



**CRITIC TE ĀROHI**  
**MUSIC ISSUE**

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1  
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## DEAL OF THE WEEK:

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# LETTERS

EMAIL [CRITIC@CRITIC.CO.NZ](mailto:CRITIC@CRITIC.CO.NZ) — LETTER OF THE WEEK WINS A \$25 VOUCHER FROM UNIVERSITY BOOKSHOP

## LETTER OF THE WEEK

Dear OUSA,

I don't feel supported by your pens - They don't click at all. It looks like a bum hole brown. The lid doesn't stay on the end of it, shit pen, it ruins my mood. Fuck this pen.

Anon (Love the TEU pens tho)

Dear Critic,

Why does the wifi in the central library never want to work the one time I've actually got shit to do? I'm sick of having to hotspot myself here, and I've barely got enough data left on it now. Does the university want me to fail? I might as well just do uni at home considering the wifi is better there. Or maybe I should switch majors to music and just play instruments all day so then I don't have to come to the library and then leave after 5 minutes of slamming my computer back and forth. I know we are in debt and there are other things going on but seriously. I've even considered going to the science library to get some decent working wifi there, even though that place has a questionable smell every time I walk through those doors. Anyways, please fix the problem, it's been three ongoing weeks of no wifi for me and I've fully had it up to here.

D x

Dear whoever writes the horoscopes,  
Dear Critic,

I need to know, why does scabies rhyme with babies? One is small and cute, the other just SUCKS! Arguably the mites could be defined as small but personally I am not having a cute time.

Scratchily,  
Itchy Poet

## This is for the road cone reporters, in Dunedin,

The reason for the shoulder to shoulder rd cones, is due to accountants input in the road plan, construction design, the health and safety part, Road cones are rented from certain traffic management companies, in Dunedin and across NZ, at 70c to \$1 per day, all other health and safety equipment scales up from the road cones rental cost.. Could you folks please investigate this corporate welfare scam inflicted on rate and taxpayers across NZ ..kind regards.....

Anon

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# HUNT 141 Understanding Human Nutrition

Offered in Summer School and semesters 1 & 2 (18 points).  
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EDITORIAL:

# MUSIC TO MY EARS

BY FOX MEYER

As it's music month, I can't think of any better time to introduce this gem from the past: ACT MP David Seymour's first appearance on the decks as a DJ, from back in his days as a student at Auckland Uni. Scan here:



This is honestly such an important part of NZ music culture and I can't believe more people don't know it exists. It's perfect; the lighting, the crowd, the nudity, everything. It's a seminal moment in the history of our sonic culture, and I'm honestly gutted that he's left the decks behind.

But it's got me thinking: which of our parties would be the best at a party? Who'd spin the best decks? ACT obviously has a star candidate in David, although if he hasn't been practising over the last 20 years he might be a bit rusty. But we'll give him the benefit of the doubt (even if it's the only benefit he believes in lol).

The Greens had the right song choices but insisted on spinning actual vinyl. Plus, while they preach equitable funding to artists, they didn't have the funding to buy the vinyls, so they just used a YouTube to MP3 converter and everything sounded a bit muffled.

Labour promised a big show with cheap tickets for all union members, but when it came time to perform, their headliner backed out at the last minute and never actually built the grand stage they'd

promised. And even though they did put on a decent show, the gig felt much more mass-produced than the salt-of-the-Earth messaging they advertised.

National stuck to the '80s and '90s core tunes, the same set they've been playing for the last thirty years. There were some bangers in there, but they refused to play anything by a woman that isn't Taylor Swift or Ruth Richardson because those are the only women they think can connect to the kids.

Next is Te Pāti Māori, and I can't make fun of them because I'm a white American, but I feel like Rawiri Waititi's Jordans tell me it would've been a genuinely good set.

Winston Peters didn't really play a set, he just brought karaoke and thought no one would notice. But that's okay, because everyone had a great time for old times' sake, and it doesn't matter if the durries stole your voice when you're ten standards deep on Lion Brown.

TOP didn't get invited to the party.

# THE TL:DR

## YOUR WEEKLY BULLSHIT ETIN ROUNDUP

**"A roof over your head is better than no roof, except when it burns down and kills you,"** said a resident of Loafer's Lodge, the hostel that burned in Wellington last week. The fire is now being treated as suspicious, with a homicide and arson investigation underway. There was no sprinkler system in the building.

**A security guard is in the shit** for flashing an illegal laser to get the attention of moshers at the Union Hall Wilkinson gig.

**OUSA is petitioning for students to receive the Government's Winter Energy Payment.** The payment means kiwis can heat their homes during colder months, but even though Dunedin students live in some of the oldest and coldest flats in NZ with strained incomes, they're still not eligible. Lame.

**Sexy Garfield, the framed portrait of the cartoon cat wearing pink**

**lingerie, stockings and high heels called 'Lasagnerie'** that OUSA purchased from student Emily Davidson in 2018 for \$250, has caused drama among the exec over where it should be hung. CEO Debbie said, "I hate sexy Garfield," while exec members voted to put the fine art in a "public-facing" space.

**Aotearoa Climate Strikes Coalition is striking this Friday,** May 26, across the motu. They're demanding 50% reduction in emissions by 2030, 100% transition to regenerative agriculture by 2030, Te Tiriti centred climate justice, and for the voting age to be lowered to 16. Strap on your activism boots and join them in the Octagon from 3:30pm.

**META is cutting the Metaverse.** Mourners invited to spit on its grave, dry their tears with Mark Zuckerberg's cash.

**Sweden wins Eurovision 2023** but critics say it was rigged to get the 50th anniversary of the ABBA win to be hosted in Sweden.

**OpenAI is giving users with a ChatGPT Plus account access to a bunch of new plugins,** including abilities like internet access. The new package comes with a \$20 USD/month fee.

**OpenAI also just confirmed that ChatGPT had a data breach** so if you entered your personal information that belongs to the internet now, bestie.

**Stuff reports** that Dunedin has passed Christchurch (but still lags just behind Auckland) for the highest number of gaming studios in a New Zealand city. Gamers rise up.

**VICE Media just filed for bankruptcy** (kinda?). Anyway, one of their founding members also

helped found the Proud Boys. But VICE doesn't really like him.

**The world's oldest dog, Bobi, turned 31.** That's 217 in dog years. Paparazzi on scene said the pure-bred Rafeiro doesn't look a day over 18.

**Students start Live Music Club to find people to go to gigs or perform with.** You can follow them @otagolivemusicclub for events and information on upcoming gigs.

**Job losses in the arts sector** were forecasted at 11,000 for the last financial year, but the cultural sector actually grew by 4.2% and national cultural businesses grew by 8.2%.

**Protect Otago Action Group (POAG) announces protest against Uni cuts on May 31st at 12pm on Union Lawn.**

## Ding-Dong-Ditchers Invade Castle Street

The elderly strike back!

By Hugh Askerud  
Staff Writer // hugh@critic.co.nz



**Expecting it to be a disgruntled landlord or a beady-eyed fresher, the boys had opened their door to catch sight of the retreating barely-there backsides of the two older men in the distance. “Like, what the fuck were they up to?”**

Knock-knock. Who's there? No, it's not your Uber Eats or your sneaky link: it's two old men who have engaged in the slightly pathetic art of ding-dong-ditching your flat!

No, your eyes do not deceive you; a pair of older gentlemen have been spotted roaming the streets of Castle and Leith knocking on people's doors and windows before abruptly fleeing the premises. Why? We haven't a clue, but what we do know is that the Ding Dong Duo have been all over North Dunedin's two hottest party streets. Their rampage started approximately two months ago according to a student report, when they tapped on the sliding door of Leith St complex, leaving before anyone could answer. This wasn't thought much of by residents until the two gentlemen were spotted again on Castle St after knocking hopefully on the door of Big Red.

One resident of the flat, Jamie\*, told Critic Te Ārohi it was “so weird.” Expecting it to be a disgruntled landlord or a beady-eyed fresher, the boys had opened their door to catch sight of the retreating barely-there backsides of the two older men in the distance. “Like, what the fuck were they up to?” Fair point, Jamie. Inciting fear into the student populace, one student, Sam - who hadn't heard of the two troublemakers before Critic Te Ārohi informed him - said, “I'll keep me on my toes.” Going one step further in his pursuit of justice, Sam mused, “I'll make a citizen's arrest to stop these troublemakers.”

Another Castle St resident, Terry\*, commented, “I've seen them knocking around a bit, but honestly they're just one of the many creatures that turn up around these parts.” However blunt

Terry's comments may be, they do allude to a growing population of elderly who appear to be taking over the once-sacred area of student inhabitants. Hyde St resident Sally\* spoke to us about a similar experience concerning “an old lady who sits on student couches which are left outside.” Sally\* said that fear had kept her from reaching out to the curious character, but her flatmate had allegedly spoken to her and said that “she seems pretty nice.” Further down the rabbit hole sits Ben who mused that, “There was this old guy taking pictures of our flat for ages and we had no idea who he was.”

Though some cited the rest home in North East Valley as a possible source for these characters, none of the people Critic Te Ārohi chatted to had any theories on what the motivations could be behind these strange infringements. Nonetheless, they prove that alongside the student populace there exists an elderly population lurking in the shadows of all-youthful chicanery. The ding-dong duo - oft seen, but never caught - allude to this hidden underbelly of innocent elderly mischief that appears to be striking the student community.

With the mystery of motivation still intact, the case continues in search of what the purpose of these ding-dong-ditching acts may be. If you have any recorded sightings of these figures or any details to share about ding-dong action in your area, please email us at news@critic.co.nz. But beware, the Ding Dong Duo remain at large: guard your Uber Eats, sneak your beezy through the window, and for God's sake, close your doors! It's cold out.

\*Names changed.

## Government Announces 'Bread and Butter' Budget:

"Better than nothing" according to OUSA President Quintin Jane

By Eileen Corcoran & Annabelle Parata Vaughan  
Politics Reporter // Culture Editor

### (The Really Short Version)

Last Thursday, the Government released Budget 2023: 'Supporting for today, building for tomorrow'. Coming ahead of the general election in October, and amidst the ever-growing cost of living, Budget 2023 has avoided Big And Scary topics like Capital Gains Tax and road cones, instead channeling money into cyclone recovery, education and a few small, immediate cost reliefs to New Zealanders.

#### Tertiary Education:

\$521 million has been allocated to the tertiary sector - the single largest increase in tertiary funding in NZ in 20 years. OUSA President Quintin Jane, noted for his annual live-tweet coverage of the Budget for Radio One, told Critic Te Ārohi the tertiary funding is "better than nothing." He says it is a step in the right direction which will hopefully reduce the scope of proposed redundancies at Otago, and might mean the Government "sees the need to look after our universities."

#### Climate:

In more good news for students and the planet, public transport will be half-price for under 25s and free for under 12s from the 1st of July. \$120 million has been allocated to expanding EV charging infrastructure, and close to \$500 million will go to retrofitting houses to make them more climate-efficient. Climate spending comes from the \$3.6 billion Climate Emergency Response Fund and totals \$1.9 billion in Budget 2023 - one billion dollars less than climate spending in Budget 2022.

#### Health:

Perhaps the most novel change to come out of Budget 2023 is the axing of prescription copays - no more \$5 charge when you collect your Ritalin or birth control. This is projected to assist three million New Zealanders access medication every year. The Minimum Wage Exemption, which allows disabled workers to be paid less than minimum wage, has been scrapped. Funding has also been allocated for 500 new nurses across the health workforce. Total health expenditure in Budget 2023 comes to \$1 billion, and Health Minister Dr Ayesha Verrall says this is targeted at "winter, workforce and waitlists."

#### Economy:

Treasury is no longer predicting a recession (it's cancelled), and tax on trusts will rise from 33% to 39%. There are no other major tax changes in this budget, something which the Government made clear prior to its release. This is despite a recent tax report from IRD revealing that the wealthiest New Zealanders are paying an effective tax rate of 9.2%.



**You can bail out banks, why not bail out a uni?**

### Favourite Quotes

It wouldn't be Budget Day without some hot and spicy quotes from our beloved politicians.

The announcement started off strong with Chris Bishop, Lower Hutt's favourite shitposter, being told to "settle down" by Grant Robertson. National and ACT then fired shots at Labour once Grant finished his big delivery. National Party leader Christopher Luxon called it the "blowout budget," not that he's someone who needs money for a blowout anyway. He also said that he goes "everywhere every week", which is giving big former-CEO-of-Air-New-Zealand energy. Wonder if he offset his carbon emissions? ACT Party leader David Seymour called it the "build back broke budget," which sounds like a Brokeback Mountain joke and honestly it would've been better if it was. Show me the Backbroke Budget (uncut version).

Chris Luxon then accused the government of "gaslighting" Kiwis, as if that isn't what all politicians kinda do anyway. In classic National Party fashion, he then went on a rant about "deficits" and "debt" and threw out some big scary finance bro language and numbers that didn't make sense to anyone under the age of 26 because we all studied humanities. Oops! Sorry I don't care about debt, I'm just waiting for the whole thing to collapse.

Chris Hipkins then spat back, saying "the biggest blowout we've seen today was the release of hot air from the leader of the opposition." Oosh! It became difficult to tell the difference between Budget Day and a bunch of twelves "fighting" behind the school canteen. Chris Hipkins and Grant Robertson called this budget "supporting for today, building for tomorrow," which is an interesting way to phrase "bare minimum today, climate catastrophe tomorrow" but we'll take it.

### Annabelle's Hot Takes

Annabelle, insufferable politics student and Critic's bona fide astrologer, thought that Grant Robertson gave us the best leftist striptease since Channing Tatum in Magic Mike. While Grant didn't come right out with emancipation for the working class or the much-needed wealth tax, he still gave us a few good tidbits.

The \$521 million towards Tertiary Funding is a tremendous slay that ought to make any academic or student feel something, but it would have been nice for the Government to come out with some direct and immediate funding for Otago University. You can bail out banks, why not bail out a uni?

Although Grant delivered, on the same day researchers announced that it is more than likely the world will hit 1.5 degrees of warming by 2027. So we're all kinda fucked anyway; have fun while it lasts, kids. Government Kiwisaver contributions are also to continue being paid to women who go on maternity leave. Huge step for feminists and girlbosses everywhere.



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Nooo don't **care about student politics** your so sexy aha

## OUSA Student General Meeting is Here

Maybe students will give a shit this time?

By **Nina Brown**  
News Editor // [news@critic.co.nz](mailto:news@critic.co.nz)

The OUSA annual student general meeting is this Tuesday, May 23, at 5:30pm in Auahi Ora (the new food court where Union Grill used to be). There's also going to be a quiz night there directly afterward - with prizes! Congratulations on engaging in student politics! It'll be happy hour there from 5-7pm with cheaper drinks, as well. Yayer.

SGMs have a history of making clear just how little students give a shit - or know - about student politics. Since OUSA is a charitable organisation, they're legally obliged to hold an SGM. "The whole idea of it is to be held accountable by our members," student exec Vice President Imogen told Critic Te Ārohi. And yes, you are probably a member unless you made the conscious decision to opt out. Which we doubt, since that requires an active participation in student politics. Anyway.

You pay quite a bit of money to OUSA each year just by being at the University, and Imogen wants students to "know what we're doing with their money and our time." In 2018, the exec spent \$250 on a framed portrait of Garfield wearing pink lingerie, stockings and high heels called 'Lasagnerie' from student Emily Davidson. Nice.

What is less known about the meeting is that, as OUSA members, students have the power to submit any motions they want to be voted on. And because turnout is normally unbelievably shit, there's a high chance they'll pass. In 1999 the Rowing Club abused this loophole so hard that they stacked the meeting with

members and got a motion passed to build that flash as fuck Aquatic Centre you may have noticed on the waterfront. This shenanigan cost OUSA \$1.39 million, and they tend to be a little tighter these days when it comes to financial motions.

But! That doesn't mean your options are limited. The Sign Up Club in 2021 rallied their alarmingly big following of students to storm the meeting to vote on motions (most of which didn't pass) such as removing the campus liquor ban (wet campus), that there be an annual couch burning day, and that their members get to cut the pint night line. World is your oyster.

Similar to these antics, UniQ is planning on making the most of the opportunity to push for the interests of their members - as they should. And can. Proposed motions that were collected on their Facebook page submissions included having a dedicated full-time OUSA queer support role, an OUSA queer representative, for the organisation to "finally work out who is in charge of managing the queer space", and for OUSA to push the Uni to accelerate their plans to have more gender-neutral bathrooms on campus.

In general, Imogen said, "If you feel like the exec is doing nothing, then you should tell us that." Looking at the Hyde St residents whining about having to pay for a party on their own street. "It's great to be able to show up and be like 'why is that a thing?'" said Imogen. "And then we can go 'here is why!'"

In order to be legit, these meetings need at least 0.5% of the student body to show up, which is called meeting quorum and also "the bare minimum". This year, that's around 105 people. The meeting last year did not meet quorum, despite exec members and Critic reporters at the time actively trying to herd innocent passers-by in. Seriously. And Imogen warned she may be reduced to similar antics if things aren't looking good: "I will run around the Link screaming."

For Imogen, she said that the reason she is passionate about student politics is because of her experiences with student services here compared to Vic. "I went to Vic for a year in 2018 and I dropped out twice, and they just had no good support networks," she said. "Coming to Otago, you just realise how important the services that OUSA provides are," describing how crucial Student Health, Disability Services and Student Support was for her throughout her degree. "I'm about to graduate this year. And I never ever ever thought I would graduate."

Recent things that your student exec has been doing on behalf of students is petitioning for the Winter Energy Payment for students (money to spend on heating leshgo), half-price bus fares for students, and making it easier for international students to do all of their documentation on eVision. They've also written a strongly worded letter to the Uni opposing their intentions to cut language programmes. They really give a shit. And maybe we should, too.



## Coup Leader Steps Down

Student politics star succumbs to sedition

By **Fox Meyer**  
Editor // [critic@critic.co.nz](mailto:critic@critic.co.nz)

Reid Eberwein, OUSA's Clubs and Socs Representative, is stepping down from his role. He told Critic Te Ārohi that he would be returning to his home in the USA before next semester to take up another job offer, but we think it's probably something shadier than that.

Reid has a long history of antics at Otago; a string of escapades that eventually culminated in the 2022 Student Executive Coup, during which Reid mobilised his friend group to run for every possible position on the executive board. Because student voter turnout is so unbelievably shit, this proved to be very easy to do. Most of your student exec is

now controlled by this friend group, who have actually managed to give student politics a relatable face for the first time in nearly twenty years.

Reid is also well-known for his role in organising Sign Up Club two years ago, a self-described pyramid scheme that ended up enlisting thousands of Otago Uni students. This group was used to try to force votes on various OUSA policies, including some of their own recommendations: changing the OUSA logo and signature, and installing a designated "piss tree" on campus. They weren't successful, but Reid learned his lesson and successfully launched a coup the next year.

Most recently he's been embroiled in the scabies scandal. Has it proven too much to handle? Is Reid fleeing the country to leave his trail of democratic upheaval behind? We can't be sure. All we know is that the By Election for his (paid!) position will take place between June 6-8 with nominations open from 9am May 24 until 4pm May 26.

Reid says he "still doesn't know the difference between a club and a sock, so neither should you." Any student can put themselves up for election and try to fill the power vacuum led by OUSA's most charismatic cultist.



# Dive Otago Threatens Spearfishers with Legal Action

The club maintains that they've done nothing wrong

By Hugh Askerud  
Staff Writer // hugh@critic.co.nz

The student exec for the Otago Students Spearfishing and Hunting Club (OSSHC) have been left "surprised and confused" at legal action threatened against them by Dive Otago. This came after the club hosted a charity spearfishing on April 22 event at the Aramoana Mole (the breakwater, not the spot you should probably get checked), citing the location as a 'voluntary marine reserve'.

The event was approved by the Ministry for Primary Industries, with all entry fees set to go towards the Hawke's Bay Cyclone Relief Fund. However, at a meeting days later that the club wasn't invited to, Dive Otago raised a series of complaints and threatened legal action towards the group.

Critic Te Ārohi sat down with the core of the club's exec, Finn, Adam, and Toby, to get a picture of what was at stake. "Dive Otago are looking to permanently ban us from using the mole and even threatening to take legal action," said a sombre Finn. The group had been using the mole as a key area for spearfishing since the club's inception in 2016, and reasoned that they made up "5-10%" of the divers using the area as it is "such a good resource."

Despite the threat of legal action, Adam affirmed to Critic Te Ārohi that "no laws that exist were broken by the club." They'd even gotten MPI involved and "spoke to the club about sustainability and restorative efforts." To this degree the group was "really surprised" that Dive Otago would make such allegations given that "on a legal front we're pretty well supported."

MPI confirmed the club's claims: "The [OSSHC] were granted an approval by the Ministry for Primary Industries (MPI) to run a charity fish auction fishing competition on Saturday 22 April 2023 to raise funds for Cyclone Gabrielle relief." MPI also reported

that "the Fishery Officers did not find any breaches of fisheries legislation. We note, Fisheries New Zealand has not received any official complaint from Dive Otago about the event." Dive Otago did not respond to our requests for comment in time for print.

Asked why Dive Otago might single out OSSHC in what the group felt was an "undermining attack," Finn said, "The big word here is 'control!'" Though the mole is a public resource populated by spearfishers, walkers, surfers, and divers alike, it is also a useful commodity for Dive Otago where "they do a lot of their diving," according to Adam. To that degree, he admitted that "both groups have vested interests in the area."

This issue is certainly not new for Dive Otago, as an ODT report from 2016 suggests the group has been pushing the narrative of an informal 'voluntary reserve' around the area which was allegedly established in 1980. While this reserve was never formalised, Dive Otago appears to have used it as grounding to establish a sort of local monopoly over the resource. But Theo, a spearfisher who commonly uses the Aramoana mole, simply said "fuck that". Another spearfisher Micah stated that the resource is "pretty important to everybody... there's a high diversity of fish and most are pretty good for eating."

Despite the legal threats OSSHC are facing from Dive Otago, Toby said that the group is "not really worried... The University have been really supportive of the club once we sat down and talked with them." Backing from MPI has also assured members of the group that their actions were completely legal despite what was labelled by Toby as "scare tactics" from Dive Otago to worry the group. Nonetheless, the complaints levelled did have an impact, with all three attesting to the fact that it had caused them stress. The fact that Critic Te Ārohi interviewed the trio at 9pm in Central Library while they were catching up on study might attest to this, but also that's just how it be sometimes.

# Graduation Walk Diverted by Cones

Proud of the cones for graduating, too, though

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

This year's graduation ceremony could not follow the traditional, glamorous path down George Street. Instead, the procession started at First Church and walked around to the Moray Place entrance of the Town Hall. According to a Uni spokesperson, this was due to the George Street revamp. You can read about it and the associated cone-nudrum in Issue 9.

It was a big change up for the annual procession. Using high-end navigation software (Google Maps), Critic Te Ārohi was able to accurately measure the difference in routes (because we apparently have nothing better to do). The classic well-trodden path along

George Street, starting at the Uni and ending at the Town Hall, is a 1.3km hike that takes a whopping 17 minutes. Maybe longer if you've taken your grandma. In comparison, the new route is just over half as long, coming in at 450 meters and only taking a measly 6 minutes. So, for students wanting to get their steps, this new route wasn't cutting it.

Students had mixed feelings about the new route. It was "great but seriously short" in the opinion of psychology graduate Amelia. While Amelia was up front, she felt sorry for those at the back: "It would have been even shorter because of the pile up." Meanwhile, law and science graduate Sean said he "liked the new

route" as it was in a "nice part of town... It also meant that my family could watch the whole procession and not have to worry about rushing to the Town Hall and trying to find a park."

It was clear that, while the route change wasn't a deal breaker, students prefer the classic hike along George Street. Amelia described it as "a bit of a shame." Although Sean said, "I don't feel like its absence distracted from my experience or anything." Meanwhile, ecology graduate Finnbar "just sat at home" as it "seemed like a hassle." Students will be relieved to know that the Uni plans to return to the original route in 2024 through the (hopefully) new-and-improved George St.

# ODT WATCH

Accusations mark start of Budget week

Flatmate stole my weed

Great feeling to finish 2nd

I swear they write these for us

Callout due to accidental activation of sprinkler

Boyfriend pissed the bed again

pounded amid ceasefire talks

Breakup sex

A great supporter of hate speech writes

Hate speech rights\*\*

'The trembling was a message'

When the nic shakes kick in

Men, women cap

Only non-binary people tell the truth

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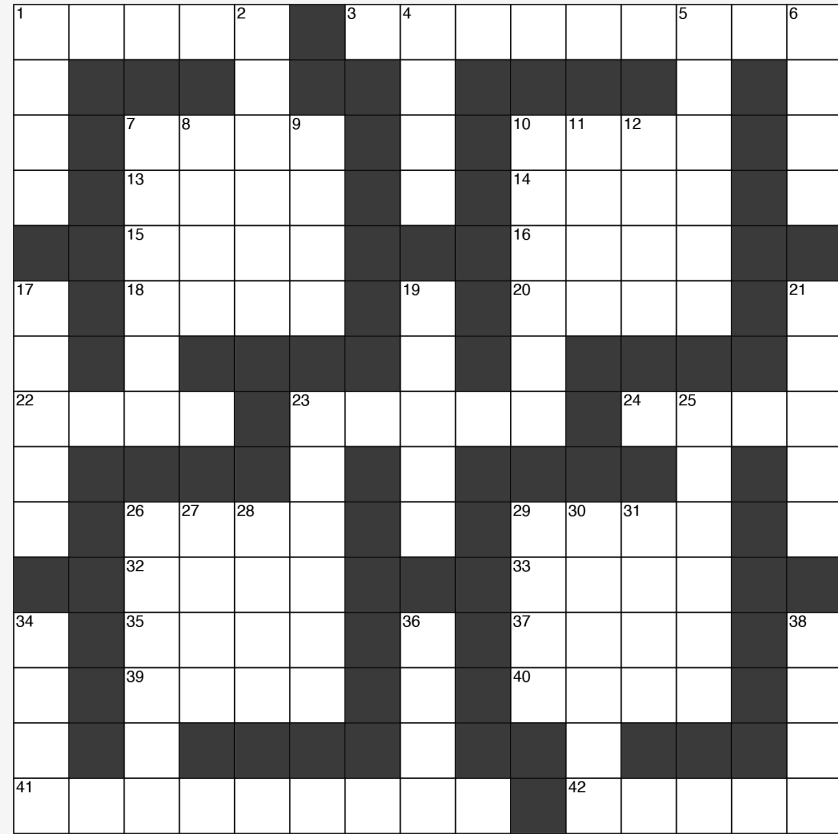
Clubs & Socs  
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# PUZZLES



BROUGHT TO YOU BY MAZAGRAN  
KEEPING CRITIC CAFFEINATED

## CROSSWORD

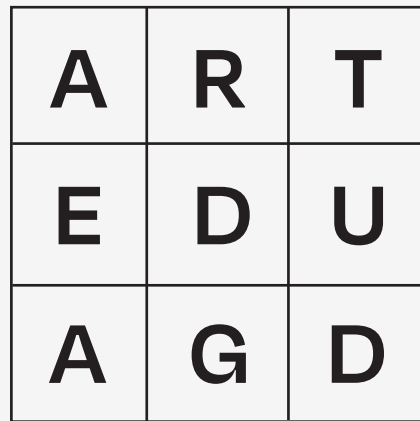
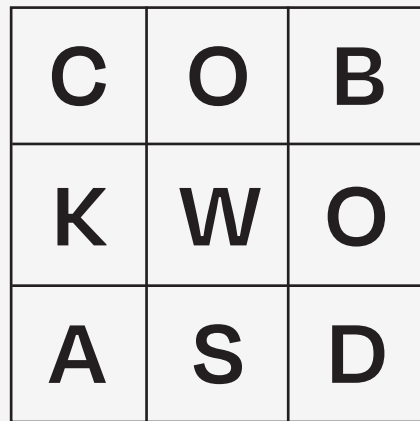
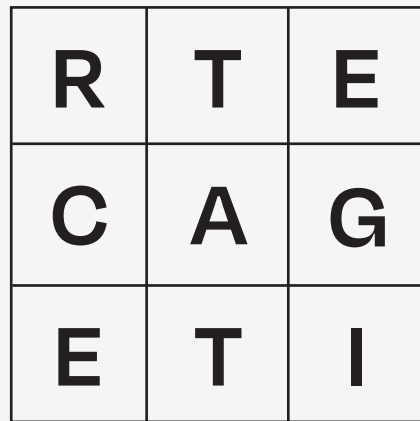


Kind of a shit crossword this week. It was a fun idea but bad in practice, won't do it again. Haha boxes go brrr

- ACROSS:**
- 1. Bloodsucker
  - 3. Wrong
  - 7. Common, uncommon, \_\_\_\_\_, epic, legendary
  - 10. Catch sight of
  - 13. Mystical glow
  - 14. Memo
  - 15. Medical suffix
  - 16. Art Deco architect William Van \_\_\_\_
  - 18. Central point
  - 20. Frog's friend
  - 22. Naked
  - 23. Slow mover
  - 24. Not cute
  - 26. NBA great Thurmond
  - 29. Bullets, for short
  - 32. Past partners
  - 33. Legal document
  - 35. Cardinal point
  - 37. Brit's butt
  - 39. Frozen queen
  - 40. Overlook
  - 41. NZ outdoor brand
  - 42. Has layers, like an ogre
- DOWN:**
- 1. Body of water
  - 2. Abominable
  - 4. 21D's lifeblood
  - 5. Stretch out
  - 6. Something that wags
  - 7. Poured
  - 8. Camera setting
  - 9. Relax
  - 10. Grab
  - 11. Fancy shirt brand
  - 12. Tahitian dance
  - 17. Falling towers game
  - 19. Witch's whip
  - 21. Land of pyramids
  - 23. Midday nap
  - 25. Rocks with surprises
  - 26. Most recent
  - 27. Jump on the ice
  - 28. Dick Tracy's wife
  - 29. Genesis man
  - 30. Fine wool
  - 31. Predicament
  - 34. Former name of Dive
  - 36. Frequent flyer
  - 38. Scorch

## WORD BLOCKS

Make up the 9-letter word hidden in these blocks, using every letter once.



### ISSUE 10 PUZZLE ANSWERS (COZ WE FORGOT LAST WEEK LOL)

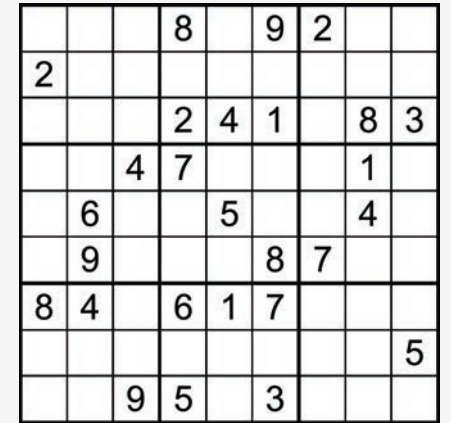
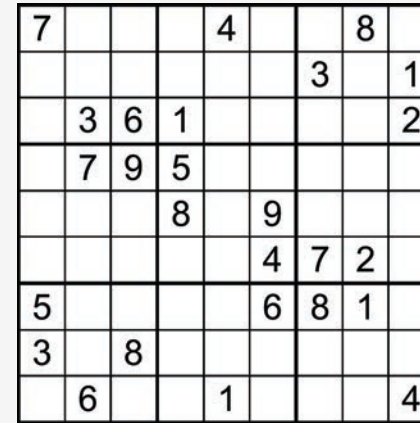
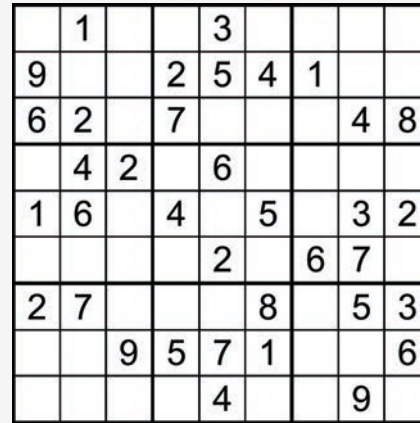
**ACROSS:** 1. TAPE(WORM) 4. EASTENDERS 9. HORROR 10. ACE 11. BOOK(WORM) 12. INCH(WORM) 13. WAP 14. TOTARA 15. PECTORAL 17. HIDING 18. ADIDAS 20. SHAMBLES 22. ARCADE 24. IST 25. GLOW(WORM) 27. ANKH 28. RAL 29. CLOCKS 30. XENOPHOBIC 31. TINY

### WORD BLOCK WORDS: HANGOVERS, FREESTYLE, DISTILLED

**DOWN:** 2. ACORN 3. EARSHOT 4. ERR 5. SCALPEL 6. ELECT 7. DEBATED 8. RIOGRANDE 13. WORMS 16. ENDURANCE 17. HEART(WORM) 19. DEATHTO 20. SKICLUB 21. BIGFOOT 23. EARTH(WORM) 26. OAKEN 29. CDC

## SUDOKU

sudokuoftheday.com



## WORDFIND

- MUSIC
- TRACK
- RECORD
- CHUNE
- VINYL
- SPIN
- HECKLE
- BUSKING
- VENUE
- SOUND
- COMPRESS
- MIXTAPE
- BIZKIT
- PLAYLIST
- GREENDAY
- VOCALS
- NEVERMIND
- NEPOTISM

### ISSUE 11 PUZZLE ANSWERS

**ACROSS:** 1. BULL 4. PANEM 7. NAAN 9. ELATED 10. UNDERAGE 11. ASKS 13. WHALE 15. EBBS 17. GOBLIN 19. HUMOROUS 21. BROCCOLI 23. DETECT 24. EDIT 26. LEMON 27. CARD 28. PREGNANT 31. SHARKS 33. SPAR 34. SILLY 35. LOAN

### WORD BLOCK WORDS: DESTROYED, CHOCOLATE, AFTERNOON

**DOWN:** 2. URL 3. LOTUS 4. PADAWAN 5. NYU 6. MIDTERM 7. NURSE 8. AIG 12. SCoured 14. ATHEISM 16. BOUNCER 18. LIC 20. ROT 22. ORLEANS 23. DYNASTY 25. TIGER 27. CRAWL 29. RIP 30. TEL 32. KEA



# WHICH DUNEDIN VENUES ARE YOU?

BY EILEEN CORCORAN & ANNABELLE PARATA VAUGHAN

**1. Your latest Tinder match hits you with the dreaded question: “What kind of music are you into?” What half-truth will make you seem more interesting?**

- a. Jazz, but like, real jazz. Have you seen Whiplash?
- b. I'm actually in a surf rock band, that's probably my go-to genre. I can put you on the door to our gig this weekend if you like haha.
- c. You're no liar: you love DnB and you're proud of it.
- d. You go on an accidental rant about an avant-rap artist from Eastern Europe, which your new flame seems woefully uninterested in. Their loss!
- e. You don't have to answer this question, because it was YOUR opening line! You're really into punk, though, and get offended if anyone calls it dad rock.

**2. What's your go-to drink at a gig?**

- a. It's so hard to pick when all these \$22 cocktails are so delicious! You definitely aren't grimacing after each sip of that negroni.
- b. Holding a drink on the d-floor is an absolute pain, and you learned that lesson the hard way. You wriggle out of the mosh between sets to get a tequila shot.
- c. Whatever shitty, sugary, canned RTD is on offer.
- d. Have you ever tried organic wine? No, seriously, it's so good!
- e. This craft beer cost you \$15 and honestly you don't like it that much but it gives you the leverage to make fun of other people's drinks and that's what matters.

**3. How often do you get aux privileges at pres?**

- a. Your flatmates try to keep you as far away as possible from any Spotify-connected speaker, but you somehow manage to queue some random song with a weird tempo and even weirder lyrics. You have never received a consensual aux in your life.
- b. You are a god when it comes to curating a playlist, and your friends know it. You've got a plethora of different playlists catered for specific vibes, and you never fail to select the right one. You are never given the aux - you are the one that gives.
- c. Maybe you don't get aux at pres, but you've been known to jump on the decks at afters. Can you actually mix, or is everyone too pissed to tell?
- d. You don't use streaming services because you don't believe in them - do you know how little artists get paid per stream? You only get to control the music when you're the host, because it means you can play your incredibly niche records you stole from your dad.
- e. You get the aux when your mate who answered B isn't at pres, because you're going to their gig. Your playlists are fine, but you haven't got The Gift like they do.

**4. What time do you show up to a gig?**

- a. You're not the first person there, but you're early enough to get a drink without having to wait 15 minutes and the opener definitely hasn't started yet.
- b. Your friend is in the opening band, and you ask them what time they're playing. You then arrive an hour after that time, because you love them but all their sets do sound the same.
- c. You get there halfway through the opening act - not so early it's embarrassing, but not so late that you wasted money on your ticket.
- d. Doors are at 8:30pm, so you're there at 8:30pm. So are the other 10 people in attendance.
- e. You just rock up when you rock up and hope there's still door sales - anything to avoid paying a booking fee.

**5. What album defines your personality?**

- a. You tell everyone that it's Kind of Blue by Miles Davis (“The record that MADE jazz!”) but realistically you've only listened to it about twice, and only in 60-second segments on TikTok.
- b. When Green Day released American Idiot you bought the CD four times. It was your first hyperfixation and you still know every word to every song, as well as the movie.
- c. You were born in Auckland in the early 2000s, but you truly came alive in 2013 when Wilkinson and Becky Hill released Afterglow. It doesn't matter that it's actually a single, it has the cultural impact of an album.
- d. Have you heard of Plantasia? No? Plantasia worked its way into your brain as a child, ensuring that the only friends you'd ever make were either twenty years older or Scandanavians you met playing Minecraft. No in-betweens.
- e. You listened to Dark Side of the Moon about once a week as a kid. You didn't know what any of it meant, but you liked the pretty noises and the part where that lady sings really high, and the whole thing made you feel kinda funny and nice inside.

**6. What childhood TV show theme song went hardest?**

- a. Coronation Street, but only because you watched it with your mum and it was the last happy time in your life.
- b. Gotta Catch 'em All' was a ballad you shouted as a child but now it just gives you sad nostalgia. Ash didn't grow up, but you did, and only one of you got depressed.
- c. The Digimon theme song lives in your head forever, stored on a pink-and-green flashdrive. The only other file on this flashdrive is a screenshot of the dancers from Lady Gaga's 'Judas' video. You came out when you were 17.
- d. Not only is it the Transformers theme song, it's specifically the original version from the mid '80s with the whack-ass time signature that you never fail to tell people about. You're either old or weren't allowed to watch new cartoons so this is what you got.
- e. 'What's New Scooby Doo?' absolutely fucking slaps and you rock out to it even to this day.

## ANSWERS

**Mostly A: Pequeño**

The word people most commonly use to describe you to your face is “fashionable”. The word they most commonly use to describe you to other people is “pretentious”. You've definitely asked a bartender if they know how to make an Old Fashioned, and your friends have learnt the hard way to not mention their love of Taylor Swift or Harry Styles around you. With that said, you do expose your mates to music they otherwise wouldn't listen to, and you're known to shout drinks for people who tell you they've never had a real cocktail.

**Mostly B: Dive**

You live and breathe music, especially indie surf rock made by guys wearing Dickies, Docs, and their dad's vintage jumper. There's a solid chance you are one of those guys, too. Honestly, you have great taste, you're good value on a night out, and you aren't nearly as pretentious or self-centred as people might assume. It wouldn't hurt to listen to more music made by women, though. Respectfully.

**Mostly C: U Bar**

For you, a gig is less about the music and more about the whole experience of the night. Whether it's DnB, a new local band, or an Australian artist on their annual Dunedin O-Week cash grab, you're there to dance, drink, shout a bit, drink some more, steal someone's vape and then (if you're lucky) disappoint whoever takes you home. You might have a pretty basic taste, but you're the heart and soul of pint night. If you're in third-year or above, you'll probably be like this for the rest of your life; but if you're a fresher, there's a chance you'll evolve into a Dive or even a Pequeño.

**Mostly D: Yours**

There are few things you do in life that aren't ideologically informed: from the clothes you wear, to the coffee you drink, to the music you listen to. You're well-intentioned and smart, and your adherence to your values is admirable, but your mates do secretly wish you'd loosen up and not boycott their dusty Macca's run every once in a while.

**Mostly E: The Crown**

You cannot be convinced that any good music has been released in the last ten years - unless, of course, it's by an artist you're going to see at The Crown. Everything about you harkens back to a simpler time, when REAL bands made REAL music! Your taste isn't bad by any means, but it wouldn't hurt to diversify your auditory portfolio a bit. Listening to artists who are still alive won't kill you, we promise!

# WHY THE DCC SHOULD IMPLEMENT DESIGNATED BUSKING ZONES

An opinion By Hugh Askerud - Art by Evie Noad

As a timid fourteen-year-old, I wanted to go busking in town with my ukulele. Ignoring the fact that a ukulele is a terrible busking instrument, I quickly found myself in a swamp of bureaucratic bereavement which only subsided after I gave up on my musical dreams forever. Granted, I was a terrible musician. But what if there was a better way? What if any half-wit with an instrument could get out onto the street and find an adoring or equally hateful audience?

With that rosy picture firmly instilled in your head, let me pitch to you a revolutionary idea which could permanently change the structure of the music industry in this vibrant city: instead of issuing busking licences, the DCC should simply set out busking areas around the city where individuals could freely jam at any time. No more asking local businesses for their permission, no more trivial fees, just an undying tapestry of waxing and waning musical performances that occur sporadically in certain areas of the city.

Picture this: you're wandering to your 7 o'clock lab feeling pretty shitty about life, until you spot a group of yodellers outside Central Library hollering at the top of their voices. You stop for a moment to watch and are immediately cheered up by watching this vessel of immense shithousery, stoking the fire of inspiration in your own heart. Suddenly a cycle emerges; music gives life to other music and budding artists are given a platform from which to discover their sound. Sure, some won't progress from this arena, but it's about giving people a chance. This is more than what can be said in the current music climate.

Unfortunately, the current busking establishment within the city is kept under lock and key by a group of maniacal DCC overlords. If you haven't been

scrolling through the DCC website recently (and if you have been, what the fuck?), to become a busker you require a street performing permit which you can get by emailing your details to the correct authorities. The process is an arduous endeavour and still requires you to get permission from local businesses every time you intend to go out for a sesh. I say, it's time for a change!

If certain areas of the city (like the University, for example) were to become designated busking areas, no permits or nuthin', the system would be overhauled, giving starving musicians a platform and DCC peacekeepers more time to fight other fires. Not convinced? Let's look at the potential negatives before we rush into this genius plan. Loud buskers steering weary travellers away from the city is possibly the most pertinent of rebuttals. Sure, this argument has some merit, but the nature of the policy would allow for limitations on which zones buskers could operate in and what times they could perform, allowing patches of peace for those reluctant to have their eardrums harangued.

Now let's consider the elephant in the room: Dunedin is simply bereft of tenable venues for bands and

solo musicians to play in. This restriction of Dunedin venues has been a slow process with many arguing that the recent closure of the esteemed Dog with Two Tails was the nail in the coffin of Dunedin's vibrant gig culture. While hope still remains in places like The Crown and Pequeño, options are fading fast for a growing plethora of bands looking to find a platform for their sound. While this proposal does nothing to solve the overwhelming issue at hand, it does allow musicians bereft of gigs a veritable glass of water in the desert. A more robust busking

tradition would allow for the expression of sound which can't always be provided by the venues that are up and running. More music encourages band formation and increases the demand for a new venue. While this wouldn't fix the issue, it's certainly a few litres of water in what is now a rapidly emptying leaky bucket.

Ultimately, the change would create a more vibrant city - even, dare I say it, a step back to the Dunedin Sound of yesteryear. So, DCC councillors who read Critic (all two of you): get it done. Lives would be changed by the tapestry of sound that could be created with only a minor change to the cogs of our city's bureaucracy.



**A MORE ROBUST BUSKING TRADITION WOULD ALLOW FOR THE EXPRESSION OF SOUND WHICH CAN'T ALWAYS BE PROVIDED BY THE VENUES THAT ARE UP AND RUNNING. MORE MUSIC ENCOURAGES BAND FORMATION AND INCREASES THE DEMAND FOR A NEW VENUE.**

# DRUM & BASS

BY ANNA ROBERTSHAW  
ART BY DAN VAN LITH

In the 1800s, they brought gorse from the UK. Now it's everywhere. In the 2000s, another import took root in Dunedin's soil: Drum and Bass.

Whether you love to hate it or hate to love it, you can't deny the fact that drum and bass is at the heart of Dunedin music culture. Originating from the UK rave scene in the '90s, like every other import, DnB made its way to New Zealand about a decade later. But it hasn't always been this popular. "Even 10 years ago, you would never have heard drum and bass in the bars or on Castle Street. It was mainly live bands or people just playing music through their speakers," said Lisa, a student who attended Otago University in 2010. Nowadays, it's not really a party if there's not a set of decks, and everyone's a DJ.

Drum and bass has officially infiltrated the scene. How have we let this happen?



"PEOPLE  
WOULDN'T  
JUMP OFF  
ROOFS AND  
FUCKING  
SCALE  
BUILDINGS  
TO HOUSE  
MUSIC OR  
TAYLOR  
SWIFT."

**“AS WE GET OLDER, STUDENTS BECOME MORE OPEN TO THE IDEA OF HOUSE MUSIC AND END UP LIKING IT MORE OR EQUALLY AS MUCH AS DNB.”**

The very nature of DnB seems to give people the prerogative to get absolutely mongrel. “The culture of Dunedin lends itself to DnB. Big parties, lots of people, lots of alcohol, lots of drugs, and erratic behaviour,” said Olivia from Radio One. “For example, people wouldn’t jump off roofs and fucking scale buildings to house music or Taylor Swift.” Dunedin students’ inclination to do marginal things on the piss perhaps primes them to enjoy music with aggressive sounds and loud noises. Either way, students seem to think it ignites a sense of passion and freedom. Plus, it drowns out that voice in your head that usually stops you before you do something dumb (but who likes her, anyway?). “People get possessed by the bass,” said Olivia. “It’s such a hectic genre that it rarks people up.”

It’s often joked that people in Dunedin don’t actually like drum and bass, but that they only listen to it because it’s “just what you do” down here. “I love it, but only when I’m in Dunedin,” said Nicolina. “People don’t actually like drum and bass, they like the environment that they listen to drum and bass in, and also the culture of it,” said one second-year living on Leith Street.

On the flipside, some students centre their Dunedin experience around their love for drum and bass. Kelvin, Caleb, and Luka are part of Pollen Archive, an up-and-coming DnB label who are passionate about getting more drum and bass artists out there. “Drum and bass brought us together,” said Caleb. “We’re giving people a platform to express themselves, and helping people who can’t get as much exposure,” added Luka. For some, it’s a form of self-expression, and a real passion for a lot of people. “It’s really freeing,” said Kelvin. “[DnB] allows people to express themselves... People tend to forget that drum and bass isn’t just fart noises and fast drums. There’s multiple sub-genres that lie beneath the surface, like liquid and jungle.” For Caleb, the drum and bass culture in Dunedin has created a community which brings like-minded people together and allows people to connect through their passion for the genre. “It scratches deeper than the surface of the music scene. It’s [also] an outlet for seriously creative people. The network allows artists to gather and share stories, music and enjoy themselves.”

It’s also highly accessible. “The accessibility to DJ is so much more affordable and easier to learn,” said Caleb. “Everyone knows how to do it now.” Purchasing a set of decks is enough to get started. “It’s way easier to learn how to DJ than learn how to play an instrument and get a band together,” said Olivia. “There’s also a lot of clout that comes with being a DJ. Being able to see your mate’s name on a lineup or up on stage is pretty sick.” The ease of learning how to DJ is enticing to anyone who wants to get into the music scene but wants to do it in an easy and affordable way. As generations go on, we’ve consistently found ways to compact everything into its most efficient form. Just as beer turned into spirits, our obsession with compaction applies also to the DJ culture, at the heart of which lies drum and bass.

Whether you like it or not, the culture of drum and bass is contagious. A bit like scabies: less gross, more controversial, but just as prevalent among students. “If you posted a video of a crowd going crazy to a mix, people tap into the vibe and their love just grows,” said Pollen member Luka. But for many, the culture is more akin to a bad rash than a passionate love; a lot of students only listen to drum and bass on the piss. “It’s only good when you’re rolled and don’t know where you are or who you’re with,” said third-year Elspeth. Josh, another third-year, said “It’s not compulsory, but narcotic involvement helps.”

For many, drum and bass is totally enjoyable in the right setting. According to Josh, the perfect place is “your mate’s garage at 4am, or any time you want the party to continue at an alarming rate.” Although, the Pollen boys were adamant that drum and bass can be enjoyed for many different purposes. “There are different genres for different types of vibes,” said Luka, who enjoys listening to liquid in the morning or when studying. Kelvin also likes liquid or minimal which he listens to when walking to uni. This confirms one student’s hypothesis that “only people who DJ listen to it sober, I swear.”

Music trends tend to come and go in waves, so will drum and bass always remain part of Dunedin culture? “I think it will always be there, but not at the forefront,” said Olivia. She reckons it’s “phasing out” now, with “house music and garage starting to take over.” Plenty of students have taken to house as their preferred version of electronic music. “House is so much more happy and fun and the vibes are better,” said Ella, a third-year student. “DnB has gross, sweaty, pushy boys, while house is so fun to boogie with your friends.” Owen, an ex-Castle St resident, thinks that “as we get older, students become more open to the idea of house music and end up liking it more or equally as much as DnB.” With the rise of other genres, DnB gigs aren’t selling like they used to. “It’s because its oversaturated as fuck and its not new and exciting anymore,” said Olivia.

Regardless of people’s personal opinions, drum and bass has grown its roots deep into Dunedin, and will probably always be a part of our lives here as long as the student culture remains. Pollen Archive is just one example of the dedication of students to keeping it alive. “Whether you think drum and bass is good or bad, the number of listeners is getting bigger and bigger.”

As a culture, we’ve become obsessed with DnB – somewhat against our will. We, the students, have created this monster. Now, if we want to keep it alive, we’ve got to keep feeding it. Because what’s Dunedin without a bit of drum and bass? Let’s face it, we’ve all got a bit of Stockholm Syndrome when it comes to DnB. A sort of conditional love. As controversial as it is, there’s a reason it’s become such an integral part of Dunedin culture. It fuels our desires to party and gives us an excuse to get a bit feral. As long as we continue to get on the rark, DnB will always be a part of Dunners. Who needs lyrics anyway?

**“WHETHER YOU THINK DRUM AND BASS IS GOOD OR BAD, THE NUMBER OF LISTENERS IS GETTING BIGGER AND BIGGER.”**



BY JAMIEMA LORIMER

ART BY EVIE NOAD

# BANNED SHIRTS: WHY NOT KNOWING THE BAND IS AN ACT OF FEMINISM

Nirvana. The Beatles. Pink Floyd. Bands that mean absolutely nothing to the girlies. Or do they? In this essay, I will outline why basic bitches wearing band shirts is actually a feminist act of sticking it to the man.

Self-proclaimed music bros, Anthony Fantano subscribers, and guys who tune their guitars to drop D all love to ask the same dreaded question: can you even name three songs by Nirvana? To them, I raise a question: can you even name three women in music? Three women in music who you haven't said were overrated at some point? Annoying? An industry plant? No? Oh well, whatever. Nevermind.

I'm so tired of learning again and again that it was The Beatles who created pop music. Do you know how many degrees in music I have? Do you know how many times I've had to sit in an academic setting and be told this by people who have dedicated their lives to researching music? At least in class I'm expecting to "learn". At least I'm not just at some random dude's flat as he proudly shows me his crate of records (I have twice as many). He pulls out Sgt. Pepper's: "Did you know that The Beatles changed music forever when they literally chopped up their tapes, pasted them together by hand, and put some in reverse?" Yes. Yes, I do know. And I know that they did that more than one album and one single ago, on their B-side, 'Rain'.

Honestly, I think pop music wasn't created until 1999 when Britney Spears uttered the magic words "hit me baby, one more time". I get that some of you may think I'm being satirical right now. But! I must confess, I still believe. And not to discredit all the incredible women before her. I can literally feel some literary bro telepathically beam-yelling into my head: "What about Patti Smith?" Some male feminist studies major, chastising: "What about Bikini Kill?" Some guy who spins house music on his weekends, plying: "What about Donna Summer?" But, for me, the 2000s signified a period where as many women were involved in pop music as men. A time where women were performing as well as men on the charts in radio airplay, in CD sales. Discrediting the pop girlies of the era, saying they're "just doing pop", with all

its connotations of being cheap and manufactured, just feels like trying to gatekeep the success of these women.

This leads us nicely to those cheap, one-ply Nirvana tees. The production of band t-shirts is a sort of a reflection of the mass-produced pop music that women of the time slayed so hard at. It echoes the consumerist element of pop, that its function is to be as simple and catchy as possible to spread virally as far as possible. Subjecting these highly-lauded, oh-so-precious all-male bands to the production lines of clothing factories reduces their meaning to the same fate. It's even more efficient when it's fast fashion, replicated again and again with no care at all for what stores they ultimately end up in. They say that imitation is the highest form of flattery, but with the way music bros react, you can tell they consider fashion the lowest form of culture.

When us girlies wear those mass-produced band tops with no care for whatever songs Pink Floyd brought into the world (I know I'm due to make a Pink Floyd joke here but honestly I cannot even name a single one of their tracks) it's actually a feminist appropriation of male music culture. When you try gatekeep that band's iconography by asking us to name three Pink Floyd albums, you're just proving our point. By wearing these shirts, we're actually prompting a parallel of women's experiences being gatekept out of the music industry entirely. We're reducing that band that you so fiercely want to protect to nothing more than a fashion statement, because that's what the music industry did to women at large. Nothing more than a fashion statement, something made to sell. Dislocating it from the music, its meaning, the cultural era it defined, so we can define that for our own. Replacing your idols with our idols.

One day, people will no longer know Nirvana or The Beatles or Pink Floyd. They'll lose any familiarity with The Smiths, Ramones, ACDC, Black Sabbath, and Led Zeppelin. All they'll know is girls born after 1993 wear Nirvana shirt, eat hot chips, and lie. And anyway, it can't be any more offensive than inviting us back to your flat to rip bongos under a mandala and Bob Marley poster, can it?

# SCREEDS

TEXTS AND DRAWINGS: GABRIELE BERTIA

RUDENESS AND IRREVERENCE WERE PRECONDITIONS.

YOUNG PEOPLE OPPOSED TO CAPITALISM.

THEY WANTED TO REPRESENT FRUSTRATION.

YOU COOL FOR SCHOOL

TODAY?

WHAT'S LEFT?

FUCK THE SYSTEM

WE ARE ANGRY

K THE POLICE

WHAT HAPPENED TO THE "NO FUTURE" NIHILIST?

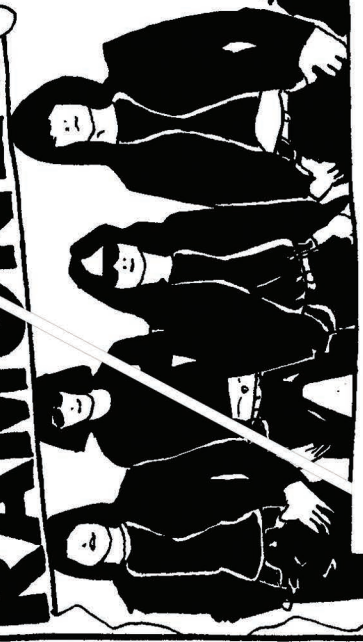
ANARCHY IN THE U.K. SEX PISTOLS

THE IMPLSION OF ROMANTIC AND UTOPIAN IDEALS.

BLINK OFFSPRING

YEARS HAVE PASSED.

RAMONES



THE IMPOSSIBILITY OF INCITING A CHANGE WHICH DOESN'T GO AGAINST EVERYTHING AND EVERYONE.



FUTURE HAS NOW ARRIVED.

GREEN DAY

# MISS DEEP PRECISENT ATTENTION

## THE NEW ERA OF THE 'DUNEDIN SOUND' MAINTAINS THE SEXIST UNDERCURRENTS OF THE PAST

By Annabelle Parata Vaughan

There is something seriously lacking in Dunedin. And no, it's not just the scarcity of our venues. Something is miss-ing, if you will.

Since the 1980s, the Dunedin Sound has been dominated by male voices. Right now the genre is still defined by surf-rock or alternative-indie sounds, which have become synonymous with the male voice to the point where Critic's 2018 quiz 'Which Dunedin Sound band are you?' led straight from "there is a woman in my band" to "you are not a part of the Dunedin Sound."

But that's not entirely true; there have been plenty of iconic women that have carved out a place on this masculine stage, like Natasha Griffiths, Lesley Paris of Look Blue Go Purple, and Jane Dodd of The Chills. Still, breaking into the Dunedin music scene for women is harder than a Pint Night glass to the head: hard, painful and leaves you feeling pretty bruised. The fact we've got fuck-all venues and a culture of casual sexism also doesn't help, meaning women go undervalued and underplayed.

Kaia Kahurangi Jamieson has been on the music scene for almost a year now, performing as the vocalist and guitarist of alternative band The Daze and indie-surf rock band The Audio Visual Dropkicks. She's a newcomer, but in her short time Kaia has faced no shortage of sexism. And despite feeling like her male mates want to support her, and despite culture generally moving in a better direction, she's often stopped to wonder: would this have happened if she were a dude?

Kaia has always been a musician, singing and playing guitar since the age of 10, born to parents who used to be in bands during their university years. Growing up in Auckland, Kaia said that there weren't a lot of student bands. But after seeing a Dale Kerrigan gig in her first year, Kaia says she thought that Ashley, the band's lead singer, was the "coolest person in the world," and she started to pursue her own projects. "I wanted to write surf-rock music, but I thought in order to get into the scene I would have to do something similar [to Dale Kerrigan] because there were no girls at U Bar gigs, they were only ever at The Crown," she says.

But the stars aligned for Kaia when her friend Max, who plays in Hot Sauce Club, reached out to her asking if she wanted to play a gig. Naturally, Kaia agreed, thinking that the new world of live performances in Dunedin was going to be filled with more up-and-coming Dale Kerrigans. But when she rocked up to soundcheck she realised that, out of the three bands present, there was only one other girl. Kaia felt even more deflated when she realised the other girl and her band wasn't ever going to stick around to play a show. "There were only two other bands, and there were only guys there when we sound checked," says Kaia. "I don't remember ever soundchecking with another woman." This year's Hyde Street Party was a turning point for her, saying a particular moment after getting off stage made her realise "how underlyingly sexist the Dunedin rock scene is."





"When I'm playing with the 'Kicks, after shows everyone will go up to the other lead singer and tell him what a great set it is. And he deserves the clout, but people seem to assume I'm not a lead vocalist, despite the evidence pointing to the fact that we're equals," she says. "When we played Hyde, that's when it really clicked in what was happening and the difference was so noticeable. Everyone would ask to talk to the guys, and be like, 'Hey man, great set,' but they wouldn't even see me," she says. "Or, I was 'the chick' or 'the girl' in the band. I wasn't spoken about in relation to my instrument, but I was identified by my gender."

Kaia explains that she isn't resentful of her male bandmates, and she doesn't play music for validation or clout. Instead, she thinks that these instances are "indicative of a wider theme" and that masculine voices have become a prerequisite to the Dunedin surf-rock sound. "While the music industry is better for women now, there is still this disconnect that if you want to be a girl in a band you have to be pop or RnB, but I love making surf-indie rock. People think there's not a market for it, and I feel like masculine signing has become a signifier of the genre." Kaia says that the male-dominated nature of the surf-rock scene has also impacted her creative process of actually making music. "I found it really hard writing songs for the surf-rock genre. I would write so deep in my voice range because I thought that was the only way it would work, and how can I write what I haven't heard?"

Emily Kerr-Bell, who is the front person of band Emily Alice, is another predominant Dunedin musician who shares a similar sentiment to Kaia. Emily explains that sexism, no matter how indirect, still plays a role no matter what genre you play. "It is a male-dominated industry, and most of my experiences with sexism have been that people don't credit your intelligence, or they just assume you don't know what you're doing, even though you have played a major role in building and creating this music and this band," she explains. "The voice of the Dunedin Sound is a male voice, and because [a female voice] isn't what we're used to, it becomes this subgenre, so you're not the main act."

Sexism isn't just limited to musicians in gig spaces; it extends to the behind the scenes operations of the music industry. Kaitlyn Ratcliff, who serves as the Promotions Manager for Radio One, says that even on the marketing and promotions side, "it's so male dominated it's not funny... From the inside perspective of booking artists and doing promotions, it's really hard as there is only a select handful of artists who aren't dudes." Kaitlyn says that the gender gap makes it tricky to create lineups which host a diverse range of sounds and artists, even though diverse artists create just as good, if not better, music than the popular male-dominated bands. "I feel like a lot of men aren't grateful for the privilege that they have in just being booked," she says.

“WOMEN ARE FUNNELLED INTO THAT DIRECTION, AND THERE IS THIS SUBCONSCIOUS IDEA THAT EVERYTHING IS A POLITICAL STATEMENT. WE CAN'T JUST PLAY MUSIC TO PLAY MUSIC.”



Kaitlyn explains that women also tend to be subject to more labels or scrutiny compared to men, making it even more difficult and discouraging for women creatives. "On stage, you never know if people will respect you as an artist, or if they'll be like, 'Oh, that's a girl band! You can't just be a 'cool band', there seems to be this hesitation of 'will they like me as a girl? Will they look at my talent?'" Kaitlyn also shares that, when sitting in meetings or working with record labels, she feels there are similar sexist attitudes. "I think it's the same when you're a woman in promotions, it's all 'oh, you must have such a hard time' because if you're a guy, you've just done it. There seems to be this 'gir!' label," she says. "You wouldn't say 'oh that's a bunch of dudes' when referring to a band."

Kaia and Emily agree that another aspect to sexism in the music scene is that there seems to be an assumption that all women in music are inherently "political" and that women can't just play music for the love of it. "There seems to be this perception that the alternative music scene in Dunedin is progressive, and so you feel like you have to be part of that progressive environment for people to be interested in your music," says Kaia. "Women are funnelled into that direction, and there is this subconscious idea that everything is a political statement. We can't just play music to play music." Emily agrees that being political "is totally a thing... As an artist its a tool you use, but even rejecting that notion and saying 'fuck it' is a political statement. You can't escape it."

While it is true that being a woman in music is hard and that this environment can deter people from wanting to partake, Kaia, Kaitlyn, and Emily all believe that an

alternative is possible and that more women should be encouraged into music - even if they think no one will listen. Kaia says that while she never considered her gender would be a factor when she first started playing, she recognises that more women need to be encouraged and represented in creative spaces. "It's that whole thing of you can't be what you can't see, and I hope that other women out there feel inspired. I know if I saw more women performing at gigs, I'd feel validated in deciding how I want to present myself, and it makes me wonder if there are other women out there who want to listen to surf-rock," says Kaia. "It's just not that difficult to encourage someone, and if that was the case, everyone in this industry will feel more included," says Kaitlyn. "We need to make more of an effort to really listen, and someone needs to be brave - which is better said than done but it only takes one person."

Emily says that, despite how hard it is to break through walls, connecting with other female musicians has helped her navigate the landscape. "I have found that connecting with other women has been the most effective thing, and it's amazing when you meet another woman in Dunedin. There's this unspoken connection that you're on the same team and there is no competition because we all know it's really hard," she says. In terms of changing the scene, Emily believes that "we need to encourage [women] to get on line-ups."

**“EVEN REJECTING THAT NOTION AND SAYING ‘FUCK IT’ IS A POLITICAL STATEMENT. YOU CAN’T ESCAPE IT.”**



Club Yu Mei  
(Dunedin) Archive

27 May

10AM—5PM

10AM—1PM

28 May

Seconds, Pre-loved, Ex-Display  
AYU Community Space, 7 Crawford St, Dunedin

# Rachel Brooking

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Authorised by Rachel Brooking MP,  
Parliament Buildings, Wellington

# GET THE LECKLE BOO OFF STAGE.

YOU'RE  
HOT!  
(I'M SO  
LONELY)

## HECKLING IN ŌTEPOTI'S LIVE MUSIC SCENE

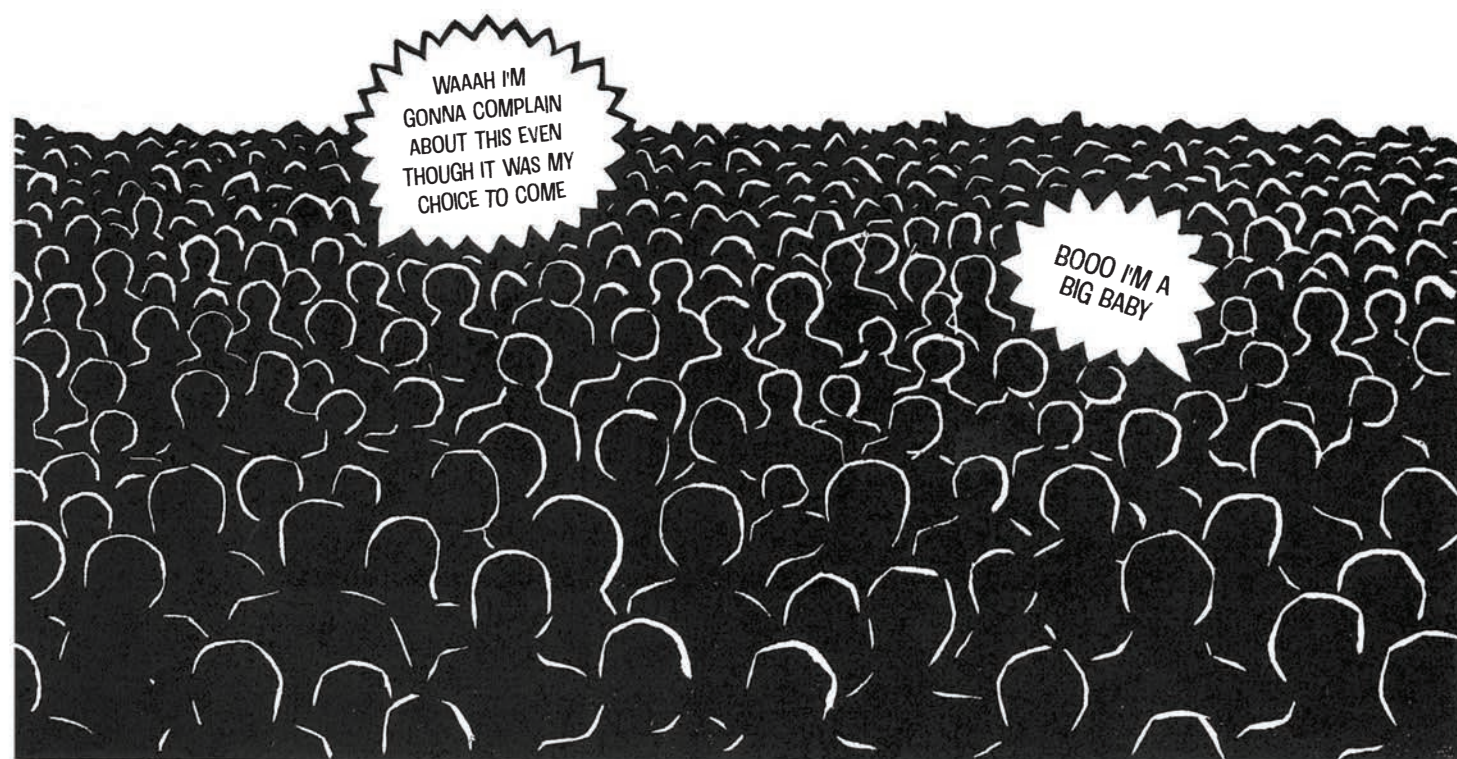
BY JAMIEMA LORIMER / ART BY MIKEY CLAYTON

*Sorry, not sorry, but this article starts with a public flaying. If you were the breatha at the Soaked Oats gig at Mayfair earlier this year who called out if the band could “play that one again so I can boo it some more?” after they performed their final song, I hope you’re reading this so I can personally ask: **what the actual fuck is wrong with you?***

It absolutely blows to have gone to see a beloved musician perform only to come out of it with more to say about the crowd than the music itself. I can barely imagine how much more it would suck as the musician.

Regardless of where you go to gigs or however regularly you’re in the crowd, whether you’re a Pint Night loyalist or hang out just for the occasional nationally-touring act at Dive, you’ll have experienced someone in the crowd treating the musician like shit. At that Soaked Oats gig, we got it all. Throughout it, they talked, they vaped, they interrupted. “Play Avocado! Play Avocado!” Surprise surprise, Soaked Oats refused. They came out for an encore despite the taunts, and were rewarded by a girl deciding it was a good idea to take a seat on stage with the band, even as frontman Oscar stared daggers at her. Visual cues from the band were not enough to override the egging on from her mates.

Sure, it’s only a small handful of people who conduct themselves this way at gigs. But it’s disappointing as hell. And I say the following as respectfully as I ever will in my entire life: Soaked Oats are a bunch of white guys, the demographic that are already at the top of the music food chain. If this is how they’re treated, what’s it like for everyone else?



The APRA AMCOS (Australasian Performing Rights Association and Australasian Mechanical Copyright Owner's Society) 2020 survey into the Aotearoa music industry found that 45.2% of women in the Aotearoa music industry felt unsafe in performing and music making spaces - the very spaces where they're expected to practise their art. Sexual harassment was the leading factor. Heckling and unsolicited comments on someone's appearance is, at the very least, rude. At its worst, it's sexual harassment.

Lucy Pollock is in the band Riot Gull. They were previously in the band Porpoise, and they also perform as soloist Sir Queen. Both Porpoise and Riot Gull have played shows across the motu. Lucy has experienced heckles and negative crowd interactions in all of their musical projects, in various venues and locations. In Christchurch during a Porpoise show, Lucy was tuning their guitar and introducing the next song when an old man in the audience yelled "you're hot". The band launched into their next song as quickly as possible attempting to defuse the situation. Later, another group of male attendees called out to Lucy again, calling them a milf.

Gemma Goldstein performs alongside Lucy in Riot Gull and they've experienced something similar here in Dunedin at The Crown. It was during soundcheck for Dankfest in August last year that a group of older men, who they were aware of as regulars of the pub, made comments about the appearances of the four-piece band. "They kept talking about us and commenting on individual member's appearances as if we weren't there on stage and could hear them. They were very close," Gemma recalls. When asked if they thought the men knew they could be heard, Gemma and Lucy both agree that, regardless, the men didn't care. Of the scenario, Gemma recounts: "It's almost like, 'What are they gonna do about it? If they hear me say this, so what?'"

Riot Gull are a women and non-binary band. "It bothers me so much. I feel like so much is expected performance-wise from femme-presenting people," Gemma says. Lucy agrees: "It's a lot of pressure to be there performing and look pretty on stage, as well as make music. Honestly, sometimes the attention is drawn more to peoples' appearance than the music. Like that's not my main purpose." "It's objectifying," says Gemma. "It's like, 'I now see value in you because I think that you're attractive!'"

This is an issue regardless of gender. TJ Zee, who performs as Zëxii, has experienced audience members hitting on them while performing at Pint Night. Whether they're on stage performing or cooling down after the show, they find the scenario inappropriate. This is in addition to having certain individuals feel entitled to details about TJ's personal life, describing these people as "trying to break that fourth wall, without your permission." TJ has also experienced front row guys making rude and sexual hand gestures during their set.

And then there's the cover song requests. "You're trying to request them to play something like they're the queue button on your Spotify playlist," TJ says of those who spend every lull in the performance yelling out what they want to hear, or those who hold their phones splattered with the text of a song request. "It's a performance... it doesn't make sense to just yell out what song you want to hear. There's a whole structure to someone's show."

For TJ, as a Black musician, those song requests aren't simply frustrating; they're flat out racial stereotyping: "They'll automatically assume that I'm a rapper, when I'm clearly on stage singing alternative RnB music." TJ also gets mixed up with other Black musicians in the scene, even with those performing completely different genres. This also comes back to the intrusiveness TJ has experienced from crowd members, who often ask where TJ's from. "You don't want to know where I'm from. You just want to know why I'm Black."

There have been occasions at Pint Night that TJ has had to cut their set short as they could not compete with the poor crowd behaviour. TJ finds it disappointing, not only for themselves, but for others in the audience as well. It only takes one person jeering or a small handful of people chatting and not paying attention to ruin the experience. "I actually like to put on a whole thing and treat it like it's Coachella Festival," says TJ. Preparing and rehearsing a set takes hours and hours of TJ's time, as well as the precious time of his band, which is done on top of TJ's studies. "Going through all that hard work and preparing it for all these people, then them being a barrier to the hard work that we've put in. Like, I did all this for you guys but you're not reciprocating it right now."

Other rude crowd interactions the above musicians have experienced include mocking and loud repeated remarks. The former they experienced in the intimate and small din of Inchbar, where a man imitated Lucy's singing of a higher passage with an off-key croon of his own. It would have been in a crowd of no more than fifteen. The latter, Lucy and Gemma experienced together watching another band's set while touring in Hamilton, where an audience member called out "fuck you", thankfully humourously, between every single song. Gemma explains this "funny status thing within the crowd" can sometimes be harmless, but can escalate much farther as people try to one-up each other. The audience building rapport with the band is always appreciated, but there is a clear line when even positive statements veer into attention-seeking territory. Of those who make these constant remarks, Lucy asks: "Are you really doing this to show your appreciation for us? Or is this more about you making yourself stand out?"

**"ARE YOU REALLY DOING THIS TO SHOW YOUR APPRECIATION FOR US? OR IS THIS MORE ABOUT YOU MAKING YOURSELF STAND OUT?"**

Musicians know better than anyone else the difficulty of balancing their own notion of their art's worth with the wants of the audience. When that music and the act of performing it is so personal, it conflates with your own self-worth. That's your own being up there. Physically, as you move on stage. Emotionally, as you sing those lyrics and melodies. That's something that happens as soon as you hop on stage and start sharing your music. It doesn't matter how many songs you've recorded or how many people are listening.

It's not as though musicians are naive to their audiences' reasons for attending gigs either. Musicians are aware that certain venues and events are rowdier than others. They're aware that people may just be there to get on the piss. But still. If you're actively seeking out live music, because it's legitimately pretty hard to end up at a gig without prior planning, why are you being such a dickhead to those providing it? Even more baffling is when you've fully dropped around \$40 to be there, which was the case of the Soaked Oats gig.

Gemma feels as though musicians are often seen as "for entertainment purposes only," and Lucy comments that the commodified aspect of paying for that entertainment adds to that entitlement. "If you don't like it, go away," says Gemma. "No one's forcing you to be here. But there's no need to yell and take someone down like that."

In not being able to form a positive connection with your audience, TJ shares that "it makes you, as an artist, feel like you are not doing your job right." Here, where intoxication is clearly a factor, artists have to be additionally reflective of how it shapes their experience of performing. Still, TJ is understanding, saying that in a venue space it's "probably the safest space" someone can just be messed up and have no inhibitions. "Why don't I try to facilitate an even safer

environment and give them something that will help them remember this moment? More so for how enjoyable it was, and not how fucked they got."

As musicians, they've all got different ideas around minimising disrespectful crowd behaviour. "[Creating] gigs that have the mantra of being a safe space seems to work really well," says Gemma, of both shows that she's played and attended. Lucy and Gemma also point to the venues themselves looking out for their performers' wellbeing up and around the stage and setting a tone in terms of what is and isn't appropriate.

But really, it's unfair for the ones providing that music and providing that space to be responsible for the crowd's shit behaviour. I'm not saying you can't go to gigs and get lit at all. Just read the room. Is this a Pint Night gig where the atmosphere is just as much about the pints as the music? Or is it some intimate ticketed gig where the musician is sharing new material for the first time? Are you hyping the band up? Or are you making them visibly uncomfortable? Are you simply just heckling? Or are you just reproducing the sexist and racist dynamics of the music industry right here within the walls of some silly lil' pub in Ōtepoti?

If your entertainment is coming at the expense of the performers and the audience, Lucy has just one suggestion for you:

**"You fucking get up here and play, then."**







weekly  
Specials

### SOMETHING TO LISTEN TO



#### The OG Timaru movie theatre answering machine debacle

There's a quick YouTube video by Chris Lynch Media that shows you exactly what you need to see: a short series of profanity-laden errors made by the answering machine jockey over lockdown. It went kinda viral, but if you haven't heard it yet, now's the time. It's super relatable and whatever the opposite of secondhand cringe is. Secondhand slay? No, not that. Secondhand "fuck this I guess."

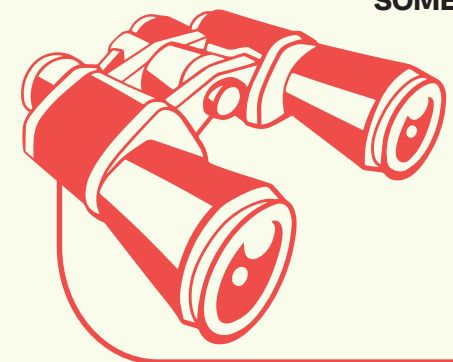
### SOMETHING TO GO TO



#### The OUSA Annual General Meeting

Wait wait I promise this is interesting hold on - it's on the 23rd. Basically this is a chance to submit any motions you want to see voted on, with the key word being ANY. Voter turnout is so low that you can submit some crazy shit and then just stack the in-person votes with your friends to ensure victory. You know the crazy history of OUSA's aquatic centre? No? Yeah, that's because nobody uses it. A while back the rowing team figured out this one simple life hack and used in-person voting numbers to force OUSA into building them an entire new facility. This was such a huge loophole that you can't propose financial stuff anymore, but if you think creatively, anything goes. Submit your whack-ass motions and watch the chaos unfold.

### SOMETHING TO WATCH



#### Salad Fingers

Bring it back. It's on fatpie.com still, but surely still YouTube as well. It's genuinely worse than you remember, and twice as disturbing. When you first watched it you were probably like, what, 12? You didn't even get why it was that bad. It's also giving major Courage the Cowardly Dog vibes, fwiw. Time for a rewatch because I promise you didn't think it was this bad. Also! New episodes! Spoons, amirite? Also, while we're at it, watch *The Horribly Slow Murderer with the Extremely Inefficient Weapon* by Richard Gale, also on YouTube, for a real taste of early 2010's weirdo lore.

### SOMETHING TO SUPPORT



#### Any mates doing Sweat with Pride

And consider signing up yourself. It's a great workout for a great cause and we all know you need an excuse to hit the gym. Make this your workout for the week and feel good about it, or ignore this and feel bad about yourself. Simple deal. What are you, homophobic? You want AIDS testing to cost more than your student loan? No? Then come sweat it out.

### SOMETHING TO READ



#### About the Pokémon coma conspiracy

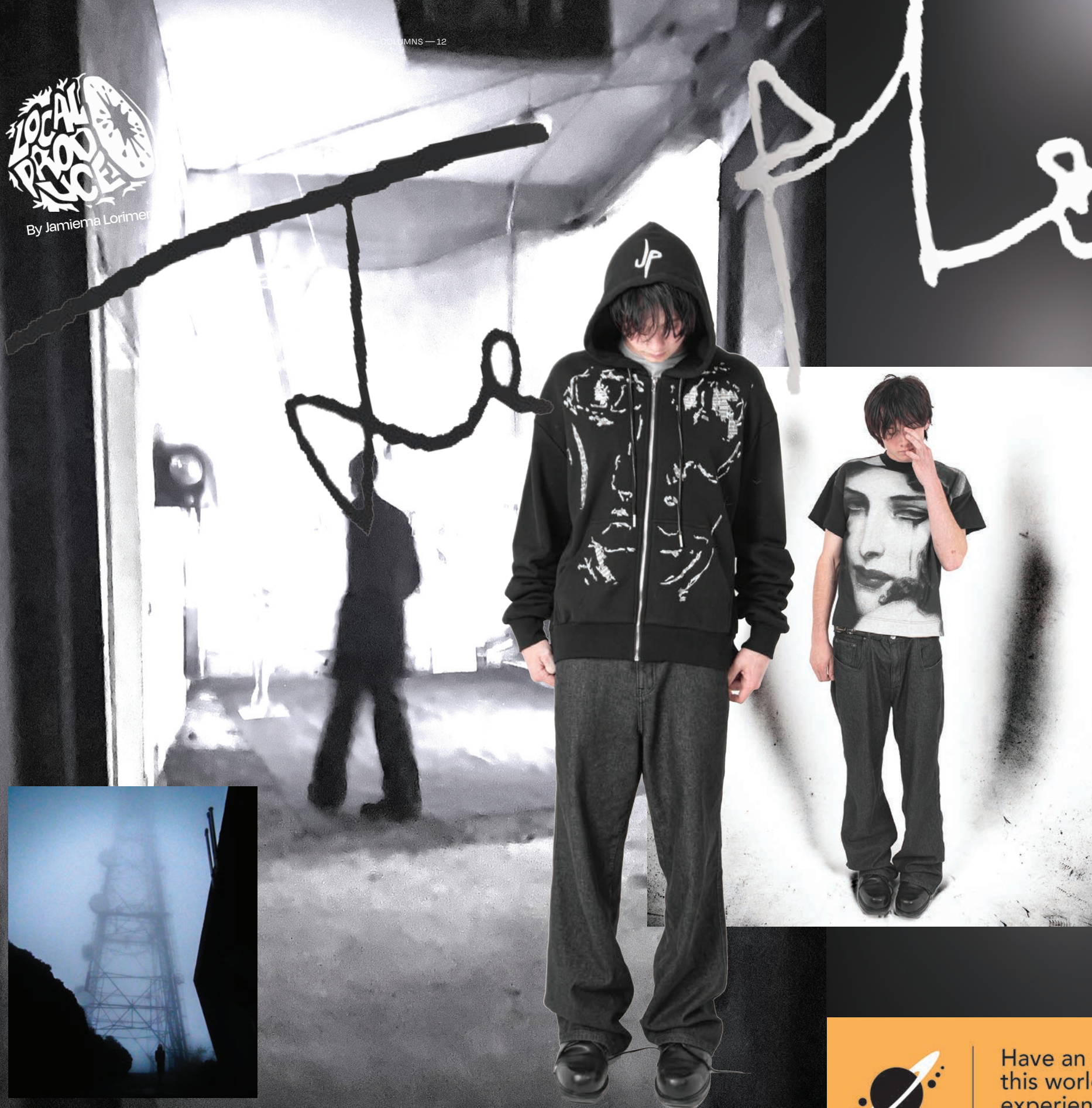
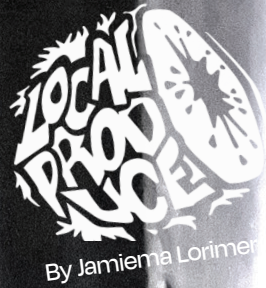
Basically (if you Google this go to the Pokmonx proboards page) user GodzillaMan posits that Ash has hit his head in the first episode when he falls off his bike, and everything from then on is a bit of a fever dream. Certain characters are a manifestation of his latent sexuality, others are a part of his burgeoning masculinity, even more are just parts of his childhood and potential future. It's really cool, it makes a lot of sense, and even if you aren't a PokéFan, it's a great example of how to over-analyse anything. Great role model for how to bullshit your way through uni.

### SOMETHING TO CANCEL



#### Vaping

Honestly, it's not cute, and while smoking is definitely bad for you, at least it's kinda hot. And there's time-tested research to back up exactly what harm it causes, which vaping doesn't have (you're the guinea pig lol). Also vapes are for fucking teenagers, you loser. Just start smoking again like a real adult and call me when the black lung kicks in.



Je Pleure is a fashion brand established by Jack King. Critic Te Ārohi caught up with the young designer from Ōtepoti.

Je Pleure first began as an alias Jack used to release his own art under. "I was originally going to call it 'I CRY' until my French friend blurted out 'Je Pleure' to me. It was a special moment." Back in 2017, Jack was in high school, but already knew he wanted to cultivate Je Pleure into a brand. By 2018 he hosted a pop-up shop alongside his friends selling their own clothing in his grandparent's garage, designing thirty t-shirts for the event.

Jack credits his interest in fashion to growing up practising his own photography, which he started at the age of eight. "Over the years of that, I picked up on clothing a lot more than I used to." For Jack, it was the connection that a brand has to so many other creative mediums that pushed him to start his own. "All the art mediums that I've been practising since a young age all lead to clothing in such an organic way. All of a sudden, I was wanting to have my own garments." In addition to his independent pursuit of establishing a clothing line, Jack also completed a year-long diploma in fashion design at Otago Polytechnic. "I really appreciate the physical aspect of a garment, and how fashion is the most expressive art form there is to me."

Jack's design process is inspired by his life experience: "The way it flows, what I experience, what I see around me and what others go through." Je Pleure has grown and changed over the years and though this is reflected aesthetically, Jack has found what's been most influential is his own growth. "Really, the only thing that has changed is growing older, which brings new experiences and directions. This brand is like a lifeline. The further I learn helps with approaching my design process a lot more freely."

It was in November of last year that Je Pleure and Imperfect Creatures, another Dunedin-based fashion brand by Ethan Cruise, collaborated on their Je Pleure x Imperfect Creatures Showroom. They had only known each other for a few weeks when they decided to work together on this project. "All of a sudden it was six months of planning and it happened. This was my seventh showroom space and the fact it was a collaboration really meant a lot to me." In addition to the showroom, they also co-designed an event-exclusive knit sweater, their first clothing collaboration together.

The showroom ran on George Street for a week. Of the entire experience, Jack's highlight was meeting and working alongside Ethan. "[He's] one of the only people I can work alongside and feel comfortable." The showroom is a great compliment to Je Pleure's early beginnings. The showroom, which was well supported by peers, friends and other creatives, featured their clothing lines but was curated to include art, music and events as part of the experience. "The people, the space, the energy. Just magic."

At the start of this year, Jack relocated to Wellington to pursue further work in the fashion industry. He still keeps strong links to Ōtepoti and his next goal for Je Pleure is to have a runway show here in this city. Je Pleure is available for purchase online at [jepleure.com](http://jepleure.com). You can also support Je Pleure by following upcoming news on Instagram @je\_\_pleure.



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# BROWNIES

Winter's setting in and dinner just doesn't cut it sometimes. Most flats have a bunch of baking supplies leftover from the mid-Covid baking panic of 2021, so make use of them. Stop frowning and make your flat a brownie. This is one of the top three things I've had in my mouth. Get into it.

## INGREDIENTS:

200g butter*	1 tsp vanilla
2 cups brown sugar	1 cup flour
1/2 cup cocoa	Chocolate chunks
2 eggs	1/2-1 cup mixed frozen berries

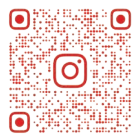
## DIRECTIONS:

Melt butter, sugar, and cocoa together in a pot until melted. Take off the heat and cool for 8-10 minutes, then add vanilla and eggs and mix. Add the flour and mix well. Do this in batches while mixing if you want a nicer consistency but, honestly, you can just chuck it all together. After this I added frozen mixed berries and choccy chunks. Pour into a dish lined with baking paper and cook at 180 for approx 25 or so. You'll know it's done when you can stab it with a fork and it comes out clean.

Get that in ya fkn gob ya dawgs.

### \*BONUS CONTENT:

For a bit of higher flavour, scan this qr code and follow the butter instructions



FIND ME ON  
INSTAGRAM

BOOZE REVIEW:

# PURPLE DEATH

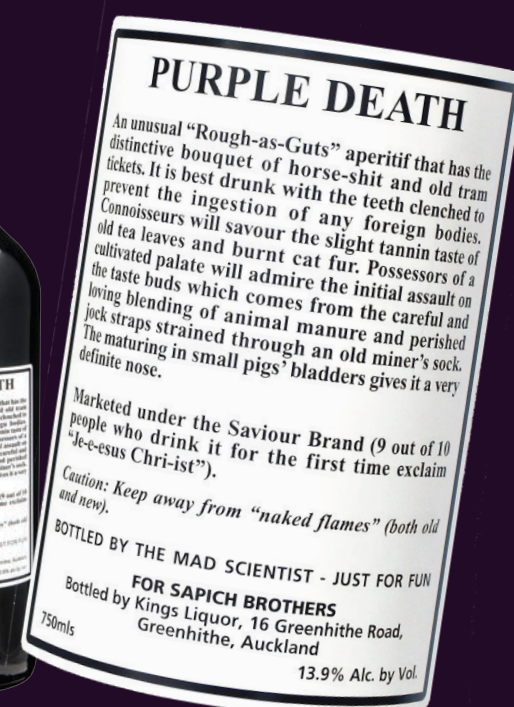
BY ALBERT EINSTEINLAGER

All the appeal of cough syrup, without the fun effects.

Purple Death is like a Fast & Furious marathon: you're excited to revel in something objectively terrible with your friends, and it is fun initially, but after three hours of staring at Vin Diesel's fat head you begin to wonder why you've put yourself in this situation. I could have easily landed on the Pusher trilogy instead and enjoyed a much more attractive bald Mads Mikkelsen. Why am I here? Why is everything purple?

The challenge of reviewing this brew is that they've already done the job for me. Printed more as a warning than description, the label on the bottle explicitly says that this drink is shite and you'd be an idiot to drink it. This is a great sales tactic, to target those with enough self-loathing to buy a knock-off bottle of port. But of course I'll drink it. The warning is for all of those other idiots.

I'm pretty sure you'd find everything you would need to brew Purple Death in a Mitre 10. The initial aroma is not unpleasant but quickly sours under any scrutiny; it is close to a cherry syrup with a tail end of WD-40. The drink is so overly-sweetened that I'm convinced they are trying to hide something because at less than 14% alcohol, it burns like tequila going down. It's the kind of sweetness that would pass as "yum" under only the discerning palate of a school child or WWII veteran.



The taste is disappointing because it is marginally pleasant. You can sip on this without doing a spit take, and that feels like false advertising. I was hoping for something that would strip the enamel off of my teeth rather than leave me with a vague headache and upset tummy. Purple Death is undoubtedly feral, but it is nowhere near as bad as I was led to believe. Buyer's remorse over the surprise (bare minimum) quality of a product is the epitome of a first world problem.

The only avenue I can see myself enjoying this drop is at a BYO, just for the sheer pleasure of watching ol' Jimbo skull glass after glass, otherwise I have no clue where Purple Death fits into our modern society. At \$30 a bottle, it's nowhere near being a cheap thrill. Too expensive for students, and too low-brow for the average person. I can only infer that there is a select small group of people that actually enjoy this stuff, and that is a scary thought. We share our roads, our schools, and our homes with these people. They walk amongst us, hiding in plain sight, enjoying Purple Death.

Tasting notes: Berry-gasoline compote bottled in an active fumigation tent.

Chugability: 1/10. It is basically syrup.

Hangover depression level: 9/10. You feel ill almost immediately after sipping.

Overall: 1.5/10. I wish I could have given it the 0/10 it deserves.

delivereasy

"Put through cat flap please.  
Too hungover to get up just yet."

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delivereasy





O Orb,  
Is my love life going to improve? A guy literally blocked me and I still slept with him multiple times. My Tinder is dire, all the guys are gross and women keep friendzoning me.

Pls help xoxoxox

Birth Date: 30/03/2000 11:44pm  
Location: Dunedin

SUN:  
ARIES

Sun determines your ego and identity.

Aries suns are outgoing, ambitious, impatient, and energetic. Aries are the first sign in the zodiac, meaning they are committed to seeing out what they decide to do.

MOON:  
AQUARIUS

Moon determines your inner emotions and subconscious.

Aquarius moons are observant, sociable, and intelligent. Aquarius moons love to analyse those around them.

RIISING:  
CAPRICORN

Your rising sign is your outward persona and how you express yourself to the world.

Capricorn risings are humorous, well presented, hard working, and family-oriented. Capricorn risings can often experience self-doubt, and are focused on finances.

Not only is your birth chart quite possibly one of the biggest clusterfucks I have ever seen, there also appears to be a consistent theme that you haven't picked up on: you. Perhaps you're the problem. At a first glance, the guy who blocked you is probably a dick anyways. But you say your Tinder is dire? Tinder is a cesspit at the best of times, but if there is one thing we can be certain of, it's that men in this town will fuck anything that moves. You say women keep friendzoning you, but perhaps your gay energy isn't strong enough to attract them. Are you even wearing your house keys on a carabiner? Are the cuffs of your jeans even rolled up? Do you even have a nose ring? Regardless, it's time to do some self-reflection and admit that maybe you're the insufferable one. At the very least, it's time to spend more time loving yourself than seeking love from others. Nothing attracts the masses like confidence and, as an Aries, you ought to have this in spades. Turn your Aquarian eye inwards, accept your shortcomings, and be comfy with who you are. Once you love you, the rest will follow.

XOXO, Orbtogo

Want answers to the burning questions and troubles in your life? Send your query, birth date, time, and location of birth to [orb@critic.co.nz](mailto:orb@critic.co.nz)

The Orb takes no responsibility for the consequences of your actions based on its advice. The Orb cannot be legally held accountable for any damage to property, people or thing including but not limited to arson, adultery, betrayal or defamation which may occur as a result of our advice.

# HOROSCOPES

## AQUARIUS Jan 20 – Feb 18



Troubled waters ahead! Be sure to navigate your friendships and relationships accordingly as tension is on the horizon. Also, wash your sheets. It's been way too long.

Kiwi tune to play: *Something In The Water* By Brooke Fraser.

## PISCES Feb 19 – Mar 20



The going is tough, but try not to rip anyone's head off heading into exam season, okay? You're emotional enough to be around, let's not throw rage and anger into the mix.

Kiwi tune to play: *Swing* by Savage.

## ARIES Mar 21 – Apr 19



It's time to pick up a new hobby. Perhaps learning the saxophone is on the agenda? Or baking a new and exciting desert? Just anything but texting your sneaky link will suffice.

Kiwi tune to play: *Slice of Heaven* by Dave Dobbyn.

## TAURUS Apr 20 – May 20



This week is the week of sandwiches. In order to solve your problems, I feel like you just need to eat a really good, big juicy sandwich. Be sure to add pickles.

Kiwi tune to play: *Why Does Love Do This To Me* by The Exponents.

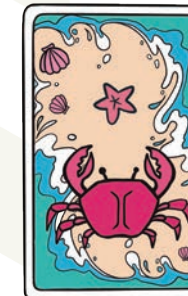
## GEMINI May 21 – Jun 20



Just IMAGINE if your mother knew what you were doing! She would be so impressed because you're a little superstar xoxo

Kiwi tune to play: *Vibes* by Six60.

## CANCER Jun 21 – Jul 22



This time of year is a little rough on everyone, so be sure to check in on those around you as they may need some of your nurturing spirit and comforting energy.

Kiwi tune to play: *April Sun In Cuba* by Dragon.

## LEO Jul 23 – Aug 22



You deserve to treat yourself this week. Take yourself on a coffee date, a thrift shop outing, or splurge on cocktails at Carousel. It's your world, we're all just living in it.

Kiwi tune to play: *Everything* by P Money.

## VIRGO Aug 23 – Sep 22



Although you're perfect, sometimes you need to lower your expectations of others. Not everyone can be as hot and sexy as you, but that doesn't make them any less worthy. Give a breatha a chance!

Kiwi tune to play: *Always On My Mind* by Tiki Tane.

## LIBRA Sep 23 – Oct 22



You should invest in a planner or journal. While it's fun and flirty to be a hot mess, there is always room to implement organization and routine into your life. It's never too late to start #adulting.

Kiwi tune to play: *Stars* by Shapeshifter.

## SCORPIO Oct 23 – Nov 21



You need to stop demanding unattainable expectations from those around you. We're all just out here trying our best, so don't shit on those who are just trying to get through the day.

Kiwi tune to play: *Scorpio Girls* by Supergroove.

## SAGITTARIUS Nov 22 – Dec 21



Your long distance besties miss you deeply. Your insane and chaotic nature never fails to fill a room. Be sure to give a friend a call this week and catch up.

Kiwi tune to play: *Wandering Eye* by Fat Freddy's Drop.

## CAPRICORN Dec 22 – Jan 19



Capricorn women, you guys deserve the world. You are feminist icons and no one can fuck with you. But Capricorn men? There is something seriously wrong with you, assholes.

Kiwi tune to play: *How Bizarre* by OMC.



# Moaningful Confessions

a t m s

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## Yearner's License

It started at a beach at sunset and ended at an ice rink parking lot. As all good stories do.

We had pulled up at Kilda to do the whole romantic thing of watching the sun setting over the sea. It worked - things were getting heated and before I knew it my shirt was off. The condensation on the windows was palpable. Before things could properly escalate, a car pulled up a meter away. Fuck. Maybe Kilda isn't the best strat if you don't wanna get done for public indecency.

We frantically put our clothes back on and took off. The sunset was beautiful but we had more pressing matters to attend to. Hot and horny, I drove us to the only place I could think of that was semi-secluded close by: the ice rink parking lot. You know, the one where learner drivers get their parental supervised lessons in. Perfect.

We parked up in a corner under the alcove of some low hanging trees. We didn't waste any time; hopping into the backseat she went down on me. We had a hot, hot minute before one of those pesky learner drivers decided it was time to give parallel parking a go. Behind our car. We dropped to the car floor just as they pulled up window to window and after a few agonising seconds they pulled behind us then took off again. Relieved, we started back up, only to see another one coming straight for us a moment later.

At this point we realised that maybe it wasn't our night. We hastily put on our clothes from the floor of the backseat and jumped into the front seat just as the newbie did a three-point turn. After pretending to have a flustered meaningful conversation about the weather we decided it'd be a good idea to fuck off home and deal with our horniness in a more private conventional way.



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

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# 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



Yeah I do cones in the bath



Love birdwatching



Dragging Across your face



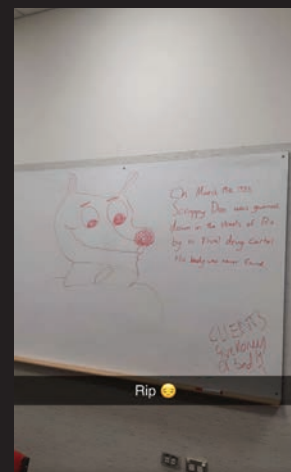
Here's Johnnie



May have scrubbed his last daddy



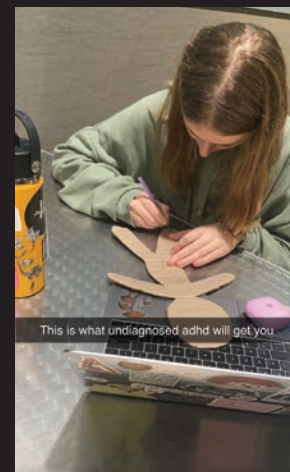
Tis the season



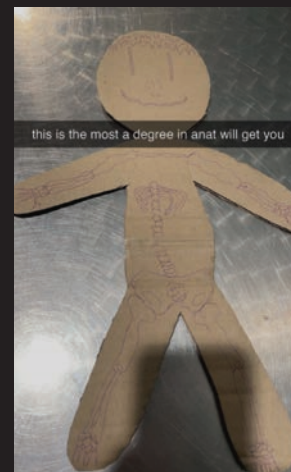
Rip



Someone's making bank on feetinder this week



This is what undiagnosed adhd will get you



this is the most a degree in anat will get you



Sorry I'm late to the meeting



# SIGN THE PETITION TO GIVE STUDENTS THE WINTER ENERGY PAYMENT!



**ousa**  
EXECUTIVE

## BIN DAY CHANGE UP!

The kerbside recycling and rubbish collection in the tertiary precinct is changing to **Tuesdays starting 4 July 2023.**

Good news is - you won't have to remember what bin to put out as your yellow-lidded and blue recycling bins AND your DCC black rubbish bags will all be collected **every Tuesday.**

To find out if the tertiary precinct includes your house see [www.dunedin.govt.nz/XXXX](http://www.dunedin.govt.nz/XXXX)

Download the DCC Kerbside Collections app for information on recycling bin collections, what can and can't go in the bins and more.

DUNEDIN CITY COUNCIL | kaunihera a-rohe o Ōtepoti

GET IT ON Google Play | Download on the App Store

# YOU CAN!

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## RAD TIMES GIG GUIDE

<b>THURSDAY</b> 25 MAY	Ivy INCH BAR 8PM	
<b>FRIDAY</b> 26 MAY	Crime Hospital and Stef Animal INCH BAR 8PM	Bootleg Rascal - 'Psychotica' 10th Anniversary Tour w/ special guest Emily Alice CATACOMBS NIGHTCLUB 8PM Tickets from <a href="http://tixr.com">tixr.com</a>
<b>SATURDAY</b> 27 MAY	Robots in Love and E-Kare INCH BAR 8PM	Neive Strang - 'Living in Two Tour' MAGGIES 7:30PM Tickets from <a href="http://undertheradar.co.nz">undertheradar.co.nz</a>

Dunedin Concerto Competition Finalists Concert  
DUNEDIN TOWN HALL  
7:30PM  
Tickets from [ticketmaster.co.nz](http://ticketmaster.co.nz)

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

## Your team No matter where you're from.

**SATURDAY 26 MAY**  
FORSYTH BARR STADIUM

**7.05PM Highlanders v Reds**

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# OUSA AGM



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YOUR SAY!

**Annual  
General  
Meeting**

**TUESDAY 23<sup>RD</sup> MAY**

**5.30PM - AUAHI ORA**

*followed by a **Quiz Night!***

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