

NOW THAT'S WHAT I CALL CRITIC

★ FEATURING ★

DUNEDIN GIGS SHUT DOWN BY NOISE CONTROL
THE BOOZY HISTORY OF CAPPING SHOW
LOCAL ARTISTS MAKING A FEW CENTS ON SPOTIFY
HOW TO NOT BE AN ASSHOLE IN THE MOSH

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

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LETTER OF THE WEEK:

Greetings citizens,

Those who voted for cannabis prohibition in the New Zealand 2020 General Election referendum, are guilty of economic sabotage and high treason.

An effective defence against prohibition tyranny is a strong offence. There is no substitute for victory. Pot is hot!

Paul Anthony Galligan

Dear Critic,

I found a discrepancy in the campus footpath tiling and thought the only people in the world who would stoop low enough to give a fuck would be the same people who wrote a full length article on some guy who pissed on a seat at the Zoo.

The full details of my bombshell discovery are attached, but long story short if you stand by the corner of the vine-covered wall on the Leith-side of the science 2 building, with a little bit of effort staring at the ground, you will find a small section which breaks the pattern used practically everywhere else on campus. What this entails, I don't know. Something big though. I mean it's your job to find that out, not mine.

Sincerely,

Pissed off at pedestrian planning managers

Kia ora Critic Editor,

It's the most aesthetic time of the year, and I was looking forward to going crunch crunch through some autumnal leaves today. You can only imagine my disappointment when I saw the Museum Lawn NAKED thanks to a big truck raking up all the leaves and dumping them in the back. STOP IT! I don't even know why we rake leaves. Google says it's good for the grass, but I trust Mother Nature's process, and I bet all the bugs love big leaf piles too. I didn't leave Auckland's fugly half-arsed non-deciduous climate for this. Put the leaves back.

Sincerely,
LEAF IT ALONE

The first ever Otago University Arts Ball is on the 8th of May - tickets are being sold until this Friday at the Facebook event Arts Ball 2021.

This is the first ever chance for students in the arts (and any other subject) to be able to have a ball/celebration equivalent to Law or many of the professional sciences - it is attempting to raise the profile of the arts and give arts students that opportunity they've been missing out on. Since the Arts at Otago is so trivialised and forgotten about, the School of Arts Students' Society (SASS) wants the ball to be the event that students can head to, regardless of what they study.

Love from,
Sass

Dear Critic,

I am just writing to express my absolute disgust at the 'University Courses If They Were Animal Crossing Villagers' list. I find it appalling that an organization such as yours would devote so much time and energy to the slandering of others. It is sickening that you found this appropriate to even publish. All I can say is that this more than justifies the excellent decision to cut down the arts department. You wouldn't get this kind of behaviour from any of those BCom graduates that's for sure. You writers and journalists should be more careful, there is so little value to a degree like yours (assuming you have one) that this could be the only decent job you will ever get in this field. I will be waiting for a formal apology.

Yours sincerely,

Sharlene Shayne

P.S. If any of you do come to your senses and decide to resign I would recommend one of the university's affordable health science degrees!

CRITIC,

Apparently, Saddam Hussein wanted to rebuild the fallen, ancient city of Babylon (like another Nebuchadnezzar). However, the Gulf War disastrously occurred instead.

Babylon was once the seventh wonder of the world, because of its hanging gardens.

According to Bible scholars Iraq is also where the Garden of Eden was situated between the four rivers: Pison, Gihon, Hiddekel and Euphrates (Genesis 2:10-14) with Adam and Eve.

If only, like Isaiah said, we could turn our weapons of war into gardening tools, so our youth can find as much pleasure in watching a tomato grow as a building explode.

Yours faithfully

Anthony Skegg

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Love from,
Sass



**WEDNESDAY
05 MAY**

Estère - 'Archetypes' NZ Tour

DIVE

7PM

Tickets from undertheradar.co.nz

**FRIDAY
07 MAY**

Harper Finn + LA Women - NZ Tour

STARTERS BAR

9PM / \$28 + BOOKING FEE

Tickets from moshtix.co.nz

**SATURDAY
08 MAY**

Shine On - Nick Knox Tribute Show
feat. Abby Fleur, Dell McLeod, James Dignan, Apocalabia, Fucshia Gash, Tall Folk, The Dragonfly Rustlers, Sarah Gallagher, Brent Harpur, Hiliako Iaheto, Lisa Ambrose, Scott & The Waxeyes, and Kyra and Motoko
DOG WITH TWO TAILS
7PM

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CRITIC

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Oh no, I'm the Proctor and I HATE rubbish, wouldn't it be nice if I could impose a daily fine on these dirty students until they clean it up?

EDITORIAL: Tell the Uni where they can stick their rubbish fines

By Erin Gourley

Yeah, that's right, I'm the Proctor and I will impose a daily fine on you if you don't clean up the rubbish and broken glass outside your flat.

That's what could happen if you don't submit against the University's proposed changes to the Code of Conduct. I am begging you, in this editorial, to submit on this boring review that the University is doing. Why? Because last time, students weren't given the opportunity to say "no" to the Code of Conduct.

When it was introduced in 2006, the OUSA President Paul Chong was consulted in secret, threatened that the Uni would not consult the rest of the student body if he told anyone, and then the Code of Conduct was announced with no opportunity to change it aside from the final University Council meeting where it was voted on.

Outside that meeting, over 300 students gathered — with a bouncy castle for some reason — holding signs reading "consult us you cunts", "off campus, not ur fuckn business", and "you can't spell Skegg without keg". They even floated a balloon next to the window of the University Council chamber with an "threatening" message, an attendee noted.

The Uni halfheartedly tried to say that they weren't consulting students because the OUSA President had broken confidentiality, but it was clear that there were other reasons behind it. The Undie-500 riots had just happened and the Uni was concerned about any appearance of "going easy" on the naughty students involved.

They honestly didn't give a fuck what students thought about the Code of Conduct. Then-vice chancellor David Skegg admitted as much, saying that "[e]ven if every student voted [against it], I would still be advising council to adopt this code of conduct."

That's why it's a huge deal that students are being consulted on the review of the Code of Conduct this time. We don't have the opportunity to right the wrongs of 2008, but we do have the opportunity to stop the wrecking ball that is the Code of Conduct from rolling even further over the remains of student culture.

The big change, buried amidst the legalese and tracked changes in the CoC consultation document, is that the University are openly admitting that the Code of Conduct is not about safety or security of students, it's about the appearance of the University and the campus area.

The change that makes that clear is the clause about rubbish which has a "negative visual impact". The University is basically proposing that the Proctor have the power to fine flats which look messy because of mess (presumably broken glass or piles of cans) outside the flat. That's a huge change.

Other changes, like making the rule preventing flat initiations clearer and adding sexual assault as an explicit offence, can be linked back to the safety and wellbeing of students. The rubbish offence? There's no reason why, in terms of student safety or wellbeing — just that it's bad to have a pile of rubbish outside your flat. Which is just something that happens sometimes when people are learning to adult sometimes.

There is no reason for this rule other than to make the University area look nice. And that's not a good enough reason to give the Proctor a reason to look closely at every flat in North Dunedin and consider whether it looks messy. This change is a fundamental broadening of the Code of Conduct, allowing the University to regulate how we live in private flats.

Fuck that.

Submissions on the Code of Conduct Review close this Friday, on May 7.

Gigs Suffer From Noise Complaints

People rent flats next to venues, surprised when gigs happen

By Denzel Chung with additional reporting Zac Hoffman (Radio 1 News Reporter)
Chief Reporter // denzel@critic.co.nz

Local musicians and venue owners are pushing the DCC to stop noise complaints “killing live music,” after a folk gig at Dog With Two Tails was shut down because noise control could “hear it from a carpark.” As if that wasn’t the whole point.

Dave Bennett was sound engineer at the gig when noise control was called around 9.30pm. “Concerned for the bar, the bands and my own equipment, not to mention about a hefty fine,” Dave called the DCC, trying to clarify how quiet he needed to be to avoid being shut down. The DCC insisted “there is no measurable level as it is a subjective complaints based system,” but suggested that he shut doors and windows, and turn the bass down.

Despite following that advice, noise control returned shortly after with cops, brandishing a seize order. Asking why this was happening, Dave was told that decisions to shut venues down are actually based on “a matrix of parameters”, which sounds suspiciously like “small man on a power trip.” Finally, he was told it was because they could “hear it earlier at a carpark”. So, as bars in The Octagon partied on, the music died: At 10:26pm on a Friday night.

Matt, from avant-rock group Mosaic Sky, was on stage at the time. He said that the DCC upholding noise complaints in the CBD is

frustrating: “Surely noisy evenings are part of living so close to The Octagon.” He added that situations like this, where Dave had to “talk (noise control) down from confiscating gear ... really makes you nervous about putting on a show”.

Asked about complaints around noise control laws, a DCC spokesperson said: “We have recently received a complaint relating to the enforcement of Noise Control requirements at one music venue.” They added: “We are working to resolve this issue and hope to meet the parties involved soon to discuss a way forward. Police are required to be present when enforcing non-compliance with an Excessive Noise Direction (END), but it is up to Noise Control Officers to assess noise levels.”

For Ombrellos owner Ed Lobo, though, this was not simply a one-off incident. “The regulations allow for anyone to have the right to complain, whether or not (venues are) breaking the law. Noise control laws always lean to the complainants, so there’s no real way to find out whether we’re doing right or wrong — we’re just doing wrong by default.”

The DCC recently released their draft Ten Year Plan, including “financial support for arts and culture in Dunedin, through the Ara Toi — Our Creative Future arts and culture strategy.” They say they are “committed to working with the arts sector and value the contribution of all artforms, including music, to the wellbeing of our city.”

However, Ed notes that “there’s no real mention of how musicians are going to benefit. There are plans for the theatre, which is really good, but it only works for bigger acts. And while we want to see a lot of that, I would say there’s also a lot of interest in the smaller acts, the underground scene.” He complains that “I don’t feel (musicians) have been listened to yet. But I hope that the more musicians raise a voice, the more the council is going to listen. I think it’s time for us as musicians to get together.”

For Dave, the shutdown was the last straw: “The system is broken, and with the DCC pushing for inner-city development, the issue is only going to get worse.”

In response, he set up a Change.org petition aimed at Mayor Aaron Hawkins and the DCC called: “Don’t Kill Live Music In Dunedin, Band together to have protection built into the 10y plan”. While not very catchy, it has some solid requests, including “reverse sensitivity” (i.e. considering how newer things like residents impact on established activities like live music), specifying what “reasonable noise” actually means in different circumstances, and exploring options “that would allow live music venues to confidently continue supporting local music,” such as live music licenses.

“The council wants public feedback on how to support arts and culture in the CBD for their 10 year plan,” says Dave. “We are giving it to them and we intend to be as loud as possible about it.” Feedback on the DCC Ten Year Plan has now closed.



91 FM

Music Week on Radio One 91 FM News

Every day this week, Radio One News Reporters are bringing you an exclusive interview with the hidden gems of the Ōtepoti music scene.

MONDAY

Musicians of St Patricks
Basilica in
South Dunedin

TUESDAY

Dunedin's "original"
surf-punk band,
Katharticus

WEDNESDAY

The players behind
the Dunedin Symphony
Orchestra

THURSDAY

Creator of KPop covers
in Te Reo Māori,
Taylor Terekia

FRIDAY

Rave music-makers,
Dave and the
Jungle Beats



What Ramadan Means to Muslim Students at Otago

It's not always about free food, it's about the values of Ramadan

By **Aiman Amerul Muner**

Critic Photographer // aiman@critic.co.nz

Ramadan is here from 12 April to 12 May. Muslim students in Dunedin observe the Islamic holy month by fasting from dawn and congregating together at sunset to pray and share a meal.

This year, the University of Otago Muslim Students' Association (MUSA) is organising daily Iftars (meals after sunset) for students at the prayer room in the University Union building. It is the first year that MUSA has organised Iftars. MUSA decided to step in when the Otago Muslim Association announced that they would not provide daily meals for breaking fast.

"After our first day, we were approached by different people, asking about how they could contribute and we felt so overwhelmed as we thought that this plan would only go on for a short time, but as time goes by, we are continuing it," says Farahiya Husna who is also the Vice President of the University Muslim Students Association. Non-Muslims are also welcomed to enjoy the meal.

"To [MUSA], this is one way of meeting Muslim students around the campus and making sure that we could help our community have a good Ramadan and not feeling alone during this special month," says Farahiya.

"We heard that students were sad after the announcement and we took that seriously and felt that it was our time to help ease some burden off the students throughout the month," says Farahyia. Since the start of Ramadan two weeks ago, MUSA has been approached by different donors, some deposited money into the association's account, some even volunteered to cook for the day.

But Ramadan is more than just fasting. Critic sat down with five Muslim students and asked what Ramadan means to them.

"I am in love with Ramadan," says Rawaa Elhanafy, a third-year Pharmacy student. "Some of my friends think it's weird of me to get excited about fasting for the whole month." But to her, the holy month means it is a time where she could "relax" and be closer to God. "It just means that any free time I have, I will devote it to spending as much time reading the Quran and praying, and that brings peace to me," says Rawaa, who originates from Gaza, Palestine.

For siblings Taskeen Fatima and Faiqa Fatima, who are in their first year and second year of Food Science, Ramadan is about seeing the world from a different perspective. "It is the time of the year where we put Dunya [world] matters aside and take a deep breath and ask ourselves have we been good

Muslims and what can we improve in the future," says Taskeen. Faiqa also added that Ramadan brings a special feeling that is hard to describe. "Every Ramadan, I realize that we as Muslims are encouraging one another to become better Muslims by praying and reading the Quran together," says Faiqa.

Third-year Medical student Farahiya feels that Ramadan is about being with each other and managing time correctly. "To me, Ramadan has always been about having friends and family by your side, breaking fasts together, going to the mosque together. I have not been alone during Ramadan for a long time and I am quite lucky that I could come to the prayer room here every day and break fast with friends," says Farahiya.

George Lethbridge, a second-year Geography and French student who converted to Islam two years ago, feels that the month is like a reset for him. "Throughout the year, you get so distracted and so worked up with work or assignments but this month allows me to "reset" and focus on myself and the religious aspect of my life," says George. He also finds that fasting in Aotearoa New Zealand is not as tough as in other countries.

"Our fasting period is not as long as other countries. Plus, with the weather that we have been having, there is nothing I can really complain about," says George.

Tumuaki Resigns From UCSA In Protest

What a mic drop

By Erin Gourley

Critic Editor // critic@critic.co.nz

The Tumuaki of Te Akatoki Māori Students' Association at the University of Canterbury resigned from UCSA last week, criticising UCSA's approach to Māori students.

"Not one more minute will we be undervalued," Rosa Hibbert-Schooner wrote in a letter, which was published on Te Akatoki's Facebook page on Tuesday 27 April. Her letter highlights that Māori student leaders across the country are asked to do extra cultural labour as well as consulting with the tauira Māori they represent.

"We are the ones asked to correct cultural practices and asked for last minute 'cultural performances'. We are the poster children for the apparent 'biculturalism' of your institution — our value as Māori is constantly tokenised," she wrote.

Another letter was posted on Thursday 29 April in response to UCSA's decision to raise Rosa's pay. It said that "Te Akatoki is hopeful that the UCSA will continue to engage with us to address the much bigger problem, perpetuated in the underrepresentation of ākonga Māori in its student association and work with us to co-construct positive and meaningful outcomes that give effect to a Te Tiriti based partnership."

Rosa resigned in protest over what she described as not just remuneration but the fact that Te Akatoki were "not being valued or supported in a way that honors Te Tiriti o Waitangi," as she wrote in the letter. "No other delegate will be filling this space, until this role is remunerated and valued equally." She said that the support from her Exec on Te Akatoki and other tauira Māori had been "overwhelming" so this collective decision was possible.

She told Critic Te Arohi in an interview that

the last straw that led to her resignation "was being asked by UCSA to prove the mahi I do, and I found that really offensive. I was like everything I do at Te Akatoki for Māori students is everything I'm doing for UCSA because that is my sector within that board."

Rosa was paid a \$1600 honorarium per year, which equated to two hours of work per week. That "assumes that within those two hours I didn't have to read the papers before the hui," she said, because UCSA has a weekly meeting that often goes over one hour. In comparison, the general Exec members of UCSA were paid \$5200 per year and the President \$53679.

"We've always been promised these things and promised that it will change and told that it's a priority, but it never has been," Rosa told Critic Te Arohi. Te Akatoki has been requesting this pay increase for years, she said.

The UCSA Exec hadn't realised the struggle that Rosa was having with pay, because she took the issues to managers within the Association. "I didn't realise how oblivious everyone was to the issues that were happening," Rosa said.

UCSA President Kim Fowler said that the Exec has, since Rosa's resignation, decided to raise her pay. "The executive were in agreement that the scope of the Te Akatoki role on our Exec has changed since it was last scoped, and so last Friday 23 April we held an urgent meeting to raise the pay of the role for whoever fills it going forward, and to pay Rosa the difference between her pay so far and that of a general executive, in acknowledgement of her mahi."

Rosa told Critic that this is a positive step, but it's not enough. "It needs to be thought on a lot longer and gone through cultural practices and processes in order for it to be genuine and not an "oh quick, let's pay

them to make it equal but not actually look at the role itself and how it should be valued without money," she said.

People should "go that step further and realise that just paying someone to be the only bicultural person in their association is not enough now in 2021. They think it's like "tick box, all good." It's not," she said.

"I'd say the structures of UCSA have internalised racism," she said. "Sometimes we as young leaders don't even know how to go in and change that, we aren't given the skills to be able to question is this racist or how do we do this more biculturally?"

Kim said that "[m]oving forward we are setting out a process with help from UC Kaiarahi with Te Akatoki. We hope we can co-design specifically what tauira Māori representation should look like within the UCSA."

Rosa said that this issue has not been isolated to students associations, so it was "awesome" to receive public support from Māori Party MPs Rawiri Waititi and Debbie Ngarewa-Packer.

"For us tauira Māori and Māori in general, we're all fighting the same fight, because it is getting to the table, getting more resourcing, and getting our culture and our mātauranga valued. We are fighting similar battles," Rosa said.

She hopes that the message will get to people who are not involved in Māori students' associations too. "What we'd love to see is people who are pākehā or pākehā associations not just responding to stop bad press but respond and own the institutionalised racism and acknowledge that it's a bad thing," Rosa said. "Not just 'hey we're doing this to fix it', but 'hey, this has been bad.' That's what we're waiting for."

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OUSA ANZAC Service Well-Attended

“Not as well-attended as Gallipoli” says Critic’s resident American

By Denzel Chung

Chief Reporter // denzel@critic.co.nz

Around 500 people of all ages attended OUSA’s ANZAC Day service, the first to be held on campus since 2019.

Held in conjunction with Te Roopū Māori and the University, the service was held in the Main Common Room, but attendee numbers meant the crowd ended up overflowing out into the foyer. Welcoming those in attendance to the service, OUSA President Michaela Waite-Harvey said: “After the events of last year, we especially value the opportunity to congregate together to remember those who fought, and to value peace.”

As an OUSA service, the experiences of Uni students and staff held a special place. Pacific Island Students Association President Melissa Lama read “A Toast to Absent Friends,” performed at the 1919 Capping Show as a tribute to the 500 students and staff who served in World War I. The

Otago University Rugby Football Club read their roll of honour, sharing details of each member killed: What they studied, what team they played for, and how well they played.

In her ANZAC address, Michaela focused on the story of Frank W Guest, an Otago alumnus who, despite being a prominent lawyer in 1940, enlisted in the Army as a private. Astonishingly, even after being captured and held in a Prisoner of War camp, he began delivering lectures, “persevering in his pursuit of spreading and sharing knowledge, bringing a bit of that Otago spirit ... and uplifting the lives of his fellow soldiers in that most hopeless of places.”

Tumuaki of Te Roopū Māori, Karamea Pēwhairangi, began her speech with a haunting rendition of E Pari Ra, a tangi composed for Māori soldiers killed in WWI: “Āue! Me tangi noa ahau i muri nei/Te iwi e/He ngākau tangi koa” (“Ah! Tears fall/ As I am left behind here/All of us/Utterly

heartbroken”). She paid tribute to her pāpā, WWII veteran and later, Māori Battalion President, Nolan Raihania, before closing with a whakataukī: “Tiro whakamuri, kia anga whakamua i tātou” (“We must look to the past in order to move forward”).

Nick, a student, told Critic Te Arohi that the service was “very nice and balanced”. He pointed out the highlighting of Turkish forces’ experiences at Gallipoli, by historian Dr. George Davis, was a particularly good touch.



Burglar Allegedly Cut Holes in Curtains to Peep

Hide yo kids hide yo wife hide yo curtains

By Susana Jones

Staff Writer // news@critic.co.nz

Police asked students on Dundas Street and Harbour Terrace to check their curtains for holes, after the arrest of a 32-year-old burglar who allegedly entered houses to cut peepholes in curtains.

A police spokesperson said that “these offences took place in the student area and some of the offences involved the offender allegedly cutting holes in curtains inside properties.”

“Dunedin Police have arrested a 32-year-old man and charged him with four charges of burglary and one of being unlawfully in an enclosed yard,” said a spokesperson for the Police. “As part of community reassurance

and prevention, police officers have been conducting foot patrols in the student area reminding them to keep themselves and their properties safe.”

Allie*, a student living on Dundas Street, was visited by one of the police officers. “They were getting evidence about a guy who is in custody for robbing houses and also cutting holes in female tenants’ curtains, so that he could peek through their windows later, I guess,” she said.

“How tf would the creep not expect tenants to see gaping holes in their curtains and him peeking in. Smh he sounds whack,” she said.

When the police officer visited, Allie said he reminded them “to pretty much just be safe”. She said the officer “wasn’t in uniform but it’s all good.” Allie was relatively unfazed by the offending and did not find any holes in her curtains.

The Police said that: “Students are advised to always secure their flats and belongings, and ensure that their curtains are in good condition, and drawn when required.”

The peeper is now remanded in custody and is due to appear in Court in May. There are no curtains in prison.

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OUSA Ask City Council To Change Their Ten Year Plan

Submissions would be way more readable if presented in rap-battle form

By Fox Meyer

News Editor // news@critic.co.nz

The DCC’s draft for their 2021-2031 plan is underway, and OUSA want the DCC to significantly change it.

After listening to what students said, OUSA told the city council to do something. Their suggestions are 15 pages long, and worded in impenetrable bureaucrat-speak. It’s not OUSA’s fault that bureaucracy sucks to read. OUSA they did their best, and included some shade, and we appreciate that.

OUSA called the DCC’s push-back of the Tertiary Precinct Upgrade “short-sighted”. What that means is that the city said “nah, we ain’t gonna spend money to pimp out North D,” and student representatives were like “what the actual fuck bro this place is a shit hole please at least improve kerbside collection.”

OUSA also said that they “strongly disagree with the deferral of the Tertiary Precinct Upgrade” and “call for the Dunedin City Council to immediately reincorporate this project into the Ten Year Plan” which is bureaucrat speak for: fuck you for changing this. “If the Dunedin City Council is authentic in ensuring youth engagement in city council processes, Council must listen when students do engage in consultation and voice our needs,” OUSA wrote about the deferral of this project.

In the submission, OUSA also voiced support for the Athenaeum theatre project to go ahead and said that students felt the current performing arts venue option was cold and expensive. OUSA told the DCC that “we hoped that these issues would be adequately addressed in the multimillion dollar upgrade project.” Nice.

OUSA also said that while they support the work DCC is doing with hapū and iwi, they would like to hear more about how the principles of Te Tiriti will be reflected in the Ten Year Plan. They admonished the DCC for “not specifically addressing the needs of the Pasifika community in Dunedin in this plan.”

Other motions, in normal-person-speak, included making public bathrooms well-lit and gender-neutral, so that anyone can use them without getting assaulted.

By the time this goes to print, submissions for the DCC’s Ten Year Plan will have closed. However, the ORC’s (i.e. the regional council, which runs the busses) Long Term Plan (which is just a alternative term for their Ten Year Plan) is still open for consultation until the 9th of May.



Otago University Sign Up Club

Sign Up Club SGM Happened, But We Wrote This Before Then

TAB was paying 3.20 for the Bills to fail to become new Uni mascots

By Fox Meyer

News Editor // news@critic.co.nz

Sign Up Club's SGM will have been completed by the time you read this. Critic goes to print on Thursday night, and the SGM is on Friday, so we can only speculate as to what happened.

Here's our best guess as to how things went down last Friday.

The SGM, held at 2.00pm, not 5.00pm like we previously reported, met quorum. Just over 100 students, mostly from Sign Up Club, mostly half-drunk, rocked up to the meeting, mostly late, so there were about ten tense minutes where people counted and recounted the attendees to check that quorum was there. Sign Up Club Czar Reid Eberwein arrived in full regalia, carried on a litter by the burliest and fittest members of his posse.

OUSA arrived, with dedicated student politics nerds in tow, though their gang were outnumbered by the Signer-Uppers. President Michaela and VP Emily were not in attendance. Also missing were Tumuaki of Te Roopū Māori Karamea and Residential Rep Jack. The unexpected meeting was called at too late an hour for them to restructure their lives. George Sabonadière chaired the SGM.

Official OUSA dialogue was exchanged, over the excited and slurred hum of the crowd. A lot of it was boring and technical. Motions were put to vote, but many, including the motion for a second Hyde Street Party, were vetoed due to their financial nature. The Bills were voted in unanimously the new university mascots. All OUSA email correspondence must contain the phrase "Sign Up and Tag Three Friends."

Even with the majority of motions vetoed, the Club considered their run a complete success. Members of the club said things like "wow, student politics are fun when they're about you!" and "I don't know what just happened but it sure did happen."

Then everyone went out on the town and the OUSA Exec got ready to write up their paperwork while decrying the Sign Up Club SGM as a "waste of time and resources". Over the hill, the Bills patted each other on the back and celebrated how quickly their quest for stardom had been achieved, all with the help of social media. The Club was an avian plot all along. Sign Up Club then sold everyone's data to Russia. The End.

Either that, or they didn't meet quorum.

Campus Queer Space Faces More Hurdles

Bureaucratic marginalisation of queer students really still going strong, huh?

By Elliot Weir

Features Editor // features@critic.co.nz

A dedicated queer space on campus has been in the works since 2018 and, more than two years down the track, is still facing issues.

As previously reported by Critic, the space was meant to open on the first floor of the University Union building near the Terrace Lounge by the end of April. It would include furniture, decorations, amenities like a kitchen space, and would provide a secure and supportive physical space for the queer community on campus.

According to Property Services Division

Acting Director Graeme Marshall at time of print, "the space should still be usable the end of this month as most of the refit is finished."

OUSA President Michaela Waite-Harvey told Critic, however, that "there is still substantial work to be done on the room and the room can't open until those are completed. We are not sure what is still to happen or why it is being delayed, we are meeting with property services to discuss this and understand the issues they are having."

The issues include a wall that will block a

sprinkler, causing safety compliance issues that need to be addressed and the Property Services Division Facility Manager will meet with OUSA to work out a temporary solution. Marshall also admitted the dimmer switches and glass door frosting that OUSA had requested would not be in place in time for opening.

OUSA previously announced the door would be swipe-card accessible only, for the safety of the students in the space. At time of print, details on how students would go about gaining swipe-card access, and which students are eligible, remain unclear.

Otago Students Raise Over \$100k During Relay For Life

“Law students do something useful for once.” Fuck you Critic how about YOU do something useful for once?

By Alex Leckie-Zaharic
News Editor // news@critic.co.nz

In an incredible effort unmatched by any other university in the country, Otago students raised over \$100,00 for the Cancer Society (the disease, not the star sign).

Otago is also the only Uni to have its own separate Relay event. We may be crippling alcoholics every other week, but we know what to show up for: Cancer.

Leading the pack were our Law students, who raised nearly \$20k by themselves.

SOULS exec member Lucy Williams raised over \$3000 by getting hit by busses and suing the city council. Innovative approach, Lucy.

Over 600 participants and 43 different groups contributed to the cause. At the time of writing, the total was over \$107,000. However, the fundraising drive ends on the May 10, so there's still plenty of time to push that total even higher.

Carrington College claimed top honours out of all the halls, raising \$8887, with Hayward (\$6644) and Arana (\$6189) coming in at second and third respectively. Some hardcore students ran over 50km as part of the Relay itself, with one legend completing over 100km, and who is presumably going to be visiting the physio for the rest of the year.

Ka pai everyone.

Cryptocurrency Connoisseurs Create Club

Just in time for the launch of Critic Coin, the most valuable cryptocurrency in the world

By Fox Meyer
News Editor // news@critic.co.nz

A new OUSA-affiliated club wants to spread the word about Bitcoin and all the other cryptocurrencies that Critic Te Arohi doesn't know the name of, but presumably exist.

Campbell Miller and his flatmate started the Cryptocurrency Club this year to fill a void they saw in the club scene. “I didn't see a crypto club at clubs day, so I started it myself,” said Campbell.

He woke up at 3am the day of his interview with Critic, because apparently that's how crypto people work. He had a lot of intricate descriptions of cryptocurrency's complicated inner workings, but promised that like algebra, “crypto makes a lot more sense once you get into it”.

“We've got people who want to talk about derivatives and storage nuances and blockchains, and we've got people who are like “what is bitcoin?” so there's something for everyone.”

The club has recruited a “diverse” first cohort. “Anyone can get into crypto,” said Campbell, and he hopes that the club's demographics represent that. “No, it's not just finance bros,” he told Critic while wearing RM Williams shoes. Maybe. Critic does not know what RM Williams looks like.

Campbell said that their club plans to invite several “very exciting speakers” this year, including his dad, and that people should come and join if they're curious about crypto. “We've got people who want to talk about derivatives and storage nuances and blockchains, and we've got people who are like “what is bitcoin?” so there's something for everyone.”

Campbell likened cryptocurrency, and especially Bitcoin, to gold. Apparently it is the fastest asset ever to reach a market cap of 1 trillion dollars, and according to Campbell, the future is wide open. The decentralized currency is untraceable by authorities (to a

degree), which has made it a staple of dark web sites such as the now-dead Silk Road.

“But why would I spend an asset that's accruing so much value on crap [from the dark web]?” asked Campbell. He'd rather save it up and watch his digital coffers overflow. He also said he didn't think it was technically illegal to use Uni computers to mine bitcoin, “but I'm not sure about that.” Not that we're suggesting anything.

The club is open to anyone and everyone who wants to know about cryptocurrency. “I'd say learn about it now, while it's your choice, rather than be forced to learn about it later,” said Campbell. He believes that cryptocurrency's rise into the mainstream financial world is “inevitable”. In the distant future, when Mad Max roams the dusty plains of Aotearoa, people will still accept DogeCoin.

Departments Inconsistent on Disability Note-taking Service

University being shit about disabilities and providing an inconsistent level of service? WHY DO I HAVE DÉJÀ VU?

By Eileen Corcoran (Radio One News Reporter)
eileen@r1.co.nz

750 students across the university receive lecture notes from peer note-takers, but inconsistencies across departments are still a barrier for some students with learning disabilities.

Disability Information and Support provides a range of assistance to around 1500 students each year, half of whom use the peer notetaking system. This system involves students providing a set of notes from each lecture in a paper to Disability and Learning Support, receiving \$6.50 for each set provided. 325 students provide notes at Otago, many providing notes from more than one paper. Melissa Lethaby, Manager of Disability Information and Support at Otago, said Otago University is a "leader in the field of disability support," with two other tertiary institutions having adopted the University's model of peer note-taking.

"Our peer note-takers say that the notes they take often make them better students,

because they're taking more comprehensive notes," Melissa said. Providing notes for a paper with two weekly lectures would come to \$169 (nice) for the whole semester. The cost of peer note-taking accounts for \$90,000 of Disability Support's \$480,000 budget. If that budget increased, Melissa said that support would pass on to the peer note takers, but they would "never be in a position to hire an individual notetaker on an hourly rate." The university does hire some full-time electronic notetakers, who transcribe lectures in real time, predominantly for deaf students.

If notes can't be sourced for a paper, lecturers are asked to provide detailed notes. Otherwise, extra tutoring is provided for the student.

Fourth-year student Georgia has been accessing the service since being diagnosed with dyslexia in her third year. She said notes have always been available in her papers. Prior to her diagnosis, lectures were

overwhelming for her to attend. "I would always leave them frustrated that I missed things instead of actually being able to critically think about what I had just listened to," she said.

Georgia said the inconsistency of lecture recordings across the University is a "barrier" to her study. On papers where lecture recordings are only made available in certain circumstances, she said that "those with disabilities should also get access to these recordings, to put people on a level playing field."

This sentiment is echoed by OUSA Welfare and Equity Representative, Maya Polaschek. "I don't think it's fair to limit people who have particular disabilities to a specific department," she said. "I think it's a shame [the system] is not uniform."

Meat-Free Mondays Means More Mindfulness Of Mother Nature

Wouldn't "Meat Mondays" and a vege rest of the week work better tho

By Alex Leckie-Zaharie
News Reporter // alex@critic.co.nz

Anyone who relies on Cafe Albany for their daily caffeine hit may have recently noticed a lower quantity of meat being sold on Mondays.

This is part of a new University sustainability initiative. According to Campus and Collegiate Life Services Director James Lindsay, Cafe Albany "started trialling 'mindful Mondays' during Sustainability Week last month by ensuring about two-thirds of its options are vegetarian and vegan, cutting meat options from about eight to two for the day, to reduce the outlet's carbon footprint."

Critic would like to point out that while this is a noble gesture, having one day of the week where there are a few more vegetarian and

vegan options isn't exactly going to solve the problem. In a post on their Facebook page dated 22 March, Cafe Albany asked students whether they wanted to see these mindful Mondays continue. At the time of writing, there were no comments and only six likes, with the sole heart react coming from former Critic Editor Sinead Gill.

In their first post since September 2020, Union Grill announced their contribution to the initiative on their Facebook page with a post about their new \$10 lunch deals. Monday features the "When Plants Fight Back" Burger. The burger, which sounds like the name of a Plants vs. Zombies game, is a falafel patty stacked with lettuce, tomato, onion and jalapeños, and is drizzled with both habanero and vegan mayo. Oh, and chips.

Critic can neither confirm nor deny that this trend has spread to other University-owned establishments. We're not being shady here, we literally cannot find any evidence that this initiative is also in place in cafes such as the ones in the Hunter Centre or St. Dave's. I suppose if you're that keen on finding out, go be mindful on Monday and if you're lucky, enjoy some cheap(er) vegetarian and vegan food.

The University was quick to remind us that they want to be net zero emissions by 2030, which absolutely will never fucking happen, especially if they've got no plan to deal with all the hot air spouted by the BCom students.

Students Really Suck At Returning Library Books On Time

Fines paid in 2020 total around \$8000, or 115 \$69 dildos from adulthoodmegastoreonline.co.nz (nice)

By Alex Leckie-Zaharic with additional reporting by Hannah Johns (Radio One news reporter)
News Reporter // alex@critic.co.nz

I have a confession to make. I'm a criminal. My \$9 library fine (for a second-year psychology textbook, if you must know) is now over a year overdue and contributes to precisely 0.39% of the \$2321.20 in library fines incurred by Uni and Polytech students. Campus Watch, you know where to find me.

Students and staff paid a whopping \$8260.89 in fines last year. That money could buy a lot of things, namely 154 Red Bull Vodka's from Dive, which isn't even enough to shout me and all my closest mates.

Library fines start at \$3 per day if another student is waiting for you to get your shit together, but books in the reserve section (no, not the Restricted Section) will cost you \$6 for each hour they're overdue. You'll need a time turner to get out of that one.

Since over two grand in fines are already outstanding this year, we're well on track to at least match 2020's total. But we'll have to really outdo ourselves if we want to reach the lofty heights of 2018 and 2019. Those years, fines paid added up to \$11,875.65 and \$9,392.63 respectively.

Some of the fees incurred come from Polytech students failing to return books issued from the Bill Robertson Library. But most of the blame falls on Uni students being either really keen readers, or forgetful little shits.

Some students kept their books late, but some forgot to return the book, fullstop. According to University Librarian Mike Wall, 46 books were lost in 2018, 25 in 2019 and 14 books were lost in 2020 with a cumulative value of

\$3352, \$1798 and \$1007 respectively. That's a lot of money to shell out because of your alcohol-induced lack of object permanence.

Even if those overdue fines were all magically paid, it's not going to make much of a dent in the University's coffers. In fact, that two grand wouldn't even cover a day and a half of the former Vice-Chancellor's \$660,000 yearly salary. But there are better uses for that money than lining a VC's pocket. The Uni could buy:

- The dignity of anyone working at Critic
- One of every Bionicle ever released
- 154 Beyblades

So just remember, the later you keep your books, the more Bionicles the Uni can buy for their army of Bionicles.

For everything *life* throws at you



ACADEMIC



EATING



FINANCIAL



RELATIONSHIPS



ADVOCACY



QUEER SUPPORT



SAFETY



WELLBEING



FLATTING

ousa *student* support

OUSA Student Support Centre- 5 Ethel Benjamin Place
help.ousa.org.nz • ousa.org.nz/support • ousasupporthub.org.nz
facebook.com/OSAQueer • instagram.com/ellabellaousa

**board
games**
by the bay



all welcome!

may 15 & 16

doors open 10am

otago bridge club

pre-register by may 9 and save!

boardgamesbythebay.org.nz



ODT Watch

Oarsome foursome member earned Olympic gold

Oarsome work on the puns.

"Kiwiaussies" are celebrating on both sides of the Tasman as quarantine-free travel resumes between the two countries after an agonising 13-month pause, writes **Justine Tyerman**.

The ODT are out here trying to make the word Kiwiaussie a thing and it's down to me to roast them for it? Okay: Kiwiaussie sucks and will never be a thing.

CLUTHA pensioners say they are being "backed into a corner" regarding a continued push by banks to move services online.

Finally, the internet has backed its longstanding rival (the pensioners in Clutha) into a corner. Will DORA the magic bus be enough to save them?

JUST so you know, bike-packing is not the new golf — despite the fact that New Zealand bike shops are being inundated by punters of a certain age fitting out their mountain bikes for this popular pastime.

Bike-packing is long-distance back-country riding carrying everything you require. Its joint-juddering slog bears no resemblance whatsoever to golf's vaguely alcoholic lawn trundling.

Just so you know, this is NOT an article about golf. Bike-packing is NOT golf, okay? Just because old people do a sport does NOT mean that it's golf, that's an ageist assumption to make. Here are two paragraphs to make sure that you understand that long-distance back-country riding is a joint-juddering slog and NOT golf.



The ODT loves to report on current events such as the Boer War of 1899-1902.

We would hate to see a fatal accident, especially from a medium to large-size commercial airliner, because these lasers continue to illuminate aircraft

"We would hate to see a fatal accident from these powerful lasers" is exactly what a Bond villain would say before causing a fatal accident with their powerful lasers.



CLUBS & SOCIETIES REPRESENTATIVE

Dushanka Govender

Kia ora! I'm Dushanka, your Clubs and Societies Representative for 2021!

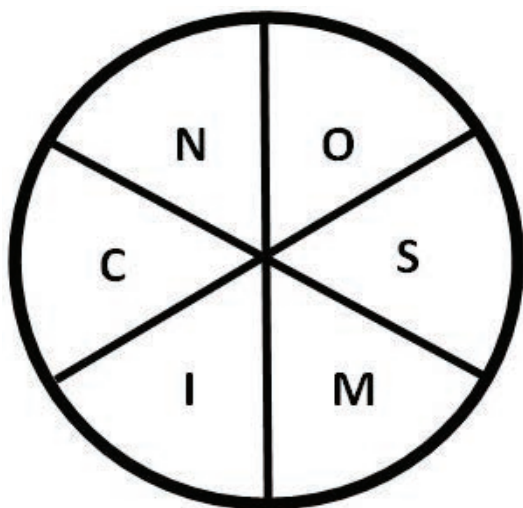
My aim for this year is to make support for clubs more accessible, especially for clubs that previously do not have strong relationships with OUSA. These are generally academic clubs that tend to have a stronger relationship with their respective faculties. In order to provide additional resources and support, one thing that I have been working on was to include grants for food in the OUSA Grants Policy. This was brought up at our SGM and seems to have a lot of support. Additionally, this policy change will also affect cultural clubs, as food at events is often customary or an excellent way to showcase culture.

Furthermore, I want to look at establishing a clubs handbook as an easy, one-stop resource for clubs. It's often quite difficult to filter through a sea of words when going through policy documents, and this makes things like starting a club and applying for grants quite difficult. I think additional information on how to run meetings, take minutes, as well as where to go for support when you get into sticky situations would also be incredibly useful to clubs. I'm keen to know what sort of information would be useful to you all, so if you have any suggestions - hit me up at clubsrep@ousa.org.nz!

Dushanka Govender
Clubs and Societies
Representative

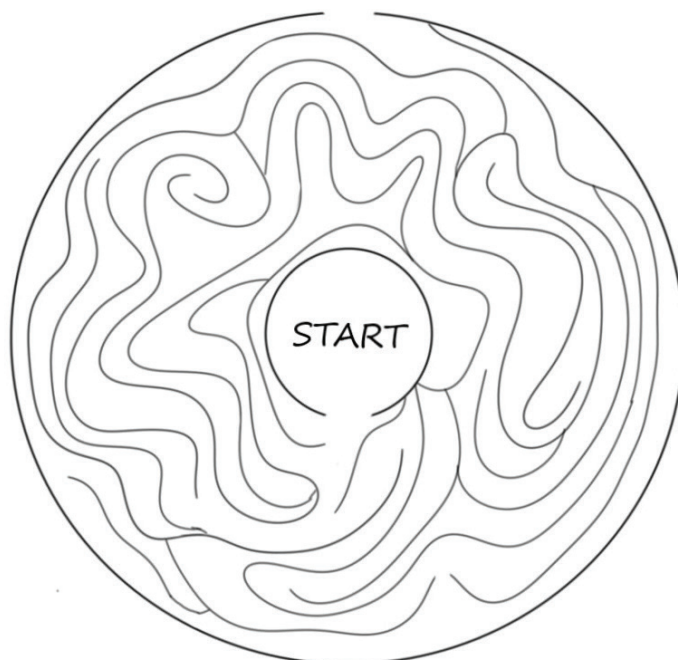


WORD WHEEL



Insert the missing letter to find the word that runs either clockwise or anti-clockwise around the wheel.

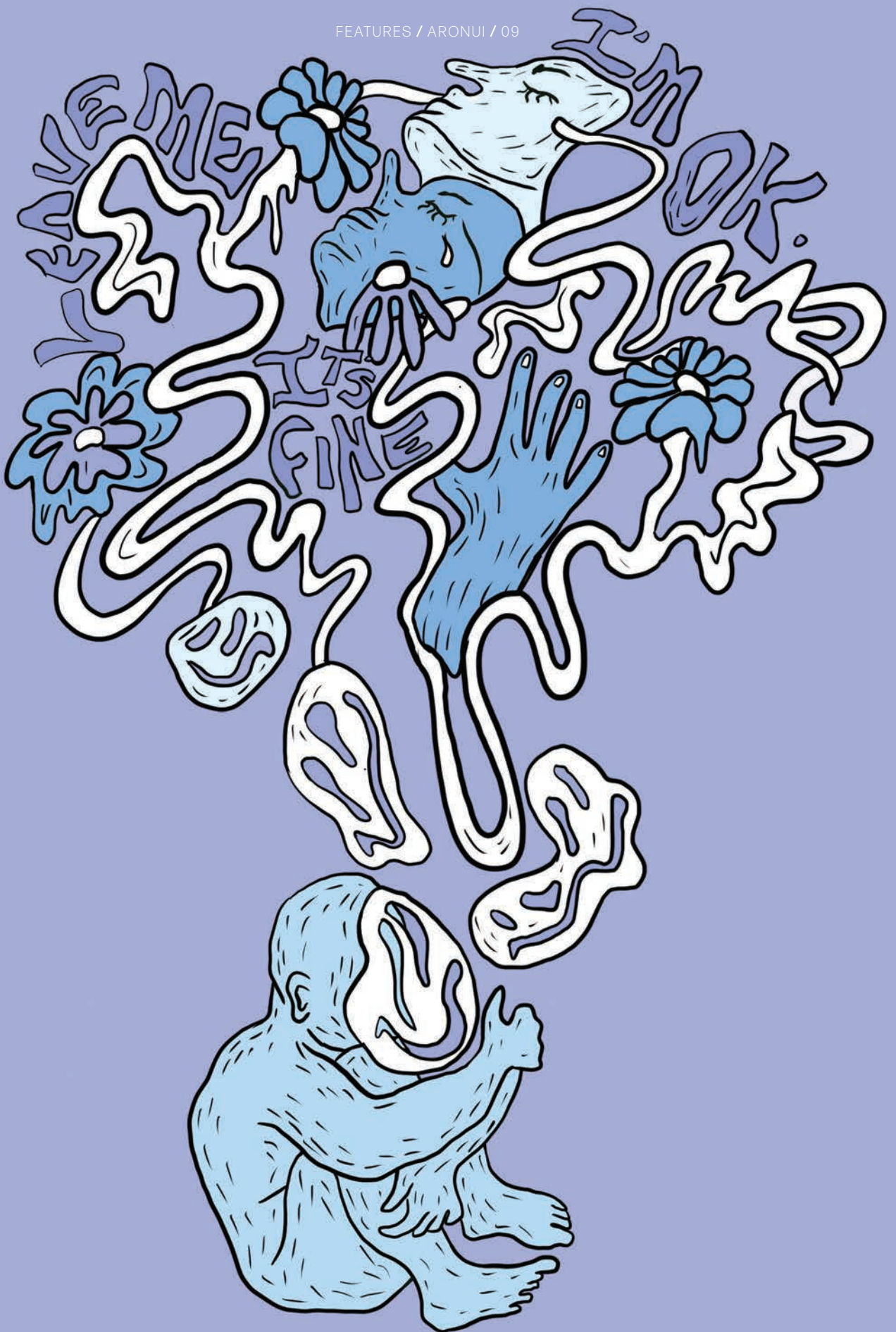
MAZE



SPOT THE DIFFERENCE

There are 10 differences between these images.







UNDER PRESSURE

When competitive entry programmes
take a toll on mental health

By Annabelle Vaughan



Trigger warning: Suicide, discussion of
depression and anxiety.

Every year, hundreds of students enrol in competitive entry programmes hoping to get a prestigious degree and achieve their big dreams. But the stress of these courses, which loom large in students' futures, can take a toll on student mental health. Competitive entry is not the cause of mental illnesses — but the stress of competitive programmes creates a pressure cooker environment where these problems rise to the surface.



“I went from being a confident student to thinking, ‘I’m gonna fail.’ It was such a pressure cooker to be in.”

“The University acknowledges that tertiary study can be stressful and challenging across various disciplines,” said a University spokesperson. “Pastoral care of students at the University of Otago is something we take extremely seriously.” They encourage any students struggling with mental health issues or stress from their course to seek help from the University’s support services.

Beth* enrolled in first year health science back in 2015 with hopes of becoming a doctor. Before coming to Otago University, Beth had “heard it was ultra-competitive because everyone wants to do medicine.” After hearing horror stories about halls, Beth went straight into flatting to avoid that environment. “I was so scared, one of my friends the year before me had her books burned in her hall, so I didn’t go to a hall and flatbed with people who had already done health sci. I didn’t want the competition in a hall,” she said.

In hindsight, Beth wishes she stayed in a college as the everyday stresses of flatting began to mount up. “Being in a college has its own stresses, but you avoid those basic things in life like cooking and cleaning which gives you less of that stress and means you can focus more,” she said. Beth also said that while there were resources in place to help, not being in a residential college put her at a disadvantage. “You don’t have people to study with you and you have to seek out tutoring, it’s not provided to you,” she said.

The first half of semester one went well for Beth. She was understanding the content and getting great grades. However, as the pressure and competition became a reality, Beth began to feel overwhelmed with stress. “I struggled immensely with the pressure. I had come from a place where I was smart, then you’re in a pool with 1200 other bright people. Suddenly, my sense of self-esteem had come from the fact that I was smart and really good at things, suddenly I wasn’t. I was just average,” she said. “I did really well for the first three months and that was reflected in my work.”

When the stress began to get unmanageable, Beth reached

out to student health and began working through her stress and mental health with a psychologist. However, things only got worse. “I was seeing a psychologist to work through the stress. Everything fell apart and I felt like I wasn’t going to get into medicine because of my mental health issues. That became a self-fulfilling prophecy. Things started to not make sense,” she said.

Beth’s mental health worsened and she attempted suicide. She felt that she couldn’t tell the University about her mental health issues. For the second semester, Beth moved back home and finished her studies by distance.

“I still sat exams,” she said. “My parents were like, ‘you can do this.’” After failing her semester two papers, Beth switched a neuroscience degree. During this degree, she said she still felt depressed and anxious, as well as constant pressure to apply to medical school again through post graduate entry.

Beth said that since finishing her undergraduate degree, things have been much better. She is currently doing her Masters of Psychology, hoping to get into either clinical psychology or medicine at the end of the year. “One of them will happen eventually,” she said. To students who may be struggling with their courses, Beth said they “should not be afraid of plan Bs and Cs”.

“In high school we aren’t taught a lot about careers so we think the only way to go into a professional programme is this way. The door is still very much open for me. Enrol in health science, but don’t get fixated on this one path,” she said. “The other thing I would say is study is important, but have a range of other things in your life.” Beth also advocated for changes to the entry requirements.

“In the first week when they are doing orientation, there needs to be a promotion of balance, but they can’t do that unless they change the way admissions happen. The fact that it’s so competitive, and you need a 97 in every single paper, there is no room for error for humans,” she said.





"I thought it was wasted potential if I didn't do something that was difficult."

The heavy workload and competitive environment make it hard to find a study-life balance. Joseph*, a third year law student, said he had no idea entry into the Law programme was even competitive until he arrived at Otago. "I did really well in high school, I thought it was wasted potential if I didn't do something that was difficult," he said. "I picked law to do something worthwhile. I got in and I'm still doing it. I had no clue when I signed up it was a competitive entry. As soon as I got back from the lecture everyone was talking about if they really wanted to do it," he said.

"The whole year I didn't want to miss out, so I neglected law and I was going out twice a week because I wanted the student experience," he said. However, Joseph then fell ill with glandular fever, meaning he was unable to party and have the classic first year experience.

"I got really bad glandular fever. I couldn't drink. I think that mentally affected me because going out was my escape from law, but for months I wasn't allowed to touch alcohol. I found it isolating," he said. Joseph said by the time exams rolled around, he was spending weeks straight of just studying. "The last three weeks [before the exam] I was sleeping four hours every night, studying 14 hours a day, having two meals a day, and I'd just be in my room trying to get into law." Joseph recalled it was "a struggle to get through," and said he was never told about special consideration when he fell ill.

He said for those in the same position he was in, to "really figure out if you want to do it, because you get this far in and it's a debate if you even want to get the degree."

Thiliner, who is currently in medical school, said that when he first arrived at Otago, he was nervous about sitting first year health sci. "I heard about the rumours and how hard

it was," he said. However, when Covid-19 hit, Thiliner went home for lockdown continuing his studies online. Thiliner said he experienced lots of pressure and self-doubt, especially when the content got hard. "I'd think, 'why am I putting myself through this' if the content was really hard," he said.

Law student May* was at first unaware of how competitive the law programme was. "I knew it was competitive but I did really well in high school and I didn't think it'd be an issue for me. I had been in Dunedin once before in my life. I went in expecting to study law. It was only when I got here that I considered [the competitiveness] more because everyone was talking about it."

The stresses of university and college life affected May socially. "I had a really tough time socialising in my hall, which I didn't expect at all. It became more pressing because not only were these kids not from the same background as me, they were more accustomed to dealing with a competitive environment. My peers would talk about their amazing grades and how they weren't even worried. It was overwhelming," she said. "I went from being a confident student to thinking, 'I'm gonna fail.' It was such a pressure cooker to be in."

When the lead up to exams began, May said things began to take a toll on her. "It came to the point in the lead up to exams I had discounted myself so much, being a student in a college had gotten on top of me. I was so intimidated and afraid of my peers, I broke down to my parents over the phone. My Dad used to phone me every day to make sure I had got up and eaten something," she said. "That period of my life, I was the least myself. I was scared, anxious and I didn't back myself."

* Names changed.



Small Fish In A Big Stream

Local Artists On the Problem

Statistics New Zealand thinks the average Kiwi household spends \$29.40 per week on “alcoholic beverages, tobacco and illicit drugs”. Even at this ridiculously low-balled estimate, Spotify’s own figures show just 2.6% of their 7 million musicians made enough money in a year to pay for these essentials of daily living — about \$1,500.

When even rock ‘n roll can’t buy you sex, drugs or booze, you know something’s seriously fucked up.



For Radio One chart-toppers Night Lunch, being on a streaming service was vital, as “the default way people listen to music.” However, despite being on all the major streaming platforms, they haven’t exactly been raking in big bucks: “for us, a small band, we haven’t made back what it cost to be distributed to streaming platforms.”



Most other local artists we spoke to found that making money on a streaming service was pretty much impossible. Matt, from Dunedin avant-rock group Mosaic Sky, says: “We’re treating it as exposure rather than any serious income generation.” Boaz, from local vintage pop-rock band BO And the Constrictors, agrees: “You’ve really got to be hitting millions of plays to be getting some sort of income back where it’s kind of worth all the work you put in.”



The way streaming services pay artists is complex. On average, Spotify and Apple Music pay out 75% of what they make from subscriptions and ads to record companies, music publishers and songwriters. If DIY is in your DNA, like most indie artists, this 75% or so goes straight to you. This money is divided based on “streamshare,” basically how many streams your music gets compared to the total. For example, if Spotify had 100 streams in 2020 and 99 were breathas blasting Macky Gee’s “Tour,” this would be 99% streamshare. Macky Gee and Elevate Records would then get 99% of 75% of what Spotify made in 2020.

em With Spotify

BY DENZEL CHUNG



The end result, though, is still poverty pay for most artists. For Spotify, this works out to around 0.75c every time you stream a song, and maybe 1.5c for Apple Music. Even these tiny numbers can be affected by factors such as whether you want your music to appear more often on Autoplay/Shuffle Play, whether your listeners pay or not, and where your listeners are located. “These amounts are clearly too low to be sustainable for emerging artists,” say Wellington group Androgynous Lemon.

In response to Critic Te Arohi’s questions, Spotify directed us to a slick website, Loud & Clear, which “aims to share useful resources about the streaming industry.” They say: “Our model drives more fan engagement and generates revenue from more places — that means larger total cheques from Spotify to rights holders.” Spotify claim having lots of listeners in developing countries and having Spotify Free (which both make them less money) affects their per-stream rates, but that without Spotify, this money wouldn’t go to musicians at all, because most of these listeners wouldn’t pay for music anyway. Apple Music didn’t respond to our requests for comment.

Being able to upload your music and instantly reach hundreds of millions of worldwide listeners makes streaming platforms a powerful promotional tool. However, with each listener having around seven million musicians to choose from, finding new music is often dictated by algorithms. Like those on Instagram and TikTok, the algorithms are designed to recommend stuff you like. Even with everything from British grime to Malaysian dad-rock and Kiwi soul available on Spotify, chances are that unless you already like that stuff, you’ll never see them in your playlists.



Singer-songwriter Zi Shaw says this is a bit of a shame. “Prior to streaming, I think we had a lot more diversity in the music charts. Now it all kind of blurs into one top twenty for the whole western world. It affects radio, too. And then it goes in a circle. I’m constantly recommended the same bands, and when I look at national top charts, it’s all the same songs. For smaller artists it’s not easy to be recommended to new fans, or to end up on Spotify playlists.”

Androgynous Lemon say that the algorithms are a problem. “With platforms such as Spotify being so dominated by both automatically and industry generated playlists it often feels like you’re flying under the radar, and not in the fun way. That said, playlists like Hatchlings, Release Radar, and other New Zealand specific recent release playlists are a godsend.”

In response, Spotify claims they are “lowering barriers to entry and democratising access to audio for listeners. Artists no longer need big budgets to create, distribute, and amplify their music around the world. In 2020, over 76,000 artists were added to Spotify playlists for the first time, the large majority of which were discovered through our playlist pitching tool, which is freely available to all artists.”

Local artists also worry about Spotify’s effect on their main source of revenue: Live shows. Zi says that “money is made from ticket sales and not people buying your music. Problem is, if you’re a small time artist, why would anyone pay to see you live? They can already listen to you entirely for free via streaming.”

With students not exactly flush in cash either, artists increasingly end up performing for free. Although it’s great to get the buzz of a live performance, there are other expenses. “I need gear. Or things need fixing. And I got to get to the venue. And sometimes you gotta pay the venue, like the “deposits” for Starters Bar and Dive Bar, although you keep any money you get from tickets. I’m not getting money for all the hours where I could be working, or I’m not working because I’m doing a gig.”

For Zi, it’s not really about making bank, but just being able to keep making music. Recording costs money too. “Either you’ve bought all the recording gear or you’re hiring a studio and paying someone to mix and master. You’re spending money to make music and are unlikely to make any money back.”

“Even paying \$2.00 means we get more than twice the return we’d get off Spotify, and that lets us record more music and play more and better gigs.”

Artists agreed on the most important thing: if you love musos, get out and see them live.

So, what's a broke student to do? Bandcamp was a top suggestion for online music, where instead of paying a set price to download music, you pay what you want. Night Lunch says they've "made more money from that than any streaming revenue." Androgynous Lemon said that on Bandcamp, "even paying \$2.00 means we get more than twice the return we'd get off Spotify, and that lets us record more music and play more and better gigs." If you're stuck on streaming, at least make sure you're paying. Artists make more money per stream that way, and most services have student discounts as well (Spotify and Apple Music charge \$7.50 per month for students).

Another way to support local musicians is to get your local business to purchase a OneMusic license. Whether they're playing the radio, Spotify or good old-fashioned CDs and cassette tapes, it's actually a legal requirement under the Copyright Act because music is usually only sold and distributed for private use. The upside is that this money goes to APRA AMCOS (aka the organisation who run the Silver Scroll Awards) and Recorded Music NZ, who represent songwriters, music publishers, record companies and artists. Ultimately, APRA AMCOS says 87% of that cash goes back to musos.

Artists agreed on the most important thing: if you love musos, get out and see them live. Even with their music available everywhere, Night Lunch "ultimately see themselves as a live band." Gigs make artists the most money, and more importantly, it's bloody good fun.

"Live shows is where it's at — that's definitely the best way to support your local artists, going out to the shows and having fun with your friends. You listen to the songs on Spotify to get excited to go out to the show," says Boaz.

"Support your muso friends (and local artists and venues!) buy their merch, share their stuff, stream them in the background, buy their music on Bandcamp, pay \$5 to see their gig. Feed them Creme Eggs," says Zi. "Venues will stop having live music if it doesn't make money and they can't afford to pay bands. Bands will stop having bands if venues can't afford to pay bands."

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OCTAVIA COOK'S (teaeelugi, H (human), A (anaconda), L (loosest wing), L (loosest body), O (owl), W (wood)) 2021 Acrylic, silver. Courtesy of the artist and Anna Miles Gallery.



Octavia Cook
Alexandra Kennedy
Ed Ritchie
Justin Spiers

SUITE
A DPAG Biennial
Contemporary Dunedin
Programme: **Part Two** 20/21

Earth ho

For those

lemme

pls. let me smash

let me smash

let me smash

pls let me

pls let me smash

let me smash

@SPICYPAINTJOB



AS MUSIC

who listen

let me smash

pls let me smash

lemme smash

let me smash

pls, let me smash

let me smash

There will be no

SEX

in this year's Capping Book — so don't

BUY IT

or show it to your friends for goodness sake

CHUNDER, CHALLENGES, AND CONTROVERSY

A LOOK BACK AT OTAGO'S DEBAUCHEROUS CAPPING WEEK

BY SEAN GOURLEY

Not so long ago, in the 1950s, students at Otago would have been in the middle of intense party preparations at this time of year. Throughout most of the 20th Century, May graduations (known as capping) were celebrated with a week of festivities including social events, stunts, and extreme binge drinking. In the early days, lectures were cancelled for the week because the Uni knew that no one would show up.

All that remains of the week for us today is the Capping Show, but Capping Week used to rival O Week. Instead of just having a disappointing fresher toga party in the Union Hall, the Capping Committee hosted a variety of events all week long, for everyone to attend. This is a catalogue of all the events that would have been on show for you if you attended Otago in the mid-20th century. Not that you would have been sober enough to remember many of them.

THE CAPPING COMMITTEE

These were the people that organised the social events. The committee was described as looking like a "rugby convention" rather than a group that should be in charge of spending thousands in OUSA funds. Even in the '70s, the committee faced problems with increasing amounts of internal assessment at the University which were "slowly killing a 100-year tradition because people simply had less and less time to get involved".

The booze budget for Capping Week was \$1000 in 1972 (or about \$14,000 adjusted for inflation, probably more if you account for the relatively cheaper price of alcohol). This escalated to around \$3500–\$4000 in 1982 (a fuckton of money). In 1983 the OUSA Exec made the decision that this budget was far too much for anyone to possibly drink, and cracked down on it. In a desperate attempt to preserve their way of life, the Capping Committee motioned no confidence in the Exec at a student meeting. They lost the vote, the booze budget was reduced and the Capping Committee became less popular.

THE KAPPING KID

The Kapping Kid was some unfortunate fresher, chosen for unknown reasons, who got dunked in the Leith. In 1966, Critic wrote that the Kapping Kid "was baptised last Friday (guess where? Hee)."

WOOL-STORE HOPS

Three wool-store hops were held throughout Capping Week with the big one going off on the Saturday night. The hops were introduced in the '40s, when the student body became too large and rowdy to be contained in a normal building. Wool stores were booked out as all-weather, virtually indestructible venues for piss-ups. People would sit around on wool bales, drink, and boogie while consuming large amounts of alcohol. There was usually live music and in the '70s Split Enz even played one of the gigs.



The drinking horn was the opening event for Capping Week. It usually occurred on the first Sunday of May. One observer described it as a “series of feats of dubious drinking prowess splattered by the occasional indiscretion.” There were a variety of loosely competitive challenges, for example a bike race and a raft race, which centred around drinking substantial quantities of alcohol. In 1975 students tried to recreate the Bavarian Beer Festival by “disposing of 300 gallons [1400 litres] of beer,” in a notorious event that was both hated and admired by the Capping Committees in years to come. That same year the Leith raft race challenge was championed as “an opportunity to sink piss in a serene setting with your mates.”

STUNT COMPETITION

MISS UNIVERSITY

A 1965 final drew in a crowd of over 1600 punters, with a Critic reporter lamenting that this was the most popular event of Capping Week. The 1965 rules stated “entrants will be judged on their grace, grooming, poise, personality and dress sense.” A 1966 reporter noted that: “A few cruds uttered wolf whistles at first, of course, but they soon gave up.” In 1971 the contest had morphed into a Miss Uni drag competition, which sounds like way more fun.

PROCESH

Procesh (procession) was a short parade from the University to Logan Park on the Monday of Capping Week. Freshers, hostels and university faculty would construct floats for the parade and “beg, bludge, scrounge and squeeze from the public, as much money as possible.” Members of the City Council and the Police would judge the best floats. Most of the students before the parade would “substantially fortify themselves internally.”

In 1964 the new police superintendent G. W. Alty caused an uproar when he threatened to actually enforce alcohol licensing laws around Dunedin. Critic dramatically stated: "Capping stands in jeopardy. Superintendent Alty will rigidly enforce our Victoria-era drinking laws ... Concerts and hops will be sober and sombre affairs and the life will be torn out of procesh." This didn't last though. By 1968 Alty was issuing a desperate plea that students "refrain from knocking off policemen's helmets during the procession."

THE CHUNDER MILE

Mysterious. Little known information, other than presumably involving alcohol consumption and chundering while running a mile. The Chunder Mile was banned in 1972 because of the dangers of “asphyxiation” and “ruptured esophaguses.”

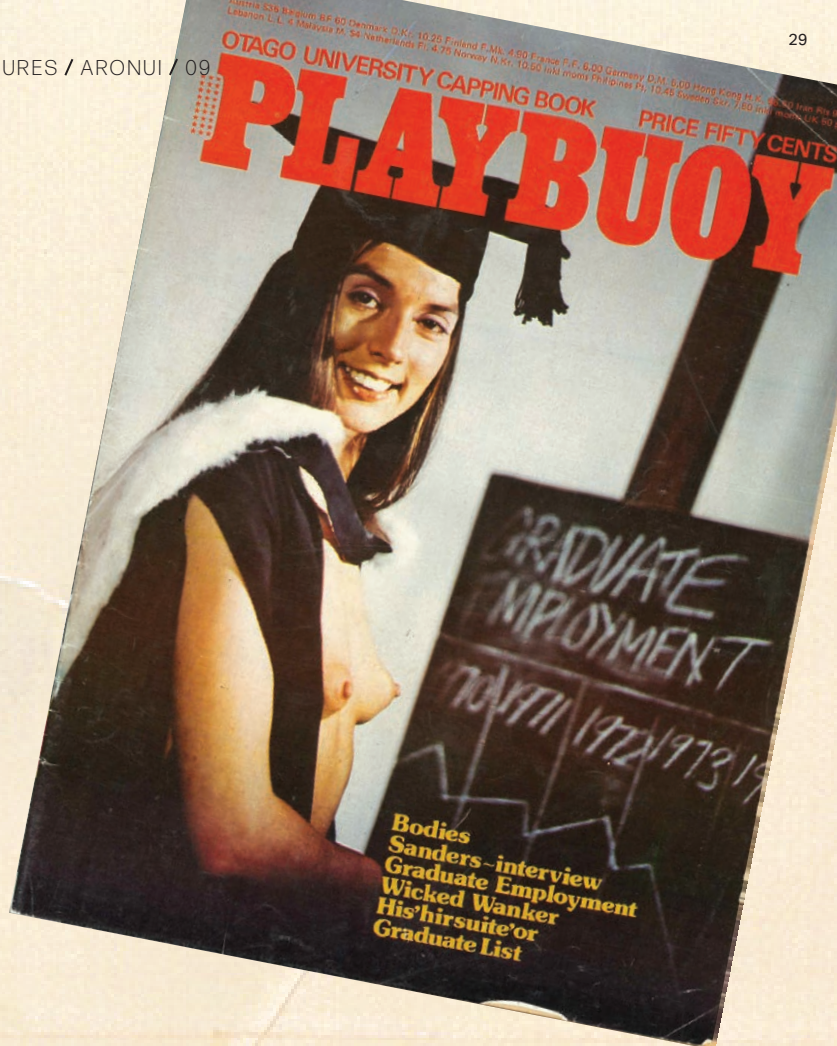


CAPPING BOOK (LATER CAPPING MAGAZINE)

This book was sold throughout Capping Week to raise money for charity. In the early years it would sell up to 40,000 copies — presumably because there were a lot of boobs and internet porn didn't exist. Students sold the book, in some years motivated by a promise of light refreshment (alcohol) as a reward, and in other years earning commission by selling the mags. During procesh in 1938, a large quantity of the books were dropped out of a plane flying over the parade to promote Capping Week.

As the 20th century went on, it became more of a magazine. Both were controversial, satirically described as “outrageous to upholders of conventional sexual morality.” Meek, the Capping Magazine Editor in 1970, said “[w]ithout trying to blow our horns, I consider this is nowhere near gutter journalism — it's merely tasteful obscenity.”

The Capping Magazine constantly struggled with censorship because it contained racist and sexist content. This came to head in 1981 with the publication of *Thrust*, which featured a cover image of a clock tower penis rocket launching towards a woman's vagina. The posters for the magazine were stickered with the words “this is violent rape” by feminist groups on campus, and OUSA made changes to make sure that women were more represented in the magazine.



CAPPING BALL

Held on the Friday night, the ball was the most classy event of Capping Week. Everyone just got dressed up and had a good boogie while being slightly less intoxicated than they were the rest of the week.

CAPPING SHOW

This is the only part of the Capping Week that remains. It was originally known as the Capping Carnival. Originally, the show was mainly men performing on stage, with “farces” (skits) performed by Selwyn and Knox College students. The notorious Selwyn Ballet began in Capping Show.

Like the rest of Capping Week, the show struggled with students' commitment to exams. In 1939, the Capping Controller (director) implored students to participate and make the show fun. He said that the question was whether “the show should be a student riot, as in past years, or else a school concert with plays and items, and we presume, recitations”.

In 1972 Critic editor accused the show of being “full of naughty, behind hand grot humour.” In 1974 it got quite trippy. Everyone was definitely on acid, and it was described as an “expression workshop” by its organisers. The organiser describes it as “out of sight oh ... wow.” Remember, those hippies are boomers now.

In 2001, OUSA President Ayesha Verrall noted the shift away from the raucousness and large scale of the 20th century Capping Week. Graduates now “politely toddle across the stage and out of Dunedin, capped, qualified and indebted,” Verrall said, with no Procesh or woolstore hops to look forward to. This can be put down to increases in mid-terms and assignments during May, and the resulting student apathy to go on a week-long bender before a 40% test.

Some changes are for the better. Capping is no longer plagued by racism and sexism. But it has lost a sense of community, where students celebrate graduation as the biggest event of the University year and the goal that we're all working towards. So if you find yourself needing an excuse to daydrink in the middle of May, remember, it's a tradition that has been going on for over 100 years.

THE HISTORY OF THE DUNEDIN SOUND:

A nostalgic look back at the birth of the Dunedin music scene

By Annabelle Vaughan

The Dunedin Sound is one of New Zealand's best known music scenes. The cold, dreary and quirky city that we call home has produced some of New Zealand's most notable songwriters and musicians. Much of their work still influences Dunedin musicians today, and is responsible for our unique gig culture we still partake in.

Lesley Paris played a significant role in the Dunedin Sound. Currently the manager of Otago Access Radio, she was part of the band Look Blue Go Purple and the CEO of Flying Nun Records in the 1990s. Lesley recalls that the scene began in the late 1970s.

"I started to go out and see bands play in '79 and '80. I was in the same class as Shayne Carter [the lead singer of Straightjacket Fits] and I would go to their practices." Through this exposure, Lesley began meeting other bands such as The Chills and The Clean. Although still too young to go to gigs, Lesley was enthusiastic about the music from the start. "I had to stand outside The Cook because I was too young to get in [to gigs]," she laughs.

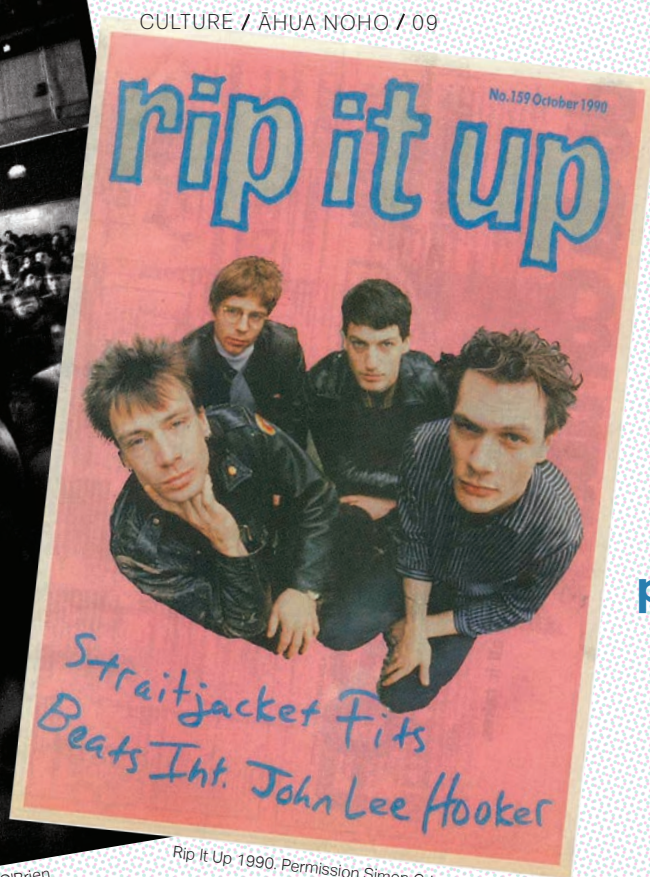
Ian Chapman, who is currently a Music lecturer here at Otago said the same. "1977 and 1978 were crucial years with the band The Enemy. They kind of woke up the Dunedin music scene and inspired a new legion of young musicians in a 'you too can be in a band' kind of way. Things didn't really start to take off until 1980 though," he says.

Dunedin's isolation, eclectic people, and inspiration from 1960s music were some of the main contributors to the development of the Dunedin sound.





Sammy's Nightclub, 1989. Permission Gerard O'Brien



Rip It Up 1990. Permission Simon Grigg

"There was no idea we were a scene, we were a bunch of people, but we didn't realise it would get labelled anything."

"It was a merger of the unique people that were involved and their love of '60s songwriting like The Beatles and The Kinks and the Velvet Underground," says Lesley. "It was the love of amazing guitar and songwriting, but the complete 'fuck you, we can do this on our own and in our own way' because we were in this little city in the bottom of the world. There was a do it yourself ethic," she says.

"There was no idea we were a scene, we were a bunch of people, but we didn't realise it would get labelled anything."

Ian believes that "isolation and poverty" had a lot to do with the development of the Dunedin Sound. He says that the bands would try to outdo each other, mirroring what was going on internationally. "There are certainly some parallels in terms of motivation and attitude with the earliest days of 70s punk in the UK and US before it got commercialised and became part of the mainstream," he said. Ian says there were an interesting mixture of people in the bands. "There was certainly an important central contingent of scarfies and school kids or leavers involved," he says.

Without the likes of social media and music streaming, the Dunedin Sound was entirely based on live performances and selling records. Lesley says that staple venues, such as the place we now know as Starters Bar, were key locations for these concerts. "Starters used to be called The Oriental, it was a really great venue. About 250 people would come and see bands. Empire Tavern [another bar] was down on Princes Street, it was a crazy small venue with magic going on. The Cook was going too," she said. Alongside this, Dunedin Sound bands would tour around the country during different Orientation Weeks, an easy and effective way to earn money while getting the sound out there.

The gigs were wild, and it's hard to imagine them happening now. Over the years Dunedin has dropped venues like Harlene cut departments and today's musicians struggle to book shows for live audiences. Lesley recalls that when she saw The Gordons play in South Dunedin, "it was stunning, it was so loud, so phenomenal, we used to make a lot of our own fun."

"They would be building human pyramids on stage, people would think 'what the hell are they doing, stupid kids,' but we were having fun."

Lesley thinks there is still plenty of room for creatives in Dunedin, which is important to foster. "Dunedin has always had this space that allows for people to do weirder music and more collaborative things. There has always been a capacity to set up things like that and find the right combinations of people that had time to do those things. There's lots going on," she says.

"I feel very lucky to have been here at that time and involved with the people I was involved with. It was part of the isolation and being in a city at the bottom of the world, our influences were the other bands that we saw play, and things we heard from others around the country."



Drum and Bass music is a major part of Dunedin life. It is the soundtrack to the Otago experience. But what will its future be? Critic sat down with some of Dunedin's very own DJs to uncover the evolution of DnB.

Bando is a bedroom DJ, a hobbyist who practises at home but doesn't perform on stage. Bando started getting into DnB during his first year in 2019. "I came [to Dunedin] and I felt quite guilty listening to it. You arrive and it's associated with the breathers and it's very intense music that doesn't really match anything else I listen to." Now, he's an avid DnB fan who mixes with his decks and chucks the final product up on Soundcloud.

"I grabbed my first decks when Covid was starting. Lockdown was a great way to start DJing," DJake says. "I was messing around with decks, doing it as a hobby, and over time you get people asking you 'oh can you mix at my party?'" DJake has progressed quickly, and is starting to work with Gravity events, with TWGY, another DnB artist. O2 is an independent DJ-for-hire, advertising his business on Facebook. Like Bando, his career started in first year. "[When I started] there weren't many DJs out there, and DnB was still a little bit niche," he says.

Offload, another DJ who has been climbing the ranks said "it was pretty niche in Hawke's Bay when we were in year 13. People were listening but it still wasn't mainstream. Even when I came to Dunedin, it wasn't as widespread as it is now."

DnB has grown to reach a much wider audience. It's no longer something you'd only find in a University basement.

"With Covid-19 keeping everyone in NZ last year, we were able to have big parties over New Years. It was massive for DnB in New Zealand," says Bando. "My younger brother in high school, his friends and cousins, are all talking about DnB."

DJake reckons some of that popularity comes from using pop music in DnB tracks. "It's becoming more popular to splice DnB with a pop song, which I hadn't really heard when I started. Like a DnB remix with Mr Brightside, you play that at Starters at 2am, people are gonna fucking hype." O2 said that the scene's become more "professional". "You used to go to a party and there were a few people using Spotify. Now you go to a party, there's a DJ, speakers, lights, there's everything."

Whether you call Dunners the "DnB hub" like Bando or "capital of DnB" like O2, there's no denying that the scene is an important part of the culture. "The studentville is so special, you just stroll the streets with your box, and you hear DnB all around you," says Bando.

"It's everywhere, you can't escape it," says O2. DnB just isn't a genre, it's a "community" says DJake. "You see random people and start moshing together, it's a great, beautiful connection."

"Bright" is the word Bando and DJake use to describe the future. "There's a lot of up-and coming artists. I think it's getting bigger and bigger each year," says Bando. Dunedin is currently on the world stage in the DnB scene, even compared to big cities like Auckland or London.

On the other hand, DnB might just be another phase in Dunedin culture. "It depends because some people might get sick of it," says Offload. TWGY thinks that DnB could slowly die out if something new comes along, but he's hopeful at the moment.

"In terms of music it's very sick, in terms of artists, I have friends who are becoming producers and see what's happening, which is cool. It could be this thing that's rising, and then it'll stop when another thing comes through, but at the moment it doesn't seem like that'll happen anytime soon," he says.

The Mums of Dunedin Help Me Define Mumcore

By Asia
Martusia King

You're eight years old in the back seat of mum's station wagon. She's taking you to touch rugby practice and lovingly chain smoking in the front because it's still legal in the early 2000s. "BUSTER, BUSTER, BUSTER," you yell at your Nintendog. Buster can't hear you over the Bic Runga blasting from her debut CD Drive. It's the soundtrack to your childhood.

The search term "Mumcore" gets you no Google results, yet we all know what it is. Shania Twain, James Blunt, Fleetwood Mac, the national anthems of motherhood. A pregnant woman goes to the hospital and leaves with a bouncing baby and a complimentary Enya t-shirt. Her Spotify recommendations change forevermore.

How do you define mumcore? The basic interpretation is "songs that your mum likes". There's an easily identifiable mainstream, but subgenres differ from mum to mum. Some spicy mamas were the OG '80s punk rockers and others were pinging their antenatal tits off to Blue Monday. Many mumcore experiences are non-Western. Every mum is unique and special. (Mine's the most special though. Love you Ren.)

Henessey Griffiths, Music Director and mumcore connoisseur at Radio One, illustrates mumcore as "essentially any song from the '60s-'80s that your mum would clean the house to very loudly on a Saturday morning. Like, your mum would be vacuuming and would try and get you to dance to Wuthering Heights with her."

It's a ubiquitous experience. Kate Bush is the patron saint of housekeeping — my mum never vacuums without a wee boogie to Wuthering Heights. This sentimentality is the essence of mumcore. They're songs that make me cry when I get too high at 3am and imagine them playing at her funeral.

Henessey holds mumcore close to her heart because it "evokes such a sense of nostalgia". Resident son Oscar describes most mumcore as "seemingly average" with a "30% hit rate", but "it's the music my mum used to listen to, and my mum's awesome." Regardless of whether or not we actually enjoy it, every mumcore experience is personal, complicated mother-child relationships notwithstanding. It tends to feel like home. In the holy words of dame Kate Bush herself, mother stands for comfort.

There's no point discussing mumcore without going straight to the source. I infiltrated the Mums of Dunedin Facebook page, and after lying through some screening questions about my nonexistent son Gavin, I asked Dunner's yummy mummies for music recs.

Here are their unfiltered top tracks:

My mum LOVES ABBA

My mum anything REGGAE especially uncle Bob

My mum was a singer, i grew up listening to her sing Celine Dion, Shania Twain, meatloaf 🥰 livin on a prayer ,karma chameleon , and Mickey were family favourites every single Saturday night too 🥰💜

Meatloaf or dr hook i now play it on my road trips and my kids are like wtf

I remember my mum cranking 'what's up - 4 non blondes' everytime she was doing the housework haha

Joni Mitchell, Phoebe Snow, Nancy Griffiths

boney m gold and suzanne prentice were our road trip staples with mum hahaha

Anything from the 80s was always my go to music when my kids were young, Queen,,Celine Deon,, Bon Jovi, Kiss (showing my age), Elton John etc but not so much there days just listen to whatever on

I like pseudo echo, John Farnham, bon jovi, new kids on the block

Personal memories, of roadtrips and driving to school and cleaning the house, are a big part of mumcore. That means mumcore is ever changing. Gen X mothers cite Nirvana and Tool, and younger mothers fawn over Ed Sheeran and Taylor Swift. My own boomer mother says it's "tied to the mum..cos I like 60s in the car to drive to and [80s] things I danced to as a student have to be super loud to dance to when doing chores".

Kids in 2040 will listen to our top ten hits through their Elon Musk brain pods and smile, fondly remember iHoovering™ to WAP on a Saturday morning. Mother's Day is coming up, so if you feel like it, crank up the jams. Clean your gross flat and enjoy a boogie to dad rock's underestimated wife.

Let's go, girls. (guitar riff)



MOSH ETIQUETTE 101

BY RUTENE RICKARD

While moshes can seem like animalistic anarchy, there is a crucial code of conduct that keeps all participants safe in their gnarly sonic and sweaty adventures. Moshing, which started up during the '80s with the rise of punk and hardcore, is now a widespread concert activity.

The original rules still apply, but some of them get forgotten. A mosh is a respectful and safety-conscious environment where all people, no matter their gender, age or skin colour can get rowdy to their favourite music. They should not have to worry about absolute assholes ruining that pure and exciting 'makes me feel alive' experience that we all strive for in the mosh.

This is the correct etiquette of the mosh, so that you can get turned up but still have a safe time out there.

#1 LOOK OUT FOR EACH OTHER

I cannot stress this enough. If you see someone fall down in a crowd, pick them up. If you've chosen to attend university and don't even think to help another human being who is at risk of being trampled up, then rethink yourself, you selfish fuck.

Smile and greet other people in the crowd when you walk in. Becoming familiar with one another helps everyone at the gig feel more comfortable being in such close proximity together. Some of my good friendships made in Dunedin have had moshpit origin stories.

To put it simply, have a whānau mindset for the gig. If no one else initiates any of the above rules mentioned, initiate them yourself. Be the better mosh person. Go with heaps of mates and act collectively if you're too shy to do it alone. Creating a safer, more enjoyable gig and mosh culture in Dunedin is a collective effort and responsibility.

Sadly I've noticed in my few years here at Otago that with drinking and drugs at gigs, some people don't have the capacity to show common courtesy. People under the influence become more disengaged from reality and lose all sense of their moral code. Don't be the messy one, but do look out for other people if they are getting messy.

"Courtesy is the real key to great moshpits," said Dave, a Dunedin band member. "You can have a very tall person in a mosh being unaware of themselves, which can ruin it for everyone else pretty fast."

#2 PICK AN APPROPRIATE TIME/ ENVIRONMENT

I'll admit that I have disregarded this rule. I was that fresher who would turn up real tipsy to Mild Orange and thrash about, without considering

the appropriate vibe for the laid-back music. Save your dignity and pick the right music/crowd vibe to initiate a mosh.

"Be aware of the people around you in that space. You don't have to be so wasted to see a band if everyone is actively and positively contributing to the vibe of the mosh," said Dave. "That's when moshpits are the best."

Self-awareness is key here. Don't show up to a deep house gig and start circle-pitting (the collective act of running in circles to the general tempo of the song). And don't turn up to a punk gig and get angry when people are grooving hard. It's not about you, it's about a group of people responding to the music.

Mosh pits usually take place near the front and centre, so if you don't want to partake in the mosh you can move to the sides of the crowd and still be at the front.

Be mindful of security, and respect them too. From experience, security in Dunedin are usually pretty chill with "pogoing" (when the crowd jumps up and down) and well-mannered "slam dancing" (moshing by deliberately knocking into one another). Slam dancing is most debated. It can be the most enjoyable type of mosh or the most unsafe. It all depends on the overall vibe of the crowd, the self-awareness of the individuals involved, and the responsibility of the band playing.

#3 RESPECT THE BAND/ARTIST

Please. The amount of mahi Dunedin musicians put in is way more than the amount they are getting paid. Often they're playing for free, purely for the sense of passion and love they get when they come into contact with a great, receptive crowd. "Engaging respectfully in a mosh shows support for the band which is well earned," said Dave. "Musicians in Dunedin are usually playing for free — especially at house parties."

Fill up the front. Some crowds are collectively shy and stand in awkward clusters well away from the front. I understand how awkward this can be, especially in venues where the musicians are playing at the ground level, but do come up close to interact with the music. But avoid damaging any of the musicians' gear.

Cheer and clap in support. Musicians are usually playing music out of their own good will (and pocket) for you, so fully show some appreciation for them. Even if they made some mistakes, support them nonetheless. They're putting themselves in a vulnerable social situation so you can have a good time. Secret is, if you show them support no matter what, they can only get better as musicians and the better they are, the more stoked everyone is.



MOSH PIT CULTURE

WHAT WOMEN AND NON-BINARY PEOPLE OF DUNEDIN SAY

BY RUTENE RICKARD

Mosh experiences are not the same for everyone. Men need to be aware that women and non-binary people have different experiences and concerns about mosh pits. "As male musicians in the Dunedin scene it's something we've never really had to think about because of that unconscious bias," said Dave. "I never really thought about it and I'm actually embarrassed I didn't, but that's the problem. Artists should make sure to enlist the help of female and non-binary people when they're planning gigs."

What are your general views and reactions to mosh pits at gigs in Dunedin?

Holly*: I love moshes generally. I always try to get in the front of the mosh so I can get closer to the music, lights and whatever exciting is up the front. Sometimes the mosh vibe is electric, you feed off each other's energy, enjoying the collective music lights.

Eileen: I wish it was something I felt safe engaging with. Unfortunately the first thing I think is, 'fuck it's full of agro dudes.' Do I want to risk it? Because it is something I genuinely enjoy doing.

Molly: I feel comfortable in the mosh because I'm familiar with it. If I feel there are women around me being jostled or people are not engaging with the music in the same way, I will move to a space where I feel the energy matches. It's hard to let loose, be free, express your appreciation if everyone else is stone-still, so it's about gauging the energy around you and being aware of the energy you're giving off in the space. But sometimes you get people who will use the mosh as an excuse to actually get violent.

Adelaide: Fully depends on who is in the mosh pit. If my friends are in there, fuck yeah I'm in there. If my friends are on stage I want to be up front screaming and tautokoing them. The thing is, if I don't know many people in that space, I will be uncomfortable doing that.

From a musician's perspective I love seeing a mosh pit. It's the greatest compliment seeing people jumping around letting go of my music, expressing themselves, getting sweaty to show their appreciation. I'm bringing so much energy and attitude to the performance. I want to see it reflected in the crowd.

What can local venues hosting gigs do to maintain an adequate level of safety for women attending gigs?

Eileen: I don't really know if it's something venues can change. It's something where the attitudes of cis straight men should change. To a certain extent it's up to the artist to control the space, by making clear misogyny is not welcome in their community. I'd also love if the alternative music scene in Dunedin had more women in it. Music is so male

dominated and it gets worse as you get into the alternative scene I feel.

Holly*: I don't usually feel safe in a mosh. It's a dangerous place to be a female unless you're with other male [friends]. The presence of security is comforting for women. Venues can't do much to stop crowding, but they should do what they can by providing people to help. I remember one mosh where a fight broke out and my guy friend got in between me and the dudes. I have found when DJs tell people to maybe calm down or back off a little it works out, so there definitely is responsibility on the performer's behalf.

Molly: The Dunedin scene is heavily dominated by men. The best thing is to include women and non-binary artists more. Putting them on the bill, setting up the gigs and making poster art. Having women on board means women will feel inherently more involved and more comfortable. I've heard the argument that there's more men on the bills because there's more 'demand' for these bands. But if people haven't seen bands that aren't dominated by men tearing it up onstage before, how can they demand other artists if these musicians have never had the chance? It can be intimidating for women when they walk in, there's a dude on the door, on the sound in the back, on the stage, on the advertising.

Though Dunedin is small and a lot of people are involved in music, there are regular faces. There is a bit of a boy's club vibe going on — both for the bands/artists, and the people who know the bands. I don't think that is necessarily anyone's fault, but it is definitely something to be aware of.

What can be improved in the Dunedin moshing culture? Anything men can do?

Holly*: I think it's important to respect each other's space. Avoid aggressively bumping into each other and touching people who may not want to be touched. People get so fucked up, get pushed around in the mosh and it gets violent.

Eileen: Be aware that women don't exist in the same way that men do. It is rare for women to enter a space where they are the majority, and I'm talking from a white cis women's perspective. I can't imagine how it is for nonbinary and trans people. I'm tired of reminding dudes to call out their mates when they're being misogynistic — they should know by now.

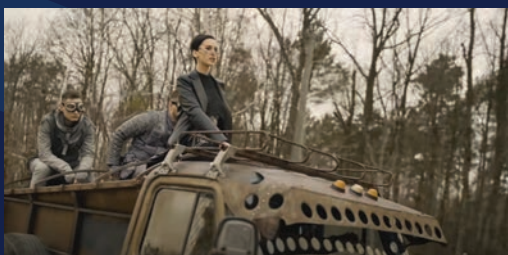
Adelaide: Drinking out of plastic sucks but is better than crashing into glass beverages. Be ready to have beer spilled on you. Know your personal limits, be aware when it's getting too much and you need to get water. Don't get angry in a mosh, people are there to express themselves, don't get so serious.

*Name changed.

This Year's Most Outlandish Eurovision Entries

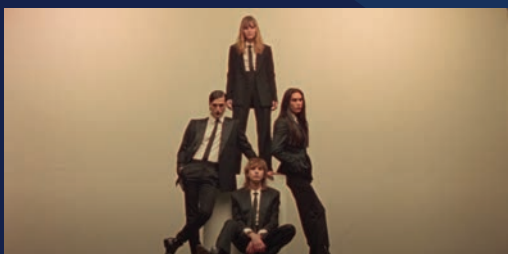
By Fox Meyer

39 countries submitted a music video to the Eurovision competition. Some of them were very strange. Critic has never paid attention to Eurovision, but now that Australia is involved for some fucking reason, we had to. We ranked all the videos ahead of the 22 May finale across three categories: Head-boppiness, performance on-screen, and general vibe. Here are the ten we found most bizarre, along with how they placed overall. A full ranking is on our website.



1. Ukraine: SHUM (#14 Overall)

What the fuck is going on here. There's a car that it looks like it's from the Oamaru steampunk collection, and the video is shot on the set of *Mad Max: Winter Wonderland*. There's shots of Chernobyl, a piccolo solo, I think I hear didgeridoos, and the lead singer is Trinity from *The Matrix*. Not sure what's going on, but it's certainly a vibe.



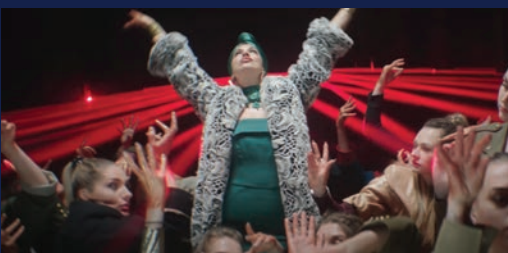
2. Italy: Zitti E Buoni (#1 Overall)

This is the music you weren't allowed to listen to as a kid. It's a hard-hitting, punk-rock anthem sung by a band straight out of the early 2000s, with a bassline hard enough to crack skulls and an overtly bisexual aroma. It's the *Trainspotting* aesthetic, but with black lipstick and a bit more sun, and looks a lot like "Girls" by The 1975. It's awesome, and the only one of its kind in a year dominated by sad white men and empowered slavic women.



3. Iceland: 10 Years (#2 Overall)

In this video, what can best be described as the 2002 Microsoft intern team are playing spark-shooting synth keyboard-guitars while a lanky Viking sings about how happy he is with his marriage. All of them are wearing onesies with 8-bit portraits on them, and their awkward as fuck dance moves have the potential to blow up on TikTok.



4. Latvia: The Moon is Rising (#5 Overall)

Holy shit, what is going on in Latvia? There's fat people, skinny people, gay people, tiny people, ginger people, all kinds of people, and they're all singing about how "the queen of the night is coming / the blood moon is rising." It's a Slavic, Beyoncé-esque warehouse rave and it absolutely slaps. As one YouTube commenter put it: "This song makes me feel like a strong Baltic woman and I'm a middle-aged Chinese guy."



5. Belgium: The Wrong Place (#32 Overall)

Someone gets beheaded. I think it's a marital spat, but I can't be sure. It looks like a B-roll from a horror movie. I'm not sure what's going on but I am sure that I'm scared. Has anyone checked on Belgium recently? Are they okay?



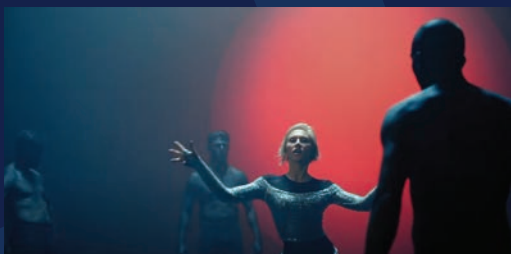
6. Switzerland: Tout L'Univers (#12 Overall)

I am completely lost. He's driving a car through outer space, and then there's really cool shots of the Swiss Alps, and then he's dead? Could be a PSA about the dangers of Swiss roads, could be an alternate ending to Inception, I have no idea.



7. Germany: I Don't Feel Hate (#36 Overall)

Germany must still be making up for that fiasco in the 40s, because they try to tackle every single social justice issue in one four-minute music video. It doesn't work. There's a ukulele and a giant middle finger. Someone gets a rainbow umbrella rammed up their asshole, out of nowhere, and then it cuts back to singing like nothing happened. "I don't feel hate / I just feel sorry." I feel sorry I had to watch this video.



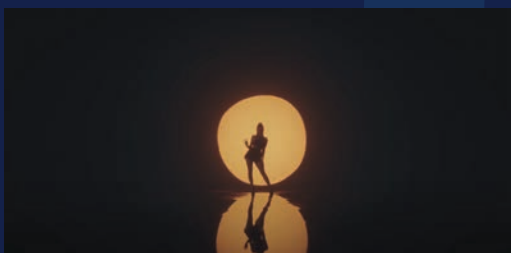
8. Cyprus: El Diablo (#13 Overall)

Every single geriatric Orthodox Christian in Cyprus had a stroke watching this. It's a woman singing about how she gives her heart to the devil while a looping track of children's voices sings "I love the Devil, I love the Devil." Is it still blackface if the entire body is painted? Discuss.



9. The Netherlands: Birth of a New Age (#26 Overall)

He's not singing about broccoli, it just sounds like he is because the whole song is centred around an idiom in Surinamese. The Netherlands knew that their lily-white culture wouldn't turn any heads, so they found the only black person in the country and used his Surinamese roots to set themselves apart. Pretty on-brand for a country that was once the most ruthless and dominant exporter of foreign goods.



10. Azerbaijan: Mata Hari (#7 Overall)

It's a fear-boner, plain and simple, but it works. They picked the hottest singer in Azerbaijan, made her spooky, and gave her a banging song to dance to. A recipe for success. Many countries tried the same formula, but Azerbaijan did it best. One of the head-boppiest songs, this entry only lost points due to poor choreography.

What MicroGenre Are You?

By Sophia Carter Peters and Elliot Weir

1. What Radio station do you most identify with?

- a) I'm more of a podcast person
- b) ZM or The Edge
- c) Life FM
- d) Radio One
- e) Pirate Radio
- f) What's a radio?

2. How would you describe your morning routine?

- a) Bong rip, shoes, coffee, dip
- b) Bible study
- c) Put on my 16 layers of undergarments
- d) Make some eggs and pour a bunch of hot sauce on them
- e) It's on my YouTube channel x
- f) I have not seen a morning since last month

3. If you were a plant, what kind of fertilizer would you want?

- a) Good ol' fashioned horse manure
- b) Some organic seaweed plant tonic bullshit
- c) Daddy's spit
- d) Coffee grounds
- e) Blood n bones
- f) Good vibes and compliments

4. What was/is your major in first-year?

- a) Arts
- b) Law
- c) Health Sciences
- d) Sciences
- e) I'm a double major
- f) I can't remember

5. How do you get rid of that smell in your room?

- a) Open a window
- b) Just leave it
- c) Which one?
- d) Scented candles
- e) Baking soda and vinegar
- f) Break up with them

6. What kinda hat would you wear to a wedding?

- a) Four-lugged shovgor
- b) Beanie
- c) Santa hat
- d) Beret
- e) Top hat
- f) Fedora

7. Most underrated drunk activity?

- a) Board games
- b) Going for a walk
- c) Calling an ex
- d) Wii bowling
- e) Doing your assignments
- f) Drinking more

8. How do you stay warm through the Dunedin winter?

- a) Alcohol blanket
- b) Space heater
- c) Wearing socks to bed
- d) Lots of blankets
- e) Oodie
- f) Body heat ;)

Mostly (a): Shitgaze

You play bands like Times New Viking and Psychedelic Horseshit at parties and act disappointed when your flatmate takes the aux away. This is the stuff for when you're dissociating in your room at 2pm, not for when there are other people around. You're constantly looking for the Ramona to your Scott Pilgrim. Please stop trying to be a Michael Cera character, and start trying to be Michael Cera.

Mostly (b): [insert song] but you're in the bathroom at a party

"Sweater Weather but you're in the bathroom at a party" came up in your recommended videos and ever since, you've been queueing them up. If this is your favourite microgenre you also recognise songs from Tiktok dances and are going to grow up and fall in love with a "Space Cadet (slowed + reverb)" YouTube remix kinda person. If you haven't already you should look up "daddy issues x do i wanna know - slowed" because you'd probably eat that shit right up.

Mostly (c): White dude with an acoustic guitar

People hide their guitars when you're coming to the party. You ruined Mr. Brightside. But that was the old you. The new you has matured and can play Good Riddance (Time Of Your Life) and Stairway to Heaven. Maybe you've even memorised the lyrics to American Pie. But please keep practising in your room. And if you got this category and you're not a white dude with an acoustic guitar, I'm sorry too. Maybe rethink your life choices or something.

Mostly (d): Poetry-jazzrap

You like your music groovy, artsy, and political, and artists like Noname, Arlo Parks, Rejjie Snow, and Loyle Carner are all in your playlists. You like to think you have good taste in music even though you have no musical talent. You are constantly debating whether or not to buy a record player. You study outside of the arts and get imposter syndrome whenever you embark on a creative project. Don't let anything stop you though, you fucking got this.

Mostly (e) - Kawaii Metal

At first you listened to the J-pop death-metal hybrid as a joke, but at a certain point it wasn't a joke anymore and you accepted that kawaii metal was legitimately badass. You're the friendliest, flirtiest, and most popular person in your friend group, but you're also the one everyone is terrified of. Not content with having friends, you need fans. You have a vlog, or a Tiktok, or an Instagram with a much higher than average following. You're killing it in everything you do, but at what cost? Do you actually enjoy it? Take a day off, your simps can wait

Mostly (f) - Liquid Drum and Bass

You stumbled on a microgenre of DnB that is somehow relaxing, which is pretty cool, and studying to liquid DnB does feel pretty sick, but that doesn't give you an excuse to not listen to any other genre of music other than DnB. Once you eventually leave Dunedin, you're going to want to be able to talk to people about actual music. Or maybe you don't, and honestly fair enough. If listening to DnB in the library as well as on the rark really does it for you then who am I to stop you?

LOCAL PRODUCE
By Sean Gourley

André Theis

Putting the Stud in Studio

André Theis is a local producer, working from a studio in his North Dunedin basement. He spends his days recording, mixing and mastering full-time with an ever expanding list of local artists.

André started the studio as a Uni student, first making music out of his flat bedroom. "I started in my bedroom at my flat with just some speakers and a laptop. Me and my other flatmates would basically just piss off our other flatmates by staying up to ungodly hours just making all sorts of music." His current studio was discovered by a happy coincidence, "basically I just came to the garage, saw this little side-room and was like 'oh this could be alright.'"

André says that studios in Dunedin can be hard to find. "There's a couple of places, obviously there's the Uni studios, which is great because they're brand new but usually it's out of students' price range unless it's part of their course," he said. André doesn't really see other local studios as competitors. "I've worked with Peter Muldino who has a similar set up, but he's not really a competitor or anything, we have different approaches and goals and aims. It's quite hard to find more studios in Dunedin anyway."

André also thinks that the music industry is changing, especially when it comes to people's ability to create music on their own. "It's definitely changed recently, if you know what you're doing with software and you've got a good sounding room, or a good sounding bedroom, then you can make a professional sounding hit. Little home-style studios are almost the way of the future I think. Some of the big ones [studios] have definitely struggled just with the cost of staying up and running" he said.

Although equipped with an incredible set up now, André says establishing his studio has been a gradual process. "It's definitely been a gradual thing. I was in high school and working three jobs so I had a bit of extra money so I was like 'oh yeah, might as well invest in some music gear.' So I bought a mic and an audio interface and all that, so that's how it started" he said.

André works with a variety of different artists, and takes a certain approach to how he produces and collaborates with musicians. "It's definitely all in the way you do it. One of the differences with other producers is I really try to push the artists and challenge them, especially with vocals. A lot of what I do is recording vocals because that's what I love doing and I don't really have a problem with saying "hey let's do that again."

A lot of it is about getting to know the artist. "Once you build up a relationship with them it makes it a lot easier to go 'you can do better.'" We always do lots of takes anyway, that's the reality of trying to get your best performance, because it's going to be out there forever once it goes up on Spotify or Sound Cloud."

André records a diverse range of artists "I did a country folk song. Any genre that's out there I want to do. I don't have a preferred genre but I learnt a lot doing a lot of hip hop, RnB and pop. But I love recording bands, it's a really fun thing to do because you get to work with multiple people."



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HOROSCOPES



Aquarius

Jan 20 – Feb 18

People might not always be there for you, but gear will be.

Dunedin band to listen to: *Straightjacket Fits.*



Leo

July 23 – Aug 22

Don't give up on love yet. Someone will be able to tolerate you soon.

Dunedin band to listen to: *The Slinks.*



Pisces

Feb 19 – Mar 20

Time to put your head into your books instead of giving it.

Dunedin band to listen to: *Juno Is.*



Virgo

Aug 23 – Sep 22

Week ahead is gonna have you feeling depressed and stressed, sorry.

Dunedin band to listen to: *Sneaky Feelings.*



Aries

Mar 21 – Apr 19

Stop signing in the shower your flatmates deserve some peace and quiet.

Dunedin band to listen to: *Six60, you're just too basic.*



Libra

Sept 23 – Oct 22

Self awareness is hot, you should try getting some.

Dunedin band to listen to: *Hot Donnas.*



Taurus

Apr 20 – May 20

This week go to a fancy bar and fuck someone, just to help you feel something.

Dunedin band to listen to: *The Chills.*



Scorpio

Oct 23 – Nov 21

The Scorpio moon will have you feeling all kinds of fucked up. It's okay to cry and have feelings, they're in there somewhere.

Dunedin band to listen to: *The Verlaines.*



Gemini

May 21 – Jun 20

Being the life of the party is tiring. Take some time out for yourself, rest up.

Dunedin band to listen to: *The Clean.*



Sagittarius

Nov 22 – Dec 21

Stop being a little bitch. We get it, you have commitment issues.

Dunedin band to listen to: *Mild Orange.*



Cancer

Jun 21 – Jul 22

Want to learn a new skill? Learn how to take a joke.

Dunedin band to listen to: *L Hotel.*



Capricorn

Dec 22 – Jan 19

No one is out to get you, you're just self centered.

Dunedin band to listen to: *Dunedin Symphony Orchestra.*

The Critical Tribune

Other Students Fascinated, Dazzled, and in a General State of Awe That You Know the DJ

Students were overwhelmed with Fanzi Pance's knowledge of local music when, last Saturday night, he proudly informed the people of Catacombs that he knew the DJ.

"I've never met someone who knows a DJ before," gushed Jessica, who had consumed two blueberry cruisers that night and was very tipsy. "Isn't that hot?"

"It actually stopped all of the conversations at pre's just because everyone got super jealous," Fanzi recalled. He confirmed that he had mentioned he knew the DJ at Catacombs at every venue he visited last Saturday.

Another student said: "I was so shook that I knew someone that knew a Catacombs DJ that I was put into a state of trance, I didn't even see my good mate pass out from excitement."

Due to the sheer incredulity of this claim, the Critical Tribune decided to interview the DJ, who asked to remain anonymous because he is "not a fan of Fanzi". He did however confirm that he knew Fanzi.

"Yeah I think I went to primary with him but we haven't really spoken since," he said while ripping a phat cloud and practicing his scratching.

Scribe Is Still Trying to find East and West Canterbury

"Bro I've been driving back and forth for like 15 years," said the aging rap star. "Where the fuck are they hiding?"

Scribe said that he wrote "Not Many" before actually ever leaving his house or looking at a map. The end of the song says "come to East Canterbury" and "go to West Canterbury".

"Yeah, I don't know the geography of the South Island," he admitted. "I was raised in a one-room cell by cultist parents," he said. "And that's not even the crazy part. Can you believe they named me Scribe? That's nuts, eh."

He said that he wrote the hit song "assuming that there must be an East and West if there's a North and South". Upon his violent and dramatic shoot-out escape from custody, Scribe was surprised to learn that the two regions did not exist. "I asked locals for directions to East Canterbury, and they were like 'you're in it bro' and I was like 'nah fam I'm in North Canterbury.'"

He told Critic that in the years since, he's been trying to find the areas mentioned in his fabled verse, but has only found people claiming to be from North or South. "I think it's bullshit, eh, someone's having me on," said Scribe.

May 13th - 16th
7:30pm

May 18th - 21st
7:30pm



Tickets from:
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May 13th - 16th | 7:30pm
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BOOZE REVIEW:



PERONI

LIVING THE HIGH LIFE

By Chug Norris

Italians either succeed at something completely, or they fail at it miserably. Ferraris and World War II are some prime examples of these extremes. Peronis are something that they managed to get right. They are a perfect beer for demonstrating to your peers that you are sophisticated yet down to earth, educated but not bookish.

I consumed my Peronis at the Opera. As I approached the theatre, a classy white and blue box under my arm, I received approving nods from the many high society couples I passed. When I entered the theatre the many patrons were deeply engrossed in the opera, but I couldn't help but notice a handful of distinguished people turning their heads and smiling warmly as I held a fresh, glistening Peroni. Their eyes seemed to say, "welcome friend, you're one of us."

The taste of Peroni is simultaneously refreshing and invigorating. Notes of citrus lift the drink above the dull colonial lagers that are common in this antipodean part of the world. The sensibilities and quiet refinement of mainland Europe are evident in the superior crafting of Peronis. The fizz level is high which lends Peronis to rapid sipping over straight sculling. In terms of first sip enjoyment after a long day of hating poor people, Peronis are second to none.

The price of Peronis is extremely variable. When not on special they can be anywhere between \$25–30. However, on some magical days, they can be found on special at supermarkets for as low as \$20. Refinement and sophistication at bargain prices. The box is a 12 x 330 mL of 5% beer which is similar to most other beers at \$1.28 / standard which is a bargain when considering the added class value.

Peronis may not be to everyone's tastes. After all, if everyone could be rich then there would be no one to exploit, and that would be no fun for anyone. But if you're feeling like you need a bit of class in your life and don't want to resort to wine (because it's fucking rancid) then you could do a lot worse than a Peroni. Good job Italy, I'm proud of you. Mamma fucking mia.

Tasting notes: Lemon, caviar, the Mediterranean

Froth level: I cooka da meatball

Pairs well with: Talking with your hands, endless cycles of retaliatory killings, Puccini

Taste rating: 9/10 exquisite

FUCK! I CAN'T COOK

BY ALICE TAYLOR
@ALICEOLIVIAEATS

VEGGIE FAJITAS (to help you avoid scurvy)

Though I am a passionate advocate for beige food, I am also a passionately against scurvy, that terrible thing my mother threatened I would get if I didn't eat my peas for dinner. If you feel like it is time to be kind to that beautiful body of yours, this recipe is for you. If you don't want to serve these veggies in a wrap, they are also delicious on some rice.



INGREDIENTS SERVES 5-6

Roast cauliflower and chickpeas:

- 1 cauliflower, chopped into medium sized pieces
- 1 tin chickpeas, drained and rinsed
- 1 packet Old El Paso Spice Mix for Fajitas

Veges:

- 3 onions, peeled and finely sliced
- 1 heaped Tbsp minced garlic or 2 tsp garlic powder
- 2 cups frozen corn thawed
- 4 capsicums, sliced
- 1 packet Old El Paso Spice Mix for Fajitas
- 1 tsp paprika

Serve with:

- Tortillas
- Salsa (I mix together tomatoes, spring onions, lemon, salt and a pinch of chilli)
- Guacamole (I mash up 3 avocados with a splash of lemon and salt and pepper)

METHOD

1. Preheat the oven to 180 degrees. In a bowl, combine the chopped cauliflower, chickpeas, one packet of the spice mix, and a splash of oil.
2. Add cauliflower and chickpeas to a couple of roasting trays and bake in the oven for 30 minutes, or until the chickpeas are golden and the cauliflower is tender (just try a piece to check).
3. Meanwhile, in another bowl combine onion, garlic, corn kernels, capsicum, another packet of the spice mix, and paprika.
4. Heat a large pan over medium-high heat with a splash of oil. Once the oil is hot, add the veges. Cook on a high heat, stirring to prevent burning, until golden. You want to cook it on a high heat so the veges develop colour but still have bite. This can take around 20 minutes.
5. Meanwhile, make your sides. I love salsa (you can also buy this pre made) and guacamole. But you can serve this with whatever you like.
6. At the last minute, heat your tortillas in the microwave until warm.
7. My favourite way to eat this is to put it all out on the table, and people can make up their own fajitas.



RATE

Cellophane by FKA Twigs. I really rate that song and its massive sad indie girl vibes.

Slumber Party by Ashnikko ft. Princess Nokia. My flatmate and I learned the words of that song in NZSL. I can now silently sing the chorus and I learned how to sign 'cunnilingus'.

John Wayne Gacy, Jr. by Sufjan Stevens. I googled John Wayne Gacy and he was fucked up. I love learning through song.

Reverse Cowgirl by Mickey Darling. It's really funny to hear this man singing abrasively to a girl who 'rides everything that flirts'.

You All Over Me by Taylor Swift. Thank you Taylor for your continuing soundtrack to me crying in the car.



OR
BY SASHA FREEMAN

HATE?

Anal & The Dishes (a song by Wheeler Walker Junior. I promise I'm not just stating my preferences x)

DnB. the music itself is actually fine but the vibes it carries stress me out e.g. breathas in hats and our neighbours screaming for no reason.

Drunk Girl by Chris Janson. If anyone asks you what a nice guy saviour complex looks like, just play them this song.

Coldplay. I am ashamed to say I dated not one but two skinny white boys whose favourite band was Coldplay. They're not that good.

'Tis The Damn Season by Taylor Swift. I love this song but it has an unparalleled power to make me cry. One time I played it while I cried about my ex in the Maccas carpark in front of the new guy I was seeing. So those aren't positive associations.

Dear Critic... I got 99 problems and this is definitely one

Dear Critic,

I just hope he reads this. To the boy I slept with at Hyde: I have Chlamydia. I'm sorry. You had brown hair, a fade, and were wearing a vest and button-up combo as part of your Peaky Blinders fit. You were drinking Major Major. I think your name was James? I'm not sure. I'm really sorry. You should get tested. Critic, I don't have this guy's name, number, or even a memory of him besides the smell, but I know I shared more than just a hot thirty minutes. What do I do?

Thanks,

Bareback Rider

Kia ora Ms. Bareback,

We've all been there. Had a case of a highly-transmissible sexually transmitted infection and decided to raw-dog it anyway? Classic! Happens to the best of us. Usually it's the man at fault, but hey, nobody's perfect. Girls will be girls, right? Can't help it.

Just kidding dude. That's fucked up. I hope he sees this too so he can sort his shit out. I'd say "fuck you" but I like to keep my genitals cleaner than your nasty ass does. Go fuck yourself. Anyone who does this is gross.

A lukewarm cheers,

Willy Wonka



MOANINGFUL CONFESSIONS

The Wrong Kind of Bang

This boy was very cute. French, got the curls, six foot tall, eight inches, the whole package. We were a few dates in by this point, feeling each other out but not quite feeling each other up yet. This bitch was getting horny. One Friday night we decided to get dressed up and go to town. We chatted, laughed, and got to know each other better in the Subs line. Once we got in we danced for a while.

After a little bit I needed to go, but the Subs toilets are gross. He kindly walked me to the library toilets in the Octagon. If you've ever been to the library there are lots of hidden corners, dark spots for people to feel each other up a bit better.

Just as we are walking back onto the street, I noticed the perfect hideaway. With a burst of horny-fueled courage, I pulled him towards me into the shadows. He placed a hand on my hip, sliding it round my back to pull me closer. What started out as a few sweet kisses quickly descended into a full-on make out. We couldn't have stopped if we wanted to.

Backed against the wall, he leaned down under my dress and swiftly lifted my leg up around him. The panties came off. After some light finger work and his admiration of my WAP, it became clear we needed a more secure spot.

Off we ran, hand in hand down George Street, stopping briefly in alleys as needed. I was finally going to get the bang I needed. Our goal was to get to the New World toilets before it closed.

A few detours later, we were finally walking into a lockable room, the New World toilet. There was one slight problem: my moans were magnified tenfold in the echoey hallways. I feel sorry for the poor workers that need to take a phat shit during the day. NO privacy.

Lucky for us the automated public toilets were just outside. Horny out of our minds, we were quick to get to the goods. A little bit of feeling and a little bit of oral later, he bent me over the sink. Just as I was about to be finally satisfied, alarms started blaring. Lights were flashing. The toilet door rumbled open. Turns out, the public toilets were on a timer. This poor boy, cock and balls out, lunged forward to catch the door and caused a loud bang. He'd jammed his finger in the door. There he was clutching his hand, half naked, with the toilet door still open for the world to see. It was not the bang I wanted the night to end with.

One week later, with his hand in a cast, we are planning our next date. Perhaps just a bit of Netflix is a better idea.

a t m s

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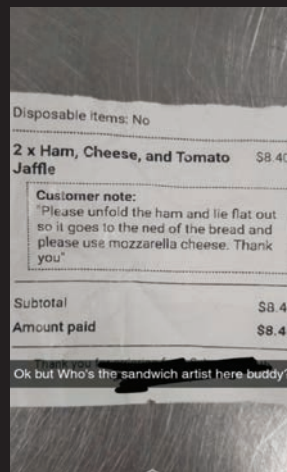
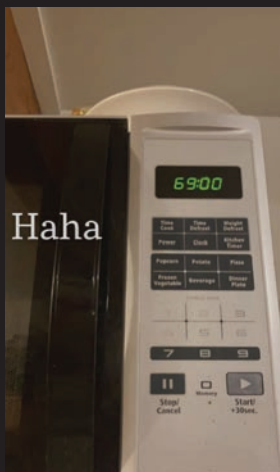
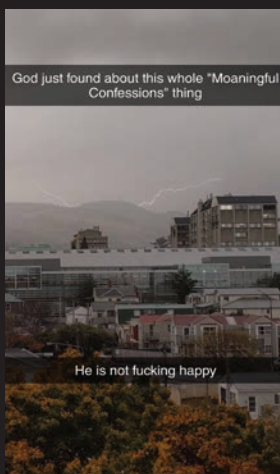
SNAP OF THE WEEK



WANT CLOUT? SEND A SNAP TO THE TRAP.
BEST SNAP EACH WEEK WINS A 24 PACK OF Red Bull

SNAP OF THE WEEK

CONTACT THE
CRITIC
FACEBOOK
TO CLAIM
YOUR REDBULL





**THE ONE CARD
THAT GETS YOU
DISCOUNTS**

COSMIC

10% discount on full-priced items.

SUBWAY

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

UBS ON CAMPUS

10% discount on full-priced items.

LUMINO THE DENTISTS

\$69 new patient exam & x-ray, plus 10% off further treatments (excluding implants & orthodontics).

STIRLING SPORTS

10% student discount on all full-priced items.

ONLY UR'S BEAUTY PARLOUR

Eyebrow wax OR Thread (top and bottom) for \$12 with Student ID. Ori Student Special: Brazilian Maintenance for \$28.

RA HAIR

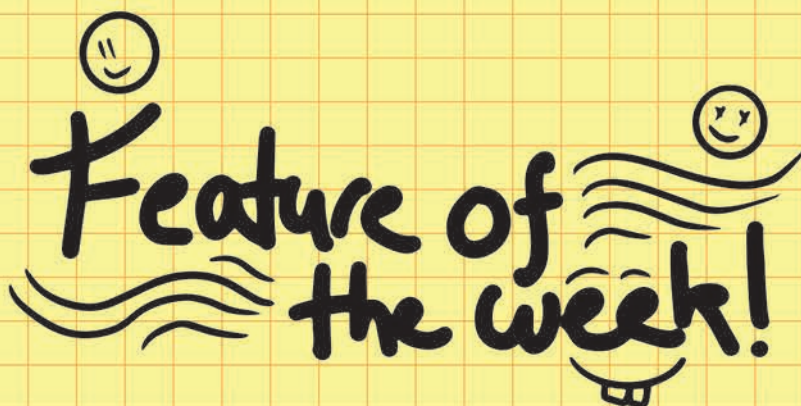
Global colour or retouch, treatment, mini shampoo and conditioner for \$149. Keratin smoothing and supporting take-home product for \$199. Add on eye trio to any service for \$30.

OTAGO MUSEUM

2-for-1 entry to Tūhura Science Centre to see the butterflies, Monday to Friday only.

SLICK WILLY'S

5% off storewide.



CORNERSTONE INK TATTOO STUDIO

10% student discount on any tattoo, not in conjunction with any other special.

SAL'S AUTHENTIC NEW YORK PIZZA

\$20 large cheese pizzas all day Tuesdays. Student ID required.

BURGER PLANT

Cheeseburger OR Chook Burger & Fries for \$14.

TASTE OF TANDOOR

2-for-1 Curry Special - everyday between 4 to 7pm (dine in only). 15% student discount on entire bill after 7pm.

BAILEY NELSON (ONLINE)

Protect your pupils this semester with 20% off. Use code 'OWEEK20' at baileynelson.co.nz. Offer ends 5 April 2021.

ROB ROY DAIRY

Mondays & Tuesdays upgrade to a free waffle cone*. *Excludes gluten-free option.

LA PORCHETTA

10% student discount on food and drink.

POPPA'S PIZZA

10% off regular large pizzas and waffles.

TM AUTOMOTIVE

\$55 warrant of fitness fee.

GELATO JUNKIE

\$1 off double scoop ice creams.

TAKEICHI

Free special topping with every bowl of Ramen.

ADJØ

10% off everything at ADJØ (excluding already discounted deals and alcohol).

**REGISTER TO UNLOCK
ADDITIONAL PRIZES!**

r1.co.nz/onecard



COSMIC

ousa



REASONS TO SIGN UP YOUR TEAM

- 1 OVER \$30K IN PRIZE MONEY***
- 2 REPRESENT NEW ZEALAND IN THE WORLD FINAL**
- 3 BE IN TO WIN A STEELSERIES ULTIMATE GAMING BUNDLE WORTH \$5K***
- 4 BE IN TO WIN INTEL PC'S FOR YOUR CAMPUS GAMING ZONE**



APPLY NOW
APPLY NOW REDBULLCAMPUSCLUTCH.COM
APPLY NOW

JOIN OUR DISCORD FOR MORE INFO AND TO FIND A TEAM
REDBULL.CO.NZ/DISCORD

*T&C'S APPLY REDBULLCAMPUSCLUTCH.COM

