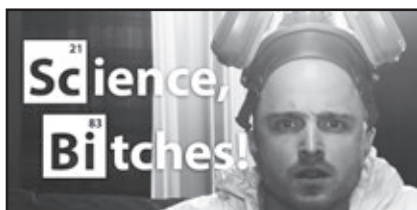
What equality means is the same access to health services, toilets facilities and adoption options. It means that forms will provide options for our relationships and our gender identities. It means that our young people will no longer be over represented in bullying and suicidality statistics. It means that we can go out at night and not fear for our safety because we look a bit "too queer."

You can help make this happen, you can use your privilege to help change society to be more queer-friendly. You can start by never using terms such as dyke, faggot or homo. You can stop using phrases like "that's so gay" and "no homo" and you can stop your mates using them too. You can educate your friends and family on the terms and ideas you have read about in this column. You can read more widely about queer theory and how power and privilege operates in society.

You can become an ally to our communities. Then when we have whole swathes of people committed to this, we might just create a society where allies are rendered redundant.

By Sir Lloyd Queerington | queer@critic.co.nz





## BUT HOW CAN YOU BE SURE?

**T**HE OTHER DAY, I WAS TALKING TO A FRIEND and they told me a story of someone they met who didn't believe in gravity. Now, I don't know about you, but try as I might, I can't just levitate at will and ignore one of the fundamental laws of physics. (Though if you know a way, hit me up! How cool would that be?) This person accused my scientific friend of being narrow-minded when they tried to debate this idea, while all the time not listening to a word they said.

A question many scientists face, when informing the public on science and health related topics is: "Yeah, but how can you be sure? How do you know?"

The short answer is, we aren't sure. Not 100 per cent sure. However, when we discover new

things or when we test a hypothesis, we don't just run straight out of the lab the second we have one point of data, shouting, "I proved this!" There is a rigorous process we go through called the scientific method, which will validate our hypothesis beyond reasonable doubt, or prove it wrong completely. The scientific method, in essence, ensures that all work you do ultimately will tell you, beyond realistic doubt, that your hypothesis is correct, or that it is bust and you need to consider your problem from a different angle.

The scientific method relies on you making some kind of observation, and then making a hypothesis – basically an educated guess on what is causing your observation to occur. Then you test your hypothesis – try and prove it right, try and prove it wrong. When you can't prove it wrong, you're on to a winner. Then repeat your experiment enough times so that it is statistically significant – meaning that the result you get is not just happening due to random chance, it's happening because your experiment caused that result to happen.

Science is adaptable. When faced with new information that suggests old ideas are wrong,

or need to be modified, we do just that. Show me the peer-reviewed data, and I'll change my mind. Show me that your data has statistical significance and I'll see that it's legit.

So how do you know if the science you read or hear about is legit? Well, if you can find a link back to an academic journal, or track it down yourself, then it's gone through the peer review process and ticks all the boxes. Again, if new information comes along and shows that the idea you've heard about is not quite right, then we take on this new information and adapt our ideas to get it as right as we can. With the exception of the occasional dodgy scientist (like in any career), if you've published with significance, it's probably good.


Anti-vaccine groups, conspiracy theorists, or pretty much anyone anti- some scientific or health-related theory or practise will latch on to this "you can't be sure" idea, and never let it go. In reality, while there is always an element of doubt and room for improvement, with a little statistics, intuition, and a little digging, you can separate the crap from the science, bitches!

By Hannah Twigg | @ScienceBitches\_


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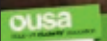









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## ihUNCH AFFECTING ILL-POSTURED STUDENT MASSES ELECTRONIC LIFESTYLE A PAIN IN THE BACK

**A**N EPIDEMIC IS AFFECTING STUDENTS WORLD-WIDE; the painful result of our generation being the first to grow up with an endless availability of smart phones, laptops, iPads and gaming consoles. It is the "iHunch." The iHunch can result in permanent curvature of the spine and is the underlying problem of most neck and back issues and up to 50 per cent of headaches.

Critic spoke to Steve August, Physiotherapist and inventor of the Backpod, a tool developed in Otago to help release the frozen hinges of the spine which cause the growing hunch. "We have never had such a group of hunched young people since before people walked out of Africa 60,000 years ago. Not ever." He explains that the screens of the electronic devices we are consistently using cannot be separated from the keyboard, so students are forced to bend over at the upper back in order to use them, unlike desktop computers which can be set up to be reasonably ergonomically safe.

August believes the University of Otago library computers are still not set up correctly for anyone above average height. "The stand-up desks can help but the library computers still aren't up at eye level." The screen of your computer should be in front of your eyes and the keyboard should be in front of your forearms, "but there is still going to be a problem if students then go home to play games on the laptop."



*"A study at Northwestern University, Illinois revealed that posture may in fact have more of an effect than job title on how people perceive themselves and how others treat them. August explains that 'the posture implies a psychological attitude which says I count and I am going to go and do things.'"*

**STEVE AUGUST**  
PHYSIOTHERAPIST AND  
INVENTOR OF THE BACKPOD

Ideally the point of the shoulder should be vertically aligned with the earlobe, but he says students are walking around with the back of their head in front of their chest. The iHunch is known as a Dowager's Hump in people in their seventies and eighties, but health professionals are now seeing it in students. "They physically

can't straighten themselves upright because the hinges are frozen."

The hump is "not an aging thing" despite the fact it is common at the end of life. Instead, it is a cumulative effect of bending forward for long periods of time without any counter treatment. There are currently 600,000 people with acute pain in the upper back or neck in New Zealand "and tertiary students will be a huge proportion of these." Although not all students will feel any pain to begin with, if they are already showing symptoms, "it'll only get worse and it's not something that goes away on its own."

August explains the reason for the iHunch and how it has developed. The human body is supposed to be upright, however, from school age onwards, we start bending forward from the upper back and when it bends too often "it is strained like a tree in a high wind and will rapidly freeze like that." The issue often begins during adolescence and has certainly developed by the early twenties. "This is when people start coming to me with problems." As students get older, the compression will cause additional wear on the joints.

Once you have an initial hunch from leaning over too much, it becomes more of an effort to lift your head up straight; you have to overuse the muscles at the back of your head and neck about eight times more than you are supposed to. This



means it is a strain against the hunch just to look straight ahead and scar tissue is formed as a result of repairing this strain. As these scarred, shortened and tight muscles get stronger, the muscles around the front of the neck (which hold your chin in) get weaker because the back muscles are now doing all the work. This causes the chin to poke out and the lower neck to be overused resulting in a "swan neck." By this point, most of the hinges are compressed and will readily jam and freeze. "That's when people will go to the clinic and can barely move their head along with headaches and sometimes referred pain down the arms."

This is when the hinges have to be cracked free. "The manipulation is like hitting a rusty hinge with a hammer. The cracking breaks the rust sealant and it frees up the hinge." This is just a temporary result because the collagen, which will still be tight, will just freeze up again and "people end up revisiting the chiropractor every other week." He says the underlying issue must be addressed and multiple on-going treatment methods are needed, including strength exercises, posture work, massage and stretching of the spine using a form of leverage.

He believes most health professionals are so specialised that when a patient mentions the issue, they only address it with one technique, such as massage or strength training or manipulation, "all of which are correct but one method will never be enough." He says it is essential that students start looking after themselves now rather than wait until the problem becomes irreversible. "Students go by the philosophy that nothing can hurt me until something really does."

Dr Jenny Ogilvie, GP at Student Health, agrees that students are waiting too long to address the problem. "By the time they see us, it has become a chronic condition." She explains that the students get into a state of constant headaches followed by a cycle of painkillers that evolves into a "snowball of stress, worry and tension and difficulty keeping up with studies." She says that many students visit Student Health with headaches believing they have migraines, but usually it is a tension headache resulting from incorrect posture. The symptoms of tension headaches vary but are usually felt behind the eyes, feel "tight and intense" and come with a feeling of tightness around the neck.

Ogilvie says, "You can see the slouch when they walk in and sometimes the hump in their neck

is already visible." She says it develops from an initial slouch where it becomes uncomfortable to sit up straight and then it gets to the point where you physically can't sit up straight. Student Health refers these students to the physiotherapy clinic where they are running a headache clinic.

Stuart Horton, Physiotherapist at the University of Otago's School of Physiotherapy, sees "a lot of students a lot of the time" with the problem and believes it comes down to whether students control their posture whilst working with their various devices. Students often have the issue developing for at least a couple of years before they decide to do anything about it. The main method of prevention is that when students are using electronic devices and laptops, they should "just be really aware of your posture" and keep moving regularly.



*"Guys will generally tend to put up with more, which I think is dumb." Dr Ogilvie agrees that girls tend to be more proactive with addressing the problem. I often recommend Pilates classes, but boys just can't be bothered with it."*

**DR JENNY OGILVIE**  
GP AT STUDENT HEALTH

Once the spine is tight enough, an external force has to be used on the spine to give people enough leverage to stretch the tough collagen. August describes the Backpod as a cushioned fulcrum or "high tech version of a tightly packed wheatbag," which he encourages clients to stretch over most days a week until their spine loosens up. Users can tell how tight their spine is by lying back on the pod or something similar; "if the hinges are free, then it is actually not painful at all."

August believes massage is excellent in loosening up the scarring, but if you have not got the

support strength, or the hinges are still jammed, then the problem will not be fixed. He explains that people need enough strength between their shoulder blades so as not to collapse forward. He wants students to be giving their flatmates regular massages using the techniques he has provided on his website.

Enhancing flexibility by taking classes such as yoga, for example, is good for you as it stretches the hinges. However, while the loose hinges will move, the tight frozen ones will remain tight. A really tight spine still needs leverage to stretch over. He says the foam rollers used in yoga are the closest thing to Backpod but cannot give the same stability nor do they stretch the ribs, "which are often part of the problem."

August notes that there is a gender difference socially on what they will do to look after themselves. "Guys will generally tend to put up with more, which I think is dumb." Dr Ogilvie agrees that girls tend to be more proactive with addressing the problem. "I often recommend Pilates classes, but boys just can't be bothered with it."

Posture has psychological implications, too. "If you see somebody with perfect posture, they stand out these days," August says. He explains that a perfect posture is attractive but impossible to achieve if you can't move the hinges properly. A study at Northwestern University, Illinois revealed that posture may in fact have more of an effect than job title on how people perceive themselves and how others treat them. August explains that "the posture implies a psychological attitude which says I count and I am going to go and do things." On the other hand, "the hunch makes you look smaller and then one reinforces the other." Those who walk around with their heads held high not only seem to get the respect of others, but they also respect and look after themselves more so, too.

If you are experiencing pain from the neck, between the shoulders blades and/or pain tracking around the front of the chest, often along with headaches, then avoid the iHunch by taking action now. Multiple treatments must be used rather than any singular approach, so once you've put your shoulders back, check out [bodystance.com](http://bodystance.com). It will give you free advice on how to avoid the iHunch and tips on how to give your flatties a great massage.

By Josie Cochrane | @JosieCochrane







# They walked the streets that we do

Dunedin has been impacted by its writers, but how have the writers been impacted by Dunedin? *Nina Harrap* examines the lives of Janet Frame, James K. Baxter and Charles Brasch, the city's instrumental place in their writing, and the legacy they've left behind.

**I**T WASN'T UNTIL HALFWAY THROUGH MY fresher year that I heard of Robbie Burns. I'd seen the statue in the Octagon but never bothered to find out who it was. In fact, I didn't even think of Dunedin as having great literary history until I heard about our bid to be the UNESCO city of literature. The thing is, a whole heap of famous authors and poets lived in Dunedin, and a fair few of them went to the University, same as us. As students, we know that famous writers lived here but we don't think about the fact that they actually *lived here*, in flats. Janet Frame lived on St David Street; Hone Tuwhare lived on Dundas Street; and Bernadette Hall lived on Leith Street, although their houses have been demolished now. They hated how cold it was, and worried about the power bills, and fought with their flatmates, and went to lectures, and procrastinated on their assignments. And wrote amazing literature as well, I guess; but that's harder to relate to.

When I was in Year 11, my English teacher decided that my class would study a poet named Janet Frame. I'd never heard of her until then, but her poetry was decent (as far as poetry

goes) and I found learning about her life rather fascinating. Frame was born in Dunedin in 1924 and died here in 2004, and suffered from mental health problems all her life. She studied teaching at the University in the '40s, and taught for a little while at Arthur Street School, but after a suicide attempt she was admitted to the psychiatric ward of the Dunedin Hospital and then transferred to the Seacliff Lunatic Asylum, 30 kilometres north of the city. She lived there on and off for the next eight years, was diagnosed with schizophrenia and was scheduled to undergo a lobotomy when her first book, *The Lagoon and Other Stories*, won one of the most prestigious literary prizes in the country, the Hubert Church Memorial Award. Her lobotomy, which was scheduled for only a couple of weeks later, was thankfully cancelled. Frame went on to publish more than 20 books and countless essays, short stories, articles and poems over the course of her life, and she was made Burns Fellow at the University in 1965. She died here, of leukaemia, in 2004.

Dunedin pops up in a whole heap of Janet Frame's work – the poem of her's I studied in

high school was called *The Kea Speaks from the Dunedin Botanical Gardens*. As the title suggests, it was about a kea that lived in the aviary in the Gardens (if you haven't been to visit the aviary, you should). She also wrote a poem called *Dunedin Morning*, which starts with "The Leith is always a loud grumbler after a feed of high-country rain" – something we're all aware of, especially in light of the storm at the beginning of the recent Uni break.

Frame lived in various houses around Dunedin throughout her lifetime. The one where she stayed the longest was 61 Evans Street, in Opoho; she even wrote a poem about it called *At Evans Street*. More relevantly, while she was the Burns Fellow she flatted at 116 St David Street, the big house between Arana and St Margaret's. I wondered if the current residents knew that, so one rainy Thursday afternoon I went and knocked on their door to find out. A suitably awkward interview followed – there's no possible way to interrogate someone about their flat without it being rather uncomfortable.

# “James K. Baxter ... spent most of his time in Otago living either at his parents’ house in Brighton or couch-surfing with friends around Dunedin. A true Scarfie if ever there was one.”

“Do you know much about the history of the flat?”

“No, not at all.”

“Have you ever heard of Janet Frame?”

“... no?”

Once I explained, however, the response was rather gratifying: “Oh, really? Awesome! What was the name again? I’ll go look it up.”

Another relatively well-known Dunedin poet was James K. Baxter. Unlike Janet Frame, when I mentioned the name to my flatmates I got “who’s that? I feel like I’ve heard that name before,” rather than just blank stares. Baxter was a contemporary of Frame’s, born in Dunedin in 1926. He began studying at Otago in 1944, at the age of 17; that year, he published his first poetry collection, *Beyond the Palisade*. He dropped out after a year because he became an alcoholic. Classic. However, he later moved to Wellington, where he joined Alcoholics Anonymous, qualified as a teacher, got married, and became an Anglican (he later turned Catholic and his wife left him because of it). He was made Burns Fellow in 1966, the year after Janet Frame. In 1968 he claimed to have had a dream, telling him to “Go to Jerusalem.” This he did – the small Maori settlement of Jerusalem on the Whanganui River. He later changed his name to Hemi (Maori for James) and moved to Jerusalem permanently, living in near poverty and working with the poor in nearby cities. In 1972, just four years after his dream, his sparse existence had taken such a serious toll on his health that he was forced to move away from Jerusalem. He died in Auckland later that year, aged 46, and was buried at Jerusalem in a funeral that incorporated traditional Maori and Catholic aspects.

Unlike Frame’s work, Baxter’s poetry is a bit more relatable to students. Despite most of his poetry about Dunedin being written nearly 70 years ago, you could totally picture the scenes he describes. One of his poems, *In The Lecture Room*, has the following gem:

*The blonde girl in the second bench  
Biting her pencil, sighed –  
Thought “If I lowered my frock an inch  
I would look well in that shade.”*

*The young man at the back, half-turning  
To see her profile, smiled ...*

And in *Walking Down Castle Street* he writes, “Where were you on Monday? Drunk in the bowling green. Where were you on Wednesday? Smooching in the town belt. Where were you on Friday? Nobody knows. What would your parents say? What will the examiners say? No application. No team spirit. No sense of decency at all ...” He also describes the colour of the clock tower as being “grey as a hangover conscience.” Some things don’t change over time.

I spent many hours trying to find out where James K. Baxter lived while he was in Dunedin, but after a while I was forced to give up. All of his mail was addressed to the English department. A knowledgeable librarian at the Dunedin Public Library said that he spent most of his time in Otago living either at his parents’ house in Brighton or couch-surfing with friends around Dunedin. A true Scarfie if ever there was one.

Easier to track down is Charles Brasch. He was a bit older than the other two, born here in 1909, and was something of a mentor to Janet Frame. He was also a close personal friend of James K. Baxter – the Hocken Library houses

hundreds of letters exchanged between them. As a teenager he attended Waitaki Boys’ High School and he passed up an Otago education to study at St John’s College, Oxford. During the ‘30s he travelled through Asia, Europe and the Americas, and lived in England during World War II. He loved the scholarly magazines of Europe, and held the ambition of starting his own literary publication for at least 15 years.

He moved back to Dunedin in 1946, and lectured English at the University from 1951 onwards. The establishment of the Burns Fellowship, which both Janet Frame and James K. Baxter benefitted from, is widely attributed to him. Brasch flatted at 31 Royal Terrace for nearly 20 years with Rodney Kennedy, a well-known Dunedin artist and drama producer. He later moved down the road to 36A Heriot Row. Janet Frame admired Brasch so much that part of her most well known work, *An Angel At My Table*, describes her first meeting with him, and the walk to his house:

*I walked up the hill towards Royal Terrace. I was far too early. I loitered, looking down over the harbour and peninsula, picking out the landmarks of University, the Museum, half-glimpsed through trees, the Normal School, and scarcely visible at the foot of Union Street, the Training College.*

Anyone who’s ever walked along a street on the western hills has done the exact same thing, although probably not on their way to meet a famous author. And even though *An Angel At My Table* was published nearly 30 years ago, we all still pick out the same North Dunedin landmarks.

Brasch lived in his cottage at 36A Heriot Row for over 20 years; he died there of cancer in 1973, aged

62. He left a huge collection of books, paintings and personal papers to the Hocken Library – the same personal papers I read when I was stalking James K. Baxter. He also bequeathed a collection of 7,500 books to the University. If you've ever wondered why the Central Library has a "Charles Brasch room" on the first floor, that's the reason.

Upon Brasch's return to Dunedin in 1946 he decided to make his dream of founding "a substantial literary journal" a reality. His publication, *Landfall*, was the first of its kind in New Zealand and is now approaching its 70th anniversary. Through *Landfall*, Brasch had a significant effect on the way the arts developed in New Zealand. Under his editorship, *Landfall* acted not only as a literary journal but also as a forum for current social commentary.

*Landfall* was originally published quarterly, although issues now come out biannually. Charles Brasch was the editor for 20 years; it's now managed by poet and writer David Eggleton. I caught up with him to find out a bit about the historic publication. Part Polynesian, with short black hair and hazel eyes, Eggleton is one of the country's foremost modern poets. Like Janet Frame and James K. Baxter, he too has been the Burns Fellow.

*Landfall* recently published its 226th issue. As well as showcasing excellent

New Zealand fiction and poetry, it also includes a range of biographical and critical essays, cultural commentary, and reviews of books, art, film, drama and dance. The journal also offers a biennial grant, the Kathleen Grattan Award, for a long poem or collection of poems by any New Zealand or Pacific permanent resident or citizen. The award includes \$10,000 and a year's subscription to *Landfall*.

When the journal started it was a totally new idea in New Zealand. Eggleton says it was "a kind of vehicle for new authors and modernism." Nowadays, its purpose is "to keep the standard high and to represent mainland Otago ... but also to be a national magazine." Eggleton is still upholding Brasch's vision in the magazine

though – "we've got exactly the same principles, values and interests ... the nationalism that Charles Brasch protected in the '30s and '40s is what we relate to still ... it's about NZ writing, the best of NZ writing. And it's about the climate – political, cultural, economic, all the different kinds of atmospheres in our society."

**“*Landfall* recently published its 226th issue. As well as showcasing excellent New Zealand fiction and poetry, it also includes a range of biographical and critical essays, cultural commentary, and reviews of books, art, film, drama and dance.”**

Dunedin has been home to so many famous literary figures in the past – not just Janet Frame, James K. Baxter and Charles Brasch, but also O. E. Middleton, Ruth Dallas, Bernadette Hall, Hone Tuwhare and countless others. But is the Otago region still producing a good amount of literature, or is the standard starting to slip? Publications like *Landfall* would be the first to know, but Eggleton says the historic magazine is "still very vital, very much alive, very much part of the conversation about what's happening in New Zealand culture at the moment." As for the amount of content submitted, he says, "we're overwhelmed with submissions, actually. We can't possibly incorporate them all."

To most of us regular Scarfies, Dunedin isn't really famous for its literature; it's more famous for its killer parties and couch burning. Luckily for the sake of our worldly education, Dunedin is working on changing its reputation. As reported in Issue six of *Critic*, Mayor Dave Cull has recently sent a bid to UNESCO to become

the official New Zealand City of Literature; the position would put us on a par with Dublin, Edinburgh, Iowa City, Krakow, Melbourne, Norwich and Reykjavik. Vice-Chancellor Harlene Hayne said that a successful bid would be "great marketing" for the University, "but it will be more than marketing because it has teeth." Luckily for Dunedinites, six existing Cities of Literature have publically backed our UNESCO bid so far. When *Critic* interviewed 2012 Burns Fellow Emma Neale about the bid, she noted that, "when you start to total up how many different ways Dunedin celebrates, supports and embraces a literary culture, a pretty festive feeling breaks out even before the bid is assessed."

In keeping with our attempt to take out the national title of most literate city, the annual Dunedin Writers and Readers festival starts this Tuesday and finishes up on Saturday. The festival incorporates a number of interesting events, with perhaps the most highly anticipated being a conversation with NZ author Eleanor Catton, winner of the 2013 Man Booker Prize for her novel *The Luminaries*. Other

famous New Zealand authors in attendance include Tusiata Avia, Kate de Goldi and *Landfall* editor David Eggleton himself.

Dunedin is an interesting city. Founded on the gold rush and kept alive by the University, nowadays it's mostly known for being beautiful, but also freezing cold and full of drunken students. Dunedin's literary past isn't something that occurred to most of us when we chose to study at Otago; but now that we're here, we can at least appreciate the role our city has had in the national literary scene. The upcoming festival and the UNESCO bid will celebrate the exceptional authors that Dunedin has and is producing. Janet Frame, James K. Baxter and Charles Brasch would be proud.





BE RATIONALLY

THE REALITY

OF CONSPIRACIES

THE RIGHT

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# THE REALITY OF CONSPIRACIES

BY LUCY HUNTER

**T**HE PROBLEM WITH LAUGHING AT conspiracy theories is that they actually happen. Governments, corporations, and regular people sometimes do horrible things to each other for personal gain. They sometimes even manage to keep it secret. By definition, a conspiracy is a secret plan by two or more people to commit an illegal, immoral, or subversive action against another without their knowledge or agreement. A conspiracy theory is an idea so far-fetched, so evil, so elaborate, so unlikely, or that goes so strongly against popular opinion that it is deemed ludicrous.

And then you hear about a real conspiracy that seems too evil and ridiculous to have actually happened. The Tukegee Syphilis experiment was a clinical study carried out over four decades between 1932 and 1972 to observe the natural progression of syphilis in the African American population. 600 impoverished men were given free food, medical care and burial insurance in return for participating in a medical study for a condition they were told they had called "bad blood." The catch was that they actually had syphilis, a painful, contagious, debilitating, disfiguring, and often fatal venereal disease. The disease has been easily treatable since the discovery of penicillin in the 1940s. This treatment and information on the disease were

withheld from the test subjects, and they were actively prevented from seeking healthcare in other places.

Another example of a mad scientist-level conspiracy: "Operation Sea-Spray" was a secret experiment conducted in 1950 in which the US Navy released microbe-filled balloons over urban areas of San Francisco. The microbes were thought to be innocuous, and the drop was done to map the spread of microbes through the population. Unfortunately, 11 people ended up seriously sick in hospital, and one man, Edward J. Nevin, died as a result of the microbe. His family didn't have any idea of the origin of his disease until decades later when the documents were unclassified.

In the light of these despicable stories it is hardly surprising that distrust of authorities, such as the government and medical community, runs deep in society. Sometimes conspiracy theories have dramatic and even devastating consequences in society, such as the current anti-vaccine movement. A controversial paper written in 1998 by Andrew Wakefield claimed to link the MMR vaccine with the onset of autism in children. His findings have since been discredited, with accusations of data manipulation and fabrication leading to him losing his licence to practise medicine. But the disciplinary action against Wakefield has actually increased support

for him, as it makes it look as though he was a threat to the pharmaceutical companies and so had to be removed. Support for the anti-vaccination movement has caused huge drops in the percentage of children being immunised in the past 15 years, and the re-emergence of diseases like measles and whooping cough in countries where they were previously well controlled.

While real conspiracies often pass by undetected and cause minimal outrage when they are finally discovered, popular conspiracy theories usually pivot around the idea that a major event was actually an elaborate hoax or a cover-up for another major, covert event by people in power. They often involve ascribing God-like control to shadowy government figures.

According to moon landing conspiracy theorists, the moon landings of 1969–1972 didn't actually happen and were instead hoaxes dramatised for TV. The supposed clues that fuel this conspiracy can all be rationally explained (for example, there are no stars in the sky because the photos were taken in the day time on the moon, where the sky appears black because of the lack of atmosphere). But more to the point, the Russian competitors in the space race never accused NASA of a hoax, and nobody who would have been involved in the filming, such as actors, camera crew, or set designers, have come forward to tell their story.



It's nice to believe that humans really did land on the moon, but unfortunately there is a real, documented conspiracy involved in the moon landing that is not nice at all. The adorably named "Operation Paperclip" was an un-adorable move by the US government to recruit top scientists to work on their space program after 1945 – from the upper echelons of German Nazis. The chosen scientists were given American passports and clean criminal records. Only "good" Nazis who hadn't committed any war crimes were supposed to be allowed into the country, but some very bad people were recruited, such as Arthur Rudolph, who was forced to renounce his US citizenship when research appeared to connect him to the use of forced labour to move rocket parts during his time in a Mittelwerk factory during the war.

The reason why conspiracies such as the Tuskegee Syphilis scandal and Operation Paperclip were successful is because they involved only implicit conspirators: people who would get into huge trouble if they talked about what was going on,

having been crucial to instigating the crime. As soon as a conspiracy requires complicit participants, such as hundreds of thousands of doctors and nurses given orders to keep poisoning entire generations with dangerous injections, the theory becomes less likely.

Real conspiracies can sneak by virtually unnoticed, while conspiracy theories swarm the world like epidemics. Like many people I was completely convinced by Michael Moore's documentary *Fahrenheit 9/11* that the terrorist attacks on the World Trade Centre were actually an inside job by the US government. While the counter-conspiracy arguments are largely numbers and factoids too numerous to list (the explosive puffs coming from lower windows, the melting steel beams, the supposed "free-falling" of the buildings' collapses all have good explanations) the most convincing part of Moore's conspiracy – that the Twin Towers fell down in a way identical to a controlled demolition – is discredited by the most convincing counter-conspiracy argument – that they didn't. I use this

example because rather than relying on data from other people, you can go on YouTube and compare the buildings' collapses with those of controlled demolitions. In controlled demolitions the buildings always collapse from the bottom up, not the top down, as in the 9/11 disaster. Also the first building doesn't fall directly downward as would be expected in a controlled demolition. It falls slightly in the direction of where the plane hit it. There is also the problem of stopping all of the thousands of people involved – in the government, the media, the military, the rescue teams – from talking about the conspiracy, which none of them have.

It is distressing for the families of people who lost their lives to be told by conspiracy theo-

entries as Rachel had, and therefore she was not a real person, but a team of people tasked with creating a persona to trick the UK population into thinking the events were bomb attacks. Rachel ended up crashing one of their meetings and yelling at the group of men assembled "I was in the *carriage!*" She talks about the lack of empathy needed to construct the conspiracy: "They would, for example, cut and paste the most harrowing descriptions by emergency services officers of going into carriages and seeing buckled walls that were streaming with blood and pieces of human flesh and stepping over body parts and stepping over a hole where the bomb had torn a crater in the floor. They'd post this and you couldn't read it without wanting to weep, and they would say, 'Ah! See? The

hole appears to be on the *right-hand side.*' And that would be their comment." This disregard for the abject horror others have suffered makes sense if you believe, as the above group of people did, that the entire event was a hoax designed to instil fear in the population.

**"Real conspiracies can sneak by virtually unnoticed, while conspiracy theories swarm the world like epidemics."**

rists that their loved one did not die or even that they did not exist. Journalist Jon Ronson interviewed Rachel North, a survivor of the 7/7 terrorist bombings of the London Underground in 2005. She escaped the disaster, wounded and traumatised, only because the train carriage she was on was so packed with people that she was shielded from its full force by other people's bodies. 26 people were killed in the attack. Unable to cope with what had happened to her, she started a regular blog that eventually attracted an online community of fellow survivors. Through her prolific writing she unwittingly became a spokesperson for a group of conspiracy theorists who believed the 7/7 attacks had never happened, and everybody involved had been an actor in a carefully staged performance organised by the UK government. They claimed Rachel's descriptions of the event, such as everything going "totally black," were evidence that the event was caused by an accidental power surge and not a bomb. Eventually the group claimed that one person could not have possibly written as many blog

Lack of empathy features heavily in the most surprisingly huge conspiracy theory I came across: the Holocaust denial conspiracy. Most Holocaust deniers don't actually deny that huge numbers of Jewish people were killed in WWII, but that the number of Jews killed was significantly smaller than what historians claim (two million rather than five-to-six million) and that they were not systematically executed primarily because of their race. They claim that the majority of deaths in concentration camps were comparable to those in any prisoner-of-war camp, and that the gas chambers and crematoriums were not used for mass murder, but for fumigating lice-infested clothing and disposing of the bodies of people who died of natural causes. The millions of missing Jews were actually herded out of Germany and into the surrounding countries where they found shelter. Because of its anti-Semitic intimations of a Jewish conspiracy to advance the Jewish "race" at the expense of other people, Holocaust denial is illegal in 17 countries.



The fact that the Holocaust is one of the most well documented atrocities in the history of the world actually works to the benefit of the deniers, who can sift through massive amounts of data in order to find scraps of evidence supporting their theories. When Holocaust historians argue over some detail the deniers see it as evidence that the discussed event never happened, or has been wrongly remembered. They emphasise inconsistencies between eye-witness accounts as evidence that the witnesses are lying or deluded, while believing any witness who supports their claim. In fact, in a series of small events grouped together to form something like a holocaust, unvarying numbers and details from different eye-witnesses would actually be less realistic than varying ones. To use an unpleasant example, some eye-witnesses remember the people in the gas chambers taking 20 minutes to die, while others say it was only three or four. This can be explained in several ways: the gas may have been faster-working at different temperatures, depending on the number of victims and the size of the chamber, the amount of gas used, and people tend to experience time differently (particularly during traumatic events). So if all of the eyewitnesses had reported the same figure it would have been more suspicious than differing ones.

The lack of empathy expressed by Rachel North can of course be seen here. Sceptic Michael Shermer debated prominent deniers Bradley Smith and David Cole on the talk-show *Donahue*. The deniers were unmoved even by a Holocaust survivor in the audience, Judith Berg, who screamed at them "I was seven months in Auschwitz. I lived near the crematorium as far as I am from you." They came back again and again to how some Holocaust rumours, such as soap made of human fat, have been proven false. Her descriptions of smelling human flesh being cremated were dismissed as false memories.

Shermer explains the many ways that deniers can keep denying evidence of the Holocaust. An account of a survivor who says he heard about the gassing of Jews at Auschwitz is explained by exaggerated, unsound memories. Another similar account is blamed on overblown rumours. An SS guard claims to have actually seen people being gassed and cremated – the

"Of course there are hugely powerful people manipulating the economy and society for their own means. You don't need to factor in Illuminati, mind control or alien lizards to show how bad this is."

denier says he was forced to confess by the Allies. A Jew whose job it was to drag bodies from the gas-chamber to the crematoria is told that the *Sonderkommando* accounts make no sense and their figures and numbers of bodies do not correlate with each other. The camp commandant who confessed to orchestrating the gassing of Jews was, according to the denier, tortured. What about his autobiography written after his trial confirming his confessions? Sometimes people confess to ridiculous crimes for no reason, etc, etc, etc. The same goes for explaining away the thousands and thousands of documents, blueprints, letters, and military orders recording the events of the Holocaust. While no one thing on its own is evidence that the Holocaust happened, together they form a body of evidence pointing toward its reality. Discrepancies and unexplained irregularities are perfectly normal and expected; they do not mean the entire collected evidence is incorrect or fabricated. This is an example of a warning flag of a conspiracy theory: if a theory can be made to fit any observable phenomena, it could well be phony.

If you came up with the idea that a close friend actually doesn't like you at all, and is actually a robot sent to trick you into thinking you are friends, you could find evidence to support your theory. If you scrutinised every text message they had ever sent you, every photo and post on Facebook, and remembered every conversation you had ever had with them, you could find clues and inconsistencies that could be used as evidence that your friend is not human. Look at a photo long enough and you will start to see shadows that look weird, strange expressions on people's faces, objects that shouldn't be there. This is roughly how paranoid people become convinced that someone or something is out to

get them, or to trick them, or spy on them. Imagine how many pairs of eyes have scrutinised the moon landing photos or the 9/11 footage looking for inconsistencies.

Conspiracy theories often make the mistake of ascribing a predictable causality to the world that just doesn't exist. An engineer may be able to suggest what might happen if a plane crashes into a building, but statistics and probability don't work in isolated situations. There will always be irregularities. But more importantly, we love sensational stories. David Wong explains: "There is a fundamental flaw in how the human brain works and human society works where we tend to spread information not based on whether or not it's *true*, but whether or not it's *striking*. And in that case there's actually a bias toward the crazy lie. But it is automatically treated as truth so it's almost like there is something broken where our brains' need for novelty overrides our need to get accurate information about our environment."

By no means am I suggesting that governments, politicians, corporations, or any authority figures should be trusted implicitly. Of course there are hugely powerful people manipulating the economy and society for their own means. You don't need to factor in Illuminati, mind control or alien lizards to show how bad this is. But people usually exercise power in overt ways, through harsh laws or dictatorships, or in ways that are so banal they are too boring to even write down; by messing with interest rates and whatever else banks do that I can't be bothered learning to understand. What makes many conspiracy theories unlikely is not that people aren't powerful, dishonest, and selfish. It's that they are human beings who screw up, gossip, and are just as bad at predicting the future as you and I are.





# A love letter to literature

By Laura Starling

**I** **CONFESS. I AM A BOOK** addict. In my flat I have about 1500 books – give or take a few (they make shifting hard for me). Literature has always been a passion and interest of mine. Recently, I've given a lot of thought as to what initially sparked the flame that has led me to do an English degree. The more I ponder, the more I realise there was no initial spark – I'm a natural-born book nerd.

There are two moments that stand out for me, though. I distinctly remember my sister giving me a copy of *Animal Farm* by George Orwell to read – and I earnestly did so as an 11-year-old. I remember laughing and crying and getting angry at all the points I was supposed to, and then staring grumpily at the book's rather ironic ending. Most normal kids would have moved on from reading such a book. However, 11-year-old me instead wrote a 500-word review (in a regal italic font, of course), likening the politics of *Animal Farm* to the politics of New Zealand's Labour Prime Minister Helen Clark. After past-me outlined the various betrayals of the book, I ended the review with "so all I have to say now is to watch out for changes in the rules and keep an eye on the politics!!" Which, if I'm perfectly honest, is fairly good advice.

My earliest encounter with my love of literature, however, was when I was learning to read, and this is probably the most significant memory I have of my literary history. My mother used to read poetry and nursery rhymes to me as a child, but there was one poem I loved above all others: "The Highwayman" by Alfred Noyes. Initially I would get my mother to read it to me every other night, until she grew tired of reading it and refused. At which point my reaction was something along the lines of "whatever! I don't need you anyway! I'll read it myself!" and eventually I got to the point where I could indeed read it myself and mourn the tragic tale on my own.

"The Highwayman" was first published in local Edinburgh zine, *Blackwoods Magazine*. My little childhood anecdote may be a minor, latter-day example of this, but Scotland's cultural heritage has long influenced Dunedin's literary history and the city as a whole.

Right from when Otago was first being planned, there has always been a strong Scottish influence. Otago was initially going to be called New Edinburgh, but Thomas Burns (Robert Burns' nephew) pushed to have it changed. However,

Dunedin still inherited its name from its sister city – Dunedin is the Gaelic word for Edinburgh. There is a common misconception (which I believed up until researching this article) that the Edinburgh map was stuck down on Dunedin's landscape and then they simply chiselled out the roads regardless of the hills – this is not true. However, it is true that Dunedin's city plan is highly influenced by Edinburgh, which is why we have so many street names in common. Charles Kettle designed the roads attempting to emulate Edinburgh, without regarding the land's terrain, and thus we get special little gifts like Baldwin Street. Furthermore, by just looking at the archi-

tecture of the churches and old buildings around Dunedin, our Scottish heritage is evident.

Moving on from the physical similarities, there are other aspects of Scotland that is reflected in Dunedin's layout and planning. The suburbs Waverly and Abbotsford both come from the life and works

of the famous Scottish writer Walter Scott. His home was called Abbotsford and one of his novels is titled Waverly. We also have a Robert Burns statue sitting in the city centre, endlessly watching all the drunken shenanigans

**"There is a common misconception (which I believed up until researching this article) that the Edinburgh map was stuck down on Dunedin's landscape and then they simply chiselled out the roads regardless of the hills – this is not true."**



that students get up to. It's pretty obvious from all this that the forefathers of Dunedin were big fans of Scotland, and decided to drag as much of it over with them as possible.

According to the Dunedin City Council, the Scottish settlers brought many aspects of their heritage over with them – but, most importantly, they brought us education. First, Otago Boys' High was set up, then, eight years later, Otago Girls' High (the sixth secondary school for girls in the world), which was followed, of course, by the first University of New Zealand: the University of Otago. The forefathers of Dunedin clearly wanted an intelligent home with intelligent, critical thinkers. It's no insignificant point that one of the first departments developed at the University of Otago was Classics and English.

As you can see from the very early beginnings of Dunedin, the city has been designed in such a way that its subsequent rich literary history could almost be said to have been predestined. What better city to write in than a city that has practically been dedicated to literature and academia from the outset?

I had the privilege and delight of speaking to the English department's Emeritus Professor Lawrence Jones – possibly the most knowledgeable man on the topic of New Zealand literature. Even more luckily, I got to speak to him in his own home, in his study. Stepping into the room I saw straight away this was a man after my own heart – floor to ceiling shelves of books lined all the walls. After introducing myself I didn't know what to say or where to begin, so I came out with a startled, "You have a lot of books." He laughed and agreed, and from then on it was smooth sailing. Professor Jones is as friendly as they come and knows so much about New Zealand Literature, and literature in general, that it was easy to let him direct the conversation and impart buckets of knowledge upon me.

It has become quickly apparent to me that Dunedin is riddled with literary history.

As I was chatting with Professor Jones he told me that he actually bought his home from a Baxter cousin and Janet Frame was across the hall from his office while she was the Burns Fellow (I'm seething with jealousy). There are walks and tours around the city where the different haunts and homes of authors, and other aspects of our literary history, are pointed out to enthusiastic tourists. Because New Zealand, let alone Dunedin, is so small, it's so easy to have this kind of thing happen. So many New Zealand writers have lived here and they've all left their marks around the city, covering Dunedin with a thick layer of artistic culture.

**"THERE IS POSSIBLY A GREAT WEALTH OF NEW ZEALAND LITERATURE FROM THE 19TH CENTURY THAT HAS BEEN BURIED AND IS PRACTICALLY IMPOSSIBLE TO FIND. NOVELS AND POETRY WERE PUBLISHED IN LOCAL MAGAZINES AND COLLECTIONS, BUT IT HAS BECOME INCREDIBLY DIFFICULT TO TRACK THESE WORKS DOWN."**

One of the main conclusions we came to after our two hour discussion was that the Dunedin writing and literary community was surprisingly supportive. Professor Jones described it as an attitude of "we're all in this together," so they may as well help each other out. It's always been incredibly difficult to make a living as a writer, but even more so in the past. The Robert Burns Fellowship is one way that the Dunedin community supports writers. The Fellowship was one of the first of its kind: a way to spend a year working on writing, while still earning a lecturer's wages. Due to the role of social status in the past, if you were born in the lower class, there were limited ways to climb the social ladder or ever receive higher education, let alone dedicate time to writing because that was your passion. The Fellowship offers an amazing kind of support for writers throughout New Zealand; which, since 1958, has been very successful in bringing more writing talent into Dunedin, making it more of a literary hub.

According to Professor Jones, there is possibly a great wealth of New Zealand literature from the 19th century that has been buried and is practically impossible to find. Novels and poetry were published in local magazines and collections, but it has become incredibly difficult to track these works down. This, of course, wasn't helped when Allen Curnow, a poet and journalist, referred to all late 19th century New Zealand poetry as "ghost poetry, as we speak of ghost towns ... [they are] husks without a past or a posterity" in his introduction to the *Penguin Book of New Zealand Verse*. This means that there is, somewhere out there, a pile of New Zealand writing that has been dismissed and lost, including Dunedin works. To me this seems a great shame,

knowing that somewhere along the line the writing of many different people has been neglected and forgotten. However, this does continue to reinforce the idea that there is a strong and rich history of literature in Dunedin. Whether we have access to the writing is almost beside the point – it was there and would have continued to have an impact

on the people living in Dunedin at the time of being published. Regardless of anything else, the impact of having writing encouraged and published regularly in local magazines would have shown local residents that creativity was an important part of their culture.

There are two Dunedin-born writers who have had a large impact on Dunedin, as well as actively helping to perpetuate the nurturing and supportive literary community. First is the poet Charles Brasch. He was a community-minded, involved, charitable man who set up the literary journal, *Landfall*, which he edited for 20 years – generating a lot of high quality writing in Dunedin. He was also involved in many different organisations, including the Dunedin Public Library Association, the management committee of the Otago Museum, the Hocken Library Committee, the visual advisory committee of the Arts Advisory Council and he also lectured in Otago's English department in 1951. Beyond all of this, he helped set up the

# "THERE HAS NEVER BEEN A PARTICULAR LITERARY BOOM, A MOMENT WHERE THE CITY SUDDENLY AWAKENED ITS LITERARY TALENT – RATHER THAT IT HAS BEEN SET UP AND MAINTAINED AS A HUB OF LITERATURE."

Robert Burns Fellowship, and gave financial aid to many artists and writers anonymously. A second influential Dunedin poet was James K. Baxter, who published his first book of poetry at 18. He used his poetry as a tool of activism and was involved in university protests as well as being invested in local politics. Later in life he took up the Burns Fellowship and wrote some of his best work while living in Dunedin. He was a highly active community member at grassroots level. Even though Baxter's life ended at the age of 46, he still had a large impact on the city. Both of these authors gave Dunedin a rich legacy to inspire and encourage other writers and artists.

It's fairly safe to suggest that literature and writers alike have a strong impact on the way that we view the world. According to a TED Ed video by Jessica Wise, researchers are beginning to gain solid evidence that reading fiction has shaped the way we view society and culture. This is due to fiction's capability of changing the perspective of the reader. The fact that we get to enter another world or another person's life and live through their eyes allows readers to experience something totally unique – a different viewpoint, which can develop and change the reader. (Of course, book readers already knew this.) It's exactly because of this impact that we need English Literature departments. I know it's a big part of why I chose to study literature. I like to know and understand the social world around me, and books give me an insight into the world that I cannot get from anywhere else. I like to step outside of myself for a while and

feel the tragedy of "The Highwayman," or the injustice of *Animal Farm*. While my younger self didn't fully grasp the politics of George Orwell's classic, it certainly got me seriously thinking about politics for the first time in my life.

Literature definitely has had an impact on Dunedin; it has shaped the attitude of the people living here permanently, as well as the students who reside here during semester. It's a place where creativity is encouraged, and where it thrives. The Literary Society has developed from the English Department, and has a large, ever expanding Facebook group and fairly regular meetings where people hang out, attend plays and performances, eat pizza and play literature-related board games. The Society is purely there for like-minded (or should I say literature-minded?) students to get to meet and be encouraged by each other. Another gem developed from this is *The Scribbler*, a zine aimed at "literature enthusiasts," which works to encourage creative writing in its students. Even when looking at the "Departments" section of the University of Otago website you can see lecturers posting about student achievements and class projects. All of this obviously works towards generating an incredibly supportive atmosphere for their students. As someone who has now attended three different Universities (I've travelled a little), I can say that this is not something I have experienced, on the same level, anywhere else.

I know plenty of students who consider themselves writers, or aim to be authors (like myself). After researching the city's literary history, it's become clear to me that it's entirely possible that any or all of these people are going to be successful in their endeavours – especially in such a supportive place like Dunedin. I mean, James K. Baxter was a student at Otago. What's to stop my classmates from being equally as successful – if not more so in this world where everything is connected like never before?

It's apparent that while it's changed over the years, a strong literary history has always been here in Dunedin. There has been a legacy of education and creativity right from the early settlers continuously until today. Professor Jones suggested that there has never been a particular literary boom, a moment where the city suddenly awakened its literary talent – rather that it has been set up and maintained as a hub of literature. I can't help but think about my own literary history – if I can really call it that – that I can relate back to Dunedin. There was no life-altering moment where, suddenly, literature was a part of me. It just always has been and always will be.

And with all of this taken into account, where else could I, an aspiring writer, want to live? With such a beautiful and supportive legacy here to inspire, as well as encourage me, what more could I want?

Warmer weather, that's what.



di lusso  
BAR

# Love is Blind

*Critic's infamous blind date column brings you weekly shutdowns, hilariously mismatched pairs, and the occasional hookup. Each week, we lure two singletons to Di Lusso, ply them with food and alcohol, then wait for their reports to arrive in our inbox. If this sounds like you, email [critic@critic.co.nz](mailto:critic@critic.co.nz). But be warned – if you dine on the free food and dash without sending us a writeup, a Critic writer will write one under your name. And that won't end well for you.*

## ♂ DANIEL

**I**N A RARE FIT OF COURAGE, AND EGGED ON BY A TRULY SATANIC FRIEND (YOU know who you are), I decided to sign up to the blind date. Having been given the date and time of my potential execution, a sudden urge to flee the country came over me. However, the prospect of a free meal and some booze kept the passport firmly locked away. So I bit the bullet, and after being dressed by my flatmates of a female persuasion, I left for Di Lusso.

I sat there waiting for my date to arrive with a beer in hand to calm the nerves. Just as I was starting to worry that she might have bolted, and seriously questioning whether the free food and booze was worth it, in she walked and I have to admit, I was pleasantly surprised. She sat across from me all smiles and the date began; after the initial introductions the conversation flowed easily like it was an evening out with an old friend. The conversation went from one thing to another without ever feeling awkward. Turned out we had a lot in common: we were both post-grads and gamers with a similar sense of humour that quietly put to rest my fears that she may be one of the "plastics." I also discovered she's used a fair few guns, which scared the crap out of me after I saw her spill a full beer on the floor; not drunk, she assured me, just a klutz. Anyway, the conversation continued at full tilt and I hadn't realised how long we had been talking until we were finally kicked out. At which point we caught a cab back to mine to carry on drinks with my flatmates, who were having their own party. Back at the flat the fun continued under the vulture-like gaze of my friends (we will be having words). In the end the date wound down and she ended up crashing at my place and left the following morning after exchanging numbers.

So cheers Di Lusso and Critic for a thoroughly good evening, for me at least.

## ♀ LINDSAY

**T**HANKS TO MY FANTASTIC FRIENDS WHO HELPED ME DEAL WITH MY NERVES before the date, my insane amount of nerves had now turned into pessimism. I began imagining some asshole jock guy waiting within, which was fortunately not the case, and by the time my pessimism turned to optimism, I was well fucked.

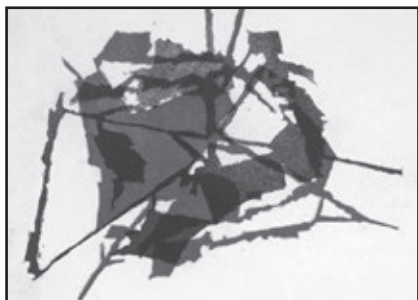
We talked and talked, with him coming across as a bit of a gentleman. Nice guy. Games? Happy I haven't turned out to be shit? Ok, well, at least he was half right about that. Kills rats and chops out bits of their brains? Well, shit, sign me up! Considering how lovely this guy was turning out to be, I could not imagine him scalping rats in a lab. Each to their own, I suppose. I have never been a fan of rats, anyway.

We went on to go to Macs Bar but Easter thwarted our plans (although I was slightly relieved since I am possibly the most uncoordinated person on earth, and gathering myself under this much influence was becoming tricky). So we started the long wait at the taxi stand, where, with his light-up umbrella and random lollies, he was becoming a hit with the nightlife. It was in the midst of this spontaneous popularity when he invited me back to his place.

Every man and his dog had turned up at this guy's house and I'm not too sure how it occurred, but before long I had eaten a cookie, seen breasts, teamed up with his friends screaming "PC MASTER RACE" at my date, and insulted some poor bastard neither of us had ever met before. After such an eventful night I retired to his room where he jumped into bed and went straight to sleep, which I was extremely thankful for since I was still watching the room sway.

Needless to say, in the morning I had to fight with my stomach to keep myself from re-decorating the carpet, but all in all I had a great night.





## FOR WHOM THE WIND BLOWS BY BARRY CLEAVIN

BRETT MCDOWELL GALLERY  
EXHIBITED UNTIL 15 MAY 2014

*"At art school we learned discipline, based upon constant immersion regarding things visual. We wanted to 'know' beyond social intercourse ... Art school really was the foundation of everything that has happened to me after I graduated in 1966. Any experiences before that simply defined what it was that I didn't want to do."*

**B**ARRY CLEAVIN IS EXHIBITING AT BRETT McDowell with *For Whom The Wind Blows* and it's reflective, intimate and disturbing. Born in Dunedin in 1939, the printmaker studied at Elam School of Fine Art between 1963 and 1966 before graduating with honours at the University of Canterbury, where he majored in painting. In his later years, between 1978 and 1990, Cleavin was a senior lecturer in printmaking at the University of Canterbury School of Art, and has since been the recipient of various awards, including a Fulbright Fellowship in 1983 to work at the Tamarind Institute, Albuquerque University of New Mexico. He was also awarded the New Zealand Order of Merit in 2001.

Widely regarded as one of New Zealand's most important and influential printmakers, he has received both national and international recognition for his work. Although Cleavin is one of New Zealand's most collectible printmakers, his work remains affordable and attainable. With a

\$600–900 price tag per piece, Cleavin effectively brings his work and ideas to a wider audience (i.e. the less financially-elite demographic, composed of people like me, who spend exorbitant amounts of money on expensive art – not to mention the accompanying criticism, which general comes in the form of expensive art books).

Fellow fine arts graduate of the University of Canterbury, author and art critic Pat Unger noted that, "Unlike Duchamp who explored a private experience in riddles, chances and anti-art objects, Cleavin communicates more widely; he exposes the follies, the vices and the 'boutique fripperies' of art and of contemporary life with easily available and elegant imagery."

Cleavin has for many years observed and dissected the polarities of human existence, culminating in often sardonic and disturbing images which challenge the absurd ways in which humans interact with their own, and other, species. It is Cleavin's contemplation of such destructive interactions that's imbued in the range of works within this exhibition.

*For Whom The Wind Blows* presents a nostalgic retrospect of work, featuring an accumulation of drawings and etchings that date back to as early as the 1940s and as late as the early 2000s. A lot of the work derives from anatomical contexts. For decades, bones and skeletons have fascinated Cleavin. In a series of works from the mid-1990s entitled *Hungry Sheep*, he etched depictions of a ram's skull he found on a beach at Moeraki, where he has a holiday house. Cleavin commented on this work at the time, saying, "bones are not inert dead things – they just happen to be extremely beautiful. Bird skulls I just love." In *For Whom the Wind Blows* you get lost in the sparse, tight and formal lines of the carefully constructed skeletons of native New Zealand species.

Cleavin uses his labour-intensive and age-old techniques of etching and painting to produce works of delicate precision and incisiveness. His drawing and technical skills are outstanding and, driven by an "assiduously acidic" mind, and a



technical ability that dissects the shape of things with extraordinary proficiency, he has produced a spectacular body of work that oscillates between more and less vitriolic commentary.

As a master maker of etchings, aquatints, engravings and lithographs (although his most recent images have been digitally rendered), in a combination of figurative, surreal, and cryptic imagery, the exhibition exposes his individual commentary on the seemingly deteriorating world around us.

*By Hannah Collier | @HannahCollier21*

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## ZINE OF THE WEEK MARROW ZINE

EDITED BY HANA AOAKE  
DRAWINGS AND TEXT

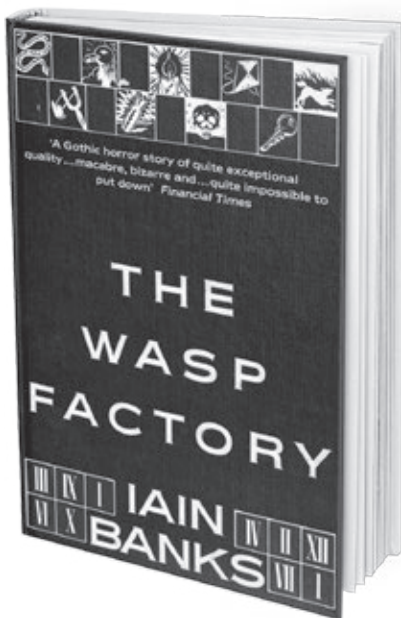
**M**ARROW IS A LARGELY DUNEDIN-BASED zine whose pages are filled with content from New Zealanders. The one I am looking at here was just sent to me and is from Winter 2012. I recall going to the launch of this Winter issue, which had rad bands, balloons and cat dolls in None Gallery on Stafford Street. The inside cover reads: "Marrow Magazine is a quarterly publication, formerly based in Dunedin. Dunedin will always be it's home. Dunedin is the best city in New Zealand. Marrow will continue to be free and to support and focus on Dunedin based artists, designers and writers. However, we accept submissions from wherever you may be ..."

Marrow, Winter 2012: Au revoir Dunedin is filled with black and white illustrations beckoning you to colour (including Auckland villas), comic strips, a fashion editorial that features NZ chip-tune artist fauxhound, a music review and a rap about a cat. It also conveniently has *Re:Fuel's* upcoming gigs on its back cover (despite now being outdated, it does bring back a few cloudy memories).

Reading Marrow is a great way to find out about some of the things your creative neighbours are getting up to, or got up to, as Winter 2012 was the second to last issue of Marrow; the last being Summer 2012 (according to Marrow's Facebook page #research).

Zines of the week are chosen by volunteers at Blackstar Books, Dunedin's own anarchist-inspired community library and social space since 2003, located on Moray Place near the Octagon. Come by sometime – details and directions are available at [cargocollective.com/zinefest](http://cargocollective.com/zinefest)

By Sam Allen | @CriticTeArohi



## THE WASP FACTORY

BY IAIN BANKS

**I**AIN BANKS, WHO DIED IN 2013, PUBLISHED HIS sci-fi novels under the name Iain M. Banks (I assume the M is short for Master of Science). People persist in regarding this as a genuine attempt at a cunning disguise with Superman levels of hilarious failure going on, rather than a straightforward concession to those poor unfortunate souls with that debilitating medical condition which will kill them if they read anything outside their genre preference. The only truly odd thing about this pseudo pseudonym is that it divides the author's work between "hey, this right here: science fiction" and "hey, this right here: any other possible genre," which seems to me a distinction lacking in distinction.

We are gathered here today to talk about Iain Bank's first-published novel, *The Wasp Factory*. If you suffer from the aforementioned debilitating genre disease, then for your own safety it is best for me to call *The Wasp Factory* a horror novel. I don't quite like naming a novel's genre, solely because of all the people out there willing to debate the "actual" genre of a pink-clad Harlequin, but yeah, we'll go with horror. Unfortunately, it is a horror novel that would fail to horrify a horror fan, because what this story really consists of is that which absolutely has to be a novelty act: the freak-show. The protagonist is a mentally ill sixteen-year-old named Frank Cauldham, who lives on an island with his father and occupies his time by performing strange rituals involving the extensive torture and gruesome death of various

*"The protagonist is a mentally ill sixteen-year-old named Frank Cauldham, who lives on an island with his father and occupies his time by performing strange rituals involving the extensive torture and gruesome death of various animals."*

animals. He also occasionally goes drinking with a dwarf, because of course he does.

Now, the abuse of animals upsets me about as much as the next not-horribly-broken-inside person, but only in real life. Frith knows you are going to have to do more than light random imaginary rabbits on fire to get me appalled, and the titular wasp factory seems little more than a joke. It isn't a factory that makes wasps, because that would be interesting; it's merely a system of killing wasps that Frank uses to tell the future. If my heart ain't bleeding for the bunnies, it's not about to beat for wasps.

Maybe when this book was published, in 1984, all of this was shocking and outrageous (I wouldn't know; the eighties were part of that "not born yet" phase I was going through), but now it seems to me a bit "so what?" I made an effort, but I'm unable to be deeply disturbed by the thought that somewhere out there a whackjob on some island might be being cruel to animals. I kind of knew that already. *The Wasp Factory* ultimately fails for me because the narrative really wants you to gawk at the weirdo, and although Frank possesses an original voice, he doesn't have much going for him I haven't seen before.

This is also very much a first novel. There's some incredibly forced irony that I found jarring, enough so that I nearly sprung the big plot twist solely because of it. The moment where Frank compares his so-called wasp factory to the human condition is just so belaboured it was hard to read without eye-rolling (which is not conducive to reading). Yet, despite all that, *The Wasp Factory* does have its strengths as a narrative. It makes an effort to be interesting, the plot twist is pretty twisted, and there is a central image of horror quite nauseating enough to stay with me forever. Still, if you want to read the work of Iain Master of Science Banks, I would recommend starting elsewhere.

By Bridget Vosburgh | @CriticTeArohi



## THE OBSERVER - NEW ESSENTIALS FOR GIRLS

**T**HERE IS NO DENYING THAT "COURSE-RELATED COSTS" IS A GLORIOUSLY AMBIGUOUS TERM. WE HERE at The Observer consider it to mean all costs associated with looking fresh to death. Therefore, assuming that you have not already spent the entirety of your course-related costs on Jagerbombs at Fever Club, it is time to invest in some essentials to see you through 2014 in style.



### THE LINGERIE

While wearing underwear as outerwear would likely induce your grandmother into a haemorrhagic stroke, the underwire creations of Lonely and Lover are simply too perfect to keep hidden. We love Lonely's Sabel Underwire Longline Bra from Belle Bird and Lover's Lace Bralette from Slick Willy's.



### THE CAMI

If you thought that spaghetti straps had died with the '90s, you were sorely mistaken. Silk camisoles are back in a big way. Jump online and pre-order the Miss Crabb Dream Love Top in crème for all of those upcoming 21sts. Alternatively, order the Woven Plunge Neck Hammered Satin Cami from ASOS or pick up the MLM Cami from Belle Bird for a quick fix.



### WINTER WARMERS

Scarves and Beanies are a must in Dunners during the colder months (i.e. all year round). A few exemplary options for the five blistering minutes you have to walk from St David's to the Link include Stolen Girlfriends Club Sabbath scarf from Slick Willy's, Karen Walker's Guru scarf from Belle Bird and our personal favourite, Zambesi's fringe scarf/beanie combo (available in both fudge and brownie at Plume).

Now, for you gals out there in need of some serious socks for your boots (perhaps our favourites Beau Fives), head to Slick's for some Hansel from Basal socks. These are sure to keep your toes warm through those riveting CHEM191 lectures at eight in the morning.



### THE SILK DRESS

The silk dress will cure all cases of I-have-fucking-nothing-to-wear-itis. Wear with Vans to the neighbourhood keg party or with Beau Coops Scands to Law Ball. Miss Crabb is of course the queen of silk, but we advise bypassing the Summertime dress (been there, done that) and instead checking out the Floating dress and the Nirvana dress. Alternatively, Liam's Fleeting dress is a solid investment.

By Emma & Liam | @CriticTeArohi

## STREET STYLE



**Mitchell** (Law and Commerce) - Mr Simple Jacket, AS Colour t-shirt, Neuw jeans, Rivers shoes, Happy Socks and Herschel bag



**Jessie** (Zoology) - Bassike t-shirt, Cheap Monday jacket, Twenty Seven Names pants, Lucy Folk necklace, Converse shoes.





A+

## MUPPETS MOST WANTED

DIRECTED BY JAMES BOBIN

**A**FTER SECURING THEIR STUDIO BACK IN THE Muppets (2011), the loveable Muppet crew are back for another whirlwind musical adventure. Kermit (as himself, obviously) and the gang start their world tour with new manager Dominic Badguy (Ricky Gervais). Alas, Dominic is revealed to be a "bad guy" who is using the Muppets as a cover for his criminal activity with the villain Constantine. Constantine happens to look a heck of a lot like Kermit, being a frog and all, and when they are unceremoniously swapped, the movie really takes off. Poor Kermit is sent to The Gulag, a Siberian prison full of musically talented inmates and

a Kermit-infatuated prison guard, Nadya (Tina Fey). Meanwhile, Constantine takes over the Muppet Show, bringing it to terrible ruin and leaving the audience wondering if the balance of good and evil will ever be restored.

Now, I don't want to judge this film as a sequel, especially considering the Muppets have been around since 1955 and I've grown up with them (although obviously not all the way from 1955). That being said, this film has everything that one would hope for from the talented Muppet gang. Firstly, the music is simply fantastic (shout out to "Big House," sung primarily by Fey). The performances were also outstanding, particularly the skits with Interpol officer Jean Pierre Napoleon (Ty Burrell) and Sam the Eagle. However, what makes this film great is the cameo buffet. There are so many stars

scattered throughout that one can't help making it a competition to spot them all (I got 18).

However, astonishingly, not everyone likes the Muppets! I can't put my finger on why ... it is just one of life's unanswerable questions. While lengthy for a kids' movie (nearly two hours) and having themes perhaps too "child-like" for the more "mature" folk out there, this movie stole my heart. I didn't even look at my watch ("mobile phone") to check the time. I was clearly impressed.

If you're wanting to enjoy a fun-filled adventure, become a Muppets junkie and settle down for this musical comedy like no other (apart from all the other Muppet movies, of course). But why change what works, right?

By Ashley Anderson | @CriticTeArohi

A+

## LIKE FATHER, LIKE SON

DIRECTED BY HIROKAZU KOREEDA

**S**ET IN JAPAN, *LIKE FATHER, LIKE SON* TELLS the story of two families who, after raising their sons for six years, discover that their children were switched at birth. This revelation poses the families with a number of seemingly unanswerable questions: What makes someone family? To what degree are we unique and/or products of our parents? What makes a good parent? These profound questions are investigated throughout this unbelievably emotionally resonant film, in which no answers are ever found through storytelling tropes or clichés, but through the most palpably real character journeys I have ever seen.

We are offered a fascinating glimpse into the culture and conscience of Japan, and these influences affect the story greatly. However, the larger ideas at play are absolutely universal and will undoubtedly have viewers reflecting on their own relationships.

Director and writer Hirokazu Koreeda



combines his beautiful script with what can only be described as a masterful use of cinema itself. Every frame captures the emotion and intention of that moment effortlessly; often lingering on a character's face for just long enough that the emotional tension of the moment feels like the room on screen has had the oxygen sucked from it. These moments are enhanced by the soundtrack, which delivered entirely through piano ties in thematically to the film as much as it does accompany it.

Koreeda must be commended for writing and directing such convincing characters, but this cast deserves to be praised for the exceptional way in which they brought them to life. The greatest moments came from simply watching

the characters experience emotion – it was often unnecessary for things to be said because these actors could say it all with the slightest expression. This is particularly praise-worthy considering how many children were involved. It's hard to imagine how such truthful and evocative performances were elicited from actors this young.

*Like Father, Like Son* is one of those rare films that balance everything perfectly, creating an experience that is utterly engrossing, profoundly emotional and effortlessly thought provoking. It is as close to perfect as I can imagine drama being.

By Baz Macdonald | @kaabazmac



B+

## THE LEGO MOVIE

DIRECTED BY PHIL LORD AND CHRISTOPHER MILLER

**L**EGO: "A CONSTRUCTION TOY CONSISTING OF interlocking plastic building blocks." Riveting. But seriously, within the parameters of what is and is not possible to do with LEGO, Phil Lord and Christopher Miller created what was actually a very delightful film. These two appear to be a Hollywood alliance. Co-directing *Cloudy With a Chance of Meatballs*, the new 21 Jump Street and

their sequels, with one accord: "We really wanted it to be a really emotionally compelling and very cinematic movie. We also wanted it to be a silly cartoon at the same time." – Miller.

Silly – now there's a word to describe the stellar voice acting performances of this exceptional cast. Morgan Freeman, Will Farrell and Will Arnett, Liam Neeson and Shaquille O'Neal – I think these big name blockbuster boys speak for themselves. Also, they speak for LEGO. Really, this is an hour and a half of advertising. But at least it's big budget.

The whole thing is like 1984, but for nine-year-olds. The LEGO universe is controlled by President Business (Will Farrell), who ensures that everyone completes their daily tasks by following the set instructions; you see where they're going with this?

The LEGO movie tells the story of the most average of all "Average Joes" – Emmet, the construction worker, who becomes our unlikely hero as he learns the importance of thinking for oneself, the value of creativity, believing in yourself ... well, you get the idea.

It's a kids' movie, really, but what makes it so satisfying is the level of self-consciousness. The film is constantly self-referential, from what become inside jokes to reminding viewers that everything is LEGO. The themes are a little trite, but there is a beauty in the nostalgia of LEGO and, visually, it's a treat.

I recommend this movie. It's not trying to be highbrow cinema. But it is clever, it's creative, and it's been realised astutely. So go, be entertained, delighted and dazzled for an hour and a half. Oh, the things you can do with LEGO. Available from all purveyors of quality toys.

By Sydney Lehman | @CriticTeArohi

CLASSIC  
FILM

## LITTLE RASCALS (1994)

DIRECTED BY PENELOPE SPHEERIS

**T**HE ONE GLIMMER OF LIGHT IN THE OTHERWISE horrid time period that constitutes the school holidays is that general access television plays impeccable children's films (I use the term "children" very lightly). Nothing could have soothed my pain of riding on a bus full of fondling 14-year-olds quite like *Little Rascals* being featured on C4's programming.

For those of you not well acquainted with this classic (in other words: for those of you without a soul), let me enlighten your empty husk of a being. *Little Rascals* is 83 minutes of pure sunshine that chronicles the plight of children doing the funniest thing they possibly can do – pretend to be adults. The story follows the love sick Alfalfa as he desperately tries to keep both the affections of his number one gal Darla and the friendship of his best mate Spanky, president of the "He-Man-Woman-Haters-Club."

Which certainly raises the question: is *Little Rascals* sexist?! I'm not sure. The film comically plays up gender difference as the boys are portrayed to be as dirty, reckless and as crass



as humanly possible, whilst the girls could not get any fluffier, softer or, for that matter, weaker. For the sake of all our childhood memories, I'm going to give it the benefit of the doubt and say this is used to highlight the ridiculousness of the supposed "Men are from Mars, Woman are from Venus" myth ... I hope.

Perhaps the most incredible thing about *Little Rascals* is how astonishingly young the actors are. I'm amazed they could even pronounce half of the words, let alone remember them long enough to recite them to a camera. That's not to

say the kids always know what they're saying: Darla's strange intonation and distant eyes definitely indicate otherwise (fair enough I say, she was fucking five). It's no surprise that Bug Hall, as Alfalfa, is the best actor – at a practically senior nine years old, he was by far the oldest member of the gang. *Little Rascals* was hilarious, it was inappropriate, and, above all, it taught us that "you only meet your once-in-a-lifetime friends ... once in a lifetime."

By Rosie Howells | @CriticTeArohi





## MOUSSAKA

**S**O, LOOKS LIKE WINTER IS NO LONGER COMING and is, in fact, here. I have decided to treat you with a slightly more interesting, but still comforting, alternative to the well-loved lasagne.

Moussaka, a dish of Greek and general Mediterranean invention, comprises of a tomato-based lamb mince filling in between layers of eggplant and smothered in a béchamel sauce. Oh, and topped with cheese, of course. The flavour profile is different from a lasagne as it contains sweet spices such as cinnamon as well as using lamb instead of beef.

Like all famous national dishes there are, of course, hundreds of variations out there. I got this recipe from *Ripe Recipes* by Angela Redfern but I in turn made additions and altered it to my taste.

For those of you with glutards in the flat, substitute the wheat flour for a GF flour and all of you can enjoy.

### DIRECTIONS

1. Sauté the onions, garlic, celery and carrots until softened. Add in the lamb mince and sprinkle over the cinnamon, allspice and chilli and then continue to sauté until the mince has browned.
2. Add in the tomatoes, sultanas, mint and red wine. Simmer for 20 minutes until the mix has thickened.

3. In the mean time, brush your slices of eggplant with olive oil, sprinkle with salt and grill at 200 degrees on a greased baking tray for 10 minutes either side.

4. Set the oven to 180 degrees on bake.

5. To make the béchamel sauce, first melt the butter in a medium-sized saucepan over a medium heat. Add in the flour and paprika and stir to form a paste. Cook this paste for a couple of minutes before adding in the milk, half a cup at a time. When you add the milk, stir briskly to prevent lumps from forming and wait until it becomes thick again before adding the next instalment of milk. Once all the milk has been added and the sauce is nice and thick, stir through the feta and cottage cheese and season with salt and pepper to taste.

6. Grease a 20x30cm deep baking dish. Pour half of the mince mixture into the bottom of the dish. Layer with half of the eggplant slices then pour over half of the béchamel sauce. Repeat with the rest of the mince, eggplant and sauce. Sprinkle over the grated cheese. Bake for 30 minutes until the cheese has turned a golden brown colour. Once removed from the oven, leave for five to 10 minutes so that it sets slightly, which makes it easier to serve up. Garnish with fresh mint leaves.

### INGREDIENTS

SERVES 6

Adapted from *Ripe Recipes* by Angela Redfern

#### THE FILLING:

- > 400g lamb mince
- > 1 onion, diced
- > 2 carrots, finely diced
- > 2 celery stalks, finely diced
- > 4 cloves garlic, minced
- > 1 ½ teaspoon cinnamon
- > ½ teaspoon chilli
- > ½ teaspoon allspice
- > 400g tin chopped tomatoes
- > ¼ cup sultanas
- > 2 tablespoons chopped mint leaves
- > 1 cup red wine
- > Salt and pepper
- > Olive oil for brushing
- > 1 large eggplant/ aubergine or 2 smaller ones, sliced into 5mm slices

#### THE BÉCHAMEL SAUCE:

- > 2 tablespoons butter
- > 4 tablespoons flour
- > 1 teaspoon paprika
- > 2 ½ cups trim milk
- > 100g feta, crumbled
- > 150g cottage cheese
- > Salt and pepper
- > 1 cup grated cheese (mostly edam or similar but try adding a small amount of grated parmesan for the flavour).

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**sta** TRAVEL



# ETHER ONE

B-

## ETHER ONE

DEVELOPED AND PUBLISHED BY  
WHITE PAPER GAMES  
PC & MAC

**T**HE LAST FEW YEARS HAVE SEEN A GROWING trend towards the innovative genre of first person exploration games, receiving a deluge of fabulous games such as *Dear Esther*, *The Stanley Parable* and the glorious *Gone Home*. This genre allows developers to create games that are focused on storytelling. Unlike almost every other genre, these games are completely non-combative, instead using exploration and logic and puzzle challenges to progress the story while still keeping you engaged. Though the genre goes way back to games such as 1993's *Myst*, it has lain largely untouched in the decades since, being explored only as a component of open world games such as *Skyrim* or the *Fallout* franchise. However, now with the reinvigoration of the genre, it has been exciting to see how artists have picked it up and given it their own spin. *The Stanley Parable* dealt with exploration not only in space, but also in storytelling and meta-theatricality, and *Gone Home* dealt with exploration of emotion and relationships. These games demonstrate how exploration games allow developers to explore diverse forms of storytelling and thematic consideration. The latest instalment in the exploration genre comes from a new indie studio based in Manchester, called White Paper Games. Their debut game, *Ether One*, continues this idea of innovative exploration, however, to what degree their innovation was successful, is another question.

*Ether One* uses the exploration genre to explore the idea of dementia and how we retain and recall memories. You begin the game in the Ether

Institute, a research facility that sends experts called restorers, such as your character, into the minds of dementia patients to discover the source of their dementia and destroy it. This was my first real problem with the game. Though this is a clever premise in which to construct an exploration game, it quickly struck me that the game cared little about dementia aside from its function as a premise for the game. This was reiterated again and again throughout my play through; the developers seemed to neither understand nor care about how or what dementia really is to people, but rather just chucked around the word as a means to an end. For instance, this idea of discovering the cause of dementia and destroying it makes no sense for the disease at all. Dementia is not caused by psychological trauma and therefore exploring memories for a root cause makes no sense. Granted, the game is shrouded in mystery and there are several revelations, which change the way that this narrative can be seen. But, regardless of all of these discoveries, I still feel that the game missed the opportunity to truly explore dementia and the feelings and thoughts that accompany it.

However, despite the mishandling of dementia, the game's narrative is still quite fascinating. You follow the events of a young girl's life growing up in the early 20th Century in an industrial town in rural England. There are four major environments to explore: the Mines; the Harbour; the Industrial Area; and the Town itself. Through this exploration the game offers you two choices. The first form of exploration is discovering memory markers around these areas. Each area holds eight of these markers, in the form of a red ribbon, which, when you interact with it, will recall a portion of this girl's memory. It is

necessary to find these eight markers to progress the story. However, there is also an additional component that is not necessary to progressing the story but is necessary to your complete understanding of it. This is the solution of puzzles that you find throughout the world in the form of broken projectors. These projectors require a series of deductions and puzzles to be solved within their vicinity so that you can watch their content. There are 20 of these projectors in total, and though some were excellently executed demonstrating their worth and function within the game, the majority of these puzzles were convoluted disasters. At their best, the puzzles themselves told a story, such as a series of puzzles in the industrial complex which told the story of an employee who had been stealing and poisoned his boss so as to not lose his job. At their worst, though, the puzzles were near nonsensical, the clues were based in absolutely illogical places and their solutions were often based well outside the realm of reasonable assumption. This is made worse by the fact that the pieces of information divulged through the completion of these puzzles were very often not worth the effort needed to retrieve them. It is a good thing that these puzzles were not necessary for the completion of this game for, even as an optional side quest, they obstructed the story.

*Ether One* is a game that bravely attempts to expand the boundaries of the exploration genre. It is unfortunate, however, that its cavalier use of a serious illness and its ludicrous implementation of puzzle mechanics got in the way of what was generally a very interesting and well performed story.

By Baz Macdonald | @kaabazmac



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## B+ BECK MORNING PHASE

CAPITOL RECORDS (USA); 2014  
ALTERNATIVE, FOLK

**I**N 1993 BECK HANSEN RELEASED HIS FIRST ALBUM *Golden Feelings*; 21 years later he remains a quiet force in alternative music. Renowned for his ability to splice different genres into one cohesive vehicle of expression, and his knack for branching out in different directions with each

proceeding album, Beck may be the closest thing to a David Bowie of this generation.

*Morning Phase* marks a return from a six-year hiatus, Beck's first album since the glowing alternative pop of 2008's *Modern Guilt*. Believe it or not, it was around this time that Hansen was unsure of whether or not he had the physical strength to make another record. A spinal injury had left him in constant pain and needing surgery, and even to sing had become taxing on his body. However, he still found ways to stay productive, releasing an album of sheet music titled *Song Reader* in 2012, and producing albums for the likes of Charlotte Gainsbourg, Stephen Malkmus, and Sonic Youth's Thurston Moore.

Recruiting members of the band from his 2002 album *Sea Change*, *Morning Phase* definitely feels like a successor of that now celebrated record. It is stripped back, features acoustic guitars, and is comprised of heartfelt alternative folk songs. The drum sounds are crisp and crunchy, his vocals slightly washed out and dream-like. With only slight piano and xylophone flourishes here and there, leaving the focus mainly on vocal

melody, words and harmonies.

Lyrical, the songs are considerably more reflective and lucid, far from the collage, mish-mash wordplay featured in *Guero* or *The Information*. It features a more content, matured Beck, someone who has come to accept the world around him, delighting in moments of subtle beauty all whilst retaining an undercurrent of melancholy and sadness. "See the sleet that rests upon the quiet street we're standing on. Is it time to go away and try again some other day?" He croons in the track "Say Goodbye."

Though songs such as "Blue Moon," "Heart Is A Drum," "Morning" and "Waking Light" do offer standout moments, and the album does convey a sense of serenity and comfort, *Morning Phase* has a tendency to wear itself thin if you're in the wrong mood. It's a slow record, and there isn't much diversity during the 50 minutes between start to finish. Beck's songwriting is as good as ever and still feels fresh, which is a true feat after two decades of making music. But *Morning Phase* still feels more like a complementary piece to Beck's outstanding discography, rather than a highlight.

## NEW THIS WEEK / SINGLES IN REVIEW



### MOVEMENT - IVORY

Melbourne trio Movement release yet another single following the hypnotic "Like Lust." Starting off with a haunting sample, almost resembling a sighing ghost, "Ivory" is built around soulful vocals, a blaring yet subtle bass groove and minimalist drum beats. The track also features a shredding guitar solo, with a tone clean and shiny and almost eighties Purple Rain-esque.



### POPSTRANGERS - DON'T BE AFRAID

New Zealand's Popstrangers release yet another single from their upcoming album *Fortuna*. Following the wonderful lead single "Country Kills," "Don't Be Afraid" finds the group in a more mellow and dreamy state. With a soulful groove and shiny guitars, the track is not as in-your-face as some of their catchier singles, but does succeed in eventually enveloping you with its more laid-back charm.



### BATHS - OCEAN DEATH

Baths is Will Wiesenfield, an electronic musician based in Los Angeles, California. "Ocean Death" is the lead single from his upcoming EP. The track builds up slowly

from a deep, groaning bass loop, eventually colored by atmospheric, floating falsetto vocals, and actual sounds of waves from the ocean. All in all resulting in an overpowering and mesmerising experience.



### JAMIE XX - GIRL

When not creating nocturnal pop music with his band The XX, Jamie XX is a talented remix artist and produces beautiful, emotive electronic tracks. "Girl" is by no means any different. Centered around a vocal sample from I.O.U., an '80s pop song by the jazz-funk band Freeez, the track is layered with a soft and crisp snare and a clean, glistening synth. Not to mention one heck of a funky bass line.



### THE ANTLERS - PALACE

In preparation for their fifth studio album *Familiars*, Brooklyn's The Antlers return with glowing new ballad "Palace." Like the title of the album suggests, there are no surprises for those familiar with the group's previous work. The track is centered around a wistful, melodic piano and Peter Silberman's emotive vocals. This is coupled with beautiful swells of instrumentation, horns and synths. Lyrics are centered around building a "palace from within," after losing the innocence of youth. It's all quite moving, really.



NZ DOWNLOAD OF THE WEEK:

### T54 - IN BRUSH PARK

FLYING NUN; 2013  
ALTERNATIVE POP, GARAGE ROCK

**T**54 ARE AN ALTERNATIVE, GARAGE BAND hailing from Christchurch. Released late last year, *In Brush Park* features intricate yet menacing, textural guitar playing with washed out vocals and a propulsive rhythm section. The result is a solid ten songs, which range from atmospheric and melodic pop to visceral garage rock, dripping with fuzz. You can download *In Brush Park* for \$11.95 at [t54t54.bandcamp.com](http://t54t54.bandcamp.com)





A-

## THEE OH SEES *DROP*

CASTLE FACE (USA); 2014  
GARAGE, PSYCHEDELIC

**A**ROUND FIVE TO SIX MONTHS AGO FRONTMAN Nick Dwyer announced that Thee Oh Sees would be going on a small hiatus. Having released an eye opening eight studio albums between 2008 and 2013, not to mention a boat load of EPs and singles, how could anyone really

blame the group? Well, with 2014's *Drop*, the band has now reached studio album number nine.

The album kicks off with lead single "Penetrating Eye," beginning with a psychedelic synth interlude, the song soon kicks into a Brian Jonestown Massacre-esque rock groove, with Nick Dwyer's trademark nasal grunt in top form. The overall aesthetic that comes across is extremely reminiscent of the garage rock underground of the late sixties and early seventies. A lot of which can be found on that wonderful compilation, *Nuggets: Original Artifacts From The First Psychedelic Era*.

The next two tracks, "Encrypted Bounce" and "Savage Victory," follow pretty much the same blueprint. "Put Some Reverb On It Brother" ends up sounding like an ever more psyched out modern day Syd Barrett impression. "Drop" and "Camera" are wonderfully catchy, and find the band at some of their most melodic, yet still intact with their psychedelic garage rock schtick. One of the biggest surprises is the final track "The Lens." A dreamy gem which feels as if straight from Sgt. Pepper or a Zombies record.

With a soaring woodwind section, and some "A Day In The Life" keyboards for good measure.

One thing that really impressed me with *Drop* is how textured it sounds. Though retaining that harsh, loose gruffness, the songs are also layered beautifully and sit nicely in a colorful, dreamy haze. For a band whose live show is an unrelenting blur of energy and savage rock n' roll, *Drop* sounds very much like a studio album, and I mean that in a good way.

Thee Oh Sees are a band that know what they do, do it well and it seems like they love doing it more than anything. *Drop* is a very solid collection of songs, however, I'm wondering if a larger progression in sound is necessary for this group to continue to stay relevant. The release of this album was a surprise, but how these songs turned out was not. In no way is that a bad thing, and if anything they are producing some of the best songs this style of music has to offer. I am very interested in where they go from here.

By Adrian Ng | @TrickMammoth



B+

## THE HORRORS *LUMINOUS*

XL RECORDINGS (UK); 2014  
GOTHIC, POST-PUNK

**I**N 2007 THE HORRORS STORMED TO FAME WITH *Strange House*, a gothic garage punk album. They were by all means a personification of their sound, dressed in black, dolled with eye-liner, and with haircuts resembling the Addams Family. In 2009 a surprising thing happened. The Horrors returned with another album, *Primary Colors*, but their costumes were gone, and with it came a transformation in their sound. A more shoegaze, post-punk direction

was introduced. This new sound was further emphasised in 2011's *Skying* which bordered more on dream-pop, yet retained their dark, brooding psychedelic demeanor. It is now 2014, three years since The Horrors have released a studio album. You can't help but wonder what direction will they take their music this time round?

*Luminous* is the title of the group's long awaited fourth record. Judging from the front it looks like a Horrors record, the word "luminous" is a very Horrors word, I'm up to the fourth song of the record and it sounds exactly like what I remember The Horrors sounding like three years ago.

The obviously constant factor is of course Faris Badwan's deep, booming voice. It haunts each track, like the ghostly looming presence he has come to represent. Again he is brooding about something darkly romantic and slightly morbid. "Through the summer, you can breathe the air, rest forever 'cause there's nothing else" he croons in "I See You."

The synths which adorned the walls of *Skying* are again back; they are lush and they wash in and out like waves of light through a stained glass window. This is what I see when I close my eyes; The Horrors in a cathedral, just jamming

out with lots of cool lights. It's all very neon but at the same time very, very gothic. It's this interesting blend of future-meets-past you get with *The Horrors*.

Most tracks are around the four to five minute mark and flow nicely into one another. Though every song celebrates a similar aesthetic sound-wise, the record is a little more diverse than it may seem at first. With "Change Your Mind" the most noticeable, sounding like a drugged up, psychedelic version of an early Scott Walker song. "Falling Star" is the most immediate, obvious pop song but falls into the category of brooding, romantic, dark, dream-pop ballad. The band's specialty.

*Luminous* is not a shift in direction for The Horrors, nor is it an evolution of their sound since 2011's *Skying*. But that doesn't take away the fact the album has some blissfully flailing moments. It's definitely not the most immediately rewarding experience, and it takes some time to grow into, but *Luminous* does have its merits. The songwriting is still just as strong and the arrangements just as lush. Not an outstanding album, but a worthy one.

By Adrian Ng | @TrickMammoth



## INTERVIEW: JEROME COUSINS IMPROSAURUS

### Give me a quick background of Improsaurus!

We are a local Dunedin improv group that performs fortnightly shows at the Fortune Theatre Studio. We have been there for a little over the last two years, and then two years before that at various venues around Dunedin 'til we got offered the space at the Fortune. If you're not familiar with improv at all, you've probably heard of or seen things like *Whose Line Is It Anyway?*. That's not exactly what we do, we specialise in what's called long-form, which is hour-and-a-half-long plays completely made up on the spot, so it follows recurring characters, recurring themes throughout, all based off the audience's suggestions at the very beginning. So there's short-form like *Whose Line Is It Anyway?*, and a lot of improv competitions that you'll see, like theatre sports [that are like that]; lots of games, it's about being as witty as possible and as funny as possible and as quickly as possible. Meanwhile, long-form improv is about developing characters, storyline, etc., as if you were going to see a play of that theme. Now, a lot of the humour comes from the fact that it's all made up on the spot, and what we pride ourselves on is we don't focus on the humour, we focus on the story line and the characters and all the humour comes from that because it's really funny to see that, especially with some of the absurd situations which your audience members put you in – like when you ask "where am I?" and you suddenly get "underground laboratory."

We started in 2010 – basically, a bunch of us from Capping Show missed the insanity of Capping Show – and got together to just play some games, then we started doing shows,

then we started doing regular shows, then the Fortune wanted a Dunedin version of the Court Jesters, as a regular thing that people could go to, so they offered us the space which we very happily took up.

### Do you pause and ask these things midway through or ...?

Depends on the format of the show. So every fortnight – and that's another thing we pride ourselves on is we don't recycle formats – every fortnight we come up with a completely new format and bring it, so that's a general theme that can be a genre or an archetype or a type of story and/or author – we've done Dickens shows and things like that – so we'll base the theme off that, and from there the technique within is up to the formatter to decide. So sometimes you'll have everything at the very beginning – your character, profession, relationships between, locations, things like that – and sometimes it will be interspersed throughout the show, just to make it very obvious that we don't have anything planned or know what we're doing. When we come back from half time we always have a big "ask-for" (when we ask the audience for something). When we return from half time, we always have to ask one so it's obvious that we weren't just spending the last ten minutes planning. The half-time break is for you to go get a drink; it's not for us to plan.

### And how's the attendance?

There's a capacity of 100 in the studio space; we've never been under thirty on a bad night, and we'll sell out generally one or two shows



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a season – seasons being about five shows – which we just do for marketing. Our average is about 70 people, which is great for 10:30 at night on Friday in Dunedin. But it's a lot of our regular audience members. You come, and then you want to come again because you don't know what to expect.

### So has it been an on going troupe? How long do people stay, what's the process of getting involved?

The troupe rotates quite a lot. There are three or four members who have been there from the very beginning, but other than that it has all rotated. We tend to stay at around 11 people in total – six per show is the average and people leave, they go overseas, they go to Wellington, they disappear, and we get new members in. Other than the Friday shows, we run Monday open workshops at the OUSA Recreation Centre, [which are] free, anybody can come and just learn the skills of improv and long-form. Because improv skills are not limited to improv, they're useful every day for just dealing with people in situations. From that group, the most dedicated people and those that show the most growth are then invited to come along to our off-Friday, more professional rehearsals, and then from that, if they show potential, we'll trial them in a show. And then if they're great, which so far





they always have been, we let them into the regular troupe. So it's a gradual selection process where, if you come along to rehearsals and look like you show promise, we'll bring you in closer and offer you a show.

**In terms of people's backgrounds, do they tend to have studied theatre or ...?**

Not many have actually studied theatre as a major – there are a couple of minors here and there. But we've had a handful of Med students, English, Linguistics, Commerce, kind of like Capping Show we will accept folks from all walks of life. And the thing is non-theatre people tend to be even better at it because they don't have those preconceptions about how you're meant to act. I wouldn't say what we do is naturalistic, because it's really not – a lot of these scenes we get are really absurd – but what we try to do is normalise that absurdity we get given and perform a show that would be as if a normal person was dealing with that situation. So the last one we did a couple of days ago was *Horroration Street* and that was a low-income street but filled with monsters. But the fact that there were monsters wasn't weird – it's how they dealt with the world around themselves.

**What's your process for getting into character?**

You get your situation and you jump straight into it. So whether that's endowing your character with a physicality or a voice or a trait or endowing the environment all around you depends on what you get. Sometimes things are very apparent like, "what is my profession?" "A doctor." Cool. So you start with the stereotype of a doctor and then as the other characters endow you with traits you start picking those up so, by the end of the first or second scene, you are a fully developed character. Sometimes it's, "what is my favourite object?" "A mirror." Got it. And then from the mirror you start pulling things like I'm really vain or I've got these issues – or something like that. So it's all about pulling these extracts from objects and what you're given to create your character. And again, the biggest fear is that people think that we've planned it all, but it's also our biggest compliment – because we've done it well.

**And how about this trip!**

Yeah! So we've been invited to go to this AACT (American Association of Company Theatre),

which runs these amateur theatre get-togethers. By amateur that simply means "not Broadway" – it's not highly paid theatre. So it doesn't mean we don't know what we're doing. This one is called AACT World Fest in Florida which happens every four years – and they have 17 different countries this year, and it's just a representative troupe that can find their way to the States that's invited and then everything's provided once you're there. The actual shows aren't paid but everything around it is provided. And what we provide is the flights. And it's just a way of showcasing unique and slightly personality-driven theatre that you wouldn't be able to see on Broadway because it's not the mainstream, it's different forms and experiments. It's not like we are representing New Zealand – we are going to show New Zealand theatre – it's just troupes from different countries. So yeah, I was visiting family in the States about two or three years ago and visited a theatre and picked up the pamphlet. I made a mental note that when that comes around we should apply; it would be fun. And then they liked our stuff and what we did so they invited us over, and that's why we're heading over to show what Dunedin has created.

**Cool. And how long is it?**

It's a 10-day festival, so we're going for the middle section of June. We're going to perform two full shows and run workshops every day to teach the other artists. All the workshops are for each other. So all day, every day, there are workshops of all the different groups. There's Chinese mask-making and Nordic theatre and all these different workshops that you can go and attend, so it's as much a learning experience for us as them learning what we do here. We do pride ourselves on our form of long-form and it is quite unique from a lot of what we've seen. We always try to go, wherever we go, to see their improv and it's not a better or worse thing; it's just a completely different style. Ours is not comedy-focused but is always funny because ... somehow!

**You said you have to pay your own flights. Is that as individuals?**

Yes. So there are five members going and one of the conditions is that it's a great opportunity, but the troupe can't afford to pay for everyone's return flights to the States. You're going to have to initially put down some money and we'll try to recoup as much as possible through fundraising



and PledgeMe and things like that – we're not expecting to get the \$8,000–\$10,000 in total of flight money as we put in, but to get back as much of that as possible. So we do have a PledgeMe up at the moment and it's trying to get \$3,000 back from it as donations. We're also contacting Air New Zealand to see if by us representing New Zealand, and by flying Air New Zealand, if there's a chance they can help us out a little bit.

**And do you think this trip will give members of the troupe more opportunities in a wider sense?**

Absolutely. Two members of the troupe are planning on extending their stay in the States and then going up to Canada for a while. One member of the troupe, I believe, is going to the Canadian branch of the Chicago School of Improvisation, which is the world-acknowledged best one to learn all the skills. And just by going there and being able to do all the workshops in this international community, and then bringing back the rest of the troupe to teach the people here in Dunedin at the free Monday night workshops, it's all about the community of being able to take in and give back and then educate. Because it's a lot of fun and anyone can improvise, you just need the experience and practice to do so.

*By Zane Pocock | @ZanePocock*





## LETTER OF THE WEEK

The letter of the week wins a \$25 book voucher from the University Book Shop.

### Thanks, Crookshanks!

Dear Critic,

As I'm sure we all know, the Khaleesi can be deadly.

Literally.

The Khaleesi virus is currently going around Dunedin cats, and it is concentrated at the Otago SPCA. For this reason they are desperately in need of spare blankets – especially polar fleece. They have had to throw away all the old blankets which could potentially be harbouring the disease.

If anyone has a cat, please make sure the vaccinations are up to date.

If anyone has any spare blankets, towels, cosy sweaters etc that they don't mind giving away, please donate them to the SPCA. This will help all the animals housed there, not just the cats.

Sincerely,

Crookshanks (and Sirius)

#### LETTERS POLICY

Letters should be 200 words or fewer. Deadline is Thursday at 5pm. Send letters to [critic@critic.co.nz](mailto:critic@critic.co.nz), post them to PO Box 1436, Dunedin, or drop into the Critic office. All letters must include full contact details, even if you don't want these printed. Letters of a serious nature directly addressing a specific person or group will not be published under a pseudonym, except in extraordinary circumstances negotiated with the Editor. Critic reserves the right to edit, abridge or decline letters without explanation. We don't fix the spelling or grammar in letters. If a writer looks stupid, it's because they are.

### You can't fool a good critic

Dear Critic,

I see in *Critic's* interview with Winston Peters, he claims credit for being the first party in the country to advocate for a universal student allowances way back in '96. Yeah, nah.

NZ First's education policy is surprisingly not bad for a centrist party as it does indeed include a universal allowance policy. Arguably better than Labour, who have had on-again off-again support for universal student allowances (usually only on when they have no chance of being elected). Though Winston didn't actually do anything about this policy when in power – so it seems they both actually suck when shite gets real.

Despite Winston's claim, NZ First were not the first party with a universal allowances policy. The real credit goes to the left.

When writing its policy basically the Alliance Party (which back in the day included the Greens) asked students what they needed, costed it out and how to pay for it, and made it their education policy. So to quote from the Alliance's '93 manifesto "The Alliance will: Give students living allowances without means testing their parents."

Bazinga Winston! Universal student allowances at least 3 years before he claims to be the first, and jumped on the bandwagon of this popular and necessary policy. After September will be Winston's last chance to advance this policy, so I guess we'll find out if he does actually support universal student allowances or not.

PS – your maths is whack on the Albar's score in the pub review. Their score should be closer to 4 / 5 than the 3.5 / 5 you gave them if my back of the envelope division is correct.

Mark Baxter

### But none of us are called Ed?

The Editor,  
Critic,

Dear Ed,

I noticed in the pub crawl the team roved through the pubs stereotyping all comers without a single conversation except amongst themselves and pondered, now the helicoptering round the house has stopped, how long this craze for spying will go on, while gently puffing an invigorating mix of herbal, tobacco and weed, finding no use for alcohol other than the odd pint of beer and karaoke or film.

Time will judge me right or wrong.

Since 25 is deemed the age of reason, to elevate the age of consumption across all drugs, by making purchase a mission requiring wit and guile, would thin the ranks of the injured and the grownups quietly enjoy their favourite poison in peace, without the shouting of enraged parents at their children's folly.

Yours faithfully,

Sue Heap

### Calendar Rant.

To Whoever Decided the Dates for Mid-semester Break,

Yeah, I'm sure there's some reason that you had to divide the semester into two parts which basically comprise a first, which was long and exhausting, and another, which is going to be short and brutal as fuck. Whatever bullshit the government sold you about Easter weekend and saving money doesn't take away from my pain of having ten assignments due in the next 22 days. Oh, and then exams after.



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And yeah, the last week before semester break was a "study week", and did I utilise that? Duh, no... But just because I stuck a stupid free wall planner above my desk in a fit of First Week Dedication does not mean you can say "well you should have known this clusterfuck assignment crunch was coming..." You should make the semester nice and even and give me a hope in hell of getting enough Cs to get my degree.

Thanks a bunch, you fuck.

– a BA student literally drowning in assignments

## No shit.

Dear *Critic*:

I'm just so sick and tired of all these people going around saying that GNU is unix. No child left undiagnosed.

1337 selekt4h or what ever

## Unrelated Gash.

Dear critic,

I feel your layouts lack any interesting eye candy. Your progressive pages of continuing text bore me.... Please excite me with more pictures that my small mind can appreciate.

Love gagging at the gash xox

## Lucy Love.

Hello *Critic*,

I have been reading *Critic* for ages and I just wanted to say that Lucy Hunter has been writing the best features in ages. The three features on Psychics, Psychopaths and "Positive thinking" are like an awesome trio of interesting non-bullshit in an era with way too much magical and un-empathetic thinking.

Regards  
Beau

## *Critic* advocates the socks-over-shoes method of footwear silencing (+ bonus footpath ice grip)

To the people whose shoes go like tap-tap-fucking-tap down the stairs in central

Stop.

It's worse than the sniffers, the whisperers, the oops-shit-I'm-in-the-library-haha-let-me-just-run-outside-real-quick-lol, worse even than the people who are so fucking dedicated to study that you haven't seen them on facebook yet and it's been like an hour and a half...

Stop fucking tapping down the stairs.

Just stop.

# NOTICES

## Teacup Club

Teacup club, Wednesday 7th May from 12-2pm, Room five in the OUSA Recreation Centre.

The Teacup Club is a safe place for women to chat, have refreshments, make new friends, and learn about the available support services for women on campus.

## OUSA Referendum

9am 20 May – 4pm 22 May through electronic means. Keep an eye on our website.

Agenda items will include:

Receive and accept the annual report of the Association, Receive and accept the audited annual financial statements, Appoint the auditors for the next financial year, Appoint the honorary solicitor for the next financial year

If you wish to submit a question for the referendum please send to [adminvp@ousa.org.nz](mailto:adminvp@ousa.org.nz). They will close Thursday 8 May at 4pm.

## Learn how to Lockpick @ the Artotelic Skill Guild!

Thursday 22nd May, 26 Moray Place – Time in evening to be confirmed. Check our FB [facebook.com/Artotelic](https://facebook.com/Artotelic)



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music that we have on Radio One – they are on the pulse with quality kiwi tunes!

We also have Fair Trade Fortnight! This week is the first and we will be celebrating the joys of eating and buying fair trade. It's good to share the pie with everyone involved! Nali and Hannah have been organising a ton of events; we will be having a coffee making session where you can learn about how to buy and be a conscious consumer and how to make quality coffee! We also have some wicked speakers to talk about All Good Bananas. Did you know that Bananas are an anti-depressant? Yeah, that's a fun fact, imagine how wonderful you will feel if you get a banana that is fair trade too? So much happiness in one piece of fruit!

We have also made a submission this week in regards to the education bill no.2. Minister Steven Joyce is planning to shrink the University Councils, which means that we students need to stand up and fight for our space on council to make the minister change his mind! If you are interested or fired up about your student representation on council feel free to send me an email at [president@ousa.org.nz](mailto:president@ousa.org.nz). Together we will secure our student voice!

Enjoy the rest of your week guys, make sure to educate yourself with some great tunes, and some great fair trade, everybody is a winner!

Ngā mihi and regards,



Ruby Sycamore-Smith

## President's Column

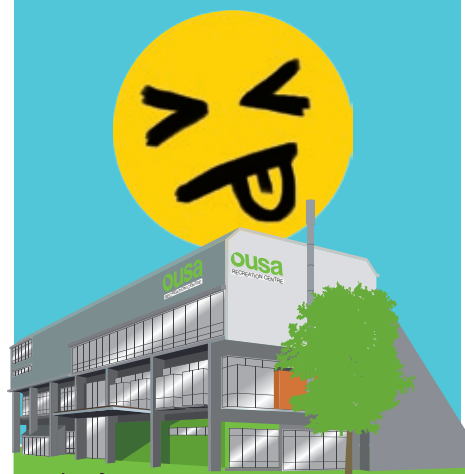
After weeks and weeks of the talented cast pouring out their heart and soul, the OUSA is very proud to present the wonderful capping show! Every single year this is the sell out entertainment that you do not want to miss out on. Tickets are on sale, and I would make sure that you get your tickets before they all sell out! Seriously, this is important advice. What makes this event so special is that these guys are able to share with you their hilarious insights and sick dreams, crude jokes and awkward skits. You will laugh, you will cry, and you will have a jolly great good time... and probably be offended, so be warned!

ALSO, this month is NEW ZEALAND MUSIC MONTH! So not only have we got four heats of battle of the bands every Friday! But we get to celebrate the wonders of New Zealand Music! It is an industry that is constantly growing and it is great to see some of talent right here in beautiful Dunedin! Don't forget to check out some of the amazing

## Battle of the Bands Heat 2 this Friday at Re:Fuel

Featuring (in no particular order):

- The Arcadium** (Indie Rock)
- Bottle** (Bluesy heavy rock)
- Nintendencies** (Hard Rock)
- Machina Rex** (Hardcore/Neo Crust)
- Fat Marley** (Awesome, Jazz/pop, smooth)
- Ragged** (Soul Reggae Funk Rock Roots)
- Grand Theft Reflection** (Rock, Alternative)
- Beyond Dead Dreams** (Metalcore)



## What's the haps with ousa recreation

### Study Space

With exams soon approaching the battle for study space is about to begin. The rec. centre is a nice back up (FREE OF CHARGE) to the central library which is often packed out around this time. Our rooms (large and small) offer seating, tables, whiteboards and good honest warm. We also have kitchenettes, toilets and food onsite to set you up for the day.

### Say Hello

Welcome aboard to **Matt McFadyen**. Matt is now one of two Clubs Development Officers for the centre. Matt will focus largely on sporting events such as Blues and Gold's and the University Games. He brings with him an array of experience and qualifications so pop in and say giddyay today!

### Courses/Activities Coming Up....

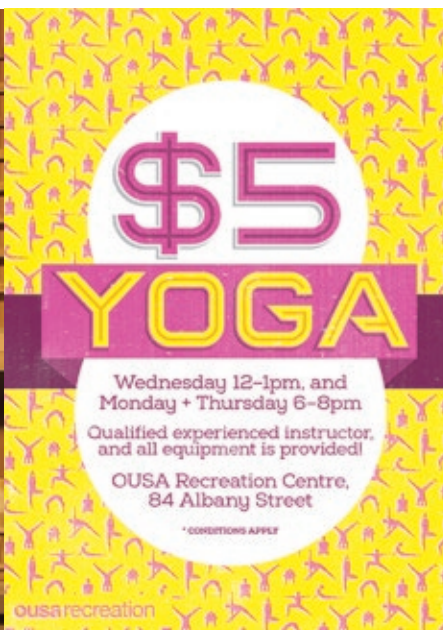
- Kava Night; 6th May
- Paua Jewellery Making; 6th May
- Chinese Cooking; 7th May
- Comprehensive First Aid; 17th May
- Wine Tasting; 23rd May

Head to [ousa.org.nz/recreation/](http://ousa.org.nz/recreation/) for more info!

Warm up in the OUSA Sauna...

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