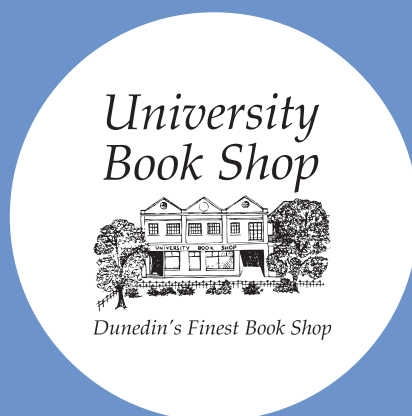


CRITIC

TE AROHI



LETTER OF THE WEEK WINS A \$30 VOUCHER FROM UNIVERSITY BOOKSHOP



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LETTER OF THE WEEK

Kia ora Critic,

I just wanted to email you guys about your new issue. I'm super excited to see that instead of using gendered words regarding periods, you simply refer to 'people with uteruses.' I also wanted to thank you for opening the conversation up to the UniQ Facebook page for a bit of queer representation. I know it's not a super interesting email but I just wanted to thank you for your approach with this as I know it will make a difference for your queer readers. Feel free to use our Facebook page in the future if you're ever writing similar articles.

Thanks,
Jake Perkins
UniQ President

.....

MASSIVE props to Kaiya for her article on colonisation and periods. Favourite work from the Critic so far this year <3333 much aroha x

.....

NOTICE

We are incredibly pleased to announce, that in celebration of OUSA turning 130, the Executive have appointed Richard Good as a life member of our student union. For three decades, Richard Good was a broadcaster at Radio One, and the host of the Sunday morning show Jazz Junction. During his broadcasting career, Richard became a regular at Radio One, a member of the OUSA family, and a significant presence in the Dunedin community. This life membership pales in comparison to Richard's contribution to our University and local community over the years. Congratulations and thank you, Richard.

Jack Manning , OUSA President

MUSIC BOY



BY SINEAD GILL

[illegible][illegible]

CRITIC

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Cops Get Back-up From Aviation Security to Monitor Parties

Like Paul Blart, if he worked at an airport

By Erin Gourley
News Editor // news@critic.co.nz

Aviation Security (AvSec) officers have joined Campus Watch and police in foot patrols on the streets of North Dunedin.

The AvSec officers, who wear black uniforms without hats and are not trained police officers, do not have the power to enforce Level 2 rules. A police spokesperson confirmed that AvSec "do not have any police powers".

"If AvSec were on patrol and came across a large gathering, they would advise police so they could respond," the Police spokesperson said.

OUSA President Jack Manning said that "as students return to campus it is my hope that this additional staffing will prove ultimately unnecessary". He also said that OUSA "agree in principle with safer streets in the student community, but we are mindful of this additional staffing" due to concerns about inconsistent treatment of students.

The spokesperson for police said that the "Police has generally been very pleased with the behaviour of residents in North Dunedin as we moved into Alert Level 2". Jack also confirmed that "from what [OUSA] have seen, the vast majority of students have been excellent in the transition to Alert Level 2 and the adherence to the lockdown rules". Sorry, boomers.

"As a person who has been living in the student area throughout the lockdown, students have been remarkably compliant and we don't need additional babysitting by airport security officers," said one fifth year student. "It's like the government thought 'oh shit we have to keep paying these people [i.e. AvSec] so we better give them something to do'."

When asked why AvSec were patrolling, the Police originally sent Critic a media release from 29 April, and said that AvSec themselves should be able to give Critic the specific details. AvSec would not comment. They said that police were the lead agency in terms of the combined patrols.

The Police then confirmed that "Aviation Security staff continue to assist Police with reassurance patrols in North Dunedin and the wider Dunedin area." They did not state why AvSec support was still needed under Level 2.

A media release from 29 April on AvSec helping police said that the AvSec officers' role was mainly "educating [members of the public] on Covid-19 related matters". The release also stated that AvSec's "black uniform, like the blue uniform we wear, says to the public you will be okay and we are here to protect you, your family and the public".

Fuckin' narks.

The initiative where AvSec officers joined police officers was announced before lockdown in order to ensure compliance with Level 4 rules. It continued through Level 3 and now Level 2. It is unclear how long AvSec will continue to assist police for.

The University Knows Which Wifi Router You Are Closest To

And that's okay, because of the pandemic

By Erin Gourley
News Editor // news@critic.co.nz

The University will use the wifi network on campus to contact trace students and staff.

Apparently they have always been capable of doing that, but the pandemic has made that capability useful.

A University spokeswoman said that "the network [is] one tool among several to meet Government requirements to maintain a contact tracing register of everyone on campus, so as to allow contact tracing" if Covid-19 cases are found on campus.

The University explained that this is how the wifi routers on campus normally work. Once a user logs into the wifi network, their IP information is "captured in relation to the wifi router they are networked to," the spokeswoman said. "This could provide a record of people who were close by a potential case at the same time." The spokeswoman said that someone's location could be located "through a person's proximity to wifi routers".

This doesn't rule out other forms of contact tracing such as a manual register. At places on campus where the wifi signal is weak, other measures such as registers and QR codes will be used. Connecting to the wifi is optional, but the University encourages students to do so as it is the easiest way to contract trace.

"While network connection on campus is voluntary, everyone on campus, including students, are required to comply with established contact tracing requirements (e.g. registering to enter buildings where required) while the University's maintenance of registers remain a Government requirement," the spokeswoman said.

"I think that's alright and kind of useful," said one student. "Wifi is better than having to sign in to a book," said another. Critic now intends to discover the most popular wifi router on campus through the Official Information Act.

Students Are Considering Leaving Otago Uni Over “Invasive” Exam Software

Btw, students won't actually be failed for blinking

By Sinead Gill
Critic Editor // critic@critic.co.nz

As of publishing, a petition that calls for the removal of ExamSoft software from Otago examinations has raised almost 600 signatures. Students are reportedly so unhappy that they are considering transferring University. Deputy Vice-Chancellor (Academic), Professor Pat Cragg, denies many of the petitioner's claims.

Multiple students have called the software “problematic” and “invasive”. They are unhappy with the lack of consultation with students as well as what they perceive to be an impending privacy invasion. The petition creator intends to submit this petition to Otago Uni, OUSA, and the Vice-Chancellor Harlene Hayne.

The day after the exam timetable was announced, the University told first year Health Science students and some accounting students that they needed to download exam supervision software Examplify, which belongs to the company ExamSoft. Before this email, students claim they had no idea that this kind of “invasive” supervision would be implemented. Jamie, Lauren and Bella were some of the many unhappy first year students that got in touch with Critic. They also created the petition.

“When it was first announced we were like, how is this even legal,” Jamie said. These students all attend the same college. They said that everyone else they had spoken to were “just as pissed as we were”. Some students have gone so far as to refuse to download the software entirely.

Before the announcement on exam supervision, students in professional courses were asked if they had a functional video camera and microphone. Jamie, Lauren and Bella all assumed “it might just be a Zoom call”.

“Most students have never even heard of [ExamSoft], so no one trusts it,” they said. Bella said that when they downloaded the software, they had to disable their antivirus software and give ExamSoft permission to control every app, and it “wasn't a vibe”. Cragg clarified to Critic that students shouldn't need to disable their antivirus software entirely, but should instead just whitelist ExamSoft so that the computer can ‘recognise’ it.

“It kind of like semi-hacked my computer,” Bella claimed. “After installing it, I'd fully quit out of it and logged off, and it spontaneously changed the background of my computer to its logo and I couldn't get rid of it. I had to restart my computer like five times.”

“My camera [was hijacked] as well,” another student said. “I was just studying and I looked up at my video camera and the little light was on. And I was like, why is this on? It was just after I had downloaded it.”

Cragg said that Otago had not received any reports of hacking or hijacking. Anyone who experiences this should go to AskOtago, she said.

The students looked into the software online and saw articles about a lawsuit from 2014 about the software crashing in the middle of the bar exam.

Cragg said that “those references are six or eight years old, and the ExamSoft software has moved on a lot since then and no longer has those problems”. There will be two practice tests to ensure the app works, and students whose devices cannot work with the app will be loaned a laptop by the University.

“We're just confused as to why OUSA would be in support of it,” Jamie said. “I am yet to meet one student who has taken these exams who are in support of it. Everyone is freaked out, everyone is uncomfortable using this software and everyone is pissed off at the University's decision.”

OUSA Academic Representative Emily Coyle had been involved in the decision-making process of whether or not to use this software. She told Critic that she backs it, but said that students “have every right to petition”. “[OUSA's] first priority in this process is ensuring we best reflect the views and interests of students – that means bringing feedback like this into the decision making process. We have made [Pat Cragg] aware of

this,” she said.

The students compared Otago's exam plan to Auckland Uni. They know fellow first year Health Science students who, like all other Auckland Uni students, are able to complete an open-book exam. “[Auckland Uni's response is] overall, a more compassionate response,” the students said. They added that this seems like one of many “cold shoulders” that the University has given students, beginning with “really late notice when classes would be online, and then the late exam timetable coming out”. “I know multiple students who are considering transferring universities because of this,” one of the students said.

“I'm regretting [coming to Otago] to be honest, having to put up with this kind of stuff... I'm a first year. I'm not getting a good first impression. It's not a good vibe.”

“Our University has chosen to hold exams this way for competitive entry and accreditation papers because those papers must be invigilated,” Cragg said.

In her comment to Critic, Cragg addressed other concerns listed on the petition. Firstly, that Examplify “Does not access students' personal data stored on their computer, including their files, social media information and browser history. Only interacts with a student's computer during exams. Can be completely removed from a students' computer after exams.”

On the concern that students cannot use the bathroom during their exam, Professor Cragg said, “We encourage students to go to the toilet before the exam because any toilet break will be flagged.” Students who need a toilet break should make a ‘T’ in front of the camera so that when their exam is inevitably flagged, reviewers will easily be able to tell why they left. Cragg also said that students should eat or drink before, not during, their exam. “If they have a medical condition that requires them to eat or drink, we ask they contact our University's Disability Information & Support service.”

Cragg emphasised that the University does not want students to feel “more restricted than in a normal physical examination environment”. While unusual behaviour will be flagged, it will not be an automatic fail.

University Libraries Reopen

Every student thankful except for those that aren't

By Jack Gilmore

Critic Intern // critic@critic.co.nz

The University of Otago has reopened many libraries across campus with new social distancing measures in place.

At the time of writing Central, Science, and Roberston libraries have fully reopened with new social distancing measures. Libraries initially opened with reduced hours, closing at 5pm. They have now returned to 11pm closing.

"Students need full library hours for study in preparation for the upcoming exams not just as a much needed alternative to the bubble study station but as a warm and dry space to focus in - an important alternative to many students' subpar living conditions," Emily said.

OUSA Academic Representative Emily Coyle said that OUSA had been "in discussion" with the Uni since their library announcement for Level 2. Emily said that the University took those discussions on board and "made us aware last week that as of this Monday, the libraries (bar the Hocken) would resume normal opening hours with Central fully opening later in the week".

A University spokeswoman said that the Central Library will be operating from 8:30am until 11pm starting Tuesday. The Law and Health Science libraries will be open from Wednesday 20 May. The Robertson and Science Libraries will also be "fully open". The Hocken remains closed for now.

"Students need full library hours for study in preparation for the upcoming exams not just as a much needed

alternative to the bubble study station but as a warm and dry space to focus in - an important alternative to many students' subpar living conditions," Emily said.

Students who have been using the libraries while social distancing said that it has been "weird". One student said that they "often felt like I was too close to people". Both the Uni and OUSA believe that the social distancing procedures are up to standard.

"Working at my shitty flat was fucking awful. I am so glad the Library is back open," said one student Critic talked to in Central Library. "I mean, I was trying to write essays in my bed that me and [my girlfriend] sleep in." Another student said they had been working next to their dad at home and "hated" it. "I'm so happy I can just crawl back into the Bill Rob and have absolutely nothing to distract me," said another student. Critic is currently unsure which library goes by the name Bill Rob.

Proctorial Justice Stocks Just Vibing in University Storage

#FreeTheStocks

By Wyatt Ryder

Staff Writer // wyatt@critic.co.nz

The University has the Proctorial Justice stocks tucked away in storage, and it looks like that's where they're staying.

The stocks were removed during the first weeks of 2019, when they were loaned out to the Otago Museum as a feature in their Dare to Be Wise exhibition. The exhibition featured various items of importance in the history of the University as a celebration of its 150th anniversary.

A University spokeswoman has confirmed that the stocks were returned last December, and are currently being kept safely in storage.

The Proctor confirmed that he has had no correspondence regarding the stocks or their potential reinstallment. The staff member responsible for the storage of the stocks has also confirmed that there has been no message regarding their return.

The stocks were originally installed in 2015 by former Deputy Proctor Andrew Ferguson (now the guy who heads the University's emergency response) as a memorial to former Proctor Ron Chambers, who passed away in late 2014.

Some students are disappointed that the stocks are staying in storage. One student considers them an important landmark for students, and that many students have fond memories of them. She said "one of the first things I did in Dunedin was a treasure hunt around Dunedin and we had to get a photo in those stocks with our group. I made friends from that I still talk to."

Another student supported the University. He said "they're just a kinda lame tourist photo opportunity. They're better off [in storage]." He continued, "if the argument is that they have historical value then they shouldn't just be displayed in the open."

"I think the University is getting a bit tired of my inquiries into this," said incredibly handsome Critic reporter Wyatt Ryder. Critic pledges to work day and night until stocktorial justice is achieved.

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Noise Complaints on the Rise Since Lockdown

We're all capable of being the 'angry old person who just wants to sleep'

By Erin Gourley

News Editor // news@critic.co.nz

Picture this: you're having a rave with your ten friends. Yeah, it's loud, but this is North Dunedin ffs. Not like anyone's gonna call noise control at 10:30 on a Saturday. But then, as you're blasting Poi E and dancing alluringly in view of the breathas across the fence, a noise control officer shows up. It's over. Dejected, you take the little piece of paper from the noise control officer and turn the music off.

Both the DCC and police confirmed that noise complaints have increased throughout the levels of Covid-19 lockdown. This is the real and tragic story of a second year, living on Forth Street, who had her party shut down at 10:35pm on the first Saturday of Level 2. She told Critic about her ordeal.

They got ticketed "at 10:35pm on a SATURDAY NIGHT when our speaker is the quietest in the complex," she wrote in a message on Facebook. "It was ratchet."

It "was the first night my flat had been back together since we all left Dunedin," she said. "We live in a big complex that is known to be quite rowdy." She and her flatmates made the

assumption that noise control would not be as strict at Level 2.

They invited over six friends. But then, due to unspecified "drama" that had "unfolded at our casa earlier, it was just the four of us [flatmates] jamming Poi E on full blast". They got ticketed "at 10:35pm on a SATURDAY NIGHT when our speaker is the quietest in the complex," she wrote in a message on Facebook. "It was ratchet."

The flatmates now believe that someone else in their complex is out to get them. But the story begs a bigger question: why are police and noise control officers cracking down on loud noise because of the lockdown? Is loud noise a health risk?

"Anecdotally, often breach reports regarding gatherings will include information about noise coming from a property," said Area Prevention Manager Will Black.

But that doesn't mean your loud party will necessarily get you in trouble with the law. The police are using a four-step approach to monitoring the Level 2 rules, and they are "focused on engagement, encouragement and education with enforcement activity used for serious or persistent offenders," Black said.

DCC Manager Compliance Solutions, Ros MacGill,

said that the "Dunedin City Council has noted an increase in noise complaints in North Dunedin and elsewhere in the city since the transition to COVID-19 Alert Level 2." Noise control officers issued four excessive noise directions on Forth Street last weekend, she said.

"The only reason noise control would visit is if a noise complaint has been made. The best way to avoid noise control being called to a party is to keep the noise level down," Ms MacGill said.

She does not think that noise is being used as an indicator of the size of a gathering. "The size of the gathering is irrelevant [in terms of noise control]," she said. She also confirmed that it does not matter what time it is, if the noise is found to be excessive.

"Some restrictions remain in place at Alert Level 2 and we need to continue sticking to the rules," said Will Black from the police. "We need to stay safe and this means maintaining physical distancing with strangers, not holding or attending mass gatherings and always following good hygiene practices."

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NEED A NEW STUDY BUDDY?



Vic's International Students Petition for Fee Reduction

Imagine paying four times as much for the exact same
Zoom lectures you'll never watch

By Erin Gourley & Sinead Gill
News Editor // news@critic.co.nz

The VUW International Students' Association (V-ISA) are petitioning their University to get a 30% fee refund for international students who returned home for lockdown. The petition, hosted on ActionStation, was created on 16 May and has 849 signatures at the time of writing.

VUW provided a 30% refund to international students who were unable to enter New Zealand in early March. International students who returned to their home countries after the lockdown began are now asking for the same fee refund.

"It is unreasonable that the University continues to charge full tuition fees when all courses are being delivered online to the students," the petition states. "Especially given the fact that international student tuition fees are extortionate, [at] four times higher than the standard tuition fees."

"It just felt unfair," said the President of V-ISA, Eden Ee. He said that "we have [heard] many concerns from international students who say, we pay \$4000 per course and we're only getting the course through Zoom."

Eden hopes that the petition will get enough attention for the Uni to take a serious look at it.

They initially reached out to Vic and received no response, he said. Victoria Uni did not respond to Critic's request for comment.

Arina has been talking to the University about reimbursements and said she has "been told that the matter is still being discussed".

"I think this would cause a huge impact on Vic if they turned this offer down," he said. He believes that the Uni has been treating them like "cash cows". "I think Vic should take care of the current international students rather than creating marketing strategies for incoming international students."

VUWSA supports V-ISA's petition. They have also been advocating for a fee reduction for international students. They raised it in an open letter to Vice-Chancellor Grant Guildford in April. "We have raised the issue of refunds to [the] University since the beginning of lockdown and have continued to keep it alive in university discussions throughout this trimester," a spokesperson for VUWSA said.

VUWSA President Geo Robrigado said that the "bottom line is that students pay for the full

student experience and it is unfair for students to not receive the experience they paid for, especially with courses that do not lend themselves well to online learning and the absences of facilities for a substantial chunk of their trimester." They will continue to lobby Vic to refund more courses as well as supporting VUWSA's petition.

There is no equivalent petition in Otago. OUSA's International Representative, Arina Aizal, said that "I do not feel the need to create a petition as Otago has been one of the Universities in New Zealand that is progressive enough to support international students by having the Pūtea Tautoko hardship fund available for us."

Arina has been talking to the University about reimbursements and said she has "been told that the matter is still being discussed".

"International students are lacking financial support providers, as most government hardship funds or student reliefs are not available for us to access, which is frustrating because we are all suffering the same consequences," Arina said. "We lost jobs too. We pay rent and electricity bills too."

PINT NIGHT



OUSA Exec Almost Asked Students A Question That They Don't Want to Ask in Referendum

Surprisingly wasn't the emergency that the emergency meeting was called for in the first place

By Sinead Gill

Critic Editor // critic@critic.co.nz

In a 4:15pm emergency executive meeting last Tuesday, the Executive realised that they had no memory of creating or agreeing to include one of the dozen referendum questions.

Weeks before each OUSA referendum, the Executive does a call out for student-submitted referendum questions. These submissions get vetted, and after including the questions that the Executive wants to ask, too, they are set. The Exec typically puts a lot of thought into these questions; how students answer them could drastically influence the way OUSA runs and what they lobby for.

Welfare Rep Michaela said “we never discussed this,” and Academic Rep Emily agreed. There was a confused pause, and Michaela asked, “was that something we wanted to do?”

This referendum initially asked students three questions about NZUSA, New Zealand's national student union. However, one executive member pointed out the question “Should OUSA cancel its NZUSA membership and create a different

structure for the national student voice,” and claimed they had no recollection of that being agreed on.

“In all honesty I don't know how it ended up there,” said Josh M. Not to be confused with Josh S or Josh A. Welfare Rep Michaela said “we never discussed this,” and Academic Rep Emily agreed. There was a confused pause, and Michaela asked, “was that something we wanted to do?”

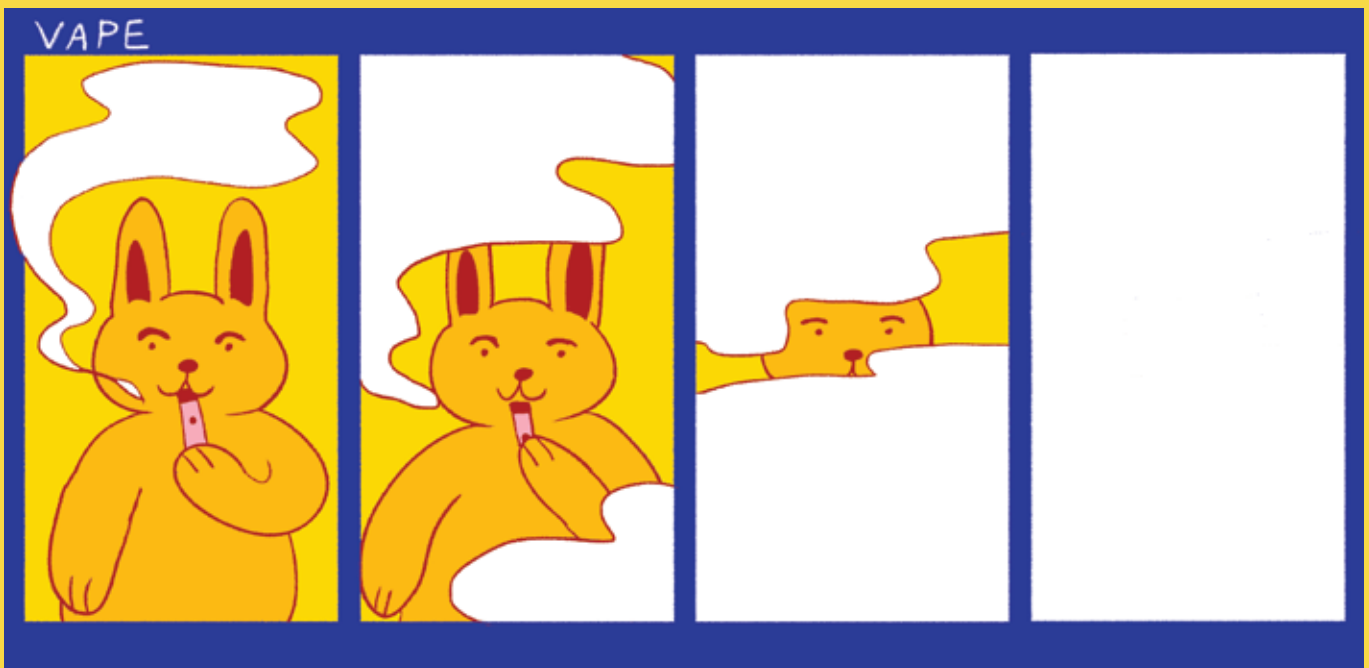
Georgia, the Admin VP, was the only exec member who seemed to know anything about the question. She said that it had been included in case OUSA members vote to leave NZUSA, and that it would give OUSA a mandate to not excuse itself from collaborating with other student unions entirely. Specifically, and ominously, Georgia said it “gives us the option so we can band together with UCSA”.

After a discussion about how much they want to work with NZUSA through a restructure, they decided to remove the question from the list of referendum questions.

Other exec members tried to clarify what each other wanted: did they want to propose to create a whole different association? No one seemed convinced. President Jack M, not to be confused with Jack S, asked if the referendum question reflected the discussions they have had around NZUSA. Emily said “no”. As far as she was aware, the Executive had only talked about strengthening the national association that exists. Georgia suggested that it may have ended up as a question because of “the assumption that if we left [NZUSA] would probably fall down without our \$45k”.

After a discussion about how much they want to work with NZUSA through a restructure, they decided to remove the question from the list of referendum questions. President Jack M went on to close the meeting, but had to make the obligatory call for “general business?”

“If you do [have general business], I will shoot you,” he joked. Then added, “kidding, kidding, unless?”





Private Residential Colleges Accidentally Made Bank From Wage Subsidy

What is a 'ring-fence', anyway?

By Erin Gourley

News Editor // news@critic.co.nz

Otago's private residential colleges claimed a combined total of \$789,893 under the Covid-19 wage subsidy. Turns out a chunk of this was surplus to their needs, so some money will be returned.

The wage subsidy is only available if a business can show a 30% reduction in monthly revenue due to Covid-19. Most of the residents at the privately-owned colleges continued paying their fees, with the same \$120 discount per week as the university-managed colleges.

OUSA Residential Representative Jack Saunders spoke with the head of one of the affiliated colleges who was considering paying the money back to the government. "Given that everyone signed a contract at the start of the year declaring their payment schedules, the college would have had to manipulate the payment schedules in order to utilise the wage subsidy (to show a decrease by 30% of income)," Jack said.

Basically, Jack means that if the college allowed residents to pay less than they owed and lost 30% of income that way (e.g. by saying that residents who left the college could stop paying fees), that would have been a dodgy way to claim the wage subsidy. "The college head I spoke to said that they felt this would be a dishonest way of accessing the subsidy, and could have

some pretty severe implications down the line," he said. St Margaret's College is unlikely to pay back the wage subsidy. Dr Charles Tustin, the Master, stated that they lost "income from a significant conferencing/events/functions operation which had to close down entirely on account of the lockdown," not just from residents. The college claimed \$181,221 for this lost income.

Tustin does not anticipate that the planned events which make up part of the college's income will be able "to resume during 2020".

Selwyn College claimed \$225,592. But Warden Luke McLelland said that the "Board explicitly determined the funds would be ring-fenced and not used until clarity regarding uncertainty had been addressed".

After assessing the April financial accounts and realising that residents would soon be able to return, the Selwyn College Board decided on 5 May that the wage subsidy was no longer required. McLelland said that it would be "returned in full to the government".

Selwyn also gave residents a rebate of \$120 per week to students who had left the college, but McLelland said they are in an "ongoing dialogue regarding accommodation

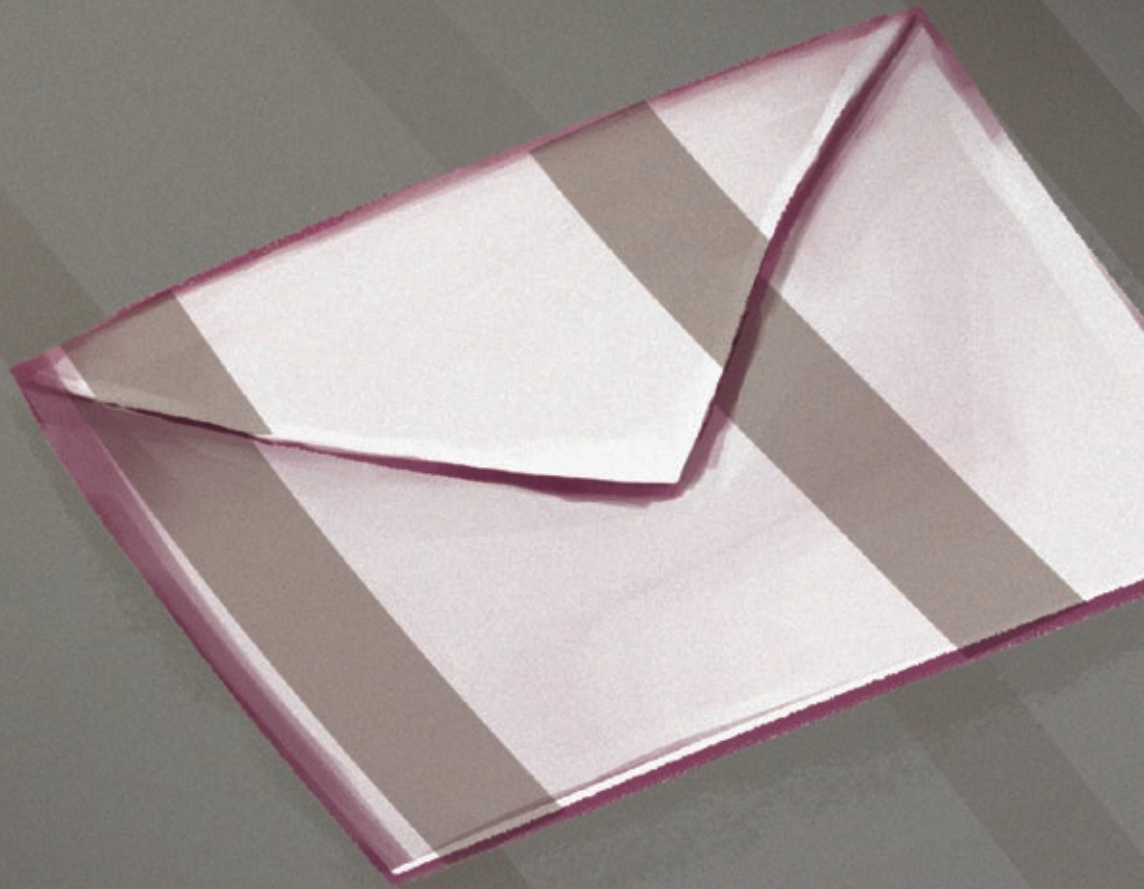
fees and the financial implications faced by residents and whānau as a result of Covid-19". He said that this "includes deliberation to any financial adjustment beyond the current \$120.00 per week rebate".

Knox College and Salmond College, which are both owned by the same not-for-profit, together received \$384,080. The Head of Salmond, Nick Bates, said that the Board had considered a range of scenarios and "deemed it prudent and appropriate to apply" when the Covid-19 pandemic struck.

Like Selwyn, Knox and Salmond "ring-fenced" the money for the possibility of a 30% drop in income. They will refund it if that does not occur, but did not provide any indication of whether that is likely or not. They have kept the government up to date on their situation.

Jack trusts the privately-owned colleges. "This, to me, is where the affiliated colleges were ultimately coming from – helping those who genuinely needed it and not utilising government assistance dishonestly and risking the blowback," he said.

"A few parents of students who were in better financial positions decided to donate their \$120 per week rebate back into the hardship fund of the college I spoke to, to try and help those who were most affected," Jack said.



RESTORING VOTING RIGHTS TO PRISONERS: What Students have to Say

By Wyatt Ryder and Sinead Gill

New Zealand's prisoners have been unable to vote in elections for the last ten years. The law that removed their ability to vote was passed in 2010. At the time, the Ministry of Justice estimated that 27,000 Kiwis lost the right to vote. Since then, the New Zealand's Human Rights Commission, the Waitangi Tribunal, and the Supreme Court have deemed the bill to be undemocratic, in breach of the Crown's obligations to the Treaty, and inconsistent with the New Zealand Bill of Rights.

Fast forward to this year, February 25. The Government introduced a bill to give back the voting rights for prisoners who are serving a sentence of three years or less.

Despite being a part of an age-group regarded as "politically apathetic", a number of young people have been actively participating in the development of the bill. Critic spoke to four current students and recent graduates who went so far as to make a submission, and asked them why. These are their thoughts.

The current law undermines democracy

Every student we spoke to is in support of the reform, and believes that the current law is undemocratic and even "authoritarian". Elliot, an ecology and MFCO student, believes that countries "lose a key strength of democracy" once voting rights are removed from any

select group.

"Especially if it's as some kind of punishment," he said. Elliot believes that removing voting rights is a trend of authoritarian governments. "Obviously New Zealand's not going to become an authoritarian dictatorship any time soon," he said, but noted that "targeted prosecution" (where governments criminalise certain groups in order to remove their voting rights) is a trend in "places where democracy has crumbled or become less effective".

Kaeden also believes that it is the right of anyone over 18 years to vote. "It is your right as a citizen of New Zealand ... to be able to participate in who your government is

The issue is tied to institutional racism

Most of the interviewees believe that this is a “racist issue.” Kaeden said it in those exact words. As of March 2020, 52% of New Zealand’s prisoners are Māori, despite making up only 16% of the general population.

“These structures that are in place are affecting Māori the hardest and are preventing Māori from getting back in to participate in the structures that affect them. Most of the time it’s Māori ending up in the prisons because the education system failed them. Because society failed them,” Kaeden said.

Elliot agreed. He said that “because of the demographics of the prison population, it’s going to disproportionately affect Māori and Pasifika people.”

The bill is being pushed through, but the 2010 bill should have never passed

Anna supports the bill, but has her concerns about the process. She pointed out that the bill is being pushed through Select Committee in half the time bills are usually given (three months instead of six). “It makes me feel really uneasy,” she said.

She thinks that the short time frame is “dangerous” because voting rights are a very delicate issue to put through in such a short time. She said that there is “no justification for Labour putting it through in half the time”. The short time frame does ensure that prisoners have time to vote in the upcoming general election.

Anna doesn’t want to think that the government is pushing it or going about it the wrong way. “I want to give them the benefit of the doubt that they’re going to hold this issue up to a higher standard than party politics,” she said. “I do support [the bill], I just think it could be more balanced.”

Kaeden on the other hand thinks that the rushed timeframe isn’t an issue to be concerned about. “Everything is going through the normal processes. I don’t think it’s being silenced in any way,” he said.

Elliot sees it as a repealing of a bill rather than the introduction of a new one, meaning “that there’s less to look at, because all the stuff has already been debated so you’re just digging up old stuff anyways”.

These young people agreed that this bill is just righting the wrong of the 2010 reform, which prohibited prisoners from voting in the first place. New Zealand’s Human Rights Commission, the Waitangi Tribunal, and the Supreme Court agree.

“All prisoners should be able to vote. All people should be able to vote. There are many ways to punish people, but taking away their human rights is not one of them,” Adam said. “We can’t go three years still punishing prisoners completely arbitrarily.”

The bill is not good enough

Most students think that the bill does not actually do enough. This bill would allow offenders who will be released within three years to enrol to vote, but anyone who misses that window will not be able to. Anna said that unless this window reflects the three year electoral cycle, there is “no justification”.

As Anna gave her oral submission online, she was able to hear what others had to say, too. She feels somewhat swayed by the argument that violent offenders, or people who have taken the autonomy of another person with their crimes, should not be able to vote. Anna said that questions like that are an example of why a bill like this should not be rushed.

“I just feel that if you’re cutting the select committee process in half you’re going to lose so many voices that are on both sides of the coin,” she said. “It doesn’t feel right to give [violent offenders] the right to vote when they’ve harmed another person’s life.”

Adam disagreed, and said, “There are better ways to give victims influence and autonomy than taking away human rights.”

You should care about it

The consensus was that once young people are aware of these issues, they care. Tania Sawicki Mead - the director of JustSpeak, a youth-led organisation that advocates for transformative change in the criminal justice system - said the same thing.

“Understanding that voting is a right everyone has is something that many people can grasp and feel strongly about,” Tania said. Tania also raised the same points that these students did - that allowing everyone the right to vote is the most consistent and straightforward human rights principle. Also, that the bill is “shit” and is “righting a wrong to the bare possible minimum”. JustSpeak is just one way any young person can get involved in learning about, and transforming, the criminal justice system in New Zealand.

Kaeden believes that it is important for people to care about whether or not prisoners can vote, and not just “because it’s relevant to you”. He said that it is “really, really important” for prisoners to be able to do “something as basic” as participating in politics. He said that not being able to vote leads to inequity. Adam agreed and went further to add that it is a “disgrace” that prisoners cannot vote already.

“We don’t solve society by taking away human rights,” he said. Elliot and others hope that this bill will be expanded on to include other prisoners. But no matter what your opinion is on the issue, Anna believes that “our democracy and our electoral system is something you should care about”.

and what structures they’re putting in place for you ... This is a conversation we shouldn’t even really have to be having.”

“All prisoners [deserve] the right to vote, because that was their right to begin with,” he said.

Most students said that they do not believe that any crime should stop someone from voting in an election. Elliot said: “I think people think that if prisoners all had the right to vote they’d all vote for murder to be legal or something. It’s stupid.” He joked that “really it’s cause they’re all gonna vote Labour”.

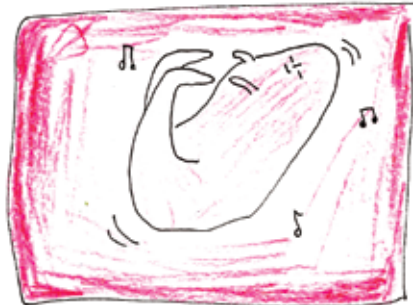
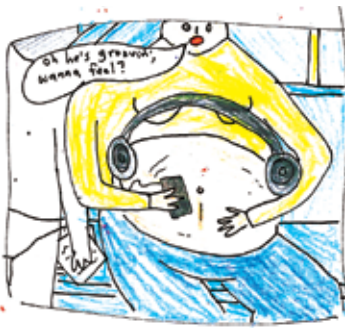
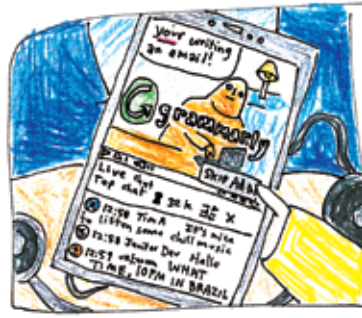


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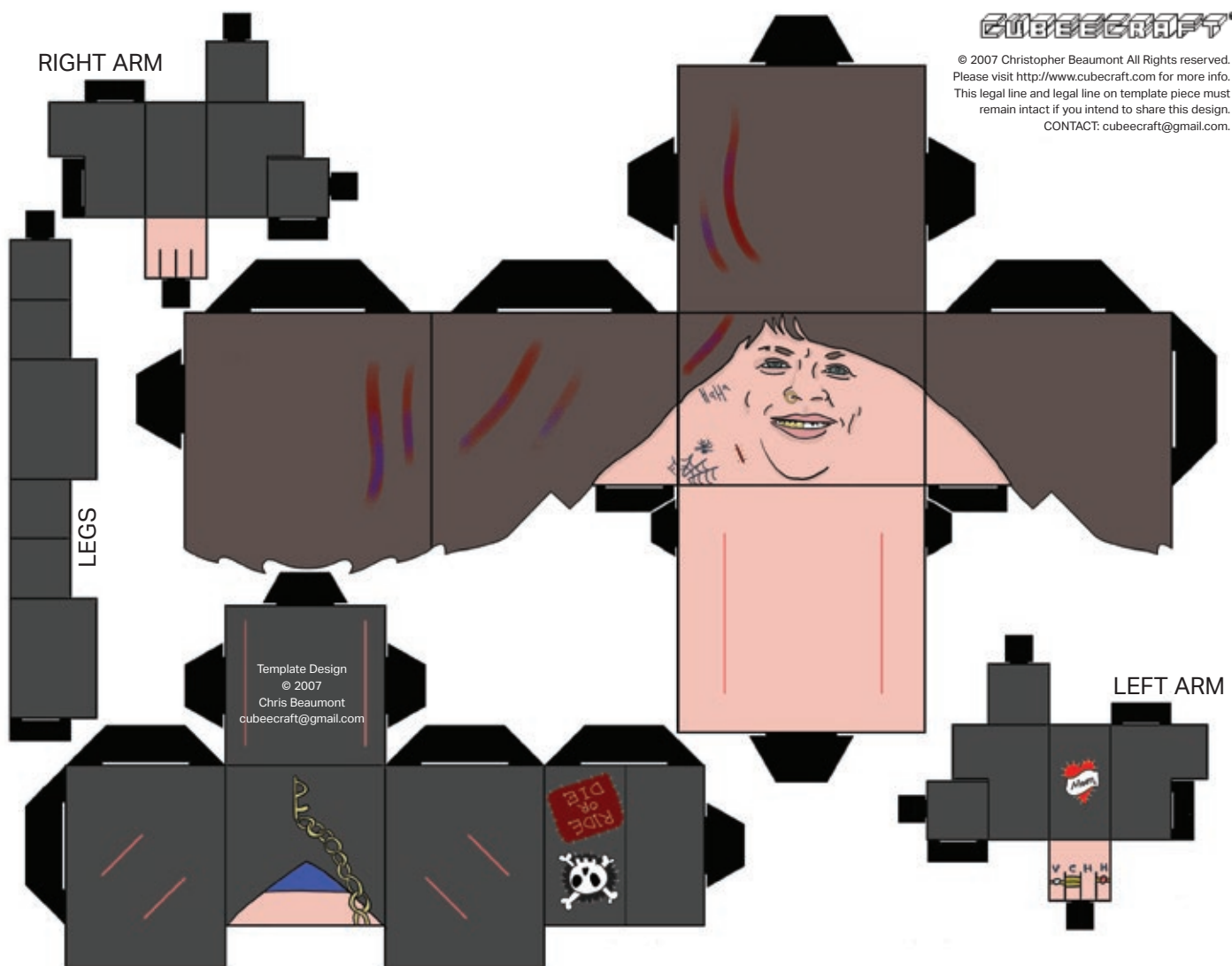
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(C)harlene (C)Hayne(z)

- STRENGTH:** Mysterious: No one will ever know if Charlene and Harlene are real and separate people, or just alter egos of the one person. Also I hear she is a fan of Ru Paul's drag race, which has to be a strength.
- WEAKNESS:** Too much money to spend uwu
- POWER MOVE:** Increasing student fees each year by the absolute maximum that the Government allows. Spitting bars so fire they ignite all couches in a one kilometer radius
- NEMESIS:** All Art History Students



VENUES ARE STRUGGLING — AND WE SHOULD CARE MORE ABOUT IT

BY HENESSEY GRIFFITHS

Going to gigs is about more than live music. It includes a smorgasbord of various things that come together to form the gig experience: the other punters, the vibe, the IPAs available. The voyage that musicians have been on, from stage to livestream, has been reasonably well documented. But what about the vessel? The venues that used to host these artists have been far from the minds of most kiwis. If that continues, venues will close.

Without a stream of artists and their audiences, venues have faced a significant (in many cases, complete) loss of revenue during the course of isolation. It has been nearly impossible to pay the bills. The loss of venues in Dunedin would essentially wipe out several weekly live quiz, comedy and music nights. Think about how boring Dunedin nightlife already is. We'd be fucked.

“THE BIGGEST OBSTACLE IN MY EYES IS THE THREAT OF OUR INDEPENDENT VENUES BEING BANKRUPTED BY RENTAL FEES BEFORE THEY HAVE A CHANCE TO RECOVER FROM LOCKDOWN ... I FEEL IT SHOULD BE THE TOP PRIORITY OF GIG-GOERS AND ARTISTS TO DO ALL THEY CAN TO ENSURE WE STILL HAVE FREE-THINKING ‘IRL’ SPACES FOR OUR COMMUNITY TO THRIVE POST-LOCKDOWN.”

UTR (Under The Radar), an online NZ music news and event guide, felt first-hand the impact the lockdown had on venues. All of a sudden, every live event on their website vanished. UTR operates as an independent ticketing organisation. Chris Cudby, UTR's editor, told Critic that a large part of their revenue was gone when the gigs were cancelled. This hit especially hard as the month of the lockdown coincided with New Zealand Music Month.

Chris said: “I can definitely verify this has been the busiest local release period I've ever experienced. It's been a really exciting time from that perspective - significant NZ releases have been emerging at all times every day.” Yet, Chris shares the same mindset as many other local artists, in that the future of attending gigs and supporting local venues should be at the forefront of our minds. “The biggest obstacle in my eyes is the threat of our independent venues being bankrupted by rental fees before they have a chance to recover from lockdown ... I feel it should be the top priority of gig-goers and artists to do all they can to ensure we still have free-thinking ‘irl’ spaces for our community to thrive post-lockdown.”

One local venue that has felt the repercussions of not being open during lockdown is Starters Bar. Owned and operated by OUSA since early 2019, Starters Bar has hosted a plethora of events and gigs that cater towards the student population of Otago. Jason Schroder is the manager of OUSA's events department, under which the management of Starters falls. He is unsure of how Starters will run in future. Jason described it as “pretty shit” because “there's not much we can do. We're able to still run [online] events, but there's no income streams and still overheads that we just have to wear.” Most of the events that Starters host are based on international acts. As with most venues, it appears to be more idealism

AS STARTERS IS A PART OF OUSA, IT COULD RUN WITH THE MANDATE OF PROVIDING ENTERTAINMENT TO STUDENTS WHO NEED IT. A HAPPY COINCIDENCE IS THAT THEY COULD SUPPORT ARTISTS, “ESPECIALLY LOCAL ARTISTS”, JASON SAID.

than realism to expect audiences to respect social distancing and remain seated while vibing to their favourite bands. In the meantime, Starters is figuring out how to open for the patrons who want to go for a drink or a feed with mates. “Really people come for events,” Jason said.

The lockdown gave Starters an (albeit unwelcome) chance to innovate how they deliver music, adopting the same platforms that artists have been using to keep their sound alive. Starters paired up with sponsors Electric Kiwi, OUSA, and Radio One to host Jam on Toast, a weekly live-streaming festival featuring artists from around the country performing from their bubble. The line-up changed each week and featured an array of local, national, and international acts. As Starters is a part of OUSA, it was able to run with the mandate of providing entertainment to students who need it. A happy coincidence is that they could support artists, “especially local artists”, Jason said. The transition to online was rocky. Jason noted how “you’re essentially asking artists to perform with technology that they probably have never used before. Plus, you have to ask them to play for a pittance.” Starters offered the acts koha for their performances.

Another local venue that is struggling is the Dunedin cafe and bar, Dog With Two Tails. The business is known for their weekly quiz nights, open mic nights, jazz nights, and other live performances in their venue side of the business, Bark!. Jo Little, events manager for Dog With Two Tails and Bark! said that financial repercussions of lockdown means they’re “not doing so awesome” and “obviously, we’re not being able to make money to pay the rent”. She said, “Before Covid, we were trying to up our game so we could stay in the game. Now Michael [the owner] has had to do some fund reshuffling”, just to try and make ends meet during the lockdown period. Although the country is now in Alert Level 2, it is still very unclear on whether or not people will be willing to attend physical gigs while maintaining social distancing. As Jo described it, “I think that there will be a whole bunch of people who will be dying to have human contact and get back straight into [going to gigs] as soon as they can. But also, I think there will be a section of our customers who might still feel a bit of tentativeness and reluctance to come back.” Only time will tell. However, Jo is confident in the support of the local community that will help keep the venue running. “One of the things I love about the Dunedin music scene the most is the community spirit and how we help each other. It’s one of the reasons why I love living here.”

To help combat the struggles that venues are facing at this time, the Save Our Venues campaign was launched to raise funds for various venues around the country, and uses the platform ‘Boosted’. The



campaign launched at the beginning of Level 4, when Auckland based musician Reb Fountain contacted one of the co-owners of Whammy Bar & Wine Cellar in Auckland, Lucy Maccrae, about how they’re coping proceeding into lockdown. Reb then suggested the idea of creating a Boosted campaign to help support the venue, and getting artists who had grown in that space to share their experiences performing. According to Reb, “all of a sudden we had \$50,000 in eight hours”. “I was like woah, this is really big and the community really wants to get behind it.” The team quickly realised that this was not an issue that just affected these two spaces, but rather the whole ecosystem of venues nationwide. They teamed up with the likes of Rueben Booner from Banished Music and Finn Andrews to create the Save Our Venues campaign. Since their launch, there have been over 25 different Boosted campaigns created to support venues across the country. Over \$368,000 donations have been received.

REB EMPHASISED THAT THE GOAL OF THE CAMPAIGN IS NOT JUST TO RAISE FUNDS, BUT TO CREATE A LONG-TERM SOLUTION, BY EMPHASISING THE IMPORTANCE OF THESE VENUES AS CREATIVE COMMUNITY SPACES.

This importance is “easy to overlook”, Reb said. While the government has created wage subsidies to help artists struggling in their time, there has been no concrete form of government funding to support venues. Venues are hoping that will change. Unless live gigs can happen soon, a cash injection from the Government may be the only way to keep venues afloat. “We’re looking at a national funding strategy that would support live music in general through feeding funding to venues, looking at touring and that whole ecosystem, and doing that now as opposed to a couple of years once these venues are lost,” Reb said.

As New Zealand phases into Level 2, what live gigs will look like this weekend, or next week, or in a month, remains unclear. Venues need to weigh up the risk and reward of hosting gigs with mandatory social distancing, limited patron capacity, and the need for patrons to stay seated. Venue owners do not seem convinced that people will want to adhere to these rules, nor that they would have the capacity to enforce it. For now, venues are relying on financial injections from campaigns like those on Boosted to stay afloat. It is a scary time to be in the live entertainment industry.

RADIO ONE DEEP DIVE: UNAPOLOGETICLY LOUD, LIVE AND LOCAL

BY
SOPHIE

Sean Norling is the station manager at Radio One. If you've never met him in person, chances are you wouldn't recognise him in passing. His vibe is lowkey. He doesn't like his photo being taken. When Critic met him in his office, it was like he felt pained to be interviewed: he's like a rockstar who retired young because he was sick of the attention that came with success.

When voluntary student membership was introduced in 2011, and student union funding was cut significantly across New Zealand, it was recommended to OUSA that they sold Radio One. Radio One survived, but the students who fought for them to stay have graduated.

Radio One is owned by OUSA, so Sean and his team are not beholden to advertising, just students. It gives the literal hundreds of students that go through his studio each year the platform to explore a passion and a potential career. Sean has been the station manager since 2008, and a Radio One volunteer since 2000. He has firsthand experience of the highs and lows of student radio. He has watched fellow student stations disappear, and almost lost Radio One, too. When voluntary student membership was introduced in 2011, and student union funding was cut significantly across New Zealand, it was recommended to OUSA that they sold Radio One. Radio One survived, but the students who fought for them to stay have graduated. It is impossible to know how many students actually listen to radio, let alone Radio One. Sean literally does not have the numbers.

As of this year, there are only five radio stations attached to student unions, which together form the bNet. There are other stations that exist, but Sean said they for whatever reason don't have the same agenda or transmission power as the bNet: that agenda being their promotion of New Zealand music and the training of students in media.

VSM "created an existential crisis for any student radio station". Sean said that immediately, student unions were forced to rank and prioritise the services they provided, and that "student media in general bore the brunt of cuts ... could anyone realistically rank the importance of a radio station over the importance of pastoral care, student support? ... [student media was] outside of that cast of what could be considered fundamental services."

For commercial radios, the numbers matter. While Sean said he would be "really fascinated" to know how many people listen to Radio One, he is in the lucky position to not need to worry about numbers. He rejects "the pushing of product and the generation of revenue".

Sean said that although other student radios did not disappear post-VSM, "they changed". Ownership changed hands, usually into some kind of trust. At least one station's team turned up to the studio to find "the locks were changed". At some point, OUSA had hired a company to do an audit of the association to see "what was fundamental [to the Association] through the transition of the VSM and what wasn't". It was suggested in this review that no one "really listen[s] to [Radio One]," but it brought up more fundamental questions about how radio is valued.

Ultimately, the issue is that there is no way to know who is listening to the station. It is impossible to track the transmissions. Radio One podcasts their programmes, but Sean said that the platform they use does not track how many plays they get, either. Technically, all Radio One has to go off are the OUSA surveys, which Sean called "methodologically suspicious". "You know you're not getting it down to an accurate number, but it's the best that we can do in the absence of a technological solution where people have a microchip in their head that registers when they're listening, or whatever that technological solution is." He mentioned that even national radio stations rely on physical radio diaries and surveys

that get circulated across the country every three months.

For commercial radios, the numbers matter. While Sean said he would be "really fascinated" to know how many people listen to Radio One, he is in the lucky position to not need to worry about numbers. He rejects "the pushing of product and the generation of revenue". He also rejects the notion that the media "must be as popular as you can be amongst the membership in order to prove your value to them. For me, knowing that Radio One puts out an unashamedly challenging listening experience with unique, different and diverse programs that would not appeal to all students."

"Let's be real about it," he said. He said student radio was never going to appeal to all students, "it was never designed to, and it never will. That's the driver under commercial radio. More ears, more listeners, more product, more sales. It's not the driver for community radio, which is more opportunities, more reflecting a diverse audience ... it will never be a popularity contest."

Radio One has been criticised in the past for being "too hipster elite-ish for too long", as one student put it in the 2019 referendum. When asked if he was concerned about Radio One coming across as a cool kids club, Sean said he'd "never bought it".

"I've never bought this idea that you can and should and will appeal to every student, I simply don't buy it. For me, that's just promoting some kind of monoculture fundamentally, and I think that's completely counterproductive. Completely goes against the grain of student associations which are a broad church, supporting unique, broad taste from members all over the world, of all different lifestyles and backgrounds and so to say that any delivery of service should be some grand panacea of engagement is a fuckin' pipe dream."

For Sean, it is more important to him that niche and minority groups that get overlooked in mainstream radio are represented on Radio One. "That's where I create my value, and that might not mean much to the average student who wants the average experience, but it means a lot to us, so that's the angle." He is unabashed to say that their music is not for the average student, but that is exactly why students should listen to them. He wants listeners to feel challenged, not comfortable. This could be why the same listener who accused Radio One of being elitist in the referendum also said "OUSA, if you EVER think of selling Radio One I will track you all down, eat a MASSIVE curry, and I Will. Shit. On. Your. Doorstep".

Radio One's mission is to support the local music community, and they do this by playing 60% New Zealand music, and coordinating professional recording sessions in their studios. Sean believes that what gets missed when talking about radio is the community that supports the whole process, and the acknowledgement of how important it is for artists to have the "means of production". He revelled in the fact that, "I can sit here and I can make a song in front of you".

The slogan for Radio One as of 2020 is "Live, Loud and Local". Sean didn't come up with the slogan himself, though he is "comfortable" with it. "It's just a catchphrase which was seen to be emblematic of our operation," he said. Nevertheless, everything he had said up to this point proved how real the slogan is. Sean talked favourably about how "old school" broadcasting radio can be, but was also enthused to explain how music is "on the cusp of a technological revolution. We all now have the ability to be musicians and we realise that". He hopes that with more freedom to produce music, musicians will be less likely to be caught up in the corporate production trap. Aspects of that trap are ones that radio stations can fall into, too. Although Radio One does not need numbers to stay alive, it does need the mandate of students, even just a loud minority of them.

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For something like Radio One is to look at more holistically, create microtransactions, fuckin' like on Facebook or flipping a sausage doesn't actually matter. What matters are the exchanges between an operation and a potential listener like that ... Right now, that looks like giving platforms and that we're doing our best to persuade people, be it by food, be it by fuckin' wacky content online, getting one really dynamic volunteer through and their friends in their networks to participate as well. There are lots of ways to engage in old school radio."

For something like Radio One is to look at its operations more holistically, whether it's a fuckin' like on Facebook or flipping a sausage actually matter. What matters are the genuine exchanges between a potential listener like that ... Right now, that looks like giving platforms and that we're doing our best to persuade people, be it by food, be it by getting one really dynamic volunteer through and their friends in their networks to participate as well. There are lots of ways to engage in old school radio."

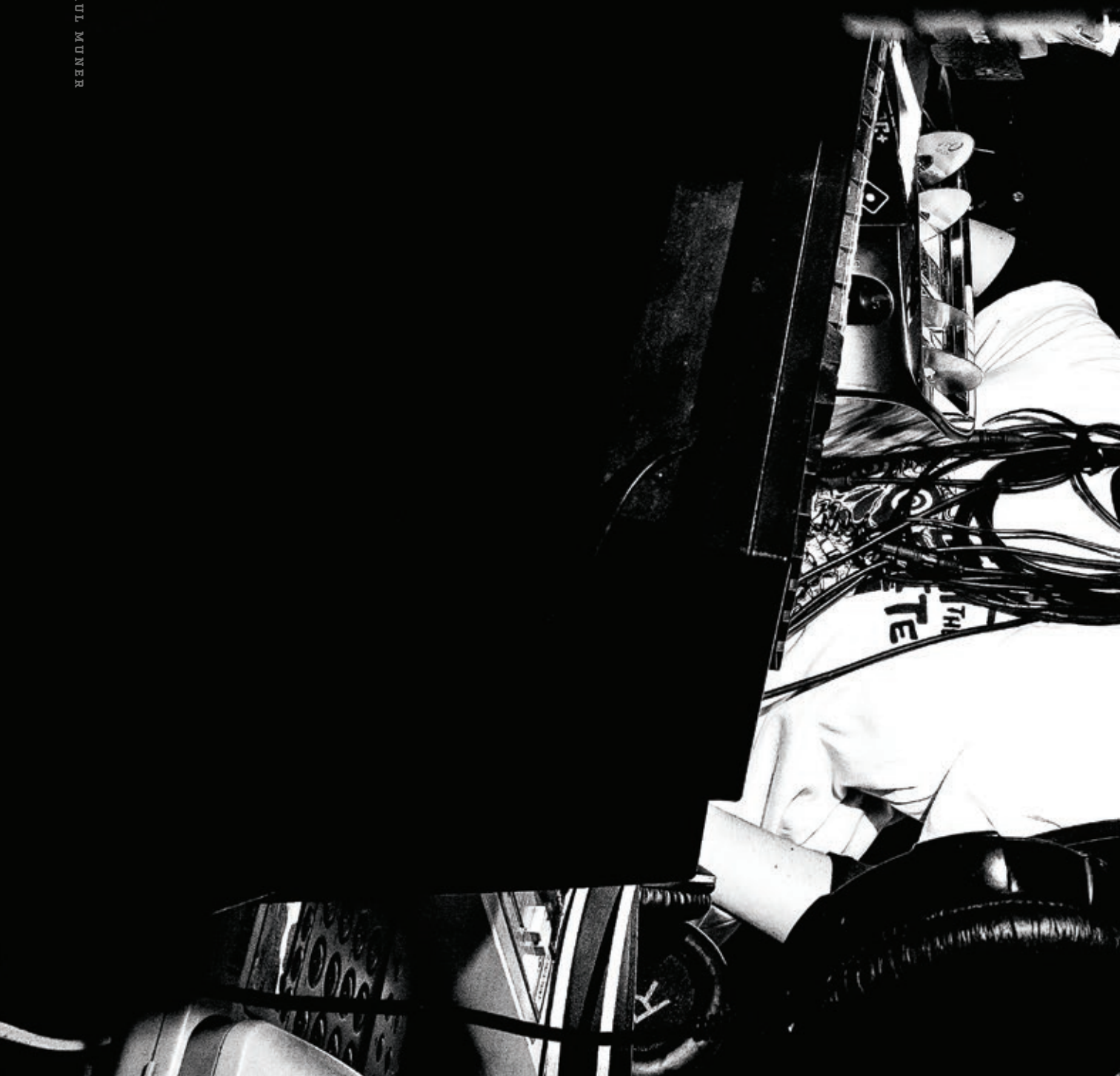
It's free. I feel like radio is the cockroach that will never die. They've got the death of print media, the death of radio, the death of TV. You know, we have Netflix now, we have Spotify now, you can blog. The challenges for traditional media organisations are pressing, they're really big opportunities to expand engagement."

The measurement of Otago students' Radio One listenership is the OUSA numbers haven't looked great for a while. In 2017, student listenership had dropped to 17%. In 2019, it shot right up to 32%. Sean sticks by his belief that it's not the way to value a service like student radio.

Radio One has hired three students or very recent graduates onto its staff. The team are all "fucking rockstars... they're fucking beasts at their jobs, and if they were pink, purple, youthful, old, they're the best at their jobs".



CENTREFOLD PHOTOGRAPHY: AIMAN AMERUL MUNIR
CENTREFOLD MODEL: ADELAIDE DUNN





YES

91 FM

RAD 101



MĀORI EXPERIENCES IN AOTEAROA'S MUSIC INDUSTRY

AN INSIGHT INTO INADEQUACIES

BY KAIYA CHERRINGTON

Māori mainstream music had a breakthrough in 1984 with 'Poi E' by Patea Māori Club, reviving te reo Māori songs within a country that popularised little beforehand. Notably, Prince Tui Teke was another early Māori artist who performed songs in te reo Māori reaching mainstream New Zealand audiences, however his live album dedicated to Māori songs was only released in 2002, years after his death. It seems te reo Māori hits that blow up nationwide are memorable and long-lasting, however there are few and far between, and the lack of representation in mainstream media may be a huge issue.

Kirsten Te Rito is a current Māori musician from Rongomaiwahine and Ngāti Kahungunu, who recognises the importance of the revitalisation of te reo Māori. Although she "didn't grow up speaking te reo", she decided to "push herself to get better at it", and consequently her three solo releases 'Te Rito', 'Āiotanga' and 'Te Kaitiaki' are all in te reo Māori.

In her interview, she emphasised the lack of representation of Māori language within mainstream media, in that "growing up there wasn't a huge range of Māori pop music, with the exception of Patea Māori Club, Moana and the Moa Hunters and a select few others". She believes it's important to "make music for young Māori speakers and people that are interested in te reo Māori".

However, Kirsten faces a music industry that doesn't give her adequate support to create music that reaches mainstream audiences through New Zealand media: "I don't believe the same opportunities are available to me and my Māori language music that are available to English language artists and their music. Even if my track had the best production on the planet I don't believe that mainstream NZ radio would play it because it's in te reo Māori." She believes at the end of the day it "all comes down to language and support of the language".

Kirsten says there is often positivity surrounding her

performances in te reo Māori, especially out of the country: "Overseas people really embrace it and are often incredibly moved, more so overseas than here in Aotearoa."

Her suggestion to help combat the neglect of te reo Māori in mainstream media is simple. "Play it on mainstream radio, television, advertising and anywhere it can be heard... Book Māori language artists for gigs and festivals." She also highlighted the disconnect of our national language in comparison to other countries, saying, "In France they play French language music. In Spain they play Spanish language music... Why not here?"

Adam Kitto, who goes by Dharmarat, has had a different experience within the music industry. Hailing from Tainui, he reckons, "I don't think the industry even knows I'm Māori. Everyone who knows of me knows I am but I think because I pass as Pākehā it's easier to look at me that way."

Adam supports artists using te reo Māori and recognises the beauty of Māori culture incorporated into mainstream music. Even though he has "only recently started to fully embrace my culture" he continues to gradually learn about himself and his Māori heritage, especially through his music. Self discovery is a huge step throughout finding identity in post-colonial New Zealand, and in the future he is "looking at incorporating more reo in my writing [and] Māori art in my visuals".

Henry De Jong, drummer of Alien Weaponry, has had a lot of success throughout the band's career, being well known for their metal music in te reo Māori. Henry, of Ngāti Pīkiao descent, grew up in full immersion Kura Kaupapa Māori. Many of the band's songs revolve around "our family and tūpuna" as well as "New Zealand history, which is something most people don't talk about enough".

Within their te reo Māori songs, the band incorporates the "haka vibe that works well with metal" and Henry describes

"I don't believe the same opportunities are available to me and my Māori language music that are available to English language artists and their music. Even if my track had the best production on the planet I don't believe that mainstream NZ radio would play it because it's in te reo Māori."

that their music “flips between Māori waiata and haka, and I think it just works for us”. Their music has “both English and Māori, [and they] tie into one another and get people interested in things” such as Māori history and pre-colonial Aotearoa. His music, language and tikanga is definitely a significant part of themselves as Māori, and believes “we’ve made a lot of progress to make sure Māori culture doesn’t die, and music does play a large role”.

He said that a lot of people have “dismissed us and said what we do is gimmicky,” when he is simply sharing his culture with others through the native language.

Throughout his career, his band has faced backlash that Henry dubs as unimportant and “often from people who don’t know what they are talking about”. Remarks from people, mainly non-Māori, often along the lines of “white boys shouldn’t be singing Māori”, because people don’t realise their ethnicity. He said that a lot of people have “dismissed us and said what we do is gimmicky,” when he is simply sharing his culture with others through the native language.

He believes that the New Zealand music industry is very supportive in terms of funding and making sure musicians get paid and have a career. However, he recognises the disconnect between te reo Māori and mainstream music in New Zealand. Much like Kirsten Te Rito, Henry said “our Māori songs are generally more popular because we have a lot of overseas draw” and that people overseas get really into it and are invested in our culture. “It’s kind of crazy to see New Zealand dismissing Māori music as a form of music that can be mainstream and popular.” He suggested that people in New Zealand are so disinterested in Māori culture because people previously completely dismissed Māoridom and it’s worth.

Kirsten said in regards to te reo Māori translated songs: “‘Waiata / Anthems’ was a great idea.” Chart wise, it was hugely popular. Last year the album debuted at number one on the Official New Zealand Music Charts. Co-ordinated by Hinewehi Mohi, whose rendition of the National Anthem in te reo Māori caused upset from Pākehā who felt left out in 1999, the album consists of translated mainstream New Zealand songs into te reo Māori.

Perhaps the album’s popularity throughout New Zealand may show that we have progressed a bit in 20 years. However, with the input of popular Māori and non-Māori artists, it remains the only collaborated album that displays te reo Māori in mainstream media such as non-iwi radio stations. Maybe another name could have been ‘Now That’s What I Call Mainstream Te Reo Māori 1’.

Iwi radio stations are a backbone of Māori communities, with 21 stations nationwide. These stations allow iwi to express their stories, play their music, and, most importantly, speak their language. These stations allow news to reach Māori in a way that Pākehā dominated media doesn’t. Yet their lack of recognition comes with lack of funding. Although iwi radio remains an essential part of Māori lives, there is a dire need for recognition of the importance of Māori space within white-dominated media in order for iwi radio to receive the funding they deserve.

Unlike other Pākehā dominated radio stations, mainstream radio George FM sees three main presenters, all of Māori descent, trying to normalise te reo Māori with small integrations within day-to-day broadcasting. However, being on an iwi frequency, is this enough? The representation of

The hesitance to play Māori music in Aotearoa deprives space for Māori artists to thrive, and unfortunately te reo Māori might be better received overseas - perhaps they can appreciate our taonga (treasure).

Māori on this platform is without a doubt great, however normalising te reo Māori in mainstream environments might not be achieved solely through everyday chat, but would thrive with Māori music played outside of iwi radio.

In terms of all mainstream radio stations, the lack of catering to Māori audiences has neglected Māori artists reaching wider audiences. Troy Kingi, Rob Ruha, Maisey Rika, Ria Hall, Dennis Marsh to name a few, when was the last time you heard their songs played on stations like The Edge, Mai FM, RNZ? The hesitance to play Māori music in Aotearoa deprives space for Māori artists to thrive, and unfortunately te reo Māori might be better received overseas - perhaps they can appreciate our taonga (treasure).

Ultimately, Māori don’t need the approval of mainstream media to recognise that their music is valid; making it through the industry and following through with their beliefs shows this. Yet people wider than iwi radio should be exposed to more te reo Māori songs. It’s only our official language of course.

For now, ‘Poi E’ remains our number one Māori mainstream song, arguably the only mainstream song, in over 35 years. Although this song is the absolute tops, it may be time for more te reo Māori songs to enter mainstream media and blow our socks off once more.

DON'T 30

GET THIS TRANSFORMATION IN FAR MORE THAN 30 DAYS!

| | | | | | | |
|------------|-----------|------------|------------|-----------|------------|-----------|
| 1 40 | 2 45 | 3 50 | 4 55 | 5 Rest | 6 55 | 7 60 |
| 8 65 | 9 70 | 10 Rest | 11 70 | 12 75 | 13 80 | 14 85 |
| 15 Rest | 16 85 | 17 90 | 18 95 | 19 100 | 20 Rest | 21 100 |
| 22 105 | 23 110 | 24 115 | 25 Rest | 26 120 | 27 130 | 28 140 |
| 29 150 | 30 160 | | | | | |

Ever since Dame Queen Nicki Minaj's music videos emerged, I think a piece of all of us dreamt of having an ass so fat, so bodacious, that we would cry in the shower while doing a mere 15 squats naked to achieve what she has. Or maybe that was just me.

Drenched in sweat from the gym that I do the bare minimum at, I looked in the mirror and thought, damn, I gotta fix this mess. Somehow my brain took me back to 2015 and I remembered the 30 day squat challenge. You know, the shit that BuzzFeed used to post about. I decided to get this blessed thick body shape RIGHT in only 30 days.

DAY 1, 40 SQUATS

I started off strong, hit the gym afterwards and it was easy peasy. I took the before photo and cried.

DAY 2, 45 SQUATS

Okay, started off weak I felt like shit. This was difficult difficult lemon difficult.

DAY 3, 50 SQUATS

Did my squats after eating Nutino™ (palm oil free) on toast. Is this peak fitness? I think so.

DAY 4, 55 SQUATS

I forgot to stretch after this set so it turns out I am, in fact, a clown.

REST DAY (thank God)

DAY 6, 55 SQUATS

Did my squats with 10kg kettlebells at the gym because fitness is my passion.

DAY 7, 60 SQUATS

So far doing squats has been all good because I'm pretty used to it anyway... My confidence has never been higher.

DAY 8, 65 SQUATS

I really could not be arsed today (lol), but Nicki wouldn't quit and neither will I.

DAY 9, 70 SQUATS

Let's go to the beech beech, let's go get away. They say, what they gonna say? Have a drink, clink, found the bud light, bad bitches like me is hard to come by.

REST DAY

DAY 11, 70 SQUATS

Tbh I have really bad genetic cellulite but I think doing squats has made a difference. Or maybe I lost weight? Not sure.

DAY 12, 75 SQUATS

Okay, I don't think 75 squats will make up for the amount of bread I ate.

DAY 13, 80 SQUATS

Stopped going to the gym to avoid spreading or receiving germs

T DO THE 30 DAY SQUAT CHALLENGE

BY KAIYA CHERRINGTON

as we all should.

DAY 14, 85 SQUATS

Did squats in my undies while drinking tea as my flatmate watched on. It was hot.

REST DAY

DAY 16, 85 SQUATS

He loooove this fat ass, hahaha! This one is for my bitches with a fat ass in the fucking club!!!

DAY 17, 90 SQUATS

Yeah, not gonna lie this is getting repetitive as fuck especially with no gym and no motivation.

DAY 18, 95 SQUATS

I love food and my body is stubborn. Yeah nah so far not seeing any results.

DAY 19, 100 SQUATS

I watched Married at First Sight during this set, and the overwhelming rage I felt pushed me through.

REST DAY

DAY 21, 100 SQUATS

I have asthma and lost my pump, so on a cold morning this one got me.

DAY 22, 105 SQUATS

The alert level rose and shit went down. My squats were sub par and full of anxiety.

DAY 23, 110 SQUATS

Shit kept going down and this ass went down too. The squats stop for nothing.

DAY 24, 115 SQUATS

I ate an apple today so that my squats would be extra powerful. Also, I think I'm an influencer now.

REST DAY

DAY 26, 120 SQUATS

I went home today. My dog watched me squat and most likely thought that I looked horrible.

DAY 27, 130 SQUATS

Going up in sets by 10s was a shock that my body was not ready for. To be fair, my body was never ready for workouts anyway.

DAY 28, 140 SQUATS

Nicki, I call upon you for strength. May my squat persistence be as powerful as my impeccable rapping ability.

DAY 29, 150 SQUATS

Okay, not sure if my ass is fatter or my legs are skinnier, but I think I need glasses so I'm a very unreliable source.

DAY 30, 160 SQUATS

Starships were meant to fly, bitch! You inspire me, Nicki. My legs are sore but my heart is full.

I think this is the longest I've ever committed to anything. And, as you can tell by the before and after pics, my ass got significantly more juicy. Doja Cat has nothing on this.

But in reality, I think I wasted 30 days aspiring to be my idol when it was obviously never going to work from the start. My ass was never going to be as triple caked up as Nicki's in the span of 30 days. Maybe if I keep fit, do squats and eat right then it will work. It will take a lifetime, but I'm committed to it. Catch me at Unipol everyday as soon as the lockdown is over.

I love you, Nicki.

A

Z*



Adelaide Cara
Alternative Pop



Bad Sav
Alternative Rock



Captain Saturated Planet
Indie Rock



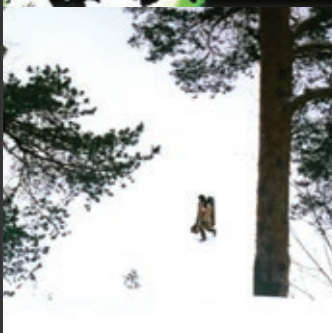
Death and the Maiden
Alternative Rock



Élan Vital
Dark Disco



Flyspray
Post-Punk



Gulls
Ambient
Electronica



Hot Donnas
Alternative Rock



Iron Mammoth
Alternative Pop



Juno Is
Lo-Fi Rock



OF DUNEDIN ARTISTS

A CRITIC DICTIONARY OF DUNEDIN BANDS YOU SHOULD LISTEN TO ————— *EXCEPT Q

Koizilla
Psychedelic Rock



Pesk
Alternative
Shoegaze

Lucy Hunter
Lo-Fi Art Rock



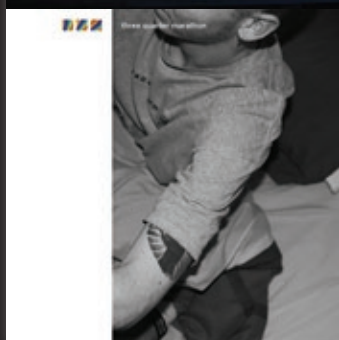
Rezzzy Crooks
Alternative Rock

Moon Monsoon
Surf Rock



Stef Animal
Dance
Electronica

Neive Strang
Bedroom Pop



**Three Quarter
Marathon**
Alternative Rock

Opposite Sex
Lo-Fi Indie Rock



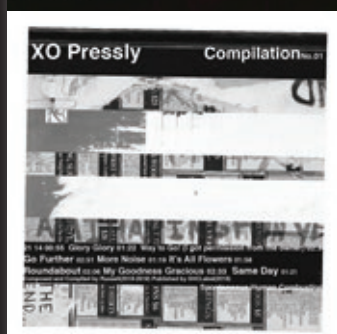
Undertow
Electronica



Vanessa Worm
Electronica



Why Capone
Alternative Rock



XO Pressly
Ambient
Electronica



Yesses
Lo-Fi Rock



Zuvuya
Dub reggae

1

91 FM



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CRITIC REVIEWS

MAYOR AARON HAWKINS'

CRITIC MUSIC REVIEWS

BY HENESSEY GRIFFITHS

Aaron Hawkins: Mayor of Ōtepoti, antagonist of Dunedin News. Before his career in local government took off, Aaron was the Music Director and Breakfast Show Host for Radio One 91FM, and the Music Editor for Critic. 14 years later, it's safe to say that Radio One and Critic now has a sexier, smarter, and humbler person working in these positions: me. Besides the launch of my political career, Aaron and I have shared the same career path. That is why I took on the mandate of revisiting the highs and lows of Aaron's music reviewer career.

SEPTEMBER 4, 2006 - 'HIT THE FLOOR!' BY YOU SAY PARTY! WE SAY DIE!

This review opens with some high tier observational humour. He writes, "Why! Does! Everything! Insist! On! Putting! So! Many! Fucking! Exclamation! Marks! Everywhere! These! Days!" Classic Aaron, you really thought you did something there huh. He writes that there's a straightforward formula to the songs on the albums, before admitting that the tracks "need more cowbells". Really appealing to the Southland district with that one liner. He then discusses the lyrical content, noting that the song 'The Gap (between the Rich and the Poor)' righteously stabs at socio-political outrage. No shit Aaron, the lyrics for one part of the song literally repeat "the rich, and the poor, the poor" over and over again before saying "gotta take them down". If this is a stab at socio-political outrage, then my review of your work should win a fucking Pulitzer. But luckily for us, Aaron is willing to give the band the "benefit of the doubt" within their "testament to the generic nature of the music", showing us just how truly caring and compassionate he is as a person. Sit down, be humble.

Aaron's review of the album: 6.2/10

Critic's review of Aaron's review: 6.1/10

OCTOBER 9, 2006 - 'SNEEPPY' BY ONANON

Aaron starts off his review with the quote, "what is it with local bands and recording albums?" Geez, I don't know Aaron, maybe participating in a craft they love and wanting to create a physical expression of their art? How crazy is that. He then goes on to describe how you weren't able to get a physical CD (in a time before downloading music and Spotify, a concept my tiny 1997 brain can't handle) and uses the words "mitts" to describe hands. While highly praising the album, he discusses how "the cuts on Sneeppy seem innocuous at first listen, but then creep into your senses and it is curtains". This reads like you got a B in ENGL127 and are really proud of it. What does "it is curtains" even mean? 2006 was a different time, but still a time where you should know better.

Aaron's review of the album: 8.6/10

Critic's review of Aaron's review: 6/10

APRIL 10, 2006 - 'FRUITS' BY RYAN PREBBLE

Aaron breaks the ice by stating how "slipping this album quietly on to the stereo, for fear of disturbing the balanced jewels within, it all opened very promisingly". What the fuck, Aaron? You couldn't just say "I put this CD on in my stereo and it sounded cool at first", like any normal person? He goes on to describe the overall melodies of the tracks, before talking about the artists' "uninspiring acoustic guitar" and "wailing male singer", which sounds like if the next Council meeting took place at Open Mic Night. The rest of the review is just Aaron trying to flex how much musical jargon he knows, before slamming the lack of representation of the talented backing bands members. Overall a very boring review.

Aaron's review of the album: 5/10

Critic's review of Aaron's review: 3/10

MAY 29, 2006 - 'THE HUNT BRINGS US LIFE' BY SAMUEL FLYNN SCOTT

"Maybe I am a sucker for fancy things, but some old-fashioned press gimmickry is bound to keep me interested," Aaron writes. If this is the case, why didn't you want to come to the Steampunk festival in Oamaru with Critic last year, Mr. Mayor? He admits that the artist actually sent Aaron a copy of the CD to review, which sounds like the latest Teapot Tape Scandal if you ask me. He used about 11 different adjectives which seemed to fit the purpose of making him look hyper-intelligent, which I gotta respect as a fellow reviewer. Upon asking him for comment, Aaron pointed out that he can't remember specifically most of the albums he reviewed, but emphasised that "I can't imagine any of the albums would stand scrutiny now". Maybe it's time to go back and re-listen to see if this album is still "compensating for something".

Aaron's review of the album: 6.5/10

Critic's review of Aaron's review: 7/10

When asked to comment on his previous work, Aaron said "good grief", followed by the statement "I was never destined to turn [reviewing] into a career". He said that being paid to write reviews in the early 2000s not in money, but in CDs, "had currency in a way that is barely recognisable". To me that sounds like his passion laid in the reward for the job and not the job itself. A brave admission for a politician to make. Not one to shy away from self-crit, he said he would tell his past self to "stop overthinking things and just listen to music that you enjoy," also to "stop worrying about whether [the music] is good enough".





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VAPE REVIEW

Strawberry Kiwifruit Aotearoa E-Juice

Who needs Covid-19 when you can get self-induced Bronchitis from vaping too much over quarantine? If you're gonna inject your lungs with some nicotine, it might as well taste nice. That's why the Strawberry Kiwifruit Aotearoa E-Juice results in a pleasant vaping experience. You can't taste the nicotine since it's only 3%, so you don't feel bad for hooning it at every hour of the day. Amazingly, you don't get a sweet headrush. Instead you feel as if you're drinking a smoothie on Sunday Brunch, which is probably a good thing.

After peer-reviewing this flavour, the consensus was that it tasted like those bits of strawberry you get in yoghurts. Anonymous 2020 Critic Editor said "it slap", which is the highest form of praise. Critic Illustrator Asia said that it "tastes better than a real strawberry", whilst staff writer Naomii noted how it "tastes like how I wish strawberry lube would taste". This then begs the question: can you use vape clouds as lube? Critic plans on doing an experiment on this

next semester. My only complaint is that there is a distinct lack of Kiwifruit flavour. Instead, there is an artificial aftertaste that reminds me of trying to drink spirulina after a night on Cleanskin.

It's a good flavour if you want to vape on the piss but don't actually smoke. It doesn't feel like you are actively damaging your lungs, which adds to the charm. This flavour is a girl called Kayla who uses the word 'vibes' in every second sentence. It's a VSCO filter for your lungs. It better than actually eating a fucking fruit. If only they could make a vape flavour with extra B6 vitamins and serotonin.

TASTING NOTES: Those Bluebird Real Fruit Bars you used to get in your lunch box.

MAKES YOU FEEL: Those posi summer vibes before you get sunburnt at RnV.

PAIRS WELL WITH: A White Rhino and some bad choices.



WE'RE BACK

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HOROSCOPES



Aquarius

Jan 20 – Feb 18

This year is flying by and so are your opportunities to make long lasting friends that you don't exploit.

Your song to stream this week: *Privilege – The Weeknd.*



Leo

July 23 – Aug 22

Your flatmates won't be on your case this week, so you'll have a well deserved break from their nagging. You'll also finally get the opportunity to host onits at yours for once. A shame only ten people can go. Just spend the night making TikToks.

Your song to stream this week: *Laxed [Siren Beat] – Jawsh 685.*



Pisces

Feb 19 – Mar 20

You get a glimpse of freedom and can't wait to spread your fins and fly. Until the crushing weight of approaching exams makes you break out in a rash.

Your song to stream this week: *Higher – Rihanna.*



Virgo

Aug 23 – Sep 22

You'll contribute something to the world this week. Perhaps you'll make a Bob Ross painting, or decide on a place to eat for once in your life. Either way, it will likely be lacklustre, but at least you got out of bed.

Your song to stream this week: *Nights – Frank Ocean.*



Aries

Mar 21 – Apr 19

Dunedin calls you to come home for a ten-person party and a bottle of Tequila. Now is your chance to get silly before you should probably study.

Your song to stream this week: *Give Me Everything – Pitbull.*



Libra

Sept 23 – Oct 22

Your unresolved anger surfaces this week and you might pop off for some reason. Take some deep breaths and lock yourself in your room. No one has time for it this week, not before exams.

Your song to stream this week: *Cool It Now – New Edition.*



Taurus

Apr 20 – May 20

Unipol is back open and you should be there. You're pretty stubborn, but the 1.5 months worth of noodles you demolished is more stubborn.

Your song to stream this week: *Work It – Missy Elliot.*



Scorpio

Oct 23 – Nov 21

Your flatmate will 100% wake you up again this week by blasting covers from the Mamma Mia soundtracks. Wake up by 8am if you don't want this to happen.

Your song to stream this week: *Gimme! Gimme! Gimme! – ABBA.*



Gemini

May 21 – Jun 20

Your dealer will ghost you, giving you the opportunity to focus on learning your whole course content in one week. Good luck.

Your song to stream this week: *Focus – Ariana Grande.*



Sagittarius

Nov 22 – Dec 21

You have had a good break but it's time to pull yourself together and get into a proper routine. Maybe it's time to grow up, too, but that's just a loose suggestion, you clown.

Your song to stream this week: *Whip It – Nicki Minaj.*



Cancer

Jun 21 – Jul 22

Buy a fish from the pet shop, it's the only thing that won't disappoint you in this lifetime. It will also listen to you while you cry about that person who played too much. Mainly because it has no choice.

Your song to stream this week: *Robbery – Juice WRLD.*



Capricorn

Dec 22 – Jan 19

You may get into a slump this week. You'll probably be disappointed at the world or someone around you, typical Capricorn behaviour. Don't worry, a friend will come by and cheer you up. Or you can be self-sufficient and watch Moana on repeat to inspire you. You got this, Capricorn.

Your song to stream this week: *Are We Still Friends? – Tyler the Creator.*



Last week, OUSA turned 130.

Our student union had humble beginnings, with an annual subscription of one shilling and responsibility for handling student spaces, Capping activities, and raising the concerns of its members with the University. In the decades that followed, OUSA's scope dramatically increased, yet the spirit of student advocacy and collective action has endured. As students marched in protest of the Springbok Tour, wars and conflicts, fees, censorship, and so much more, the foundation was laid for student advocacy as we know it today.

We really do stand on the shoulders of giants. In 1973, 2300 students (out of the nearly 6000 students at the time) occupied the University Registry in protest of proposed disciplinary regulations. In 1993, in protest of fees, the Registry was occupied again, in what then-OUSA President Grant Robertson (yes, that one) described as a boisterous, passionate but ultimately peaceful protest. This would change when riot police were brought in, resulting in numerous injuries.

These days, we fight for a barrier-free education, the future of our planet, and the rights and conditions of all students that are displaced or impacted by the current pandemic. As students, and the world, face these new challenges, I want to reaffirm what OUSA has stood for these last 130 years - students being at the heart of the decision making that impacts them. We will continue to lobby, advocate, and annoy politicians with everything we have, to make sure that your time at University and beyond is the best that it can be.

Happy Birthday OUSA.



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Presents...

MOANINGFUL CONFESSIONS

So, our tale begins in the US, where I was staying with my parents over the summer holidays. During that time I had the perfectly rational horny thought to check out some American tinder boys. After some extensive swiping, I finally found someone half-decent. For the sake of this confession, we'll call him Antonio. He asked me out for dinner (what a gentleman) and when he texted that he was outside, I was expecting him to roll up in a shitty 2000 white Toyota, as most 20-year-olds would, but this mans has a 2018 Mustang idling in front of my parent's house. Now listen, I do not give a fuck about cars, but a Mustang? Excuse me, sir, I am open for business. So we go to dinner, had a super good time, great vibes, he's charming and funny, and I can tell I've won the Tinder fling lottery for the duration of my stay stateside. He drops me home, and I begin to plot my next move.

Next time I see him, I invite him over to watch a movie, because I'm a classy, spontaneous woman and also as a test. My parents were home, and I kind of wanted to see what kind of spicy solutions this boy would come up with. After the movie finished, things started getting a little frisky (my parents were obviously sleeping), and I asked him, "so what do you want to do?" And this mother-fucker just said, "Well, I live on the other side of town, so why don't we just get a hotel room." First of all, this mans got MONEY, second of all, will I get murdered? Possibly, but this is too good an opportunity to pass up. So we hopped in his car and drove to a nearby (4 star) hotel, checked in and got down to business. The next morning, after a continental breakfast, he dropped me home. I was starting to think this was my quasi-Mama Mia summer and I was determined to tick more off my sexy bucket list items.

Now here's where my summer fling moves from RomCom to Mystery. On our way to go hiking (classic American move), we got talking about his parents and just general life stuff. Through this conversation, I found out that his parents

moved to [redacted state] because his father was a "vacuum salesman," got into real estate (which is what Antonio does, allegedly), and I, frankly, was not convinced. Context: his family owns a plane, they fly to Mexico a few times a month, wealthy as fuck, and a lot of their "business" involves looking after empty houses. My theory? Mafia. Not only is Antonio Italian, but he has a very close extended family, is exceptionally good with money, and said, and I quote, "I just gotta continue the family legacy, you know?" Family legacy in real estate my ass. This boy was low tier Mafia and literally nothing can convince me otherwise. For those curious, yes we absolutely fucked in that national park.

I once casually asked him, "have you killed anyone?" You know, like a normal person would, to which he replied gravely, "no, have you?" I just laughed, gotta give the man plausible deniability, not that he'd mind anyway. After a few more funky times, (including a drive-in movie theatre and some others that will remain here unnamed for legal reasons), it was nearly time for me to head back to NZ, but not before a cheeky tonsillectomy. He was very sweet during my recovery and brought me mashed potatoes and did his damn best to hold a conversation with me while I was on enough codeine to kill a small horse. The final saga of my magical summer was about 3-weeks post-surgery, the stitches still in my throat holes. We went on a final hike, super gorgeous one, and on the top of a mountain (secluded, I'm not an exhibitionist), we figured, hey, one for the road right? Well, we were doing the do, having a great time, when I figured, hey, blowjobs are fun (and I pride myself in being a skilled provider), and what better goodbye present could I give him? About halfway into his "goodbye present", I felt something running down the back of my throat, but things weren't quite adding up just yet. The taste of blood reminded me of the gaping holes where a dick was currently whacking into. Worth it, still got to fuck on a mountain and my stitches didn't break. Antonio was the perfect summer fling, and I will forever keep him in mind for my true dream to become a Mafia Wife, also rip tonsils.

THIRSTY
THURSDAY



WHEN THURSDAY
NIGHTS GET
SEXY

SPEIGHT'S: AN EXPERIENCE



BY F. THOT FIZZGERALD

Speight's in a can, Speight's in a bottle, and Speight's on tap are all vastly different drinking experiences. Although it may technically be the same beverage, I'm willing to bet my life that the material and/or spiritual energy of the vessel fucks with the taste. Here is Critic's ranking of the three vessels: can, bottle and tap. Do with this information what you will.



CAN

Everyone has had the adventure of drinking Speight's cans, slightly warm and grubby, in a random's flat and having the goddamn time of your life. Often a fresher experience, when you're still a bit of a newbie, but are so damn hyped to be involved in the scene. Even served cold, the drink itself is pretty unforgivable, but the memories (and the price tag) make it both worth it and bearable.

Taste Rating: 4/10

Pairs Well With: Weird sexual vibes from someone much older than you

Tasting Notes: Stale metal and backwash

Froth Level: Genuinely enjoying Macky Gee on a night out kinda drunk



BOTTLE

The bottle is slightly more niche and is rarely consumed on purpose. If you are drinking this, chances are you found half a box of it on the side of the road or on the floor of someone's room. Rarer still is drinking a cold one. If you have, it's because the flat you found them in was colder than the actual refrigerator. That being said, glass will always look higher brow than cans.

Taste Rating: 5/10

Pairs Well With: Tame Impala and fake deep conversations in a breather's living room

Tasting Notes: Pretentious piss

Froth Level: Walking home with one shoe at 3am



TAP

This is the rock of the Speight's family. Solid, classic, familiar. It's a basic beer, without the bells and whistles of the Soft Boi's signature IPA's and far more enjoyable on the baseline scale of the percentage to price ratio. Whether you ordered it because you couldn't think of anything else on the spot, or it's your go-to, you genuinely can't go wrong with a Speight's.

Taste Rating: 8/10

Pairs Well With: Being in an actual bar, too much pregameing

Tasting Notes: Actual aeration and the smell of money

Froth Level: Puking in the Octagon way too early on a Saturday night

bone apple tooth

with Caroline Moratti
& Alice Jones



CUSTARD: Soup, but make it dessert

There are times in life when you don't want to make a meal for yourself, but you also want to cook something. There are times when you want dinner, but actually, really, only want dessert. Custard is easy and gooey and somehow deeply nostalgic. Eat a whole pot of it and call it a night you sexy bastard.

This is the recipe that Rachel McAdams would make in the kitchen while she's waiting for her time- travelling husband to return. May it warm you until you can feel human touch for yourself.

Ingredients

A mug o'milk (any kind is fine)

2 tablespoons of sugar

1 tablespoon of corn flour (or 2 of normal flour)

2 egg yolks

A pinch of some vanilla essence/cinnamon/
nutmeg like whatever

1. Warm the milk on the stove, gently, stirring constantly and making sure it doesn't burn or stick to the bottom (haha, bottom).
2. Whilst milk is warming, whisk egg yolks, sugar and flour together in a separate bowl.
3. Pour a little bit of hot milk into the egg mixture.
4. Whisk together. If using extra things, add in here. Then pour back into the pot.
5. Stir custard over low heat with a wooden spoon until thickened. Yum.

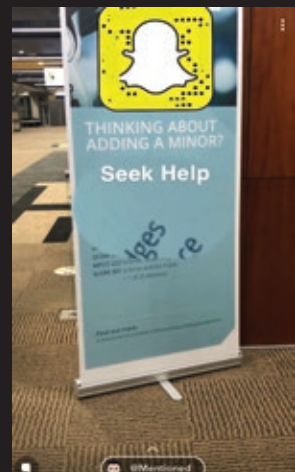
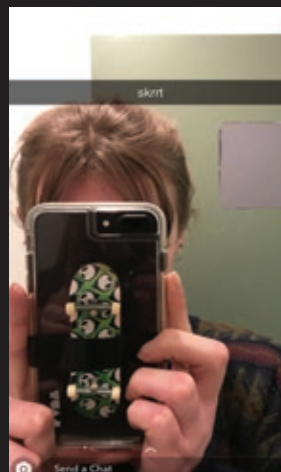
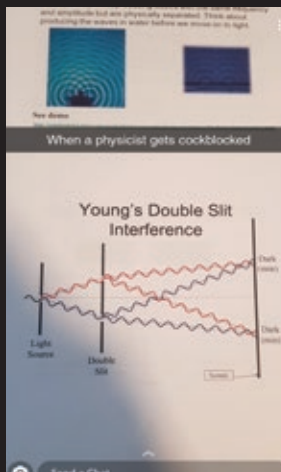
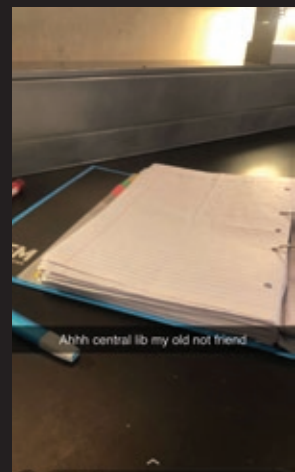
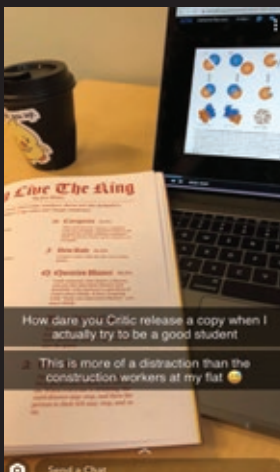
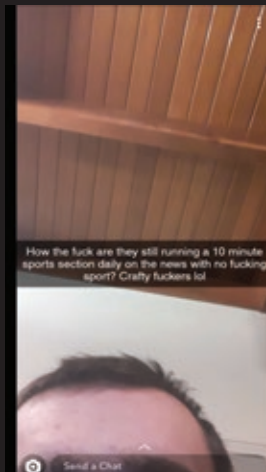
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BEST SNAP EACH WEEK WINS A 24 PACK OF Red Bull

SNAP OF THE WEEK

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10% discount off any tattoo, not in conjunction with other special. T&C's apply.

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SAL'S PIZZA

\$20 Pepperoni or Chesse pizza on Wednesday with Onecard, or online using STUDENTDEAL

SUBWAY

Buy any six-inch meal-deal and upgrade to a foot-long meal-deal for free.

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50% off all phone, tablet, laptop, computer & console repairs (labour only) or 25% off non-branded cases & accessories.

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2 laser tag games for \$13.

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Half head foil, cut and style treatment for \$139.

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10% discount off all food and drinks.

PHONE SURGEON

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91 FM

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*T&C's apply