

# te arohi

# ARIA



THE  
MUSIC  
ISSUE



# THIS CARD GETS YOU FREE SH\*T

University Book Shop  
Great King St + On Campus  
10% off full-priced items.

**A+ BURGERS**  
10% off all menu items purchased in-store.

**BOSS PIZZA • BURGER**  
Free upsize any burger from single to double OR medium pizza to large.

Burger + fries + drink OR snack pizza + fries + drink for only \$12.90.

Waffle Wednesday: \$5 ALL DAY!

**BURGER N BEAST**  
\$10 burger and chips every Monday and \$5 burgers every Tuesday. (T&Cs apply).

**CORNERSTONE INK TATTOO STUDIO**  
10% student discount on any tattoo, not in conjunction with any other special.

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

**ONLY URS BEAUTY PARLOUR**  
Get a friend along and get 2 spray tans for \$48.  
Guys eyebrow wax/ thread (top and bottom) \$16.  
Eyebrow Thread/ Wax (top & Bottom) \$15.  
Eyelash Lift \$42.  
Brazilian Maintenance \$35.

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

10% off for all students at Otago Museum shop.

**RA HAIR**  
\$20 spray tan.  
\$159 1/2 head foils including toner, plex and hydration treatment.  
\$209 keratin smoothing treatment and supporting take-home product\*.  
\*Surcharges may apply.

**STIRLING SPORTS**  
10% student discount on all full-priced items.

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



## DEAL OF THE WEEK ✨ NU YOGA DUNEDIN

Two week introductory pass for \$32 (\$4 off the concession price) with promo code nuROne. T&Cs apply. Limited to one person per pass.

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

**COMES FIRST DINER**  
\$10 Happy Burger, \$10 Wings N' Fries, \$10 Tap Wines & \$12 Crafty Pints.

**GELATO JUNKIE**  
\$1 off double scoop gelato.

**GO RENTALS**  
20% off any car hire in Dunedin using the code: explore20

**LARNACH CASTLE & GARDENS**  
'Big Kids go Free': one free entry with one paying adult.  
'Ride Share': Two or more in your car? Get a 50% discount on each entry.

**LA PORCHETTA**  
10% discount on all items and beverages.

**SAL'S AUTHENTIC NEW YORK PIZZA**  
Buy any large pizza online and get a free 1/2 cheese pizza using the code: DunedinStudent.

**TAKEICHI**  
Free special topping with every bowl of Ramen.

**TM AUTOMOTIVE**  
\$60 warrant of fitness fee.

 **REGISTER TO UNLOCK ADDITIONALPRIZES!**  
**R1.CO.NZ/ONECARD**

# LETTERS

University Book Shop  
Great King St + On Campus

EMAIL CRITIC@CRITIC.CO.NZ — LETTER OF THE WEEK WINS A \$30 VOUCHER FROM UNIVERSITY BOOKSHOP

## LETTER OF THE WEEK

**To the Editor,**  
I really just needed to get this off my chest and didn't know who else I could tell. Sometimes, when I'm in bed by myself at night, I stick my head in the sheets and twist myself around and pretend I'm an eel trying to feed on a rotten corpse. I can't tell my friends because I know they'd make fun of me, and I can't get a boyfriend because I think it would freak him out and also I'm worried I'd bite him. I don't know what to do about it but it's happening almost every night and I have no intention of stopping. I just needed to tell someone.

Thanks,  
E. E. L.

**Kia ora Critic,**  
We did the science. The Unipol showers do go for different times. We tested a couple (the ones we were in) and some went for 11 seconds off a single press of the button and others 14-15 seconds. However, when we spammed the button it would go for over 30 seconds. This is breaking news from science correspondent Schmichael the schmience man.

Ngā mihi,  
Schmichael

**Letter to the Editor**  
THIS IS A WARNING FOR ALL STUDENTS. Do NOT sit on the round tree base outside of Burns on Albany. The metal plate is uneven, and it pinched my ASS when I sat down!! fucking creep!!!

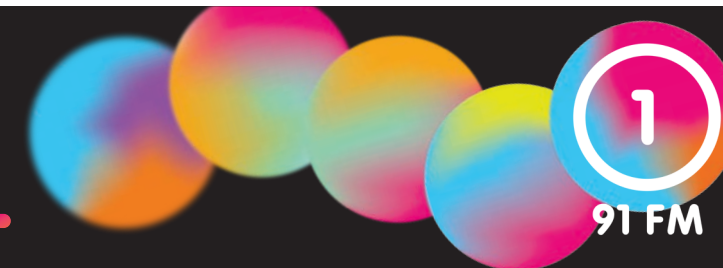
**Dear Critic,**  
The Southern District Health Board are naming their new clinic on Castle and Hanover "The Dunedin Immunisation Centre", or "DIC" for short. A team of professionals agreed to name it "DIC".

Thanks  
DIC-watcher

**Kia ora Critic,**  
I think I'm in love with my flatmate. I won't specify his name but it starts with P and ends with eter. The way he flips his hair, jokingly kisses me in photos, and pushes me outside my comfort zone each and every day. He always compliments my cooking and supports my efforts to make cheese every Sunday. I was hoping the editor would have wise words for me to finally confess my love or maybe he'll read this and realise it's been me all along. I'm so in love that it kinda burns when I pee, but that might be something else.

Hopelessly in love,  
W. Merifield

# RAD TIMES GIG GUIDE



**TUESDAY  
17 MAY**  
Open Mic Night w/ Nick Tipa, Hosted by Andy P  
INCH BAR  
7PM

**WEDNESDAY  
18 MAY**  
NZ music month @ Ombrellos  
OMBRELLOS KITCHEN & BAR  
5PM – 10PM  
Ocean Alley - NZ Tour w/ Hockey Dad  
DUNEDIN TOWN HALL  
7PM  
Tickets from ticketmaster.co.nz

**SATURDAY  
21 MAY**  
Adam Hattaway and Tess Liautaud  
DOG WITH TWO TAILS  
7PM  
Tickets from undertheradar.co.nz  
Dunedin Youth Jazz Orchestra w/ Piecemeal  
DUNEDIN JAZZ CLUB, HANOVER HALL  
7:30PM / ALL AGES  
Tickets from eventfinda.co.nz  
Ollie Crooks Band and Julian Temple  
PEEPS VINTAGE SHOP  
8PM  
Tickets from eventbrite.co.nz

For more gigs happening around Dunedin, check out [r1.co.nz/gig-guide](http://r1.co.nz/gig-guide)



EDITORIAL:

EDITOR  
Fox Meyer

NEWS EDITOR

Denzel Chung

FEATURES EDITOR

Elliot Weir

CULTURE EDITOR

Annabelle Parata Vaughan

SUB EDITOR

Maddie Fenn

NEWS REPORTER

Zak Rudin

STAFF WRITERS

Sean Gourley, Keegan Wells, Ruby Werry,  
Lotto Ramsay, Jamiea Lorimer

CONTRIBUTORS

Rosie Joyce (@skuxxfood), Nina Brown,  
George DeMarco, Aiman Amerul Muner

DESIGN:

DESIGNER  
Molly Willis

ILLUSTRATION

Rutena Rickard  
Daniel Van Lith (@art\_by\_deevev)  
Justina King (@coccinelleart)  
Esmond Paterson (@\_eastmund)

PHOTOGRAPHER

Connor Simpson (simpson.photography)

CENTREFOLD

Critic Archives, UBar 2004

FRONT COVER

Justina King (@coccinelleart)

PUZZLE MASTER

Aleisha Chalmers

PRODUCTION:

ONLINE  
Stella Inkpen

DISTRIBUTION

Vincent Withers

ADVERTISING SALES:

Laura Maxwell  
Jared Anglesey  
Peter Ramsay  
sales@planetmedia.co.nz  
Phone: 03 479 5361

READ ONLINE:

critic.co.nz  
Issuu.com/critic\_te\_arohi

GET IN TOUCH:

critic@critic.co.nz  
Facebook/CriticTeArohi  
Tweet/CriticTeArohi  
03 479 5335  
P.O.Box 1436, Dunedin

**critic** te arohi.

Critic is a member of the Aotearoa Student Press Association (ASPA)

Disclaimer: the views presented within this publication do not necessarily represent the views of the Editor or OUSA.

NZ Media Council: People with a complaint against a magazine should first complain in writing to the Editor and then, if not satisfied with the response, complain to the NZ Media Council.

Complaints should be addressed to the Secretary: info@mediacouncil.org.nz

rasputation

# Editorial: Your Taylor Swift Hate is Weird, Actually

By Fox Meyer

You don't have to like Taylor Swift, but it's weird how vehemently some dudes will hate, hate, HATE Taylor Swift. Almost like they need you to know how much they hate her because otherwise they're not a man, or something. It's weird, and it's super toxic.

I used to say I hated Taylor Swift, which was a lie, because I absolutely frothed *You Belong with Me* and didn't see the hypocrisy in that at all. There was just something about Taylor Swift that I felt was completely antithetical to who I was as a person and I refused to identify with it in any way shape or form, and when people pointed out how stupid that was, I just doubled down on my stance. It's pretty cringe to look back on, to be honest. I never had a problem talking about how much I loved Lady Gaga, so what the hell was my problem with Taylor Swift?

I reckon that part of it comes down to how GOOD she is. At everything, but also just as a person. She's sort of built herself up, by being herself, to be this example of what a genuinely good, pure person is, a great role model and a great artist. And I think some people hate that. I think some people, probably my past self included, looked at Taylor Swift and said "there's no way anybody is that good." She represents a lot of the good things about humanity that people want but can't have, and when somebody is envious of that, it's really easy to want to see a reputation like Taylor's tarnished – because then even the best of us aren't perfect.

People are so excited to see the evil in someone, so unwilling to accept that some people are just kinda... good. It's just not that deep. She's just a good person who happened to make it big. And then when Kanye openly slandered and bullied her in front of millions of people, it gave people on the outside some sort of credibility to hate her, because if Kanye's saying it, it must be true. Right?

I don't know what it is about picking on an easy target that gives some people so much vindication, but I think that's what this is about. People know that Taylor isn't going to bite back because she isn't a mean person, and it means they can say that they hate her without fear of repercussions. Which is their loss, to be honest. Life is a lot more fun when you stop hating some of the most commonly-played music for no reason whatsoever.

Part of it is not wanting to admit that a woman is doing a good job. People hated the Dixie Chicks, people hated Blondie. Nobody hated on Green Day for complaining about the world they lived in, but plenty of people hated on Taylor for complaining about hers. And I think that a lot of this hate is rooted in misogyny, whether or not you want to admit it. And it's not like Taylor got overly political – she did a bit – but it seems like women get cancelled when they get political because they're no longer a sex icon and men get away with it because that's their job.

I just don't understand why people can't admit that she's a good songwriter. I doubt that there is anyone on this planet with access to music that has not enjoyed a Taylor Swift song, possibly because they don't even know that Taylor Swift wrote and sung that song. She's just all over the charts. You can't deny that there has been a moment in your life where you have danced or sung to a Taylor Swift song and enjoyed it. And guess what, buddy, I've got news for you: that makes you a fan. Even if just for two minutes.

Taylor Swift has managed to preserve this juvenile sense of purity, and I reckon some people interpret that as "fake". They assume that the meanness that resides in their hearts also resides in hers, so her "girl next door" vibe must be a facade. But that's not the case. They're just bitter. If you can't relate to someone's optimism and kindness, it doesn't mean that they're being disingenuous. It just means that you're a bit of a dick.

## Agnew Street Party Re-Cancelled

Geography the real villain here

By Keegan Wells & Fox Meyer

critic@critic.co.nz

Students' attempts to run the Agnew Street party themselves this year have been abandoned. Even though sponsors had been found, security had been considered and morale was high, security concerns raised during a meeting on 9 May resulted in the plan being cancelled.

The meeting was attended by Agnew St residents, as well as the Proctor, the Campus Constable, two cops, landlords, and representatives from Student Health, FENZ, St John and OUSA, which incidentally sounds like the worst possible group of people to smoke weed before seeing. Geography was the main culprit, according to a resident that attended the meeting. According to them: "They told us due to the geography of the street students can climb in from any side... and because there is no access out the back of the street, if something goes wrong they can't get ambulances or police in."

During the meeting, the resident told Critic Te Arohi that "[the Uni] made it explicitly clear that [they] were not anti-party, more that Agnew was too risky for them

to support". They "thought the Uni made pretty valid points," saying that "the reason they don't shut down Castle Street and they can host Hyde is because they can make it safe for students, which is not possible for Agnew."

Residents had made an effort to make sure the event would go smoothly; Nitro had been tipped as a sponsor that could fund fences to help with crowd control. The residents had also planned to get a PA system to help further mitigate any issues that arose, even getting a formal quote from Gravity Events. The last thing standing between them and a resurrected Agnew St party was that meeting.

The atmosphere of the room became "gloomy," according to the resident, as "they talked to us about Sophia Crestani and another student that got injured [on Agnew] in 2019, and asked how we would feel if anyone's family had to go through that. Obviously not great."

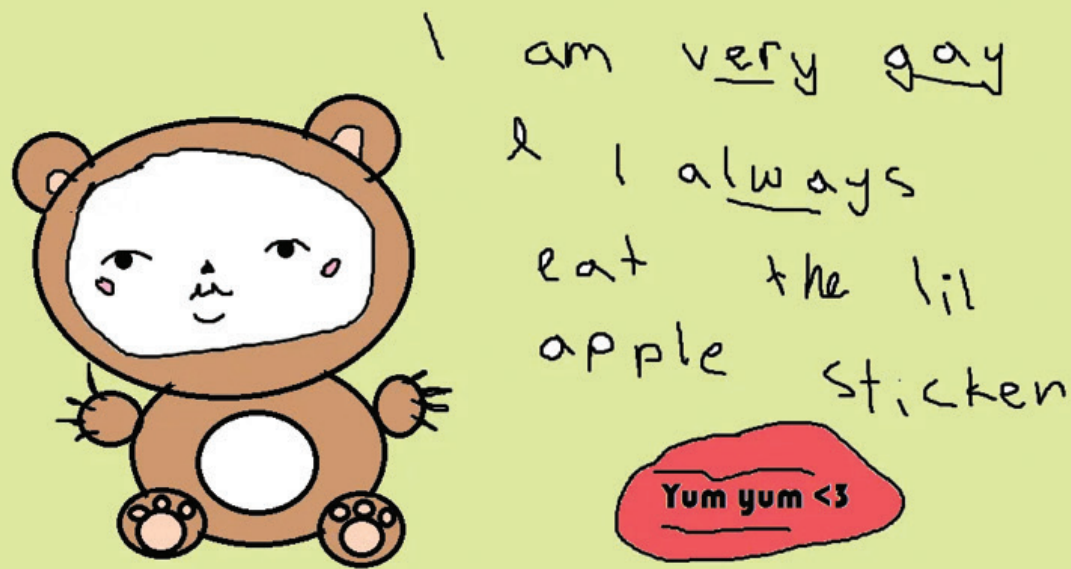
While steps were taken to make sure they could have fun and stay safe, residents

were aware that things don't always go to plan. Their plan to control the size of the crowd was to cap the number of partygoers through the Facebook page. The resident, though, said that: "We all know how successful that is." While they admitted ticketing the event was the best way to manage attendance, ticketing doesn't make sense, they said, because "we couldn't block it off properly."

A University spokesperson told Critic Te Arohi that: "The purpose of the meeting was for parties to meet and discuss the event, the risks associated with it and the often not considered flow-on effect that the event creates, allowing the organisers to make an informed decision on the viability of the event." After the decision was made to cancel, the Uni said that they were "supportive of the residents' decision and pleased the advice of stakeholders has been taken on board". We'll be following up on this story next week, with more comments from both Agnew and the Uni.







## Record-Breaking Turnout for UniQ's Inaugural MS Paint Competition

All five entries were great, apparently

By Lotto Ramsay  
Staff Writer // [lotto@critic.co.nz](mailto:lotto@critic.co.nz)

For Art Week, UniQ teamed up with Art Club to host a painting competition. Well, a Microsoft Paint competition anyway. In a beautiful and rather wholesome twist, all four people who entered came out winners.

UniQ, Otago's resident club for members of the LGBTQ+ community, decided that 2022 was the year for their first annual MS Paint competition. Some of the exec members pitched in to draw up posters advertising the competition, including a reimagined 'Birth of Venus' in glorious pixelated brushwork, a multitude of frogs, and a depiction of beloved gay paradise ducks Bill and Bill, under the caption: "What if we kissed in the Leith under the clocktower?" What if, indeed.

Unfortunately, these stellar efforts couldn't quite get those artistic juices flowing as planned. UniQ only received two entries before the competition closed, and both just ahead of the closing date on the 3rd of May. Including the latecomers, five entries

were received in total. Sam, a UniQ exec member, told Critic Te Arohi that the whole ordeal was "hilarious," as well as "vibes, honestly".

MS Paint appealed as a medium because of its simplicity, she said: "With the state of the world as it is, everyone has access to MS Paint in some way, shape, or form," said Sam, "we thought it would be easy." The aesthetic was also a huge draw, she said, as "[there's] kinda the nostalgia of having just a really shitty laptop and a jiggly mouse". On top of that, MS Paint has a certain appeal to queer internet culture. "Shitty MS Paint just has gay vibes," Sam said. "MS Paint frogs with gay flags is peak queer culture." You heard it here first, folks.

The popularity of the idea, though, wasn't quite matched by the turnout. "We had so many people being like 'this is such a cool idea, we're gonna enter,'" said Sam, but then [our inbox] was just crickets." Despite this, UniQ took the results in their stride, celebrating a "massive turnout" – the

biggest turnout the competition has seen so far. "A couple [entries] were late, as is queer fashion," said Sam. Conveniently, including the latecomers, four people entered the competition, and there were four prizes up for grabs, including vouchers. Full disclosure: this reporter will be cashing theirs in for a box shortly.

Until the MS Paint competition returns with a vengeance in 2023, UniQ will continue to host regular events for the queer community and its allies, such as QTea, a queer social event held fortnightly in Clubs & Socs (coming up on May 27). UniQ is also working with Dunedin Pride, the Rainbow Otago Medical Students' Association, and Queer Support to host sexual health workshops every Wednesday at 1pm in the Queer Space. The "ultimate collab," according to Sam, will be the upcoming Sweat with Pride challenge, which will run throughout June. More information can be found on UniQ's social media accounts and in the Queer Space in the Link.



## J Day Lights up in the Octagon

War on Drugs protest right next to ones for Palestine, Ukraine

By Zak Rudin  
Chief Reporter // [zak@critic.co.nz](mailto:zak@critic.co.nz)

J Day hit the heart of the Octagon last Saturday from noon till 4:20 (blaze it, nice). J Day is an event 20 years in the running, calling for weed to be legalised and more generally a celebration of cannabis culture. Critic Te Arohi reported from amidst the smog and bravely conducted interviews over blasting techno and Bob Marley.

Bert Holmes, organiser of J Day, saw the event as a "chance to come out of their bubbles and reconnect." In reflecting on the Ukraine vigil and Palestine rally (both happening simultaneously in the Octagon), Bert said "it's been quite a big day of action on anti-war." "The war on drugs has thrown money at modes of engagement with drugs such as policing and it's not working." Indeed, the enforcement of current drug legislation is racist, with Māori around five times more likely to be convicted for cannabis-related offences than non-Māori, despite using cannabis at similar rates. Bert said that

the conversation has started to move away from the war on drugs rhetoric of "say no to dope" to broader questions of why people take drugs. Fundamentally, J Day "reminds people action still needs to happen [and] why we don't just live like it's legal," said Bert.

Critic Te Arohi sat down with Sam, president of Students for Sensible Drug Policy (SSDP). Sam described the vibe as "chill man, you know stoners." SSDP aims to "educate people about the ways drugs cause harm in our society and about how to use drugs safely, as well as lobbying for a world free from drug harm," said Sam. One of the top tips for safer drug use listed on a SSDP flyer is to "try to have someone sober with you." SSDP was also giving out information on Know Your Stuff, a safe space where students can anonymously get their drugs tested.

In a techno infused interview, Critic Te Arohi made Fraser, a J Day participant, "feel like a cannabis advocate". "If I had my way we'd do this every weekend... get the cars out of here and the people back in the Octagon... no separation man... oil this and SUV that and [redacted] alcohol, [redacted] ban alcohol. This should be our space, every Saturday night, all night," said Fraser. Fraser described cannabis laws as a "human rights issue," before highlighting the intersectionality at play: "if you're a rich c\*nt you just get a slap on the wrist."

Critic Te Arohi ultimately set out to answer the question that is on everybody's mind: was there free weed? "There is a table with an ashtray on it with a bag of what looks like kief and some rolling papers next to a koha jar and a cannabis leaf. I don't know if they have all come from the same person but they've just coalesced," said Bert. Take from that what you will.



**WEEKDAYS 11-12**  
ON RADIO ONE 91FM — [r1.co.nz](http://r1.co.nz)

**PAEMANU: TAURAKA TOI**  
A LANDING PLACE  
DUNEDIN PUBLIC ART GALLERY  
FREE ADMISSION . [WWW.DUNEDIN.ART.MUSEUM](http://WWW.DUNEDIN.ART.MUSEUM)







## Vegan Bake Sale Raises Money for Animals and Vegans in Ukraine

Veganism is your god now

On Saturday 7th May, the Dunedin Ōtepoti Vegan Society (DŌVeS) held a bake sale for Ukraine on the Museum Reserve. What link does veganism have with Ukraine and what does buying baked vegan treats achieve? Critic Te Arohi went along to find out.

DŌVeS originally hatched the idea of a bake sale as part of a nationwide effort to further an initiative run by Shawn Bishop (who runs an Animal Sanctuary in Matakana) to raise money for "struggling animals and vegans in Ukraine". A Givealittle page, set up by Shawn, to evacuate animals and bring food to animal shelters across Ukraine, has raised over \$4,000. Veronika Fedosova-Tsybulska, a Ukrainian and recipient of the animal fund, said that 21 dogs and a cat were evacuated from the city of Mykolaiv as a part of the effort. "The vegan community around the world has the best religion - the value of every life: human and animal," said Veronika.

A fund has also been created to provide vegan Ukrainians with vegan food, however it is less clear on how the money gets used. "A lot of the food part of the humanitarian effort [in Ukraine] has been non-vegan," said Chelsea McGaw, member of DŌVeS. "Half [the money] is going to feeding the animals and [the other half is] going to feeding the vegans," Chelsea said. Carl Scott, president of DŌVeS, said the aim is to "assist like-minded people in another part of the world, who urgently need our help".

Despite the cause being well-intentioned, a certain amount of privilege is embedded in a vegan lifestyle, a privilege which people in a wartime environment can't really be expected to afford as they're faced with the necessity of surviving day to day. "I think it becomes a really hard ethical choice for people to follow their beliefs or needing to eat, of course," explained Chelsea. Chelsea further explained that the fund was to

help alleviate some stress from people who were already living in highly stressful situations, adding that "some of them might be vegan for health reasons."

The bake sale came just before a rally for Palestine to commemorate the Nakba which initiated a 74-year long illegal Israeli occupation of Palestine. When asked about the rally, Juanita Bielecki-klnx, member of DŌVeS, said that they're willing to support any cause. Though, "any cause" might mean any cause with vegan outreach.

Ultimately, DŌVeS described the bake sale as a "success", raising around \$200 after just an hour, with most donations coming from parents of graduates (who actually have money to make donations). Jowan answered the crucial question of value for money: there were "very big portions".

By Zak Rudin  
Chief Reporter // zak@critic.co.nz



Images: Aiman Amerul Muner

## Rally Held For Palestine

"From the river to the sea, Palestine will be free"

On Saturday May 7, the Palestine Solidarity Network Aotearoa (PSNA) held a rally from the Museum Reserve to the Octagon. Around 60 people took to the streets with placards, chanting the Palestinian independence slogan: "From the river to the sea, Palestine will be free".

The protesters aimed to bring awareness to a tragic chapter in Palestinian history: the 'Nakba', which happened during the 1947-49 Palestinian civil war. During the Nakba, literally "the catastrophe", an estimated 750,000 Palestinian Muslims (around half of the Palestinian population) were evicted or displaced from their homes by Zionist militias seeking to establish a new Jewish state on Palestinian land. Thousands were killed, mainly unarmed civilian villagers, and hundreds of villages were abandoned and destroyed. Many were subsequently taken over by Jewish settlers, and renamed with Hebrew names.

"Zionist ideology originated in 1897, long before Palestine was occupied. Before 1948 [when the State of Israel was formed] it was Palestine and it remains so today," said Rawaa Elhanafy, a Palestinian student and one of the organisers of the rally. That's why "a way of supporting [the

movement] is recognising cities [such as Jerusalem] as Palestine."

Although the Nakba happened over 70 years ago, the situation remains urgent because persecution of Palestinians continues today. A United Nations human rights report has said that Palestinians continue to live under an "oppressive rule of institutional discrimination". The situation now, it says, is "apartheid," which is a "crime against humanity today and into the future, wherever it may exist".

"The Jews were one of the most persecuted people in Europe, then they turned around and implemented the same things done to them on the Palestinian people," said protestor Andrew Tait, president of Unions Otago. Rawaa told Critic Te Arohi that: "What's happening in Palestine is not a conflict and it's not a war, it's a specific ideology of raiding and occupying a country... it's terrorism." Although Rawaa has family in Palestine, she hasn't been able to visit for a long time as "it's not safe."

Officially, New Zealand's Ministry of Foreign Affairs is supportive of Ukrainian resistance, but "preaches non-violence" in the context of Palestine. This was

a discrepancy that was condemned by protesters. Brandon Johnstone, a member of PSNA, said that: "People under occupation have the right to protect themselves," whether Ukrainian or Palestinian. "Ukraine is a free and independent country that should not be occupied by another country. Palestine is the same," said Tie Jian, a Muslim Chinese Kiwi. According to Tie, "Israel is an occupational state," and "the UN resolution to give Israel the right to exist did not give Israel the right to kick the natives out."

Andrew Tait advocated for a resolution supporting the Palestinian "BDS" movement: boycotting Israeli products, divesting from Israeli assets, and economic sanctions against the Israeli state. According to Andrew, the illegal occupation of Palestine stems from the belief that "military force is what makes justice in the world," and "in our struggle for equality we need to confront this principle."

"Palestinians deserve respect, support and most importantly, freedom," said Tie.

You can help support the movement for Palestinian solidarity and freedom by following and donating to Palestine Solidarity Network Aotearoa.

CW: genocide, ethnic cleansing

By Zak Rudin  
Chief Reporter // zak@critic.co.nz



## Human Nutrition Dept. Launches Cheap Student Meal Kits

And no, booze does NOT count as human nutrition

By Denzel Chung

News Editor // news@critic.co.nz

The Department of Human Nutrition has launched meal packages to help flats take some stress out of meal prep. It's one of a long list of initiatives that aim to snap students out of their perennial Indomie addiction.

The Feed My Flat initiative is basically the same as My Food Bag or other similar meal-kit services. For \$85 per week, they'll provide the recipes and ingredients to feed four people for three dinner meals – this works out to about \$28 per flat meal. Flats with more people (or bigger appetites) can upgrade to a six-person meal kit, which will cost you \$130 per week.

As far as meal kits go, it's cheap – a similar box from HelloFresh or Bargain Box would set you back about \$30 more per

week. But the Department has a bigger purpose here that goes beyond simply feeding students on a budget. According to Kimberley, an assistant research fellow at the Department and one of the staff behind the scheme, they want to help students get confident in the kitchen, and develop skills that will last a lifetime.

Cooking needs to be "rebranded," says Kimberley, because it's probably cheaper and easier than you think: "Cooking doesn't have to be fancy, boring or time-consuming...it's not just for parents. For example, rather than buying a few jars of pasta sauce, you can make it yourself with a can of tomatoes, herbs and spices."

To try and spread the good word, they've been making efforts to go beyond just

chucking some stuff into a box and calling it a day. For example, on Instagram, they're sharing recipes and cooking tips, schooling you on everything from cooking up an orange beef stir-fry to the intricacies of peeling ginger and juicing lemons. Kimberley says this means "all our flatting students can benefit from this information, including students who are not buying the food bags."

You can order the kits online, but orders need to be in by Wednesday for pick up the following Monday. They're only limited to 50 orders per week, so anyone wanting a decent flat feed without the admin of a last-minute dash to New World will need to get in quick.

## Edinburgh Asks Students To Re-Sign by May, Backtracks

Something something free real estate



By Quintin Jane  
Radio One News

Edinburgh Realty was sending letters to students telling them to decide whether they would re-sign their flats in May. They were forced to backtrack after admitting that their demands violated the Residential Tenancies Act.

In the letter sent to tenants, Edinburgh Property Management asked tenants to decide if they would be re-signing their property for next year by 5pm on May 2. If tenants did not get in touch with Edinburgh by this deadline, Edinburgh would begin to advertise their property for rent the following year. However, these demands were later found to be a breach of the Residential Tenancies Act. Under changes which came into force in February last year, tenants have until 28 days before the end of their tenancy to decide if they wish to renew a fixed-term agreement. If they don't decide by this date, tenants must be moved onto a "periodic tenancy" (with no set end date). In other words, under the

new regulations, landlords cannot make tenants leave at the end of their fixed-term tenancy unless the tenants agree, or for specific reasons (e.g. if the property is being renovated, sold or its tenants are displaying "anti-social behaviour" i.e. being dicks).

According to John Harbrook, Group Manager in charge of Property Management at Edinburgh, the letter sent out to tenants was not consistent with tenants' rights under Section 60a of the Residential Tenancies Act, and an amendment was sent out to tenants on April 28. This was two days after R1News questioned Edinburgh on the legality of the letter, and four days before Edinburgh was expecting responses from tenants.

Harbrook confirmed to R1News that these flats would not be advertised as available for 2023 until Edinburgh had confirmed whether tenants would be staying for

2023, or leaving at the end of their fixed term agreement. According to Harbrook, Edinburgh wanted students to be able to secure accommodation for 2023 as early as possible, so they can concentrate on their studies for the rest of the year. Advertising for Edinburgh's 2023 student flats will begin on June 7, the day before Semester One exams begin.

OUSA Residential Representative Patrice Le Sueur told R1News that the letter was sent out to tenants too early, and that it would be nice if this letter was sent out in Semester 2 instead. Le Sueur said that pushing these flat listings out to Semester 2 could be beneficial for both tenants and property management companies. He also said that it is important that property management companies understand the new law, adding that he didn't think Edinburgh knew the letter to be illegal when they sent it out in the first place.

Red Bull presents **RE:ORI 2022**  
11.07 – 17.07  
**FIRST RELEASE**

**Dillon Francis**  
**Muroki • Stace Cadet**

There's a Tuesday • Sweet Mix Kids • Zeisha  
Aunty El • 3Iron • TwoMinds  
Toga Party (Back for 2 Nights!) • OneFest Foodtruck Festival • Clubs Day

OTAGOORI.CO.NZ

11.07 – 17.07

the edge 91.8  
ousa

MAKE SURE YOU ARE A  
**VALID VOTER**  
FOR THE **UPCOMING LOCAL ELECTIONS**

If you haven't updated your enrolment details this year, you're probably not a valid voter! For information and tips scan the QR code.

Alternatively, come into the OUSA main reception and fill out an enrolment form, it's that easy!

ousa



## ACADEMIC REPRESENTATIVE

### Caitlin Hancy

Kia ora everyone! My name is Caitlin and I am your OUSA Academic Rep for this year. I hope you are all enjoying the return to in person classes and some sense of normality, and that you're super excited to get back to events like Hyde and ReO.

So far this year I have been lobbying the university to make a few changes, such as increasing the length of our breaks, printing our hard-earned majors on undergraduate degrees, encouraging the university

to make releasing of lecture recordings compulsory and improving consultation for new paper proposals so you guys can have more say. Some of these issues are upcoming in OUSA's referendum. I'd love to make sure I am prioritising your needs, so remember to vote! You will get an email about it! If you have thoughts on any of these ideas, or have any new ones, feel free to email me at academic@ousa.org.nz

OUSA is here for you, and we love to hear your thoughts.

Caitlin Hancy  
Academic Representative

**ousa**  
EXECUTIVE





**Bethany Hughes:**  
A robin contemplating the  
meaning of his existence

Winner  
Critic People's Choice

**critic.**te  
arohi

**ART**  
BIRMINGHAM PUBLIC ART GALLERY



**Marie Dunn: Kā Kerehi** | Winner  
Painting Category

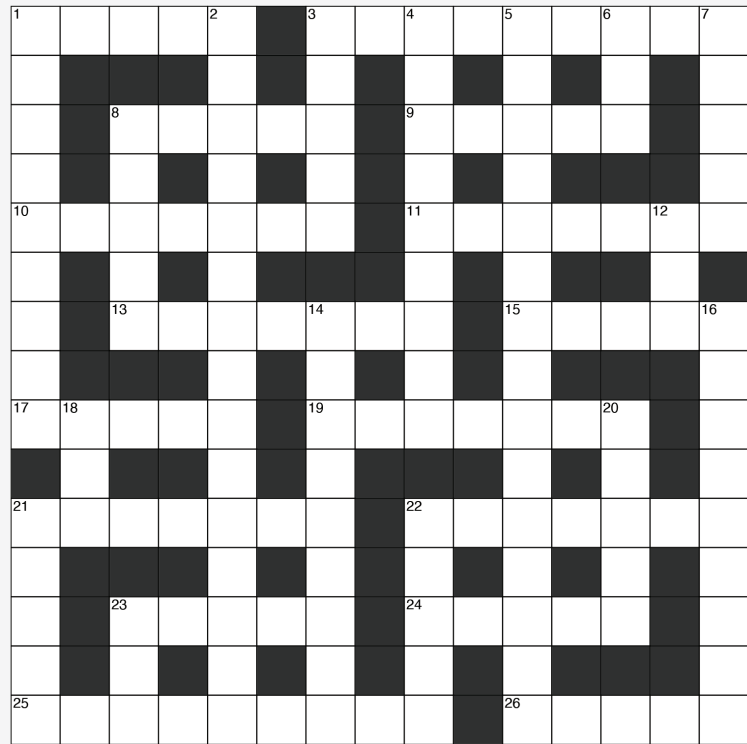
**Resene**  
the paint the professionals use

**ART**  
BIRMINGHAM PUBLIC ART GALLERY



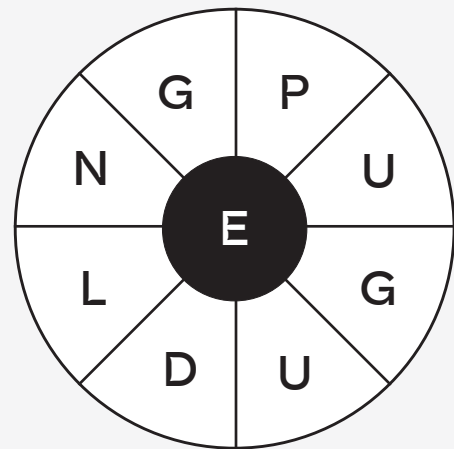
# PUZZLES

## CROSSWORD



- ACROSS:**  
1. Car that Taylor drives, maybe? (5)  
3. Someone who drinks too much (9)  
8. Grammy-hoarder: \_\_\_\_\_ Laurie Blue Adkins (5)  
9. Foamy coffee (5)  
10. Music style with fast "touch" (7)  
11. American drink bottle brand (7)  
13. Islands above Scotland (7)  
  
**DOWN:**  
1. Safe place (9)  
2. Psycho Killer? This Must Be The Place (3,7,5)  
3. A place for battle (5)  
4. White invader (9)  
5. Inescapable desert way-station of musical fame (5,10)  
6. Fib (3)  
7. Hex (5)  
8. "Come here" to Harry (5)
15. Shoelace end (5)  
17. Northwest Canadian territory, or a potato (5)  
19. Lawn balls but on ice (7)  
21. Sibling-hood (7)  
22. Spicy Mexican meat (7)  
23. Home of the Dolphins and Heat (5)  
24. "Soaked" Aucklander (5)  
25. Another word for "fancy", but funnier when broken down into [3,2,4] (9)  
26. Gwyneth Paltrow child's name (5)  
  
12. The Science Guy surname (3)  
14. Something made to let someone off the hook (9)  
16. Famous fossil seabug (9)  
18. Cranberry juice might help? (3)  
20. Nature-walk leader (5)  
21. Artist trapped by producer Dr. Luke (5)  
22. Shadowy group (5)  
23. Gala for rich people (3)

## WORD WHEEL



Make as many words as you can using the central letter and without repeating any letters.  
6–15 good / 16–20 great

**WEEK 10 CROSSWORD ANSWERS**  
**ACROSS:** 1. DUCKS 4. GOD 6. CHARM 9. VIDEOGAMES 11. SABRINA 13. ROASTED 14. NTA 15. TNT 16. CHEETAH 18. RADICAL 20. DIARYOF 21. NOTHARD 23. TUG 25. TUA 27. ABDUCTS 30. ASUBARU 32. STEELBEAMS 33. LENIN 34. VAL 35. GLADE

**DOWN:** 1. DOVER 2. CADBANE 3. SHORT 4. GRANDTHEFTAUTOV 5. DOESNTRINGABELL 7. HOUR 8. METAL 10. SAT 12. BANDIT 16. CBD 17. TOYOTA 19. LAD 22. ARCHAEA 24. BAGEL 26. URS 28. DEBUG 29. SUSIE 31. BALI

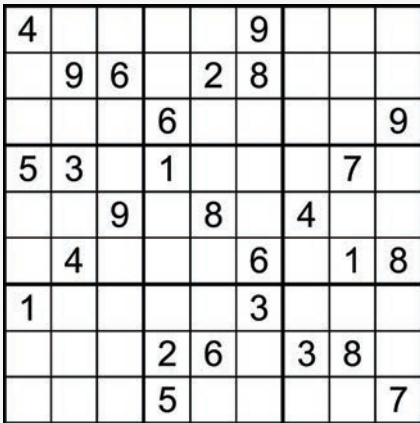
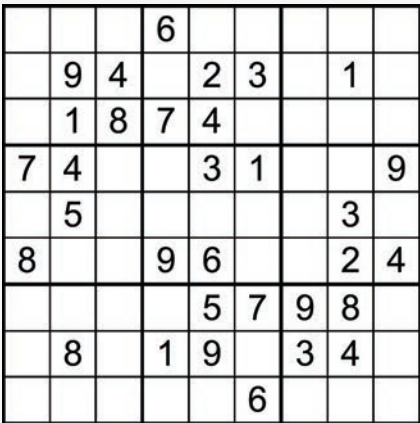
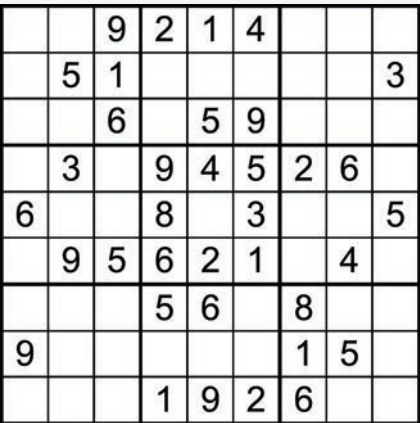
**WORD LADDER SOLUTION:** ROCK-RACK-HACK-HARK-HARD

## WORD LADDER

Change one word into another by only changing one letter at a time. The shortest solution should fit between the rungs of the word ladder.

FILE
WORD

## SUDOKU



## WORDFIND

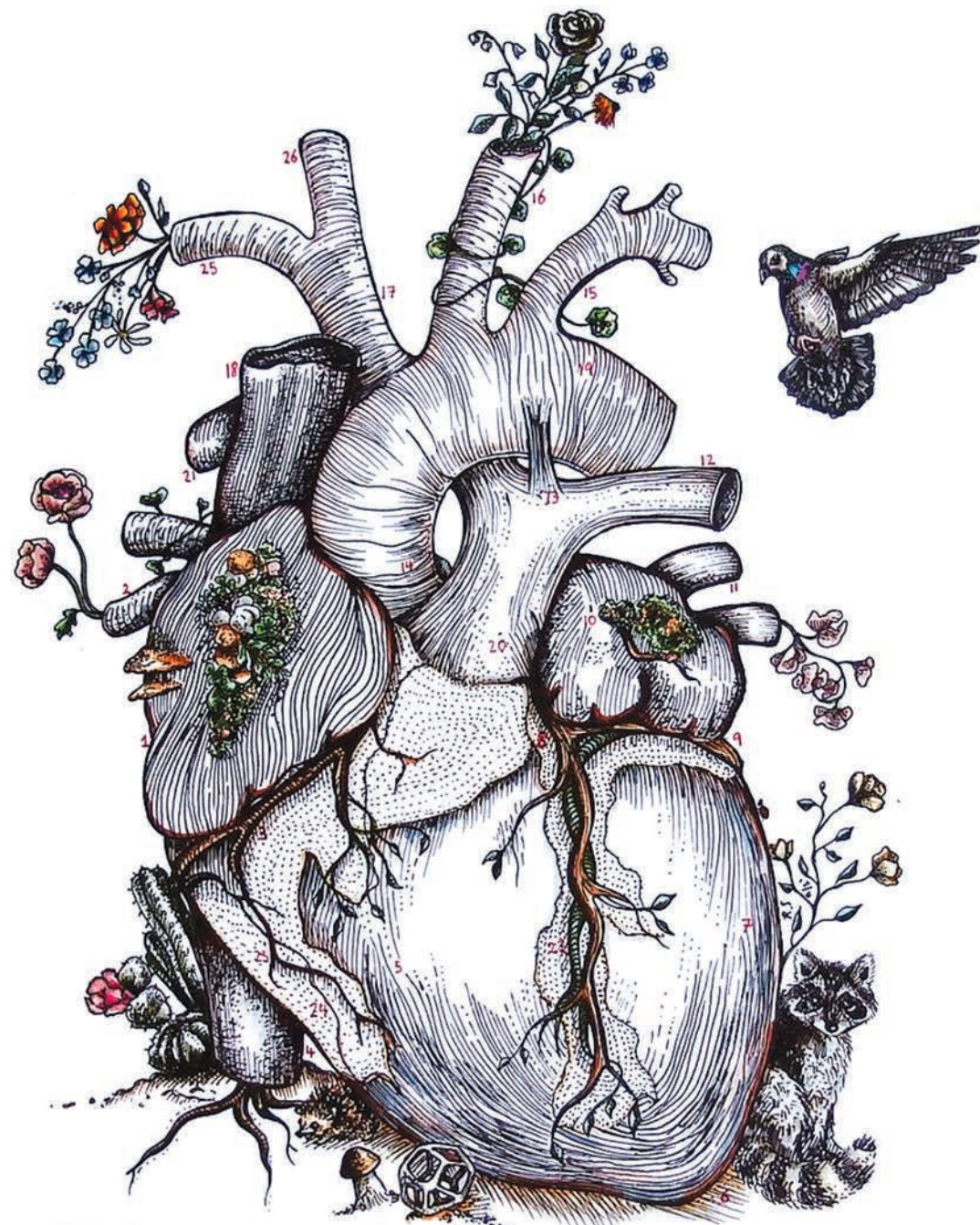
- BANJO  
BASS  
BASSOON  
CELLO  
CLARINET  
CYMBAL  
DRUMS  
FLUTE  
GONG  
GUITAR
- HARP  
LUTE  
LYRE  
OBOE  
PIANO  
PICCOLO  
TRUMPET  
TUBA  
VIOLA  
VIOLIN

## SPOT THE DIFFERENCE

There are 10 differences between these images.







- |                          |                                |                             |
|--------------------------|--------------------------------|-----------------------------|
| 1. Right atrium          | 10. Apex of left atrium        | 19. Aortic arch             |
| 2. Right pulmonary veins | 11. Left pulmonary veins       | 20. Pulmonary trunk         |
| 3. Right coronary artery | 12. Left pulmonary artery      | 21. Right pulmonary artery  |
| 4. Anterior ventr. cord  | 13. Ligamentum arteriosum      | 22. Great cardiac vein      |
| 5. Right ventricle       | 14. Interventricular septum    | 23. Marginal artery         |
| 6. Apex                  | 15. Left subclavian artery     | 24. Small cardiac vein      |
| 7. Left ventricle        | 16. Left common carotid artery | 25. Right subclavian artery |
| 8. Left coronary artery  | 17. Brachiocephalic trunk      | 26. Right common carotid    |
| 9. Circumflex artery     | 18. Superior vena cava         |                             |

**Rozyczka Schimanski:**  
Ornamental Anatomy – Heart

Winner  
Illustration Category

Palma

ART



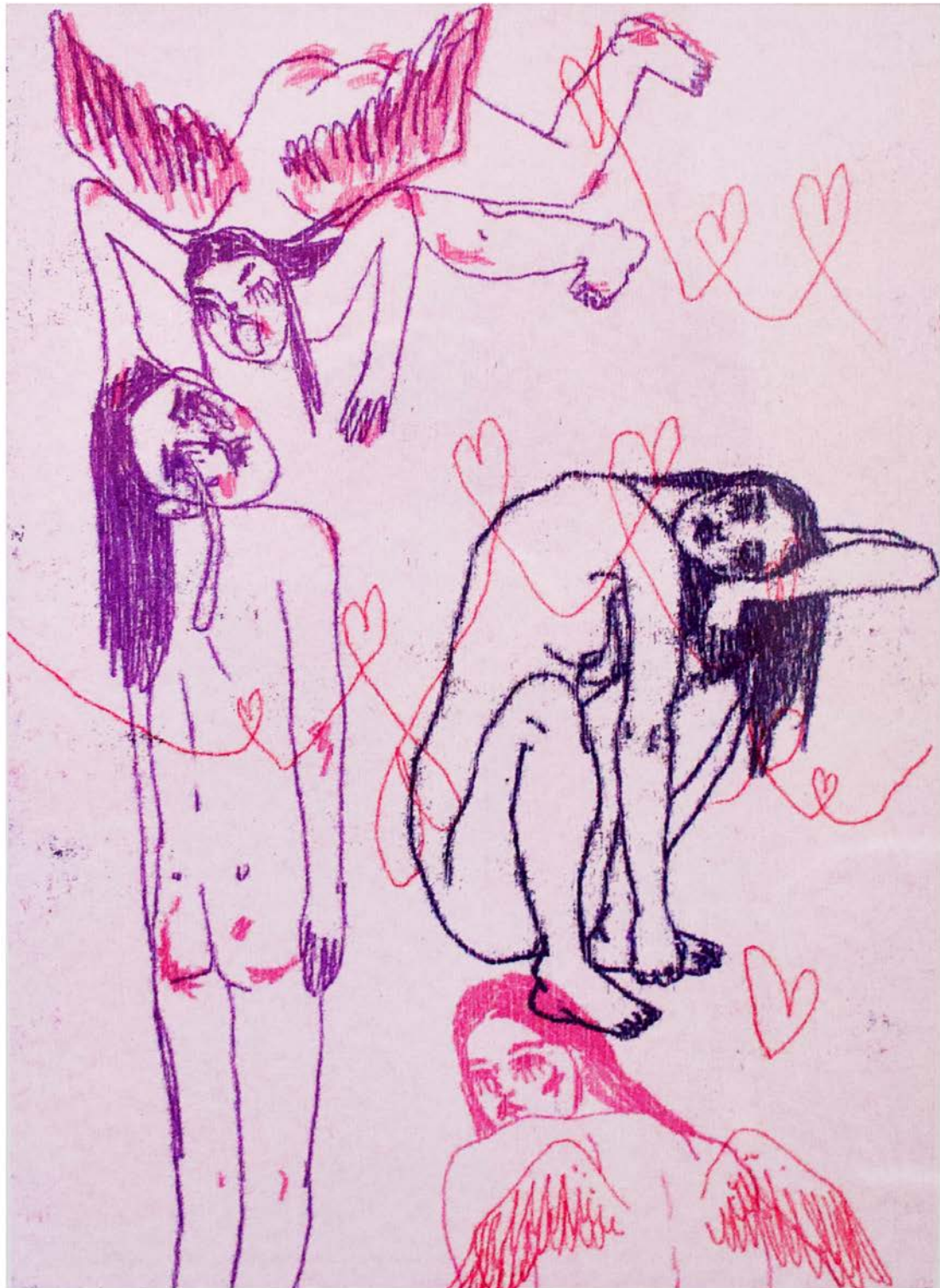
**David Mayo Muñoz:**  
The Inner Bloom

Winner  
Photography Category

OPSA.org.nz

ART

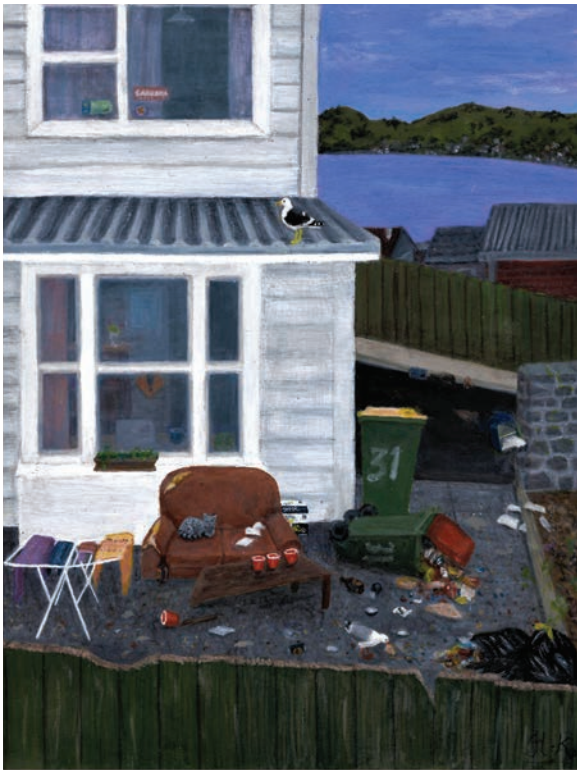




Grace Lange: My Angels

Winner  
Other Category

the Fabric  
Store



Holly Kerehi:  
Room with a view

Runner up  
Painting Category



Cait Gordon:  
Punk

Runner up  
Illustration Category



Paris King:  
Reflective

Runner up  
Photography Category



Ellie Adams:  
In Flight

Runner up  
Other Category

the Fabric  
Store







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



# Your Inalienable Right to *Dance*

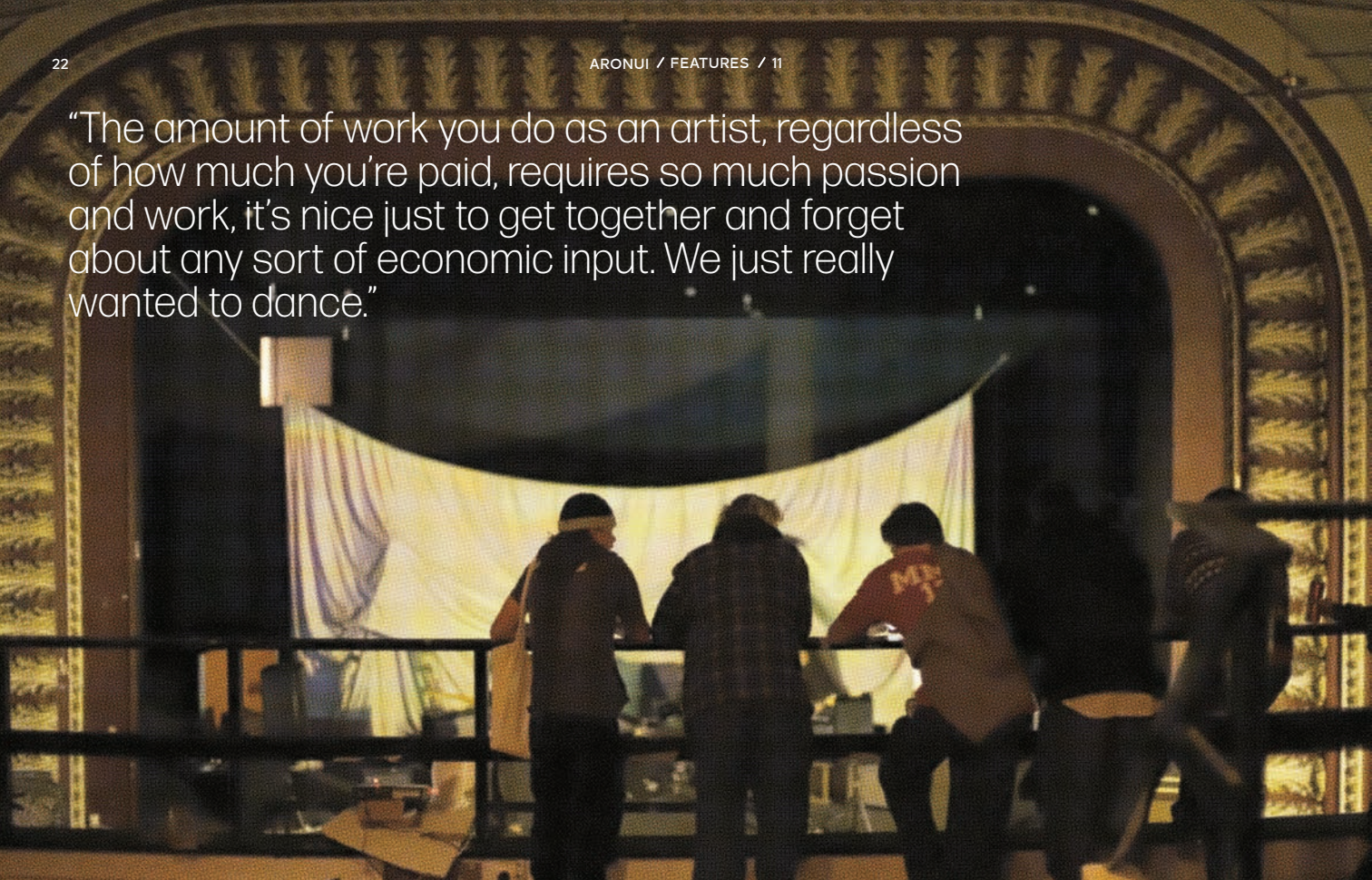
***An Illegal Shindig Highlights Dunedin's Gig Culture Crisis***

*By Annabelle Parata Vaughan & Sebastian Rice Walsh*

Dunedin is known for its music scene. The 1980s saw the rise of 'the Dunedin Sound', which inspired international acts like Pavement and R.E.M. The 2000s saw the emergence of the beloved surf rock genre, with acts such as Six60 dominating the New Zealand music industry. In its heyday, Dunedin had venues coming out the wazoo, with multiple gigs on every weekend. But our current situation looks a little different. Never before has there been such a lack of student bars, venues and spaces for our musical community to thrive, and with that crisis has come a movement to "reunite people with their inalienable right to dance".



“The amount of work you do as an artist, regardless of how much you’re paid, requires so much passion and work, it’s nice just to get together and forget about any sort of economic input. We just really wanted to dance.”



On Sunday, April 10th, a group of Dunedin bands broke into and hosted a gig at Sammy’s, a former nightclub purchased by the DCC in 2017 that remains empty. The illegal gig was dubbed the “Felonious Fandango”. “We really wanted to dance, and it was clear we wouldn’t do any harm,” explained Matt\*, the organiser. “We’d always had our eye on [Sammy’s]. It’s probably one of the best stages in the country, and it has such an amazing history, some really important bands have played there.” Determined to continue the legacy, the musicians formulated a plan to play the one-off gig, one that they believed was safe, secure and created a space for people to have fun. The bands donated their time, as they felt it was an important thing worth doing. “In my mind, the amount of work you do as an artist, regardless of how much you’re paid, requires so much passion and work, it’s nice just to get together and forget about any sort of economic input. We just really wanted to dance.”

The organisers say they made sure that all the fire exits were clear, and hazards were signposted. They had food, water and a police scanner to keep an ear out in case they got busted. “We were very nervous,” said Matt. “We went in on four occasions prior to the gig to check the power, tested anything that could’ve been an issue, and kept it closed.” The organisers considered the event a success, with over 100 people in attendance. While Matt doesn’t believe that Sammy’s itself should be reopened given its age and location, he said he believes there should be more medium sized venues around the city when it comes to viable and long term options. “I would really like it if the people in power recognised this city needs more cultural life. It would be great if we could get more music venues, there’s a lot of abandoned buildings that are ignored,” he said.

The DCC has been working on a Live Music Action Plan, and an update will be presented to council in July. The council’s 10 year plan includes \$17 million dollars for a mid-sized theatre in Dunedin. While a final option has not been decided one, a DCC spokesperson said “Sammy’s was ruled out due to the costs involved and other constraints”. Responding to questions about the ‘Felonious Fandango’, the spokesperson also said the DCC was “aware of the recent unauthorised event held inside the building. The building was entered unlawfully and the matter has been referred to Police.”

Sam Chin, the original owner of Sammy’s, spoke to Critic Te Arohi when he found out about the illegal gig. “I heard about it and thought it was fantastic,” said Sam. “My only disappointment was that I wasn’t there.”

Sam Chin, the original owner of Sammy’s, spoke to Critic Te Arohi when he found out about the illegal gig. “I heard about it and thought it was fantastic,” said Sam. “My only disappointment was that I wasn’t there.” The building originally opened as the Majesty Theatre in 1897, and remained a prominent theatre for decades before Chin began Sammy’s in 1983. Sammy’s was shut down in 2017 after Chin lost his

liquor licence due to a number of safety and legal issues on the premises and, fearing it would be torn down, the DCC bought the building. Sam and his brother now run The Crown, one of the last remaining music venues in the city, which many bands consider the ‘final frontier’ of gig culture. Sam agreed that Dunedin is missing venues, and that there is a dire need for more support for our creative community. “The town is missing a venue that can hold 800 people. The Black Seeds are missing Dunedin on the tour because they’ve got nowhere to play. It’s disappointing to see bands missing Dunedin on the tours.”

Sam said that while there is a way out of this crisis, the solutions are tricky. “You need money for a start, Dunedin’s full of old money, but old people aren’t out there spending it, they definitely wouldn’t buy a venue and say ‘lets start doing something for the young ones.’” “These old buggers aren’t gonna risk running a nightclub or venue, but I’m all for someone taking the risk, I’m just too old to be doing that.” Sam added that if you were to go back to Dunedin 20 years ago, there would be 15 pubs with bands playing, but “now you only have a handful, not even that... The bands are struggling, the venues are struggling, everybody is struggling.”

“The town is missing a venue that can hold 800 people. The Black Seeds are missing Dunedin on the tour because they’ve got nowhere to play. It’s disappointing to see bands missing Dunedin on the tours.”

Dunedin Mayor Aaron Hawkins agreed, and said that in the 20 years he has lived in Dunedin “there have certainly been cycles in terms of music venues, how they’re structured, and the communities they’ve served” but that “the traditional model, where bands could play for free and the venue would recoup their costs across the bar, has become far more difficult to sustain. If we only have venues for hire, then that obviously makes it far too difficult for both local and touring bands of a certain scale.” Hawkins also said that “the Covid protection framework saw artists as the first to be hit, and the last to recover, thanks to the restrictions on gatherings and now a degree of public reluctance. We continue to advocate to government and other funding bodies, alongside other councils around the country, for targeted support for the entertainment and events industries given the rough couple of years they’ve had.”

Max, the frontman of Hot Sauce Club at the “Felonious Fandango” said the current gigging situation is “shit” and that “there isn’t anywhere to play at the moment except U Bar, Dive or Crown. Anything else is impractical, at least from a student perspective.” Max also notes that the current lack of venues and creative spaces also impacts audiences and how exposed people are to music, saying that a lot of gigs are specifically catered to particular year groups and demographics. “U Bar is really exclusive to the student audience, I doubt anyone older than 4th year would go there. It makes it hard when you want a diverse crowd at your gigs.”

Not only is the lack of gig spaces a problem for Dunedin musos, but so is the lack of creative spaces in general. Creative and collaborative spaces are beneficial to the musical process, as it provides an environment for people to share and explore new work, to collaborate with others, and for those who are new to the scene to practise. “It gives us an outlet for all these ideas we have in our heads. It gives you somewhere to showcase that creativity and inspire someone else. There is really quite a flow on effect,” said Ollie of the Beatniks, who were part of the Felonious Fandango. “You could have a mate who would have never even thought of picking up an instrument, and then they go see a show and think, ‘woah, I wanna start doing this,’” said Max.

The lack of venue spaces has caused musicians to try and find new ways to gig and share their music with the Dunedin community. One of the most popular ways to do this was to start playing gigs at flat parties, where there was no strict licensing, expenses, or regulations. Gigging at parties seemed to briefly become a viable alternative, but it still doesn’t generate quite the same magic. “House parties definitely have their place, it’s epic to have a disorganised rager sometimes, but it doesn’t compare to having a dialled in sound system with lighting and a sound guy at an actual venue,” said Ollie.

“There’s enough bloody bands in town, where are the venues?”

Save Dunedin Live Music was set up by local musical talent to try and solve many of these issues, and is now working with the DCC on a Live Music Action Plan, and the DCC has already committed funding. A DCC spokesperson told Critic that “venues are a focus of this work”. Additionally, Mayor Hawkins said that “there are active discussions with private developers” who are “looking at a new purpose built live venue to sit on the stadium precinct.” Hawkins said that “this would add to the options for mid-sized acts, local and touring, but it is still a couple of years away from bearing fruit”.

The musicians’ messages to the council are the same. “Give us venues, give us support,” said Ollie. “There’s enough bloody bands in town, where are the venues?” Ollie said, “A lot of people feel the same way, not just musicians, but also supporters of music, a lot of them are disappointed to see what it’s come to.”

\*Names changed.









# Doctors of Rock, Professors of Roll

By Sean Gourley



Nathan Berg at Pequeño Jazz Night.

When you were a kid, if you ever saw your teacher outside the classroom, it could be a bit jarring. “What are you doing in PAK’nSAVE, Mrs Dickson? Shouldn’t you be in Room 9?” Things may have changed since primary school, but going to a gig and seeing your professor on the drums might still throw you off a bit. It turns out this isn’t a rare phenomenon, and there are a number of lecturers across the Uni involved in bands in Dunedin. We talked to them to find out more.

Professor Nathan Berg is an expert of Behavioural Economics at the Uni, but he doesn’t let that get in the way of exercising his considerable musical talent. He can play a variety of instruments, but his first love was the bass guitar.

Berg’s musical trajectory started out in his home state of Kansas when, for the first time, he felt the elation of playing in a group when he filled in for a missing bassist in his dad’s band. Things escalated pretty quickly, he said, “I wanted ‘more’ of that in-sync ensemble feeling in my life... I dropped out of high school and left home when I was 14 to study music at University of North Texas, the largest music programme in the US. I recorded with their One O’Clock Lab Band (Lab ‘87). Then I dropped out of uni and moved to New York City when I was 17 and got to play with jazz artists I’d always admired and wanted to play with.”

The peak of his career was spent playing with jazz legends such as Maynard Ferguson, John Scofield, Roy Hargrove, Larry Goldings, Peter Bernstein, and many others. Those days were intense, he said “[we were] rehearsing in a highly focused manner, where any glitch would be looped repeatedly until the band had worked it out. I loved that razor focus on fine detail... We were often playing multiple gigs the same day, making sure we had the chops to keep going for 8+ hours while still finding inspiration to be creative, curious and go in fresh directions.”

But Berg still found time to take an interest in economics, he said “one downside was all the travel and logistics and sound-check ‘down-time’ being on tour. That’s probably why I started reading so much about maths and economics -- to do something stimulating during the downtime. It’s not so glamorous.” Eventually Berg left the jazz scene and went to study economics.

Berg arrived in Dunedin in 2011 and thinks Aotearoa has a unique approach to music. “One thing I like very much about the music scene, particularly in Dunedin, is that most musicians are willing to cross ‘stylistic boundaries’ rather than perform exclusively in one genre of music. That’s a testament both to musos’ and listeners’ open-minded tastes and awareness that ‘transcendent musical experience’ can be found in every genre.” Berg’s band The Funk and Soul Brothers play every Thursday night at Pequeño.

Music and economics are not entirely separate for Berg either, saying his “academic work uses the analogy of ‘ensemble-ness’ to characterise what high-functioning organisations of every size do, whether it’s, you and your flatmates, a small firm, large organisation or a macroeconomy. The idea of ‘ensemble-ness’ is this: “I adjust my voice to make yours sound better and you do the same. The resulting harmony (joint output) is a ‘more than the sum of its parts’ outcome... on a good night, anyhow.”



“One thing I like very much about the music scene, particularly in Dunedin, is that most musicians are willing to cross ‘stylistic boundaries’ rather than perform exclusively in one genre of music. That’s a testament both to musos’ and listeners’ open-minded tastes.”





Left: The Skeptics 'Chowder Tour'.

Below: The Skeptics 'Snail Clamps' gig, Palmerston North.



**“Today’s young musicians work in an environment where difference is celebrated. We worked in one where difference was mostly not tolerated.”**

Professor Robin Gauld has many important duties around the University. He is Dean of the Business School, Pro-Vice Chancellor of Commerce, and Director at Centre for Health Systems and Technology. But what many do not know is that in his youth Gauld spent his days a member of an experimental group called The Skeptics.

Gauld got started in his music career by listening to his brother’s records, he said “My older brother had some new music coming out of the UK - Stranglers, Wire, Clash, etc... [That] new music really appealed, the album covers, the sounds, and words. [I] really wanted to be able to play some of this music and got a hold of an electric guitar and amplifier and taught myself enough to get going.”

The Skeptics formed at Gauld’s high school in Palmerston North. He recalled that “at school I ran into my very old and dear friend David D’Ath and convinced him we should form a school interest group to focus on listening to and trying to play some of this new music. In today’s terms this all sounds pretty straightforward but back then it was extremely difficult to do what we were doing in a world that was not at all supportive of people without any musical ability or training, or access to places to play or equipment.”

It was tough going having a different sound in an overwhelmingly conservative community. Gauld said “being in a band was a grim and often thankless existence in terms of there being a very limited audience for the kind of music we made in New Zealand.” But despite the harsh treatment they received, The Skeptics found a way to play some great gigs. Gauld remembered “New Year’s Eve at one of the key venues in Auckland in Parnell. It was packed. There is a great live recording of it.”

Because of the intensity of the music the band was often misclassified, Gauld said. “[We] were terrible musicians and it was loud guitar music, so we were often referred to as a punk band. We really were anything but that.”

Eventually Gauld decided to move on. He said “I got to the point where I felt that I could not see a future. That was around 1985 or so. [It] was a very difficult time to be making a different kind of music in New Zealand. Today’s young musicians work in an environment where difference is celebrated. We worked in one where difference was mostly not tolerated. The work was hard with limited reward.”

Gauld mainly focuses on academic pursuits these days, he said “[it is] mostly non-musical research projects with the occasional bit of GarageBand.”



Three of the members of the The Wharf Street Band are well-known faces around campus: Associate Professor David Orlovich (who teaches about Fungi in the Botany Department), Associate Professor Paul Guy (who teaches about plant diseases in the Botany Department), and Dr Donald Kerr (who is the Special Collections Librarian at the Uni). After their career was cut short by Covid, The Wharf Street Band made their return at the Carisbrook Hotel a few weeks ago.

Professor Orlovich summed the band up as playing “music that old drunk people like to dance to, just classic rock covers basically. I’ve often wondered why we don’t do our own stuff, but it must be because all the members of the band are so different that we couldn’t agree on anything.”

The band mainly does gigs for free. Orlovich said “charity gigs were our thing before Covid hit, we didn’t charge them but we did charity gigs because we didn’t want to undercut local bands, and then every now and then we got paid gigs but then again it was usually the old folks that enjoy a good pissup and lots of NZ classics.” Covid was difficult but The Wharf Street Band kept playing through it. Professor Guy said “Covid hit quite hard, lots of cancellations, but we managed to keep going and practising.”

All of them love the experience of doing something different, and one of their most hectic gigs came at a 60th birthday party. Orlovich said “the daughter got up and gave an absolutely hilarious speech and then this old drunk guy got up and just rambled on for ages and ages. After we started playing for a few minutes, suddenly, the lights went out and the power went totally dead. It turns out the guy who gave the drunken speech had driven off and crashed into the one power line that serviced the town. Someone had to get up and sing ‘Hey Jude’ on the acoustic guitar while someone else went to set up a generator and then we got going again. It was a great night.” Guy chimed in with, “Yeah, you meet lots of characters, especially when they’re drunk.”

Wes Jenkins loving music. Image: Blake Armstrong.



When Wes Jenkins is not overseeing massive projects in the Uni (like the recent dental school refit), he moonlights in four-piece local indie band Before the Snooze. Jenkins mainly sticks with guitar but he is solid on drums and “dabbles” with piano.

Jenkins has been playing guitar for a while. He says his favourite musicians are still the first ones he ever played with: “I went to music college and played with some great musicians but, even though they may not be the most technically gifted, I can’t go past the nostalgia and feel I get from the guys in my first ever band as a teenager.”

Before the Snooze has gigged all over Dunedin but Jenkins has a favourite spot. He said the band has “had some great gigs at the Inch bar and the Crown more recently but I’d have to say the most memorable was a set we played for Sofar Sounds. Sofar gigs are intimate and usually suit smaller groups or quieter bands but for whatever reason... the audience was awesome, the sound was great and even some of the stage banter didn’t fall flat!”

Before the Snooze is also pumping out EPs on Spotify and, according to Jenkins, “new songs are starting to form.” Jenkins is purely in it for the love of music. He says, “I love music, I love playing music and I love the camaraderie between band mates, I’m in it basically for fun! We’re not in it for the money – there is none!”



The Wharf Street Band, left to right: Paul Guy (guitar), Donald Kerr (drums), David Orlovich (bass), Michelle Mowat (vocals). Not pictured: Dave Watson (guitar).



A

Z\*

OF DUNEDIN ARTISTS

A CRITIC DICTIONARY OF AOTEROA ARTISTS YOU SHOULD LISTEN TO ————— \*EXCEPT X



**Adelaide Cara**  
How Does This Sound?



**Bathysphere**  
Heaven is Other People



**CHAI**  
Pineapple Pizza



**Dale Kerrigan**  
noise bitch



**Erny Belle**  
Venus Is Home



**Frog Power**  
tears in heaven (reggae instrumental)



**GetSet**  
Slap



**Hot Donnas**  
Hot Donnas



**imugi**  
Dragonfruit



**Jess B**  
3 Nights in Amsterdam



**Kōtiro**  
High-Def Multinational



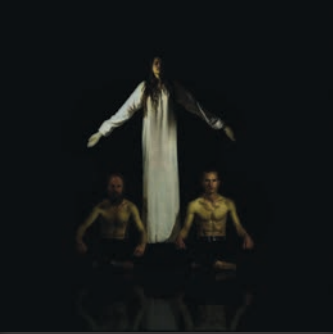
**Lips**  
I Don't Know Why I Do Anything



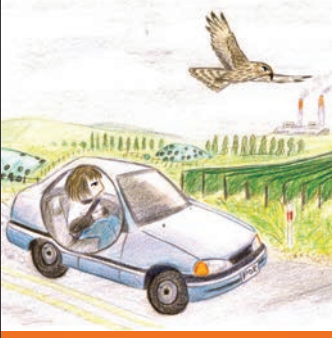
**milk**  
III



**Night Lunch**  
Table for Two



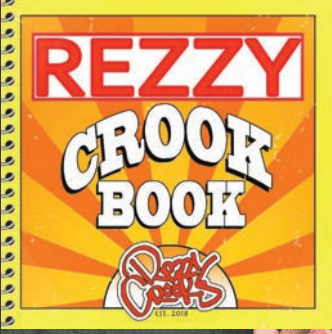
**Opposite Sex**  
High Drama



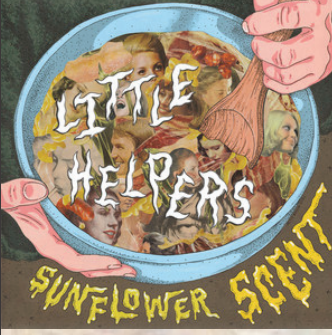
**Porpoise**  
Blue Whale



**QUALMS**  
FRANK GRIMES/ LIKEMIND



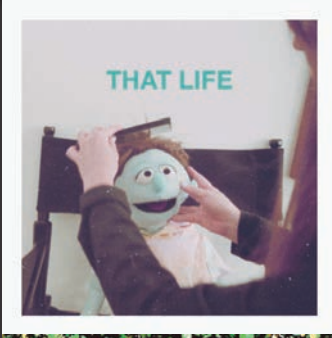
**Rezzy Crooks**  
Rezzy Crook Book



**Sunflower Scent**  
Little Helpers



**TE KAAHU**  
Te Kaahu O Rangī



**Unknown Mortal Orchestra**  
That Life



**Vera Ellen**  
It's Your Birthday



**WHO SHOT SCOTT**  
MERCY II



**Yumi Zouma**  
Present Tense



**ZĒxī**  
LOVE is a TRAP



# 2022 Eurovision Song Rankings

## The Ballads, The Bangers and the Batshit

By Ruby Werry

If you're wondering why you should care about Eurovision as a humble Dunedin student, simply consider that New Zealand is providing the official Prosecco of Eurovision, despite not being allowed to participate. Here are the top picks according to our staff, and a complete list of all 41 entries, ranked, is available online.



### 1. Latvia: Eat Your Salad

"Instead of meat, I eat veggies and pussy." If anything is going to convert people to a green lifestyle, it's a group of Latvian dudes making environmental innuendos to an electro jazz banger. This song went semi viral on TikTok, however the explicitness of those opening lyrics may hurt Latvia with older voters. Even if the overt agenda-pushing is a bit cringe, it won the only vote that really matters – popular opinion <3.



### 2. Austria: Halo

This music video did Gilded Age better than most of the MET attendees, and the set being a fancy museum just screams "stolen wealth" in a uniquely European way. That aside, this is the definitive club entry of Eurovision 2022. You're running to the dance floor when this comes on, certified rager.



### 3. Portugal: Saudade, Saudade

AMAZING, and doesn't fall into the typical EDM or Ballad. Vibey, indie pop that's a nice mix of languages. An instant add to any chill vibes playlist. The yearning-grieving-gentleness that Europeans do so well is embodied by this banger.



### 4. Ukraine: Stefania

Everyone has one mate that says they are going to quit vaping on the weekend, and Eurovision claims it is strictly politics-free. Neither of these things are true. Ukraine is sitting pretty with some really good odds to win, however it is ranked 4th in the Critic list because you know what? It's not exceptional. Sorry. The folk/hop energy is a lot of fun, and the flute solo, once again, does slap. We've still got their entry from last year stuck in our heads, but they might pull the W because of some sympathetic voting. Would be interesting to see Eurovision 2023 hosted in Kyiv, though.



### 5. Estonia: Hope

Country is an incredibly underappreciated genre, yet Estonia really pulled through with this one. Orville Peck energy, and the only Eurovision Ballad this year that's getting added to the playlist. But there's no way it's getting to the grand finals, despite the impeccable energy and vocals.



### 6. Georgia: Lock Me In

A preppy, European version of Insane Clown Posse with a music video that just screams "Eurovision". What you'd show someone to introduce them to the weird and wonderful side of the competition. Incredibly catchy, Georgia has what Israel can only dream of.



### 7. Norway: Give That Wolf A Banana

Whatever Norway was taking while writing this song and directing the music video, it was clearly a fun trip. The yellow morph suits, the lyrics, the beat, the random American flag. Exceptional. This is the more fun Nordic EDM cousin of What Does the Fox Say. Can't tell if they're furies, but does it matter?



### 8. France: Fulenn

As much as it hurts to credit the French language, this is a wee bit of a banger. Very robotic dancing in all black around the fire, and great staging. Another club banger that you'd be happy to hear in town.



### 9. Moldova: Trenuleț

Train hijinks are always fun, and the frantic-ness of the music video matches the high energy song well. The entire train carriage breaking out in dance is perfect level of outrageous fun that Eurovision is known for. It's if slapstick movies and old timey pub chants were a song.



### 10. Iceland: Meo Hækkandi Söl

Hozier music, but make it Haim. Folk music is elite, and Iceland really delivers that 'dance around the bog in the wet grass while cursing your enemies' music. Aggressively Icelandic, so good for them.



**“I love  
Jesus,  
my truck,  
and my  
12-pack  
of beer”**



# Why is **Gore** the **Country Music Capital** **of Aotearoa?**

**By Ruby Werry**

Gore is known for its big fish, suspected rates of incest, and, for some reason, country music. If we're wondering what Gore has to do with the American South, that pretty much answers the question.

The success of country music in New Zealand, and in Gore specifically, mimics the reasons it was so successful in America in the first place. Socially and physically, the landscapes are eerily similar. Just like the American South, the South Island is known for agriculture and farming, and those rural areas are where country finds its greatest success. In both areas, white colonists were predominantly British, Irish, and Scottish emigrants, who brought folk songs and instrumental influences that lent themselves incredibly well to country. The music created by Appalachian folk singers mixed with blues and Black Jazz to become "country music", and by the time some particularly emo Pākehā settlers were deciding to name their town "Gore", the genre was already well established. When it made its way to the shores of the South Island, it found a population ready to embrace the same styles, messages and dances that it was born into.

A hallmark of country music is that the songs often tell a story of some sort, whether it's "fuck my boss" (9-5 by Dolly Parton), or "my ex is gonna regret that" (Before He Cheats by Carrie Underwood.) Recurring themes in these songs' stories tend to appeal and relate to what was mentioned above; drinking as a social connection, freedom, agency, family, being the underdog, and making your own way in the world. And all of this resonates most with the sort of tight-knit, rural populations of towns like Gore.

We spoke with Amber, whose family partially comes from Gore. She's just been put on placement there, and said that "now that I'm back in Gore I've already heard too many country songs for my liking". Not that she hated country music, per say, but "I mean I just cannot take a town seriously when they have a glorified cowboy dress up day when they hold the yearly country music celebrations (I can't remember what they call it)." It's called the annual Tussock Country Music Festival, and it features the MLT NZ Golden Guitars and NZ Country Music Awards. The Golden Guitars is the largest longest running country music competition in New Zealand, with their website stating "Audience levels reach over 5,000 with entries in all sections and events totaling 700 competitors." Amber said

that "I have only ever been in Gore once when this event was going on and it stuck with me, I already didn't like country music and now I was surrounded by cowboy hats, guitars and so much country music."

Amber said that country music excels in Gore because it's full of "old farmers, gumboots and flannel", and it's true that just as country music traditionally goes hand in hand with conservatism in rural America, there's no difference in New Zealand. The average caricature of a South Island farmer includes a wifebeater singlet, gumboots, and a firm National vote - if not New Conservative. Country music, with these themes of self-sufficiency, individual ownership, and frustration at authority often greatly appeal to conservatism, giving it the opportunity to thrive in places like the American South and the South Island.

This sort of nationalist country music mostly came up after 9/11, when America tied its identity to the flag and wrapped it in country tunes. Pre-9/11, country music was mostly anti-establishment. It was less "I love Jesus, my truck, and my 12-pack of beer" and more "if the bank wants my money they'll have to fucking kill me and my entire family." And while that new country has seeped into the mainstream, there's still plenty of other country out there to celebrate.

You can scream along to party country, like *Save a Horse Ride a Cowboy*, *Dicked Down in Dallas*, and *Old Town Road*. Frustration at and celebration of the female experience can be found in Kacey Musgraves's *Breadwinner*, Loretta Lynn's *The Pill* and Shania Twain's entire discography. Female country music itself has a wide range of genres, with two umbrella categories of 'Girl's Girl' country, and 'Pick Me' country, which cover everything from screaming at shitty men, to the struggles universal to all women of pay gaps, catcalling, and having the general shit end of the stick. Male-sung country music has diversity, with categories such as 'I miss her so much', 'I want to drink myself to death', 'fuck the police', and 'I'm socially inept so I ride horses and talk about sunsets'.

So while Gore croons away to one of its many country tunes, don't automatically hate. Country music is rooted in the anti-establishment, nature-loving ethos that we've all grown to love, and there's a genre for you, partner.





# BEHIND THE SOUND:

## THE DUNEDIN SOUND ENGINEERS WHO BRING MUSIC TO LIFE

BY ANNABELLE  
PARATA VAUGHAN

Behind every live gig, song, or album is a wide range of people whose jobs are crucial to curating the final product. One of these jobs is the role of sound engineers, whose technical skills, attention to detail, and ability to feel the beat bring the music we love to life.

Chances are if you go to any gig in Dunedin, the sound engineer behind the show is a student. Samuel Leaper and Rutene Rickard are two Otago students who can be spotted working gigs, while juggling their studies.

"Before I came to uni, I hadn't considered it as a career, I'd done sound before through high school, but I didn't know much about it," Samuel said. After having some music production papers cancelled due to Covid, Samuel reached out to one of the sound guys at Starters bar, and began learning the ropes from him. Rutene told a similar story. "From my own music interest at home, from playing drums, I wanted to record myself and my mates," he said. His interest translated when coming to uni, and he began working with Strawberry Sound and studying music technology.

Samuel and Rutene both agreed that the role of sound engineers is an intricate and crucial part of the musical process. Sound engineers don't just tinker around with nobs and buttons as many may believe. Instead, being a sound engineer also means you're a manager, a psychologist, a producer, and a musician all in one. "Any pop artist, they can come in with a song that's acoustic, they've just got the chords. The way it's mixed, it's that dance aspect, [so] without sound engineers, it'd be hard for pop to be so catchy and emotional," said Rutene.

"[Sound engineers] are the ones that work with the artists, and say 'if we inject reverb, it will have this emotional effect'. Anyone can put on a mic and record themselves, but sound engineers hold this key to accentuating what an artist already had to further the vision, which paints a sonic picture." Rutene remarked that sound waves affect your emotions, making the role of sound engineering "almost psychological".





# “SOUND ENGINEERS HOLD THIS KEY TO ACCENTUATING WHAT AN ARTIST ALREADY HAD TO FURTHER THE VISION, WHICH PAINTS A SONIC PICTURE.”

“With one button, I can mute the entire thing,” laughed Samuel. “You need all sorts of things, someone to understand the technology, someone who can get the vocalist singing to the entire crowd. A bad sound engineer is the difference between the audience having a great sound versus a gig where there are problems happening; a good sound tech will make or break the performance.”

Hugh Harlow is one of the Professional Practice Fellows in music production here at Otago. “Most forms of music rely heavily on some form of engineering or production,” he said. “With classical performances, whether it’s an orchestra or jazz band, a lot of that music is acoustic that the musicians control, with more contemporary music like rock or pop, it relies on sound reinforcement and live sound production.” Hugh said that while sound engineering is still considered a rather niche interest, the past few years have seen an increase in popularity surrounding music engineering and production. “It’s become much easier to make music yourself. If you think about it, traditionally, since the early days, you’d have a sound engineer. But now it’s easy to get results at home without having the same amount of skill or knowledge,” due to an increase in technology and software which is available to the everyday user.

Hugh also mentioned that sound engineers have grown in importance as people now have higher expectations of what they want to hear at gigs, and the sound quality which is available to listeners. “Back in the Dunedin sound era [during the 1990s and 1980s] it was all very cobbled together, people playing in flats, you’d be lucky if you could hear the vocals” he said. “But now, people have higher expectations of what they want to hear, and it’s reasonable, the technology’s become so much better, we can make things sound so much better, and bands need people who can help them realise that sound quality.”

While the job of a sound engineer may seem ultra-exciting, as you get to spend your days and nights surrounded by music, it still comes with its set of challenges and tribulations. The industry is competitive, the hours exhausting, and the employment precarious. “I often get nervous, if I’m not too

certain,” said Samuel. “Suddenly, you’re in charge of the whole thing and if something happens you need to know how to fix it.” Hugh said that from a teaching perspective, because he has so many eager and intelligent students, it can be difficult knowing how tough the industry is that they will go into.

“There aren’t many roles or security as an engineer, or not in the way it was traditionally,” he said. “I get disillusioned about selling the dream to students, because it’s competitive, it seems unfair to say ‘come study here’ and we can’t make any promises,” he said. “It’s a glamorous industry because you get to hang out with musicians and play with cool toys, that makes it popular in a way, but it is competitive. Not everyone can make a career out of it, you do it despite the fact there are more lucrative jobs out there,” he said, with a laugh.

Alongside this are the insane work hours. “It’s not uncommon to get home at 4am after working, every venue and every show is different, but it’s a lot of late nights,” said Samuel. “I find that with uni and work, you can’t sleep, it takes a toll.” Rutene agreed, also remarking on the struggles that come with working live gigs, including when gig goers have a few too many drinks. “You’re finishing late, adjusting your bedtime, some people, when they’re drunk at gigs, and no blame to them, don’t understand the value of equipment engineers work with,” he said.

For those wanting to get into sound engineering, or who are considering studying it, Hugh said the biggest piece of advice he’d give is “listen to music... Read about music, immerse yourself in music, don’t get hung up on fancy toys, train yourself to listen, and listen in a way that most people don’t.”

# LISTEN TO MUSIC... READ ABOUT MUSIC, IMMERSE YOURSELF IN MUSIC, DON’T GET HUNG UP ON FANCY TOYS, TRAIN YOURSELF TO LISTEN, AND LISTEN IN A WAY THAT MOST PEOPLE DON’T.”

# opinion: PLEASE, GO TO GIGS

By Annabelle Parata Vaughan



Dunedin is a city that bleeds music, but in recent years, our gig culture has faltered. And I’m worried that we’re going to forget what it meant to us in the first place.

Because students mostly cycle out every three years, if we lose something for three years straight, there won’t really be anyone around to tell the newcomers what’s missing. With Covid cancellations and closures nearing the three-year mark, I’m worried this is happening to gigs. Gigs are the heartbeat of Dunedin, Dunedin is a musical city, and we need to make sure that our new students get to enjoy that piece of Dunedin’s soul.

There is no feeling that compares to live music. Even if you have no clue what band is playing, or the song they’re singing, nothing matches the magic of a live gig. Crowds of people swarming together to dance and sing, drenched in sweat and beer. From a musician’s perspective, there is quite possibly no better feeling than seeing a crowd of people cheer and scream to your music that you poured your heart, soul and precious time into. It’s worth the spare \$10 to buy a ticket to a gig at The Crown, or a few pints at Pint Night. In the words of one of the greatest films of all time: “one great rock show can change the world.” And that’s a fact.

Every year, the music issue of Critic Te Arohi is my favourite to produce. It’s an issue entirely focused on our local musicians and creative community, whose tireless efforts, imagination and passion keep this city’s cultural scene thriving. However, the past few years have been tough, and our local musos need our help more than ever. Slowly but surely, many of Dunedin’s beloved venues have been shutting down (RIP Starters), while noise control complaints have been squeezing the life out of gigs. Combine all that with a global pandemic, and you’ve got yourself in a pretty sticky situation. Now, venues and support are scarce, and it’s more important than ever to support our local musicians and creatives. So, I’m telling you: please go to gigs. For your sake more than mine.

It’s hard being a student, I get it. There are academic and financial pressures, which often lead to a “ceebs” mentality when it comes to going out or buying tickets to events. We’ve all registered as “going” on Facebook to a local gig before bailing, it happens. Maybe we forgot, or maybe the venue was too far, or too expensive.

Historically, Dunedin has always been known for its music scene, as well as the fact it’s the perfect city to make music in. It’s not too big, as well as close knit and (relatively) affordable. It is one of the few small and remote places in the world which facilitates an environment for young people to come together and create whatever music and art they want. There is none of the pressure which comes with high stakes of big city living. There’s no expectation to conform to a particular sound or art form which is popular, or that will make you money. Instead, it’s a place where a bunch of young people, thrust together by the pursuit of their education, can create whatever they want, whenever they want, united by the collective experience of being a young person in Dunedin. You may not realise it, but in decades from now, you will still be talking about your time in Dunedin, and how its sound and feeling shaped you. The sound and feeling that these hard working, dedicated musicians are currently writing about.

Because everyone wins. Our local musicians are supported and encouraged, and you get a glorious night out of live music and meeting new people. For all you know, you could be witnessing the next Six60, or the next Lorde. It also shows the bureaucratic powers that run this city that live music’s not dead, and that people want to dance and party. It shows we need more venues, and there is an audience and demographic for it. It’s encouraging, supportive, and everyone wins.

So, to whoever is reading this. I encourage you to go to every gig, even if you don’t know the band or artist. It might just surprise you. I urge you to spend that extra \$10, or stand in line for that bar if it means encouraging our local musicians, and supporting the most magical thing we have – music. Because without our creative community, this city is dead.



LOCAL  
PRODUCE  
By Nina Brown

# Midnight Caffeine

Midnight Caffeine is made up of lead lyricist and vocalist Zi, guitarist and producer Raine, drummer Hayden and bassist Ollie. The band found their name in the delirious aftermath of a late-night caffeine-fueled study grind: the true mark of a (mostly) ex-student band. Critic Te Arohi spoke with the band about their free-spirited creative process, pandemic disruptions and upcoming music.

What began as an as-needed recruitment effort by Zi for uni music assignments with pretty fluid membership, eventually cemented into a band with the adoption of their name. "It was kind of more for us than for uni after that," said Raine. In the beginning, "it was just me at parties going, 'I know you – you're my friend's boyfriend and you also do music. You should be in my band!'" said Zi. "And you know you always have a captive audience, because their girlfriends all have to come to our shows now...and my mum, I guess. She comes to everything."

The rest of the band credits Zi with not only being the driving force behind the formation of the band, but as the personality tying their ever-evolving music together. Zi, who started writing music in her early teens, tributes Avril Lavigne, Paramore, The White Stripes and Death Cab for Cutie as some of her biggest influences: "You weren't a sad teenager if you didn't listen to Death Cab for Cutie." Zi explained that she has always been committed to music, as an Avril-Lavigne-wannabee since the ripe age of three. "I couldn't imagine doing anything else. I would go broke to make music. I'll live off toast and live in a cardboard box."

Owing to the collaborative creative process that the band undertakes and with each member having very different music influences, Midnight Caffeine's sound doesn't exactly fit in one box. When pressed by label-loving-writers, Zi said she would normally

settle for indie rock or alt rock, "Sometimes I'm like, 'It's noise music.'" Perhaps that's why their first ever gig at Dog with Two Tails got a noise complaint. Ollie elaborated, "I feel like we don't consciously pick like 'oh, we are this type of band and this is what the song's vibe will be.' It just kind of happens all very organically."

The band has been no stranger to pandemic disruptions experienced by the rest of the world. Zi joked that "I feel like we've been kind of cursed with recording." Lockdowns in 2020 and 2021 coincided with plans to record their songs. They were even affected this year, with Hayden and Ollie contracting the virus the night before their tour, where they had planned to play in Dunedin, Christchurch, Nelson and the West Coast. "Oh yeah, that was great fun," said Ollie. "We've managed to get plenty of gigs and stuff in the year. It's mainly just releasing music which has been really complicated."

'Talk Shit' is their newest single on streaming sites, a track inspired by Zi's frustration with people – you guessed it – talking shit. "But also, just, you know when you go to parties and all people want to talk about is like the most menial bullshit about other people's dating lives...and it's so boring." In the coming few months, the band looks forward to releasing more of their music which is pretty much all recorded, but just needs, as Raine calls it, "that fancy post-production stuff."

You can find info about upcoming music releases and gigs on their Facebook and Instagram (@midnightcaffeineband). And to readers, Zi extends this challenge: "If someone makes a TikTok to 'Talk Shit' I will give them the \$20 I made busking as a 15-year-old – they can have it." Get in quick!

LOCAL  
PRODUCE  
By George DeMarco

# Swarles

Ollie Whiley, under the alias 'Swarles', is breaking on to the Dunedin scene with music that captures moments of heartbreak, lust, and ecstasy. Critic Te Arohi caught up with Ollie to chat about his freshly released self-titled EP, the spectrum of genres that influence his sound, and his journey as a bedroom-based soloist.

Ollie has a deep love for music, with influences coming from a spectrum of genres. "The influences that show up the most in my music would be the likes of Tame Impala, MGMT, Pond, Steve Lacy and the Gorillaz. If we're speaking about lyrical inspiration, I can't ignore Father John Misty, The Weeknd, and The Smiths - they don't think twice about the lyrics they write and I find that super liberating."

Ollie makes music for all moods, but still finds ways to get people up and dancing, because "nothing beats seeing people dance to your own music." Ollie's song-writing motivations stem from whatever he is feeling at the time, "which is often a fairly emotional place." Ollie hopes that his vulnerability can be relatable for his listeners. "If they just feel something then that's all that matters, I feel the roller-coaster of emotions portrayed in the EP is something everyone can relate to at this age, especially a student living in Dunedin."

Privileged Poverty, one of the EP's stand-out tracks, is a tune that directly relates to the student experience. The juxtaposed title is a commentary on his own experiences as a second year. Ollie told us

that "the song is about living in shit, especially when you could be living a lot nicer, it follows someone who falls in and out of love with the dusty lifestyle."

The name 'Swarles' hails from an episode of How I Met Your Mother where one of the main characters gets nicknamed 'Swarles Barkely'. Ollie says that "my flat mates and I watched that episode back in first year and none of us can remember why but it really stuck as a nickname at the time. When I released my first single last year I had a list of names I was tossing up between but nothing seemed more authentic to me than what my flatties called me so I just let my nickname extend to my stage name."

The step of releasing music as a solo artist was a daunting task for Ollie, as it came with a wave of uncertainty. "I wasn't sure how the release of my first single On The Floor was going to go, but taking this leap of faith and believing in myself to share my music was a big deal for me. I had been making songs for a couple years at the time but my perfectionist-self kept me from releasing anything. The summer I started making music again definitely changed that, and I realised I had nothing to lose and all to gain." This creative momentum continued into 2022 with the polishing of 6 songs for his new EP.

Swarles' EP is available now to stream on all streaming services, and you can follow @swarles.music on Instagram.

OTAGO  
MUSEUM

More than a Museum.  
The best Insta-backgrounds in Dunedin.



# SKUXX FOOD

BY ROSIE JOYCE @SKUXXFOOD

## BAKED HONEY SOY CHICKEN



A wholesome little meal to take you and the flat back to those simple childhood dinners. Your mum isn't even here to tell you that you have to have veggies with your chicken, so go nuts.

### INGREDIENTS

1.6-1.8 kg chicken drumsticks or chicken thighs (bone in)	2 tablespoons of Chinese Zhenjiang ("Black Vinegar") or rice wine vinegar
2 red onions, cut into thick slices	2 tablespoons of sesame oil
1 thumb of ginger, grated	Pepper
4-6 cloves of garlic, minced	3 tablespoons of sesame seeds
4 tablespoons of honey	A bunch of fresh coriander and/or spring onions, roughly chopped
8 tablespoons of soy sauce	

### METHOD

1. Preheat the oven to 200°C bake option.
2. In a bowl, mix together ginger, garlic, honey, soy sauce, vinegar, sesame oil and a good crack of pepper.
3. Line a deep baking tray with baking paper and spread over a layer of red onion. Add the chicken pieces on top and drench with the sauce. Make sure all pieces of chicken are thoroughly coated by turning them around in the sauce.
4. Bake for 45-50 minutes in the preheated oven.
5. While the chicken is cooking, in a dry pan over a medium heat, add the sesame seeds and stir constantly, until they are slightly brown. Remove from the heat and set aside.
6. After 45-50 minutes, turn the oven to the grill function and turn the temperature to high. With the oven door slightly ajar, grill the chicken until the pieces are golden brown, should take 3-5 minutes.
7. Take the chicken out of the oven, sprinkle over toasted sesame seeds, coriander and spring onions. Serve with rice and some stir-fried vegetables (optional).

BOOZE REVIEW:

*SUPER*  
*“DRY”*  
**Asahi**

BY CHUG NORRIS

Asahi Super Dry is a very nice beer. “Asahi”, you say, “Isn’t that the enormous multinational that owns just about anything that you can put your lips around? [insert dick joke here]”. Why yes, yes it is, fictional booze review enjoyer, but that is not to say we can’t enjoy things. Asahi owns 50 percent of NZ’s \$1.6 billion alcohol market and Asahi SD tastes exactly like the flagship beer of a super-corporation should taste: clean, predictable and slightly bitter.

Now this can be confusing, because Asahi owns a large majority of the drinks that you can buy in NZ. From Peronis to Cruisers to fucking Woodstock Bourbon and Cola, all fall beneath Asahi’s extensive umbrella. But Asahi Super Dry is the OG, the original sin, it is the beverage that allowed a quaint Japanese beer titan to transform into an international market-eclipsing monster.

The packaging is sleek and simple, a mix of Japanese and English makes it just the right level of exotic, the silver colour shines like a brand-new Lexus. The label always falls off when it gets wet, hinting at the treacherous allure of money and power: a metaphor for how the corporate facade of big business will always shed off of a bland and ultimately translucent underskin, ready to shatter at any point given the right encouragement. The dryness is the best part, and there

is none of that carby sweetness that other beers have. Every sip is equally refreshing but at the same time leaves you wanting more.

You would think that although owning 50 percent of all of the alcohol we know and love would make Asahi power crazy and allow them to price gouge alcohol, but there are still enough competitors for Asahi to gobble up that we don’t have to worry about that for another five years at least. It is also why a box of Asahi Super Dry can go for as low as 22 dollars at the supermarket, coming in at 1.4 dollars per standard, a typical price for beer these days.

Overall, Asahi Super Dry is a fine brew. The recipe has no doubt been perfected by years of consumer panels and blue skies research to encapsulate everything which makes anyone enjoy beer. Asahi will probably soon acquire the entirety of New Zealand to serve as their global mega-brewery, so why not get in your new overlord’s good books now by buying their classic brew?

**Tasting notes:** crispy, refreshing.  
**Froth level:** getting a hotel on Mayfair in monopoly.  
**Tastes like:** success, money, power.  
**Rating:** 9/10 Asahi please employ me when you take over the country xx.

906 GEORGE ST  
NORTH DUNEDIN  
03 479 0089  
OPEN TUE-SUN

George St

Cumberland St

Howe St

Pizza Hut

The Baaa Bar

KFC

HUZUR KEBAB

★★★★★

Uber Eats

delivereasy

MenuLog



# HOROSCOPES



**AQUARIUS** Jan 20 – Feb 18

Please, for the love of God and your liver, stop abusing so many substances. Do you want to make it to Hyde?

*Instrument to learn: the banjo.*



**PISCES** Feb 19 – Mar 20

It's time to sit and think about the next step. What does the future hold for you? What are your goals and dreams? You can't live in your head forever, besties!

*Instrument to learn: the piano.*



**ARIES** Mar 21 – Apr 19

Feel like everyone is talking shit about you? Rightfully so, it's probably because you've pissed them all off. Check yourself.

*Instrument to learn: the guitar.*



**TAURUS** Apr 20 – May 20

Chances are you've probably been feeling a bit nervous about things. Just know that it's okay, and a little discomfort never hurt anyone.

*Instrument to learn: the clarinet.*



**GEMINI** May 21 – Jun 20

You are in your unhinged era. Be free. Fuck shit up. Don't let the restraints of society hold you back.

*Instrument to learn: the kazoo.*



**CANCER** Jun 21 – Jul 22

Y'all need to learn how to read the room sometimes.

*Instrument to learn: the organ.*



**LEO** Jul 23 – Aug 22

There are only two types of people in this world. Ones that can entertain, and ones that observe. And Leos, you are for sure the former.

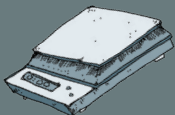
*Instrument to learn: the saxophone.*



**VIRGO** Aug 23 – Sep 22

It's time to reassess some things in your love life. A relationship no longer serving you? Things getting complicated with your fling? It's time to sit down, front up, and think about where things are going.

*Instrument to learn: the violin.*



**LIBRA** Sep 23 – Oct 22

I'm not a particularly hateful person, but holy shit, Libra men need to shut the fuck up sometimes. Like bro, no one asked.

*Instrument to learn: the drums.*



**SCORPIO** Oct 23 – Nov 21

Sometimes, you can be a little intense and it can rub people the wrong way. Try limiting your dramatic antics, it'll ease the pressure on yourself and others.

*Instrument to learn: the harp.*



**SAGITTARIUS** Nov 22 – Dec 21

It's time to confront your feelings and emotions. Running away and causing chaos will not fix the problem. Some self-care, reflection and reality checks are much needed in the coming weeks.

*Instrument to learn: the flute.*



**CAPRICORN** Dec 22 – Jan 19

This is a shout out to all Capricorn women. Keep gaslighting, gatekeeping, and girl-bossing. As for the Capricorn men, please check that ego.

*Instrument to learn: the cello.*

# MOANINGFUL CONFESSIONS

BROUGHT TO YOU BY

a t m s

ADULTTOYMEGASTORE

**Satan's Little Helper**

Buckle the fuck up folks, cos I'm bout to learn y'all a thing or two about sex, tequila, and Satanism.

Against my better judgement, I caved and decided to hook up with a fuckboy Satanist over break. He was gorgeous - black hair, different coloured eyes, ripped as fuck - and annoying about it. I first met him years ago on a night out. He was an ex-firedancer, ex-stripper, current model, but the catch is that he genuinely believed in the occult. Pentagram necklace. Rituals. Tarots in cemeteries. I don't even read horoscopes, and found the whole thing kinda cringe to be honest. Unfortunately, I also knew that he would be able to make me cum until I cried, so when he hit me up I did what any logical person would do in that situation: I put on my sluttiest outfit and prayed they would find my body.

When we got back to his place he gave me a quick tour, including of his "altar". It was a fucking cabinet. There was a red box that he told me not to touch under any circumstances, because it was contaminated with demonic energy. I touched it. I still don't know whether or not I'm cursed now. He'd bought me a bottle of tequila, and after I'd had a couple drinks things started heating up so we moved to the bedroom.

He proceeded to show me his entire trunk full of sex toys, including some BDSM shit. Like, there were massive dildos and vibrators, assless chaps, whips and paddles. He took out a leather flail, complete with fake roses and metal spikes. He was just showing off at that point, he said, and knew that I wasn't interested in that shit. He was right. I was fully clothed and kinda bored. But then he said that it was almost too heavy to use, and that I wouldn't be able to handle it anyway cos it would bruise. Fucker went for my ego. Next thing I knew, I'd dared him to hit me with it as hard as he could. I was tipsy and invincible. I laid on my stomach with my ass out, and he raised the flail with a heavily muscled arm. It came down, hard. It fucking hurt, but I didn't let it show. "That was cute. I thought I told you not to hold back?" I said, because drunk me is a dumb bitch. Mistake number one. He did it again, I laughed through the pain, and then he threw me onto the bed. Fuck.

The sex was amazing. We fucked like we were possessed. He put a

tally mark on my thigh for every orgasm I had. The bed ended up being covered in the ink that had run off our bodies from the sweat. There were bloodstains too - not mine, but from the back of his neck where I'd dug my fingernails in. He told me later that it left a scar. I laid on the bed, twitching, curled up next to him. I grabbed another tequila and we got to talking. Mistake number two. We had a few interests in common, as well as a few past lays. But then shit got weird.

"I'm possessed by an incubus demon," he said, while we were chilling. Firstly, what the fuck. Secondly, I was too drunk to trust that I heard him correctly, but not drunk enough for what followed. "I got together with a bunch of stripper friends to perform a ritual to try and exorcise the demon in me". Okay, what. I excused myself to go grab another drink of tequila, and noticed that the bottle was less than half full. Shit. He didn't drink, and I have Irish blood, so I'd had a fuckload of spirits by this point. Luckily we'd talked about everything beforehand and I was sober enough to fuck beforehand. Naturally, I decided to have even more. Mistake three.

I returned to him telling me about how the exorcism had turned into an orgy, because he was a demon, and how he's seen some shit with his own eyes. I decided I still wasn't drunk enough to deal with it, and with each ridiculous thing he said I had another drink. Oh, your eyes change colours when you're angry, because demons? That's so funny, haha, excuse me for a second. Oh, your demonic incubus overlord gave you stripper powers? Be right back, I'll just grab another. Before I knew it, I'd almost polished off the whole bottle, and was sloppy as fuck. I have vague memories of puking in his sink. I was at the "leave elaborate voice messages" level of wasted. Drunk me decided to leave a recording to an old flame detailing how I just fucked an Adonis of a man but felt nothing emotionally, and so must be a lesbian, and how I'm so gay for them. I might've pulled an "I love you" on someone I barely know. Dude, I don't know either.

I woke the next morning back in my bed with nineteen tally marks on my leg, ten minutes worth of gay voice messages sent to completely the wrong contacts, and my underwear neatly packed into my purse. He messaged me to say he'd had a wild night, and that it's a shame I'm a lesbian now. Whelp.

Have something juicy to tell us? Send your salacious stories to [moaningful@critic.co.nz](mailto:moaningful@critic.co.nz). Submissions remain anonymous.

a t m s  
ADULTTOYMEGASTORE



worth  
\$25.95

Free Vibe!

Use code **CRITICVIBE** to get your  
free bullet vibrator - just pay shipping!

[www.adulttoymegastore.co.nz](http://www.adulttoymegastore.co.nz)



# MR. WORLDWIDE



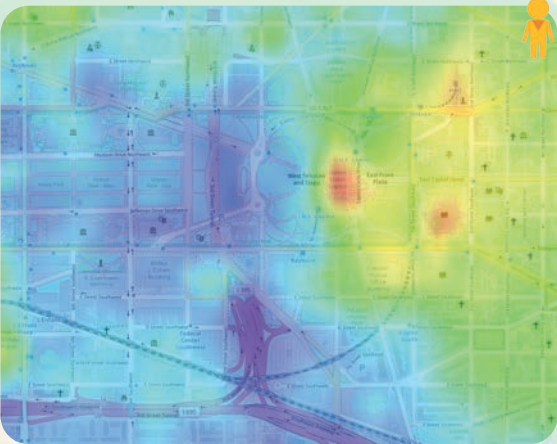
This week, we have an image supplied by a Mr. Blanford, who said “sorry for the poor quality, I took this photo on the piss five years ago”. We got last issue’s submission correct, after about a month of crying about how hard it was. Shar was indeed at Ki Monastery, Lahaul and Spiti district, India.



**First thoughts:** Well shit, it’s night time. That’s gonna make this hard. For some reason I’m getting Washington D.C. vibes, though, so let’s start there.

Ok this one is going to be very tricky. It’s very dark. But I’m fairly certain it’s D.C., or at least the US. The road, its markings, the fact it has multiple lanes, and a car parked on the right side all scream “America”. The flagpole also makes me think of the US. I can’t really make out the flag, but it definitely could be an American flag, and Americans do love their flags. I’m going to go forward assuming this is the US.

The building on the right is a neoclassical building, with what looks like a marble facade (unless it’s real marble but that seems unlikely). There’s only one city in the US famous for being absolutely full of large neoclassical buildings like this one: Washington D.C. I’ve realised why my gut told me D.C. at the start and I’m getting much more confident in that gut feeling.



The building on the left is confusing me but it might be the key to this whole operation. It’s dark, so it’s hard to make out, but the shape almost looks like a glass house or something? A really big one? I can’t tell if the actual building material is glass or concrete or literally anything else though, it’s too dark. The roof shape is interesting. Let’s look into that. Okay, I spent literally 40 minutes looking at architectural roof information trying to find a word for that kind of roof, but no luck. There’s a lot of trees and greenery nearby, and the wall next to the building gives the vibes of something quite important, maybe a governmental building, even if it is a weird roof.

I’ve scanned this image for any posters, street names, or anything else that could help me but I’m starting to get stuck. Assuming it’s D.C., the last thing I want to do is rely on the road and have to click around street view for hours. Let’s think. Towards the background of the image, you can tell it starts inclining pretty steeply. At first I thought this was an on-ramp to a highway or something, but I’m starting to think we’re looking at a hill. Let’s pull out an elevation map of Washington D.C. Ah, sweet, okay, there’s only one central hill in D.C., and that’s Capitol Hill, home of all the big famous government buildings. That looks promising.



**Bang, gotcha.** After clicking around street view of Capitol Hill, I quickly came across the United States Botanic Garden, and the street view revealed a giant glass house that, while it definitely looks different in the daytime, has an undeniably similar roof to the one in the left of the photo. The building across the road from it, the Rayburn House Office Building, has the exact neoclassical style I’m looking for. And lo and behold; right behind these buildings is the Capitol building. Would’ve been nice to have that in the original photo. Thanks for nothing, Blanford, but I got you in the end.

**Final answer: Independence Ave SW outside the U.S. Botanic Garden, Washington D.C., USA. Took me about three hours, but if it were daytime, would’ve taken seconds.**

Want to send in your own picture? Send an email to [maps@critic.co.nz](mailto:maps@critic.co.nz) and we’ll give it a shot. Correct answers will be published next week.

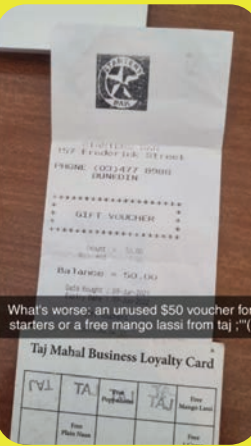
# SNAP OF THE WEEK



SEND A SNAP TO US AT @CRITICMAG. BEST SNAP EACH WEEK WINS A 24 PACK OF Red Bull

## SNAP OF THE WEEK

CONTACT CRITIC ON FACEBOOK TO CLAIM YOUR REDBULL



What's worse: an unused \$50 voucher for starters or a free mango lassi from taj ;'“(



Men, where is the clit?



Literally just dropped my ID int he toilet



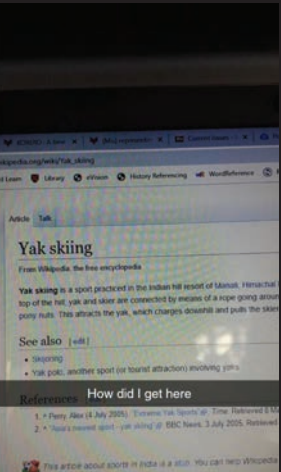
Started my own lecture, no one showed up



Taking our pet fish for a nice stroll



Noooooooooooo



Captured: government drone reporting back to HQ



New shitty nz beer name themselves kiwi lager make their colours aussie?



7 week placement in gore...

Send help



Step one in decorating the new flat



MAY 2022  
NEW ZEALAND  
NATIONAL  
QUALIFIER  
ONLINE



Red Bull



LEAGUE OF  
LEGENDS



REGISTER

LEAGUE OF  
LEGENDS

PLAY

REDBULL.CO.NZ/SOLO-Q

ONE VS ONE

BE INTO WIN A SEAT AT THE WORLD FINAL  
AND A PC GAMING SET UP FROM PBTECH

PBTECH

logitech