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The debatable topic this week asks whether or not music taste can be a dealbreaker in a relationship. The topic was put forth as a light-hearted suggestion, tapping into the vein of Gen Z culture where relationship “icks” are as trivial as how he ties his shoes or whether he calls urine “wee” instead of “pee”. Bad music taste is one of those icks, apparently.

When I put up my hand to argue against it, it was mainly because there weren't any other takers and I figured I had enough in my arsenal for a 250 word argument in defense of accepting your partner's imperfections. But I grew more staunch the more I thought about it. It hit a nerve. I've often been judged for my music taste (or apparent lack of it) and I know it's an anxiety many feel, worried about being put down for the tunes that do it for them.

If we're talking about relationships, getting to know someone's music taste is not only important to learning the fabric of who they are, it's also an exercise in tolerance, nuance, and understanding in a world that tries to divide along binary lines of black and white. There's a wholesome scene in *Killing Eve* where the main character shares that her favourite music is national anthems with her boyfriend. Rather than judging, or getting the ick where some might have, he gifted her a homemade mixtape of them.

The anxiety that comes with music taste is bullshit. I have a friend who's so paranoid about having the “right” music taste that she goes incognito mode every time she plays a song that doesn't belong to her manicured taste on Spotify so that her Wrapped isn't messed with. (I probably should have done that for my friend whose Spotify I borrowed in an era where I fell asleep to rain noises.) Passing someone the aux is nightmare fuel

to many, triggering a wave of anxiety over the impending judgement of their taste.

I argue that music is intimately personal. A person's music taste paints a portrait of their character. I listen to U2 on roadtrips, especially when I'm homesick; my parents listened to their Joshua Tree album religiously in the car during my childhood. I listen to Lime Cordiale, Mako Road, and The Butlers to immerse myself in the sunny days of summer festivals spent swaying to their surf-rock tunes. I listen to Taylor Swift's entire discography, admiring her strength of character that the biggest Swifties in my life embody: my childhood best friend and my older sister. I listen to Six60 and think of the excitement of a younger version of myself who had decided to attend the university that birthed the band and bought tickets to the O-Week concert. Only to be told that it wasn't “cool” to like them, apparently.

A love of music is not something that I've ever felt I had a right to. It's something that I've often felt underqualified for, falling short of course requirements because I didn't grow up listening to The Beatles and I don't recognise most apparently “iconic” album covers, like the one we replicated in the centrefold. But music taste isn't objective and I don't think anyone should be shamed for theirs, let alone have it be used against them as a measurement of their loveability. The world has enough negativity as it is – music should not only be protected but celebrated as an escape to whatever tune you choose.

**NINA BROWN**

**EDITORIAL:**

I don't need to  
defend my  
music taste to  
you



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LETTERS



LETTER OF THE WEEK

Dear Mrs Critic,

I currently have a problem at my work where my boss is citing something he doesn't even understand that goes against the point he is trying to make. He yells at us a lot and berates us and calls us names which is not cool. We say hey you gotta stop that but he says in the movie "Whiplash" he gets yelled at and becomes a better drummer. That's not the point of the film! The drummer boy got Stockholm syndrome! It is just so annoying when you're saying I should not stop what I'm doing and as evidence of that - here is this thing which many people misinterpret and I shall also misinterpret.

I hope no one is currently going through a similar situation right now. It sucks. It would be so shit if someone cited a historical document like the constitution of America for their free speech but did not allow other people to have free speech. That would be awful to cite a founding document and go against what that's about. Luckily that isn't happening. My boss just doesn't get films.

Sincerely,

A disgruntled human.

Editor's response: *Ghee I wonder what you're getting at*

Send letters to the editor to [critic@critic.co.nz](mailto:critic@critic.co.nz) to be in to win a \$25 UBS voucher.

Kia ora team,

This has been bugging me for weeks now. Please ensure that the issues dates are correct. For the past few weeks, my eyes have been subject to the incorrect year on the editor's page. I'm not keen to live in the past. Please change 2024 to 2025. Get with the times.

This also isn't ideal as you're currently celebrating 100years. Can't have future years mocking us for not being able count to 100.

Ngā mihi nui,

Editor's response: *Embarrassing.*

LETTERS POLICY

Letters should be 150 words or fewer. The deadline is Thursday at 5pm. Get them into Critic by emailing us at [critic@critic.co.nz](mailto:critic@critic.co.nz). Letters of a serious nature directly addressing a specific group or individual will not be published under a pseudonym, except in extraordinary circumstances as negotiated with the Editor. Critic Te Ārohi reserves the right to edit, abridge, or decline letters without explanation. Frequently published correspondents in particular may find their letters abridged or excluded. Defamatory or otherwise illegal material will not be printed. We don't fix the spelling or grammar in letters. If a letter writer looks stupid, it's because they are.

YOUR WEEKLY BULLSHIT ROUNDUP

India conducted military strikes against Pakistan last week, escalating fears of a war between the two nuclear powers. The strike comes after a terror attack in Kashmir last month where 26 Indian tourists were killed, 1News reports

Congrats to the students who graduated last weekend!

A Cosy Dell Creeper appeared before Dunedin District Court last Thursday, admitting to breaking into a flat and sexually violating a woman but denying other charges, the ODT reports

Missing: Two of the three Critic couch cushions. Give them back, please.

OUSA President Liam was on the front page of the ODT last week, who reported that the University of Otago called out the DCC for “seemingly failing to plan for a massive influx of students over the next decade”. Liam commented that growth in student numbers will be good, but it’s a matter of ensuring they have somewhere to live

Critic Local Produce columnist Jonathan McCabe is one of 20 taurira to have earned a spot in this year’s Youth Press Gallery, tasked with reporting on Youth Parliament

The Capping Show had their opening night on Saturday! The show is running until May 23rd – tickets still available

The controversial Pay Equity Amendment Bill was passed through all stages in Parliament in a short turnaround last week. Designed to save the government “billions”, it has been called a ‘dark day for NZ women’, The Spinoff reports

The SPCA is running a Fill Your Bucket fundraising event from May 30-31 with volunteers out collecting donations to support animals in need. They're currently in need of volunteers to help out – sign up by visiting their website!

A student was airdropped a dick pic in Central Library last week. We're pretty sure that's illegal

Keep an eye out for the Dig The Gig band competition! Hosted from the 7th to 28th of May, it's an awesome opportunity to get in and support your fave bands right to the finals. The decibel meter never lies...

Israel's far-right government has approved a “plan” to carve up and ethnically cleanse Gaza, analysts reported to Al Jazeera last week, expelling hundred of thousands of hungry Palestininas from north Gaza and confining them in six encampments

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# Uni To Maintain Institutionally Neutral, Adopt Ethical Policy

No word on whether your campus Coke machines will be impacted

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

The long-awaited results of a University working group on institutional neutrality are out. The University of Otago announced last week that they will be accepting the recommendations of the group's 25 page report to adopt a statement on institutional neutrality (dubbed “vague and uninspiring” by Otago Staff for Palestine) and will develop ethical investment and procurement policies.

The working group was established last year in response to mounting pressure from the Otago community – staff and students alike – for the University to respond to the genocide in Palestine. Over the past year, Otago campus has seen successive watermelon-coloured rallies led by Otago Students for Justice in Palestine (OSJP) and Otago Staff for Palestine (OS4P) calling on a political stance from the University on the genocide and the adoption of a Boycott, Divestment and Sanctions (BDS) policy.

Otago Staff for Palestine put forward a motion in October last year asking the University to adopt a BDS policy, meaning they wouldn't do business with any organisations trading with illegal Israeli settlements in occupied Palestinian territories. “The University has said that it has no investments in Israel. So our request for them is to demonstrate that – prove that, conclusively, and then in the future make sure our procurement practices and our investments are done with that in mind. In other words: Yes, our hands are clean and they're going to stay clean,” OS4P told Critic at the time.

OS4P also commented on the University's silent stance. “There has been no attempt to even address that particular argument or those particular concerns. Instead, the desire – as with this kind of thing and these kinds of people – has been to stand back and embrace institutional neutrality in the defense of an unethical, or a-ethical position where they don't have to consider those because they're too fucking scary.”

Critic Te Ārohi was present at the University Council meeting where the motion was on the agenda. As the formalities of the meeting were carried out, so too was a rally on the front steps of the Clocktower. Lines of Midnight Oil's ‘Beds Are Burning’ and Tears for Fears’ ‘Everybody Wants to Rule the World’ drifted up from the singing protestors on the front lawn. No one acknowledged chants calling for a ceasefire except for a slight flinch of one member's shoulders.

Rather than discussing the motion, the Council pressed “pause”, concluding that a working group on institutional neutrality would be the decider. The working group was chaired by Emeritus Professor James Maclaurin and accepted in-person submissions from staff and students. The ODT reported at the time that Vice Chancellor Grant Robertson had expected the report before the end of the year.

Views on the University's stance have been varied among Otago's academic community. One senior academic staff member during

the consultation process said, “The University is neutral, so that we do not have to be’.” Other staff members have been vocally in favour of the University taking a more front-footed approach. In March, Critic Te Ārohi reported on a seminar hosted by members of OS4P arguing that what is happening in Gaza is genocide, and therefore the global community have a responsibility to do their “utmost” to prevent it. International relations expert Professor Robert Patman said he “[didn't] see what we're doing at this university.”

In May – some six months after the Uni Council meeting – the results are in: they will remain neutral. The statement reads: “The University of Otago – Ōtākou Whakaihu Waka adopts a position of institutional neutrality. This means that University leaders will not communicate institutional positions on controversial political topics except where such issues directly impact the University's role or functions. Examples of such functions are the safety and wellbeing of staff and students, financial and regulatory concerns, sustainability, equity, ethical investment, and obligations under Te Tiriti o Waitangi.”

A plan for “ethical” money-spending is underway, though it's currently unclear what the University's interpretation of “ethical” will entail and whether students' vending machines (holding previous study sweet treats) will be affected. Grant explained, “This was a strong message from the consultation process, that staff and students want to see. It is important that how we invest and purchase goods is not only achieving good financial outcomes, but also ones that uphold the University's values.”

Critic Te Ārohi approached OS4P for comment following the release of the report, who said that they were pleased with the possibility of an ethical investment approach and would like to thank the working group for their “hard work”. They expressed disappointment, however, that the defence of academic freedom was not as “robust” as it could have been and that so many exceptions to such freedom were included.

“If the university is not brave enough to take an ethical position on an ongoing genocide, then there should be a clearer articulation in this text of why institutional neutrality is so important,” said a spokesperson. “The report that the working group produced is much clearer than the statement. As it stands, this statement is vague and uninspiring.” One student commented to Critic that “neutrality helps the oppressor, never the victim”, saying that the Uni “needs to grow a pair and divest”.

“In the face of many things happening in the world today, it is understandable that there are very strong views on political issues held by many people on campus,” said Grant. “I have strong personal views as well. The University not taking a single position on them is not indifference, but rather it is our job to make sure that the right for people to peacefully express their views is upheld.”



## Op-Ed: Otago Community holding Congress to adopt the Otago Declaration on Palestine

By **Staff for Palestine**  
Editor // [critic@critic.co.nz](mailto:critic@critic.co.nz)

On Thursday 15th May at 12pm staff, students and alumni from the University of Otago community are coming together to adopt a Declaration that supports Palestinian rights and adopts BDS (Boycott, Divest, Sanction). All staff, students and alumni are invited to join us as we come together to stand against genocide, apartheid and scholasticide. Staff, students, and graduates – former and current – are invited to attend and/or sign the Declaration.

BDS is a Palestinian-led movement that calls for non-violent pressure on Israel until it complies with international law and ends the occupation. This action is the culmination of months of action by the Otago community. Together with Dunedin for Justice in Palestine we have come together to protest, write letters to Parliament, celebrate Palestinian culture, fundraise, wave the Palestinian flag, and demand an end to the genocide.

In May 2024, almost one thousand students, graduates, and staff signed an open letter calling for Otago to endorse BDS, condemn universities violently repressing student protest, and support demands for ceasefire and an end to the illegal occupation. The Otago open letter was preceded by Otago staff, students, and graduates signing a November 2023 nationwide open letter to the Vice Chancellors of all eight Aotearoa New Zealand universities calling for solidarity with Palestine. Otago Students for Justice in Palestine (SJP) began organising in May, joining similar student activist groups across Aotearoa New Zealand in protesting for Palestine (including a National Students' Protest for Palestine on 23 May). Otago SJP continued to organise rallies and marches throughout 2024 on campus.

Otago academics have written and contributed to a variety of essays, statements of support, news pieces, and op-eds demanding an end to the genocide and more from our institutions. Otago Staff for Palestine has an active blog naming events and sharing arguments for why the University of Otago should support the BDS movement and work to disclose financial links. In February, Dr. Samah Sabawi shared her work, Palestine: Justice, Peace and Art, in an Otago seminar and a community book

event. A few days later, members of the University community joined wider Ōtepoti in raising funds for UNWRA at an all-ages gig at Yours Café. In March, different programmes throughout the University hosted: a screening of Israelism for the university and wider community, a talk by Alison Phipps and Dr Tawona Ganyamatopé Sitholé on the enduring resilience of Palestinian universities in Gaza, and a seminar titled “Gaza – Yes, it is a genocide, and yes, it really matters.”

Of the many letters, statements, and solidarities from different collectives, activists, and organisations over the last nineteen months, the ones from universities and educators most mention “scholasticide.” Scholasticide was coined sixteen years ago by Professor Karma Nabulsi as she traced the “systematic destruction of Palestinian education by Israel” beginning with the Nakba of 1948.

In the last nineteen months in Palestine, scholasticide “has intensified on an unprecedented scale.” By January 2024, Israel had demolished every one of the twelve universities in Gaza. As of 1 April 2025, 95.2% of schools in Gaza have been badly or severely damaged. Schools and universities are being directly targeted for bombing. Thousands have been killed and injured. Such deliberate attempts to obliterate the education and culture of the Palestinian people by Israel are not new, but the genocide reaches incomprehensible levels of devastation and horror daily.

May 15 2025 is the 77th anniversary of the Nakba, the catastrophe of ethnic cleansing and violent dispossession of the Palestinian people by Zionist forces . On that day, we are holding a Congress to adopt the Otago Declaration on Palestine, which can be found in the group's Instagram bio (@otagostaff4pal). Our institutions cannot and will not always represent us; we must take principled and ethical stands, together, in community.

We welcome our Otago community to join us on Thursday May 15 from 12-1pm on the Otago Museum lawn as we come together to stand against genocide, apartheid, and scholasticide.



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## A Tale of Twin, Differently Priced Papers

Marine Science paying more than Ecology for the same paper

By Gryffin Blockley  
News Reporter // [news@critic.co.nz](mailto:news@critic.co.nz)

It's a tale of two papers: ECOL411 (Reading Ecology) and MARI403 (Critical Thinking for Environmental Scientists). Both papers are more similar than they may seem at first: same course coordinator, assessments and taught together at the same time, in the same room. So what's the difference? MARI403 costs \$267.89 more than ECOL411 in the big 2025 – the equivalent of 27 mint solos.

That's a tough pill for Otago's future overqualified dog-walkers to swallow. Critic Te Ārohi yarned with some 400-level students from each paper and Ōtākou Whakaihu Waka to figure out these twin papers ('cause we all know there's always a favourite twin).

Critic Te Ārohi was first made aware of the price discrepancy by OUSA's Academic Rep, Stella Lynch, who also happens to be an ECOL411 student. 2025 domestic fees for ECOL411 are \$1,535.64, while MARI403 is noticeably higher at \$1,803.53. Stella explained to Critic that the papers are essentially multi-coded – except in this case, it was likely not done correctly.

Excuse the AskOtago-esque jargon. Multi-coding refers to the concept of multiple papers coming under a single code. For example, a theoretical paper shared by majors in Breatha Studies and Beezy Studies would both be under the same code: DUSTY101. This occurs when the two papers do not have enough unique content, delivery, and assessment to warrant being separate papers.

In theory, ECOL411 and MARI403 should be multi-coded. After all, students have the same content and classes together – it doesn't make sense to code it separately. However, the fact that the papers exist under two codes (and are therefore more multi-coded) means protocols set by the University appear not to have been followed correctly.

To make matters even worse, ECOL411 and MARI403 are not restricted against each other. Theoretically, this means that a student can enrol in both papers, and have a total of 40 points count towards their degree for what is essentially the same paper (GPA booster anyone?). In all practicality, the clash due to class time would get flagged in eVision – but this is literally the only restriction. OUSA Academic Rep Stella referred to the twin papers as part of a "black market multi-code". "The titles and prescriptions are different, the price is different, and they aren't restricted against each other," she explained.

When asked about this paper black market, a University of Otago spokesperson told Critic, "The University would like to thank OUSA's Academic Representative, Stella Lynch, for raising this matter with us. We are currently investigating the situation." No

further comment from the Uni – but Stella had a lot to say. "It is an absolute violation of students' trust in the University that this happened," she said, and described the timing as "laughably ironic" due to the highly topical discussions regarding institutional trust, and Critic's recent coverage of 15-point papers.

Michelle\*, a MARI403 student, was not told they would be sharing classes with 400-level Ecology students when she enrolled last year. "No, I didn't know it was a shared paper," she told Critic. "It's listed as one we can take for Masters [...] but nothing about ECOL was mentioned. It wasn't until I checked Blackboard that I saw an ECOL code and got confused".

As a MARI student, paying \$267.89 more than ECOL students was something Michelle called "disappointing". "We do the exact same course as the ecologists, so there's seemingly no reason why we should pay more." And to make matters more interesting, a quick search through the University's website revealed that for our international taura there's currently no difference between the cost of papers. International fees for both ECOL411 and MARI403 in 2025 are \$7454.82.

Stella's disappointment in the University was also echoed by Michelle, who felt that "something has fallen through the cracks here," which she described as a "common thread at the Uni". "Their policies are great but sometimes aren't overseen on a fine scale. I'm not sure whose job it would fall under, but someone needs to be keeping a closer eye on papers to make sure this doesn't happen, whether it is a mistake or not."

Ecology students also have some dismay at having to share class time with Marine Science students due to the nature of their course. Ecology is a teaching programme, meaning it has no "home department". Instead, Ecology students are spread across many different departments (like Zoology, Botany, and Marine Science). This is similar to other programmes like Genetics and Neuroscience offered by the University.

Stella told Critic that the ECOL paper is called ECOL411 because it's a 411 for Postgrad Ecology students. "We don't have a department or a home, and this paper is as good as we've got. It's more than disappointing that the primary reason for the paper has been left to the wayside," she said.

As the University investigates how domestic students get the same education at different prices, it's clear something has likely gone wrong behind the scenes. Spare a thought for any Ecologists who don't wanna learn about fish in the meantime.

\*Name changed.

## Amnesty Forum Sparks Urgent Conversations

People power and youth justice

By Ella Grayson  
Contributor // [news@critic.co.nz](mailto:news@critic.co.nz)

On April 14, Amnesty Youth Otago hosted a dynamic forum in the Business School – titled "People Power Movement: Youth Criminal Justice and Youth Activism". The talk drew students, advocates, and change-makers into a discussion on the future of justice and equity.

Amnesty International Aotearoa New Zealand is the national branch of a global movement spanning over 150 countries and territories, campaigning to end abuses of human rights. Jacqui Dillion, who featured at the event, is their recently appointed Executive Director. She's studied at four different universities, achieving two first-class Master's. That's one impressive LinkedIn. She was poised alongside People Power Manager Margie Taylor, who frequently uses her voice to support and empower Amnesty's campaigns and advocates. Lola Colbeck, the Student Politics Association's Social and Welfare Rep, described the two as "an electric pair".

The angle of the forum was to find new, and more modern ways, to encourage student involvement in broader societal issues and to empower them to make a difference. Attendees were welcomed (and confronted) with the powerful question, "What is your vision for humanity?" Answers ranged from eliminating economic inequality to advancing global liberation efforts in the Middle East and Africa. And with that, the tone was set for an evening of hope, critical thinking, and unfiltered discussion. The Business School quickly transformed into a hub of shared ideals. As Jacqui reflected, "These are all achievable. However, power and wealth are now being weaponised beyond traditional warfare." She went on to link global democratic backsliding to issues here at home, adding, "An obsession with economic growth is eroding respect for individual rights. This is a trickle-down effect we're seeing post-US elections – an erosion that is visible in Aotearoa, too."

The conversation turned to topical tensions around "wokeness" in New Zealand, particularly in education and youth rights. Winston Peters' dismissal of Sexual Health Education Guidelines as "too woke" sparked concern among students and educators and was

a hot topic for those present. It was also an issue that had been raised by Thursdays in Black when Chippy visited Dunedin. Again, Jacqui linked this discussion back to a larger global narrative: how the media, often monopolised and politicised, is a barrier for future progress. "We're witnessing the collapse of a duty of care that should be foundational, especially toward our tamariki," she said. "This is where Amnesty is stepping up: demanding prevention, education, and a recommitment to rights."

The forum also took time to recognise activism in action – from regional youth forums, to mentorship programs. Amnesty Youth Otago's High School Liaison Nikau, and Co-President Jomana have made major waves within the schools of Dunedin, visiting a number of different high schools to start up Amnesty groups. These groups encourage young leaders to get involved in human rights and politics through organising events, signing petitions, and overall contributing to the conversation about broader societal issues. These groups are often student-led, though usually also have a teacher coordinator – like Bronwyn Thomson from Otago Girls', who was in attendance with a group of her students.

Jacqui and Margie both highlighted the importance of the arts in allowing the human rights space to become more accessible. Inspired by their call to action, Amnesty Youth Otago and POLSA are hosting a showcase on this very topic on May 14th in the Main Common Room between 5pm and 8pm. This is open to anyone to showcase their art/writing/media that has a focus on human rights, politics or identity. Entries can be made through the link available on Amnesty Youth Otago's Instagram.

The forum closed with a roadmap for the future. Amnesty's Strategy 2030, an outline of what areas of human rights the movement will prioritise, calls for bold, preventative action in the face of compounding global crises. As Jacqui reminded the crowd, "silence is compliance". As the night came to an end it was clear that the forum wasn't just a talk. It was an invitation to share ideas, fight back, and make a difference. It was a call to action, one that many in the room seemed ready to answer.

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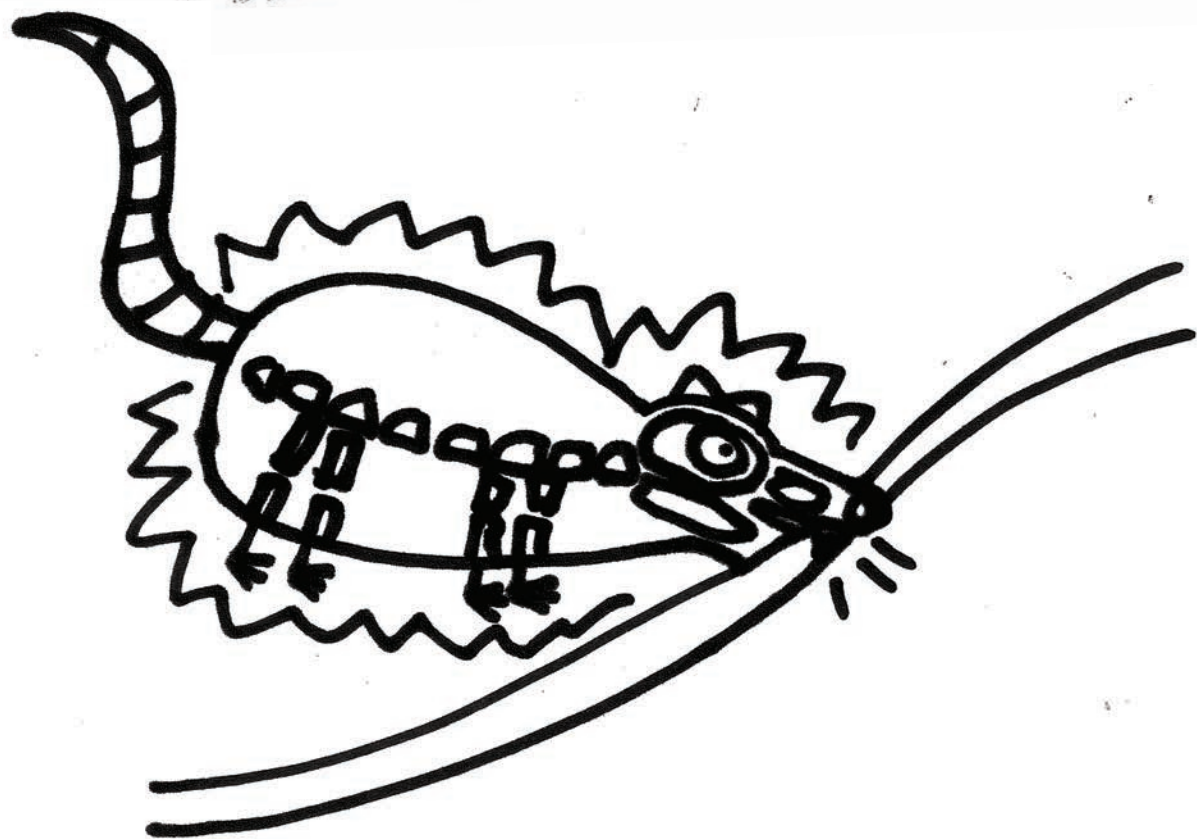








# Critical Tribune



## Activist Rodent Learns What Neoliberalism Means

Thousands of people in the Southern Region were left without internet access on Wednesday 16 April following an incident of a rodent chewing through a fibre cable after being radicalised into an anarcho-primitivist agenda through a mix of "hot Leninist goths" and "Into the Wild edits" on TikTok.

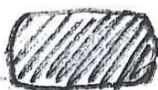
In an exclusive interview with Critical Tribune, the rat – communicating through a Green Party activist and self-proclaimed social justice warrior via a form of Ratatouille-esque control while hiding under a faded Butter cap – was adamant that "everytime the University redesigns Blackboard they make it worse as a form of psychological warfare on freedom" and that "the system is out to get us". Post-interview,


the rat was last seen listening to The Smashing Pumpkins and mansplaining the commodification of grunge music to a group of freshers trying to get free drinks.

Reaching out to the University for comment on the situation, the University Clocktower told Critical Tribune that "there will be more updates about expected further updates, in which the details will be explained in an initial update. Expect anywhere between 6 and 10 emails about limiting your wifi use to essential activities such as emailing 20,000 students 6 times.

Critical Tribune will update you on any further developments.

By Anderson Coomer  
Shitposter // criticaltribune@critic.co.nz





## TIME TO GET PHYSICAL

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CLOSES: 4pm Wednesday 28th May



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HIGHLANDERS  
VS CHIEFS  
FRI 30 MAY 7:05PM  
FORSYTH BARR STADIUM



20  
25



GET IN THE ZOO!





# PUZZLES PUZZLES PUZZLES

BROUGHT TO YOU BY

Mazagran

ESPRESSO BAR

36 MORAY PLACE, DUNEDIN

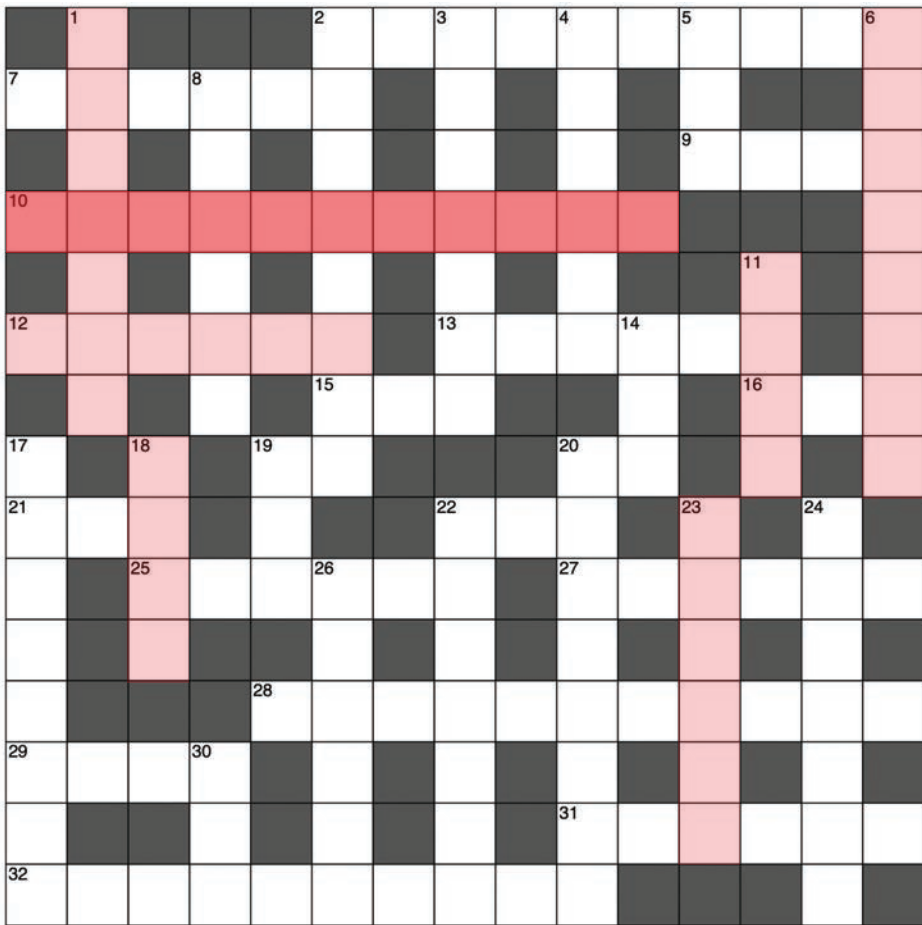
## CROSSWORD

### ACROSS

- 2** Penicillin, for example  
**7** Corned beef, swiss cheese and sauerkraut grilled sandwich  
**9** "Do you believe in life after love?"  
**10** **Connected clue (2)**  
**12** **Shade of blue/purple**  
**13** 'Come On \_\_\_\_\_'  
**15** Black construction goo  
**16** Pool tool  
**19** Iron  
**20** Morning (acr.)
- 21** Gold (español)  
**22** Eats green eggs and ham  
**25** Exclamation of remembrance (2)  
**27** Colin Farrell was in here with Brendan Gleeson  
**28** Romeo & Juliet playwright  
**29** LSD  
**31** Seinfeld's bestie  
**32** New York suburb with boozy iced tea (2)

### DOWN

- 1** **Little (español)**  
**2** Poison remedy  
**3** Liquor-holder  
**4** Vintage whiskey is aged in one  
**5** LOTR monster  
**6** **Merry-go-round**  
**8** 2016 political break-up  
**11** **2.54 cm**  
**14** Club music genre (acr.)  
**17** 24D is one  
**18** **30D answer's noise**
- 19** Donut-cooking method  
**20** Caught terribly by surprise  
**22** Her hips don't lie  
**23** **"Aha!"**  
**24** Emma D'Arcy likes it with prosecco  
**26** Morals  
**30** Man's best friend



#### ISSUE 10 CROSSWORD ANSWERS

**ACROSS:** 7. TERIYAKI 8. SKINNY 11. RAH 12. TALE 13. ID 14. DAGS 16. RUE 17. CAMEL 18. KOHL 19. SOBS 22. DANIEL RADCLIFFE 25. LOKI 26. VEET 27. BAMBI 28. SHE 29. NOAH 31. TV 32. BLUE 34. OHH 36. HIKARU 39. ELON MUSK

**DOWN:** 1. LENT 2. BILLIE ELISH 3. PAW 4. BIRDS OF A FEATHER 5. OK 6. SN 8. SHERLOCK 9. NDA 10. YESES 14. DESPICABLE ME 15. ACID 20. BFF 21. I LOVE YOU 23. ANO 24. ERIC 25. LUNCH 30. ARK 33. EASY 35. GOD 37. IQ 38. RA

## SUDOKU

www.sudokuoftheday.com

### EASY

	9		3		8			5
	1		5		6		7	
	3		1		4	8	9	2
			4	1	7			9
		9		3		6		
7			2	6	9			
6	5	1	7		2		4	
	2		6		1		5	
8			9		3		1	

### MEDIUM

		7	3				6		
				9	2	5		3	
							5		
		1	5	4		8			2
		9	7		6		1	8	
8			1		7	3	5		
			6						
		8		6	4	3			
		9					8	6	

### HARD

		7			3	8		9	2
8									
		2		1	6				
		3	1			5		4	
				6					
7		6			2	9			
			4	7		8			
									5
1	6		8	2			3		

## WORDFIND

OGYIEBCBXTMZGXFBYXVRUHEABIMKPF  
MWQDYUBOEWWCIXFMXDECIBELFSZAEQ  
POSTERINGUSVCJUJTKFNVNGZYOKSAU  
BZQAOCMPMNENELJFAOSMFZXBGRILPZP  
OSSCHOLARSHIPHGMPLQNVOSHIIWKQWX  
ZIGPLPZTTACDEALBREAKERYJZTFLIC  
CUNAJVHIRREOBGYUXJGBGRCISXSWMK  
TPCHTELOIABPFFHMGMLUJDHWQCXCCLTT  
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EBTRL LJJDOTPLAHQIKSOJRN NMPEIAP  
NVAROA IHPIRHOHSYCD SOUGSFBQNTWN  
LMGFAEPQZZBQNXPDOTNKNVIA XZVAGJ  
POQDXNAVDCVDUNKOBKOCBS DQKPCRTA  
ESUFYEIYOQBPHNWDWEDRF XEPNZVEIO  
AAAUDIOLOGYZOBGZHALZLUCIRWJHNS  
CQALJRNBFQTDZANOMRINASQZAOUENS  
DIYARYCVOTZHIMTAPPTINFMVLEOH IW  
XNPFAORAIONCEKCUSLALPZXTKZEFTM  
MDSTGIOHOBFWRCLMDURETGUF OVYZUO  
NGSBBXC FNLSKMHHLWGIGQHWFWMPVSL  
SSPRYNKMSEHEZMNISSNAALGFELJQJI  
WUNYPDSPPRRDNKZLLBGCQFX YEZKTEJ  
NYLJSOTOEOUUBGMVPLAYCOWAGJYLWH  
PKLKFAAJCNTVIFFOOF SWNKELFVZYEM  
WLECHRRREVEFTJZKWTJEHRDECHJGZIX

TARINGA  
AUDIOLOGY  
TINNITUS  
ROCKSTAR  
DECIBEL  
EAR PLUGS  
PHOTOGRAPHY  
TOBLERONE  
THE CHILLS  
GUITAR  
POSTERING  
LEGACY  
SPEC  
SCHOLARSHIP  
SOUNDPROOF  
RANGATAHI  
HOZIER  
DEALBREAKER

## SPOT THE DIFFERENCE

Illustrated by Stella Caulton

There are 10 differences between the two images





Whether it's the smell of the Greggs' factory, snorting lines through a rolled up \$20, or staring at multiple screens for hours on end at the library, students are accustomed to abusing their senses on the regular. Putting your body through the wringer is part of the university experience, embodying a "work hard, play hard" mantra that would make *The Wolf of Wall Street* proud. Like Leonardo DiCaprio's character, the long-term consequences hardly warrant a thought – ear health included.

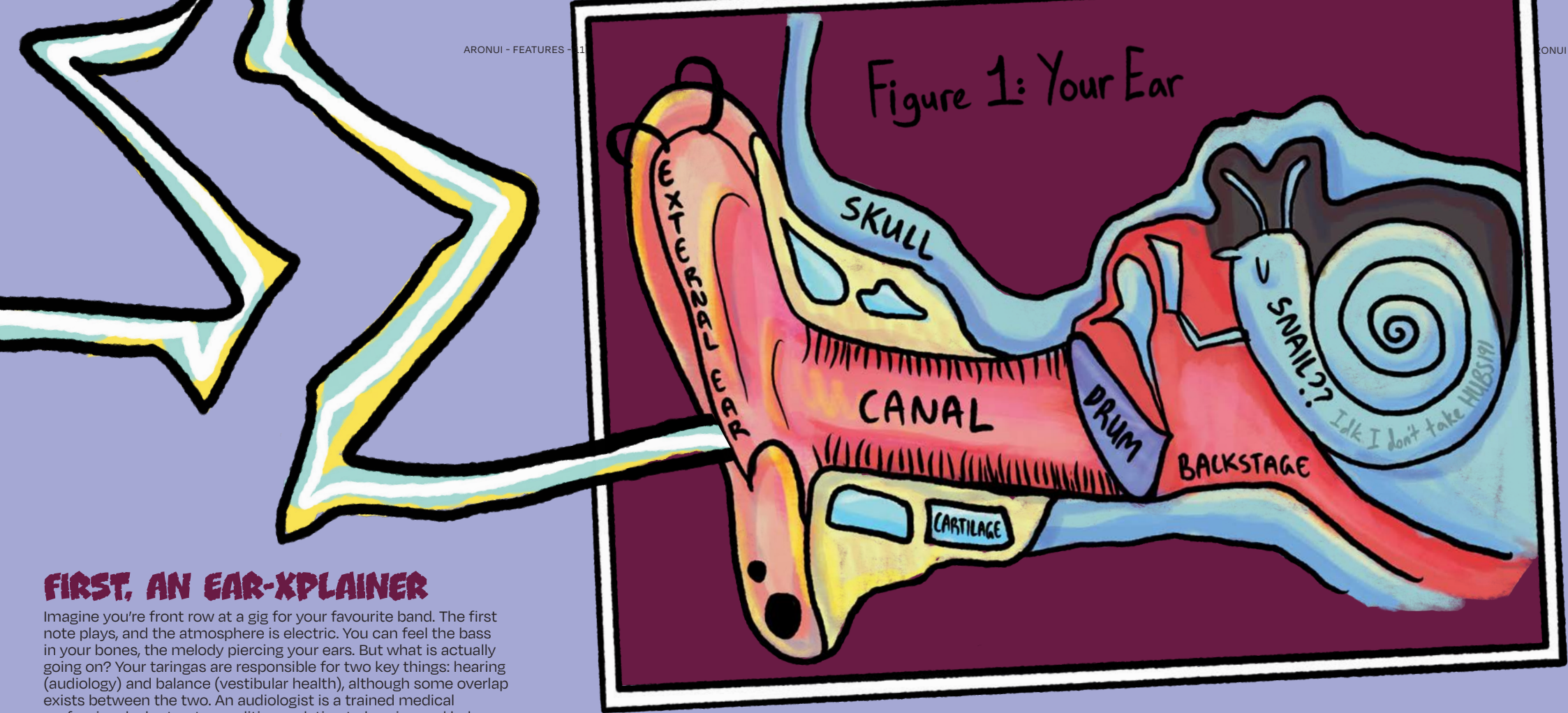
Music and gigs are a quintessential part of the 'Otago experience', but rubbing shoulders with a blaring speaker and yelling in your mates' ears to be heard comes at a cost to your audiological health. Like a blocked nose, taringas tend to be taken for granted until the discomfort becomes all-encompassing – seawater sloshing around in there after a day at St Kilda, a blocked ear from your flight home, or a persistent ringing courtesy of Pint Night.

For some of Dunedin's die-hards for the doof, both past and present, the damage is real. Critic Te Ārohi went down a rabbit hole so deep that we're about to hit bedrock.



By Jonathan McCabe  
& Gryffin Blockley  
Illustrated by  
Gemma McKinney





## FIRST, AN EAR-XPLAINER

Imagine you're front row at a gig for your favourite band. The first note plays, and the atmosphere is electric. You can feel the bass in your bones, the melody piercing your ears. But what is actually going on? Your taringas are responsible for two key things: hearing (audiology) and balance (vestibular health), although some overlap exists between the two. An audiologist is a trained medical professional who treats conditions relating to hearing and balance. Critic Te Ārohi spoke with Professor Grant Searchfield, the head of the University of Auckland's Audiology department, who explained how it all works.

Much like how a juicy bit of tea spreads from person-to-person in your friend group, your ears perceive sound by transmitting messages from one part to the other. First sound waves – technically 'disturbances of energy' – vibrate through the environment, reaching your ears and vibrating your ear drum. These vibrations get transferred to ossicles, three small bones in your ear, which send them to your inner ear (a whispering chain or a rumour as it makes it out of your inner circle). Within your inner ear, small hair cells called stereocilia turn these into electrical signals that your nervous system sends to your brain, which is then received as 'sound'.

This same system is responsible for your balance. Within the inner ear are fluid-filled canals, which move around hairs lining the canal. Your nervous system interprets the moving of hairs to determine whether the body feels balanced or not. Rocking your head up and down to a song shifts the fluid around, which may lead to dizziness (if it's a particularly rowdy song, and especially if you're drunk). Joe's Garage floors have been declared public enemy number one at successive 21sts for just this reason.

The 'loudness' of a sound is measured in decibels (dB). This is a logarithmic scale, meaning a 10dB sound is ten times more intense than a 1dB sound. 0dB marks the faintest sound someone with typical hearing could pick up, and the intensity only increases from there. Decibels are like walking up the stairs in your flat while drunk. Each subsequent step seems ten times higher than the last one. Once you're near the top of the staircase, it begins to take a toll on your body.

In the modern world, everything seems to be noisy. For a university student, you may walk to campus, headphones blaring, walking past traffic and roadworks, before attending class in a loud but confined space. "Noise is the number one injury associated with university-age folks' [hearing]," explains Professor

Searchfield. While it's clear being next to the speakers at a gig may not be ideal for your ears, at what point are things "too loud"? A good rule of thumb, according to Grant, is that if you can hear someone talking to you that is an arm's length (or a metre) away, the background noise level is unlikely to be potentially damaging.

Generally, a normal conversation is about 60dB. Above 70dB and it may become uncomfortable to the ear, but not damaging in short doses (like a washing machine or your flattie's headboard when their sneaky link comes round). Above 100dB (live music or car horns), you're getting into dangerous territory; this is where hearing damage can be caused in mere minutes. Once you get above 120dB (explosions or gunshots), instant hearing damage can occur. Remember that a concert at 110dB would be 10" times more intense than a 1dB sound – that's 100 billion times more stress on your ears than the faintest possible sound (the creak of the hallway letting you know the sneaky link isn't allowed to stay for cuddles).

With the ears containing the smallest bones in your body, it is a delicate and precise system. It's easy to imagine how persistent trips to gigs may mess this system up, even when you're young. Constant exposure to levels that leave your ears ringing can have a lasting effect. The magic that exists in the atmosphere of a mosh or feeling the bass pump through your body is undeniable, but just like listening to your body on a night out, the same needs to be done for your ears.

## WAS THE DUNEDIN SOUND TOO LOUD?

Throbbing ears were the sign of a good gig in the '90s when Donella and Michael were students. Both were in the thick of the Ōtepoti live music and party scene at the height of the Dunedin Sound era – Donella a groupie, Michael a musician. The happily married couple met in 1989 at Studholme College during their first

year of study, and their daughter now attends Otago University, having grown up to stories of the iconic gigs of The Chills and Sneaky Feelings. This time has been permanently embedded in their mind, body, and soul – and ears. Michael now suffers from tinnitus, a condition causing constant ringing in your ears, and Donella wears hearing aids.

A Christchurch-born shoegaze and noise rock band called Bailter Space would often play gigs around Ōtepoti during Donella and Micheal's time as students – gigs they seldom missed – and volume was used as a method of "exploring sonic space," as Michael describes it. Rolling her eyes at her husband's description, Donella adds that the band was so ear-burstingly loud that you couldn't even hear the music. Michael: "But at the same time we loved it, right?" Donella: "No, I hated it."

Michael contributed to this ear-bursting scene himself. Outside of his Law and Psychology degree, he was a musician in multiple bands. His most successful projects at the time were post-punk and shoegaze bands named Pumpkin Ocean and Oglala, the latter of which held the top song on Radio One's top 11 chart for 41 weeks. Michael reckons he's played just about every venue in Ōtepoti, with an impressive list including long-running bar The Crown Hotel; the now dormant nightclub and concert hall Sammy's; still-kicking Union Hall; and even the backyard of Grant Robertson's flat for the future Vice-Chancellor's 21st birthday party.

But the golden era of Michael's student stardom came at the price of his ear health, now suffering from a chronic case of tinnitus, the most common auditory condition associated with loud noises. Michael blames constant exposure to loud music as the main cause. Temporary or chronic exposure to loud noises can damage the hairs of your inner ear, which may fire incorrect nerve signals to the brain, causing ringing to be heard when there is none. These hair cells cannot regenerate if destroyed, so lifetime exposure to loud noises can turn tinnitus into a chronic, incurable condition like Michael's.

Tinnitus can be temporary or a permanent condition, particularly in older people. The most common experience rangatahi have with tinnitus is temporary ringing in the ears the night after an evening at the Pint Night barricade which, like a hangover, tends to go away in a day or two with some R&R. Just as you would swear "I'm never drinking again" in the pits of a dusty Sunday, temporary tinnitus should be taken as a warning sign, with repeat offenses putting you at risk of cumulative damage. For someone like Michael, the ringing is now constant. He describes it as "unpleasant and frustrating," and it's at its worst when he tries to go to sleep. He equates the feeling to the need to wear prescription glasses: he can still go about his day, but with lessened sense.

For Donella, the souvenir she carries from her headbanging days comes in the form of hearing aids. Though Donella didn't play in a band herself, she was still heavily involved in Ōtepoti's music scene as an avid gig and party-goer, taking full advantage of having a rockstar boyfriend. At the age of 54, the Social Anthropology and Māori studies graduate has the hearing you'd expect of a 70-year-old. Though she is not deaf, Donella struggles to hear noises at certain pitches and often finds it difficult to distinguish consonants from one another. The hearing loss affects not only Donella, but those around her too. With her constantly having to ask everyone to repeat themselves, it creates frustration on both sides, something Michael confirms with a nod. Her audiologist said that Donella's hearing was likely worsened by listening to loud music.

Donella isn't constantly glued to these aids, taking breaks at home, for instance – hoping no snide comments are made under her family's breath. For activities such as going out to restaurants, however, going without her hearing aids can be socially isolating. The voices of her friends squealing from the other end of the table is easily drowned out by the hum of dishes clinging, chefs yelling, and patrons loudly laughing at their own jokes. Work is another environment where they're vital for her ability to function normally, not wanting to miss any important information on the job.

## INDUSTRY STANDARD

Donella and Michael's hearing damage reads like a horror story to students who love to crank up the volume of their favourite tunes. Love for loud live music is encoded in our bodies, with Professor Searchfield noting to Critic that loud noises even stimulate your vestibular system. But it's important to note that the level alone isn't necessarily going to cause hearing loss down the line. What makes noise-induced hearing loss complicated is that it's the result of two things: both the level and duration of a sound. While we know sounds over 120dB are likely to be instantly damaging to our ears, continuous exposure to quieter sounds has the potential to have the same effect on the hair cells within our ears.

Advances in technology mean it's easier than ever to have loud, prolonged exposure to music. The combination of portable music and headphones means that music can be listened to practically for an infinite period of time, with nothing forcing you to take a break or turn down the music. Professor Searchfield contrasted this to his university days when students would listen to tapes, Walkmans, CDs; all forms of music that didn't allow the continuous stream of music modern day students have access to. And if you're a musician who practises constantly, performs at a gig, then listens to loud music the whole way home, that's a far more likely scenario for cumulative damage than someone quietly typing away to their study playlist for a few hours in Central.

Live music is not as dangerous as other recreational activities which may involve persistent exposure to loud music. The nature of gigs – changing of songs, band chat and applause – give your ears a break from the worst-of-worst decibels you hear each night. The mixing of loud-to-quiet-to-loud across a gig delays the cumulative ability of noise damage. Duration of exposure is the biggest concern for live music. "You can imagine that going to a gig once for a couple of hours is safer than, say, working at the venue all week," said Searchfield.



The industry has clued into the dangers of hearing loss, it seems. Hunched over the bar at The Crown, a keen eye might notice specs of fluorescent orange sticking out of ears of audio technicians, bartenders, and musicians under the dim lights: ear plugs. They're commonly used as a workplace tool to protect your hearing from loud noises. Whether it's a tradie on the tools, in a DoC Hut to block out snorers or at a concert, foam ear plugs are the forefront tool in our arsenal to protect your ears.

For punters at gigs and concerts, however, foam ear plugs are a less common sight than those in the industry. While the bright colours may make them easier to find in a bag or workplace, they detract from the aesthetic of carefully-crafted concert fits. They're also fairly uncomfortable, due to most being one-size-fits-all, as well as being easy to notice in your ears, distracting you from the konohete ōpaki (gig) you came to see. And while they block out the loudest noises, it makes it hard to hear your mates between songs when the sound dies down.

For one former punter-turned-DJ, Bella\*, they were vital to her ability to partake in Dunedin's music scene while protecting her hearing. Bella completed her undergrad at the end of last year and, much like Michael and Donella, her university experience was underpinned by a passion for gigs. Suffering from a perforated eardrum, the health of her hearing was at the top of her priorities – and she owes it all to earplugs. Bella shared with Critic Te Ārohi how she got to be such an advocate for ear health.

Like many Otago students, a typical week for Bella in third-year was a full calendar of social events: Pint Night on Wednesday, a boogie at Carousel or Pequeño's Jazz Night on Thursday, and either (another) 21st on Friday or Saturday (followed by a trip to the Octagon, of course). She lives to tell the tale of how she was still a 365 party girl, going out four to five times a week with a perforated eardrum, without worsening her hearing.

So what does a perforated eardrum mean? The eardrum acts as a natural barrier, blocking bacteria, water, and debris from reaching your middle and inner ear. The tissue blockade also acts as a shock absorber for sound waves. A hole in the eardrum is like one of your flatmates leaving for exchange: it breaks up an extremely codependent and delicate system. The protective barrier is weakened, making it much harder for the inner ear to dampen and regulate these noises. Bella needs to be careful because chronic exposure to loud noises or a sudden loud blast could lead to temporary or unrecoverable deafness. Bella's perforation also led to eczema forming around her ear, making her extremely prone to infections.

Bella's ear perforated in her first year at halls in 2022. She recounted how this happened in detail to Critic, causing a wince or two. She first noticed that something was awry when working out to music at Jetts, her usual gym. Her right ear began to hurt but she didn't think much of it at first. "It was one of those really small pains that you kind of just ignore," she said. After her workout sesh, Bella trekked up the hill back to her hall. By the time that she reached her room, the pain had become bad enough that she told one of the Kaiāwhina Whare's (sub-wardens).

The Kaiāwhina Bella confided in was a pharmacy student who assumed it was an earwax issue. Based on an urban myth that olive oil helps to unblock earwax build-up – an unproven and under-researched remedy, by the way – they poured some olive oil into Bella's ear in a worrying practice of unqualified medical advice. The oil didn't do the trick. In fact, it made the pain worse. Just over an hour later, Bella felt a massive pop. She compared it to getting shot. Wobbly on her feet from a combination of serious pain and ear-induced imbalance, and unable to hear anything in her right ear, one of Bella's friends had to help her to walk down to the hospital. You would have thought an Uber would be the best bet, but she apparently didn't want to disturb the drivers – a "naive and dumb idea" she said on reflection.

A doctor explained to Bella that her right eardrum must have ruptured at the gym while she lay bumped up on painkillers in a hospital bed. "I was probably drooling all over myself," Bella

recalled with embarrassment. A ruptured eardrum can be caused by ear infections, sudden pressure changes, loud blasts (though uncommon), and physical trauma. But it is unclear what caused Bella's one to burst. The deafness that Bella was experiencing was said to be conductive hearing loss which happens when sounds can't reach your inner ear. Though conductive hearing loss is not permanent it can last for months at a time. Sadly for Bella this would be a reoccurring issue. It may come back even after her ruptured eardrum has healed. Bella was also instructed to be careful as she was now prone to getting tinnitus or sensorineural hearing damage, inner ear damage that will not regenerate.

One of Bella's friends gifted her a set of drummer's ear plugs, which became her secret weapon. "I basically just heard a muffled noise," she says. Armed with the little set of buds, Bella was determined not to let her vulnerable ear get in the way of a good time. "I would still go out whenever I wanted, except I would wear earplugs," says Bella, seeing her condition as "just something that [she was] going to have to deal with." Her friends provided a vital support network for her, getting down on the dancefloor a comfortable distance away from the speakers, and ditching to the back of the mosh or grabbing a drink in a quiet room if it ever became too loud (twist my arm). If the music ever got too loud to the point that her ears started hurting, Bella wasn't going to risk it: "I was so scared of it happening again, I never want to feel that pain ever again."

## TO DJ OR NOT TO DJ?

Bella's determination not to let the perforation impact her nightlife extended beyond her experience as a crowd member. Last year, she entered the artist scene, when her DJ persona was born. Unlike most students who hunkered down to buy a pair of decks thinking they'd be the next big thing, she actually scored herself a gig: a Future DJ competition at U-Bar. It's a gig hosted annually by OUSA to see who has got the talent, and who is just making a racket.

In a bout of shit timing, Bella woke up a few days before her big break completely deaf in her right ear, a hangover from the perforation two years earlier. She checked into Student Health who, after running a series of tests, assured her that it wouldn't be permanent. Bella had a case of conductive hearing loss, one of the long-term symptoms of a healed eardrum. The hearing loss lasted over two months, during which time Bella's friends made sure to talk to her left ear, while the Uni's Disability Information and Support Services provided note-takers and lecture recordings.

Bella was left with a choice: to DJ or not to DJ? "This is my final year at Otago, so I'm never going to get an opportunity like this again," she recalled thinking. So she seized the spotlight and went for it anyway. There also weren't many women on the lineup so she felt obligated to "do it for the girls." Her hearing made it difficult to determine when to transition each song, and while she admitted that there were probably one or two transitions that didn't sound that good, she wound up placing in the top three. "To walk away saying that I [still] did it with hearing loss in one ear [...] made me feel pretty cool," she concluded with a smile.

## BARRIERS TO EARPLUGS

Outside of ear muffs – which is a bit besides the point at a gig – ear plugs offer the best protection for your taringas. But this can be a tough pill to swallow for frequent concert-goers trying to protect their ears given their impracticality and, frankly, ugliness. Bella understands the embarrassment which, much like trying to jam a helmet on a kid who's "too cool", seems to be the main factor deterring people from squeezing rubber buds into their canals.

Despite your hesitations, Bella encourages you to wear



## THE DOOF-O-METER

After speaking to Professor Searchfield, Bella, Michael and Donella, a curious Critic Te Ārohi got our hands on a digital sound level meter and measured the locations one writer found himself in throughout the week.

### RICHARDSON LAW LIBRARY

**Average:** 30dB (try-hard lawyers locking in) to 61dB (a thunderously typing keyboard warrior)

**Equivalent:** Leaves rustling

**Risk of harm:** None

### CENTRAL LIBRARY

**Average:** 44dB (y'all have really gotta quit yapping)

**Equivalent to:** Hyde Street on a dusty Sunday morning

**Risk of harm:** None

### MR FOX SMOKERS AREA

**Average:** 88dB (a cheeky cig goes hand in hand with passionate yarns)

**Equivalent to:** A blender

**Risk of harm:** 4 hours of noise at this level over the course of a week can lead to hearing damage

### BAR AREA AT PINT NIGHT

**Average:** 90dB (have fun bumping into your lab dem while enjoying a pint at an inflated price)

**Equivalent to:** A running lawn mower

**Risk of Harm:** 2 hours of exposure to this noise level can cause hearing damage

### RADIO ONE OFFICE LIVE TO AIR

**Average:** 90dB (the mighty scream of Caribou frontman Mario)

**Equivalent to:** Using your hairdryer

**Risk of harm:** 2 hours of exposure to this noise level can cause hearing damage. Earplugs were handed out in anticipation

### CAROUSEL WITH DJ RISK

**Average:** 95dB (house bangers galore, bad day to be a dancefloor)

**Equivalent to:** A motorcycle

**Risk of harm:** 1 hour of noise at this level can lead to hearing damage

### BAND AREA AT PINT NIGHT

**Average:** 103dB (heads were banging, PDA was occurring, while alt rock band Ammonita was providing the soundtrack)

**Equivalent to:** The cockpit of a helicopter

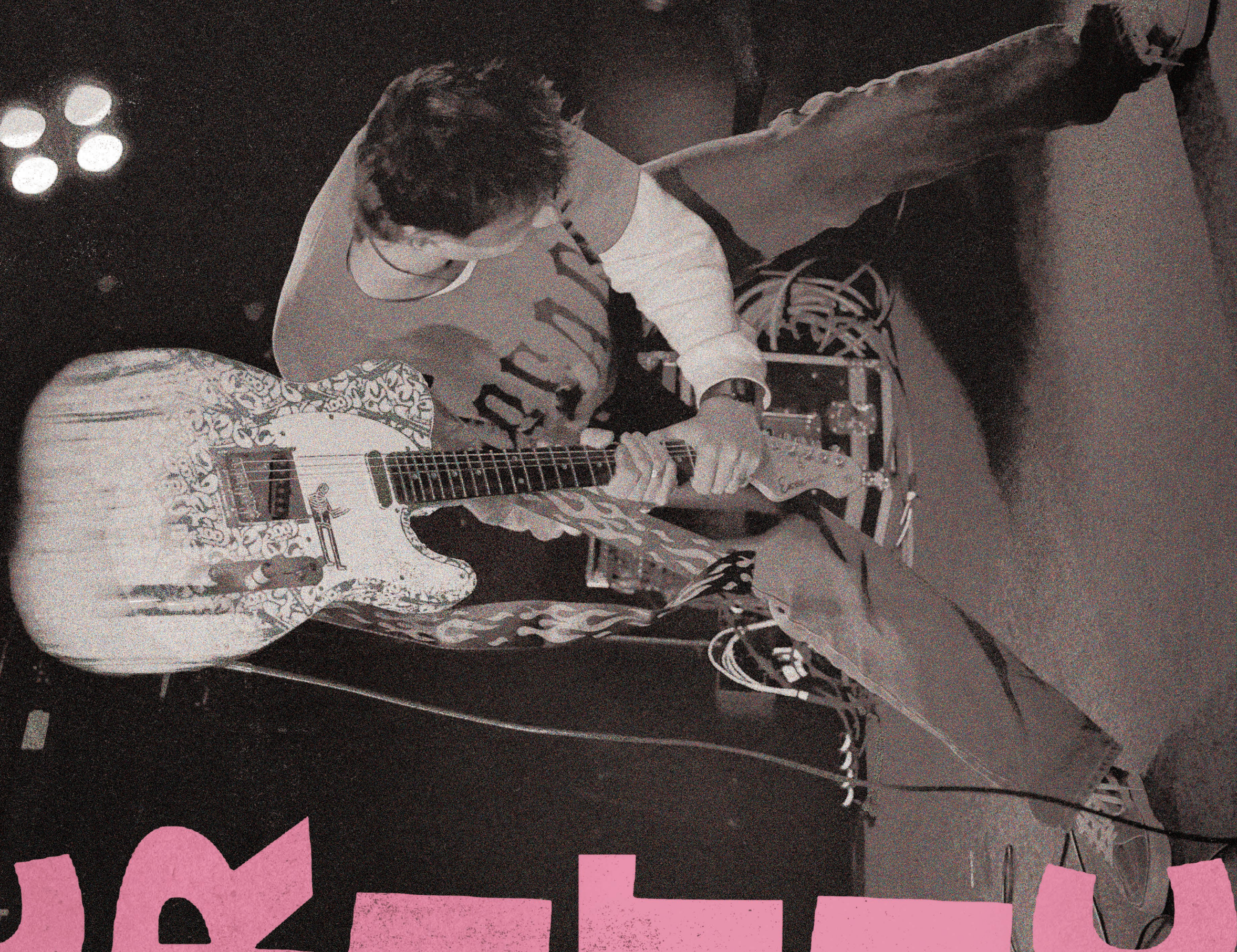
**Risk of harm:** 7.5 minutes of exposure to this noise level can lead to hearing damage



CULTURE

The Music Issue

THE AFTER





## CAPTURING DUNEDIN'S MUSIC SCENE

By Ellie Bennett  
Photo by Seren Stevens

Sweaty, a bit drunk, and surrounded by people who look about twice my height and half my age, I've got a headache and my ears are buzzing. My shoes squeak every time I try to unstick them from the floor. I can just about make out the features of the lead singer but the drummer blends into the shadows. With a clammy and unstable motion, I take as many photos as I hope will help me remember the night. It's all a blur... literally. Of the spam of pictures in my camera roll that I flick through the day after, most are out of focus; the rest are either under- or over-exposed, and one is of the inside of my pocket. I've probably taken about six 'good' photos of music events in my lifetime; Seren Stevens and Kelsey Frost have taken enough to each have an entire Instagram page dedicated to their work (@seren\_says\_smile and @kfrostphotog).

It's no secret that local music events have always been a huge part of the Dunedin student experience. With growing concerns about dwindling attendance, disappearing venues, and a lack of new bands, it's clear that music needs to be made visible now more than ever. Seren and Kelsey are the people with the often-underrated skills to make it happen, there to capture the essence of the Dunedin music scene through the art of photography. In doing so, they don't just document the moment – they help keep it alive.

In her third year of a BA majoring in Film and Geography, Seren began studying photography in high school (though admittedly with an art teacher who told the class she "hated photography, so just do your own thing.") But the journey to gig photography has been a fairly spontaneous and self-taught one. Seren's RA in first-year spotted the camera she'd brought with her to halls and invited her to come photograph a couple gigs. He was in a band himself and did a little bit of photography. "He was like, 'You should just come to some gigs and take some photos,'" Seren recalls. "It kind of just snowballed from there."

Kelsey – now a full-time events coordinator, photographer, and occasional DJ – was similarly encouraged to pick up the camera while at uni. Studying at the Dunedin School of Art, one of her tutors encouraged her to work in the often difficult lowlight environments of music venues. "I was hooked from there. I loved the challenge of photographing in near blackness, the changing lights." There's nowhere that better encapsulates that dark, challenging environment quite like U-Bar. It reigns supreme as the king of consistency, with Wednesday Pint Nights providing the most opportunities to photograph gigs.

Despite what some might say about the subtropical temperatures and alleged pint-flation, "the atmosphere in UBar is really cool," Seren praises. "U-Bar always has a really fun bunch of people in the crowd." The first time she was at U-Bar, it was to take photos – a classier first-time than most in a bar known for tactical voms and on the sly vapes. When asked if it's her favourite location to shoot, she responds, "Technically it's kind of the worst, because the lighting is not ideal at all. I'm allowed to say that because I've talked to Samuel, the sound and lighting guy, [who] is very aware of that!" Seren laughs. "So other places are a lot easier to shoot, to an extent, but U-Bar definitely feels the nicest and safest."

Kelsey prefers the outdoors –far less claustrophobic, far more fresh air. She's regularly snapped pics at Baseline, among other staple Dunedin festivals. "Festivals have to be my all time favourite to shoot," she says, "any location

that's been built from nothing into this amazing new environment." This kind of location also allows her to "roam", to take pictures of the crowd as well as the artist, though she notes that she "much prefer[s] capturing an audience's genuine response to the music [rather] than having them stop to pose for me." Seren shares a similar sentiment: "If there's fun people in the crowd, it does just make the photos so much more fun." Part of that fun is a hawk-eyed edit to delete any photos depicting wardrobe malfunctions or tabs on tongues.

Musicians need audiences to create their energy; like Seren says, "It's a bit of a feedback loop." Both her and Kelsey shared that energy is the main thing they're trying to capture in their photos. Kelsey explains it as 'dynamic movement': "Musicians, and gigs in general, are such an energy force that you then have to snap into a single frame." The fluidity and unpredictability of live music has always been a big part of its appeal. It doesn't stand still or wait for anyone. While those flashes of motion make for great photos, Seren adds that sometimes it's not always about trying to capture the biggest energy in the room. "There's a lot to be said for taking photos of someone like Becca Caffyn," she says, an artist whose music draws a lot more on folk and indie influences than rock and roll. "[She] isn't out there doing this outrageous, crazy, high-energy performance, but it's still such a beautiful, just charming performance that you want to be able to capture that kind of energy, too."

Seren explains that, in her opinion, a good photo is one that seems 3D, one where "it feels like there's a moment happening [...] there's actually something coming out of the photo." You can look at a photo that technically looks great – "the lighting's good, the focus is good" – but if there's nothing happening, then it's hard to feel excited about it. "I think my favourite part is when musicians will interact with myself or the camera," she muses. "When they're projecting energy that way, it's quite cool."

What Seren says really resonates. It was the photos I saw on social media in my first year of uni that made the Dunedin music scene look so exciting, so alive. Every image I saw made everything – the artists, the venues, the crowd – look so unbelievably cool. And they are, really. I wanted to write this article for purely selfish reasons. I wanted to chat to people I had admired, to achieve some kind of coolness by extension. Their work, and every photo of Dunedin musicians that are vastly better than anything I've ever taken on my phone, really invited me in. As Kelsey says, "Photography [...] is just a wonderful creative tool to capture something to share with others." It was her and Seren's photos and videos that had made music more appealing and more accessible.

Nowhere is that more important than a music scene dominated by students who, as Seren describes, "have to manage and market themselves." Putting images out online, or even on physical posters, helps bring in new crowds, without which the scene could become "quite a stagnant sort of closed-off group," in Seren's view. In the digital age we live in, videos and photos are the main way that information spreads. Sure, a lot of the time that's TikTok brain rot and trends that last a week at best, but there's chances for the good stuff to shine through, too. I first learnt about IVY after one of their covers popped up on my For You page (yep, I'm flexing that I've been a fan from nearly the start). Having the chance to use content as promotional material, or for branding purposes, makes



a huge difference to artists just starting out and finding their feet.

It's the reaction and gratitude from artists that makes it all worth it for both Seren and Kelsey. Part of what makes her work so rewarding for Kelsey is when artists share her work on their own socials, allowing her to see what images they resonated with. Seren has a pretty identical response: "Everyone's just really, really sweet and really grateful for the photos." A lot of bands will send really cute messages, too. "That's really sweet," she reiterates.

It's a bit of a no-brainer that music photos are some of the most iconic visuals of all time. Think Bowie's Aladdin Sane, The Beatles' Abbey Road, or the Clash's London Calling – a photo of Paul Simonon smashing his bass at a 1979 New York gig that would later become the band's album cover. While Seren hasn't photographed instruments being destroyed, she's still captured the manic energy of some bands. "The first band that I shot was The Beatniks," she reminisced. (For your first gig as a photographer, that seems as good a place to start as any.) It's hard to pin the band down to just one genre. It's hard to pin them down at all – they've earned a reputation for the explosive energy of their gigs. "They're obviously such a cool band and it's just so fun to watch them perform live. They're all really sweet people but on stage they're just absolutely mental [...] every second there's someone doing something absolutely outrageous, like someone's jumping off an amp or someone's leaping into the audience – there's so much going on all the time."

Despite all the perks (getting to attend a gig for free is one of the main ones), there can be a downside. For Seren, it's money. "When you're advocating for yourself, it's quite hard putting a price on your work," she says. As well as that, knowing she's shooting student bands means she's hesitant about asking for too much. "I've talked with heaps of them about how much they get paid and how much money is coming into the band and it's like, 'Oh, if I were to charge what any other photographer would charge, I'd just be taking their bank account entirely out.'"

As well as the financial side of things, photographing gigs often means there's going to be very drunk people involved. "Never in U-Bar but a few other gigs in town or in different music venues, [I've had] the odd ponytail pull and shit like that. And it's like, 'Okay, I am actually working.'" She praises the security staff who are often pretty good at stepping in "the second that you raise an eyebrow at them" but there can still be some disrespect. Kelsey has had similar experiences and focuses on the need for more non-males in the industry. "Some of the most disappointing experiences I've had have involved the heavily male dominated scene," she says. "In one experience, I was the only female in a team of all males, and they ignored me the whole festival [and] made digs about the gear I was using." Just as we need diversity on the stage, so too is it necessary behind the scenes. Everyone in a live music space should feel respected and safe, not just the artists performing.

These days, there's no mention of the Dunedin Sound without also lamenting the demise of music venues. With so few spaces for live music to flourish, there's real fears that the longevity of live music is at risk – and it's not just bands that are suffering. Kelsey explains, "The lack of venues not only affects Dunedin musicians [...] but affects event coordinators, touring artists, sound techs, lighting techs, videographers, photographers, hospo staff..." The list goes on.

The Dunedin music scene is tinged with nostalgia. There's a certain longing for the way things were, for the golden age of

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SO ALIVE.

the '80s when bands like The Chills were kicking about. How do we deal with the fact that everything, including music, is becoming more and more technology driven? Seren admits, "To be honest, the iPhones now scare me, because they match [the] quality [of cameras] pretty well." As high quality becomes more accessible, there's a strange kind of romanticism in going the other way. "Cheap digicams are so trendy right now," Seren says. "There's something more unique about having a low-quality camera." Those pictures that are reminiscent of the footage captured on the camcorder your dad would whip out every Christmas; they're images that are perhaps closer to memory than media.

Music is so integral to the Dunedin student experience. As I chat to Seren outside in the sunshine on a Monday morning, the acoustic sound of One + One duo playing on Union Lawn serves as a reminder of just how present music is in this city, and just how much it soundtracks our time at uni. While it's easy, and a bit expected, to talk about the decline of the Dunedin Sound, as long as there's students there will (hopefully) be student musicians. The scene will keep reinventing itself, but only if you show up for it. Go to gigs, start a band, take photos – because that's how to capture something so vital, and ensure it's cemented in history rather than lost to it.



Photo by Kelsey Frost



# The Legacy of Martin Phillipps

By Jordan Irvine  
Illustrated by Jakira Brophy

*"The Dunedin Sound is the sound of honesty"* - Martin Phillipps

It's hard not to write about the Dunedin Sound without quoting Martin Phillipps. In fact, this is the second article I have written using this quote in my two years at Critic. It proves how integral the iconic musician was to Dunedin and its music, and the legacy he left behind when he died last July.

Given how Martin Phillipps' name has become synonymous with the Dunedin Sound, it may come as a surprise that he was originally from Wellington, born in Aotearoa's capital in 1963. He moved to Dunedin at age seven when his father became chaplain at the University of Otago. Phillipps formed his first band, The Same, during his time at Logan Park High School, where he was thrust into the spotlight as lead singer. There, he credited the sounds of Nick Drake and The Beach Boys as influences for his guitar playing.

Phillipps is most well-known for his role in The Chills as the lead singer and songwriter. Not long after finding his feet with The Same, Phillips formed The Chills in 1980 with Jane Dodd, Rachel Phillipps, Peter Gutteridge, and Alan Haig. The lineup changed over time - but Phillipps remained the consistent member throughout. Here is the list:

Peter Allison	Phil Kusabs
Jonothan Armstrong	Craig Mason
Fraser Bates	Lisa Mednick
Dominic Blaazer	Tom Miskin
Martyn Bull	Terry Moore
Jillian Dempster	Rachel Phillipps
James Dickson	Earl Robertson
Jane Dodd	Erica Scally
Caroline Easther	Steven Schayer
Peter Gutteridge	Steven Shaw
Alan Haig	Steve Small
Justin Harwood	James Stephenson
Rodney Haworth	Andrew Taylor
Martin Kean	Andrew Todd
David Kilgour	Oli Wilson
Todd Knudson	



The Chills would soon become a staple band within Ōtepoti through the Dunedin Double EP in 1982 with the historic Flying Nun label. Alongside Sneaky Feelings, The Verlaines and The Stones – three bands that were also key to the Dunedin Sound – the EP featured the song 'Kaleidoscope World', now a beloved song in The Chills' discography. It's both the name of their first compilation and the title of a Flying Nun exhibition at the Hocken celebrating 40 years of the label in 2021.

The band enjoyed spikes of popularity during the '80s. In 1984, The Chills exploded into national fame due to the 1984 single 'Pink Frost' that became both a signature 'Dunedin Sound' track as well as a beloved New Zealand track. Again, they made their mark with 'I Love My Leather Jacket' in 1986 and 'Heavenly Pop Hit' in 1990. Throughout the band's career many hiatuses and lineup changes would ensue – right up until the date of Phillipps' death on July 28th, 2024 where he was still active in a scene he helped form. One last album, *Springboard: Early Unrecorded Songs* was released seven months later.

A lot of the music Phillipps made has been very important to me, especially growing up in Dunedin. It's been a consistent in my life, from first hearing 'Pink Frost' on a New Zealand music compilation, to a lecture in first-year playing 'I Love My Leather Jacket', and my friend and fellow Dunedin musician Lucky Pollock lending me their vinyl collection which featured plenty of The Chills' records (there were two copies of *Brave Worlds*). As Critic's Local Produce columnist last year, during May (New Zealand Music Month) I ran a series interviewing older Dunedin bands and I excluded The Chills. I felt it was too obvious, something I regret due to Phillipps' passing two months later.

But Martin Phillipps' music is not just about me. I'm one of the many in the Dunedin community – listeners, collaborators, friends and admirers – who benefited from his life's work. I reached out to a few so they could let everyone know what Martin meant to them.

**Amanda Mills is the Hocken Curator for Music and AV, and music writer at NZ Musician and Audioculture Iwi Waiata.**

"My friendship with Martin began professionally with a request for the Hocken to hold the launch of The Chills' *Somewhere Beautiful* live album, a significant moment for the band as it was their first recorded release in nearly a decade. He even loaned us his prized leather jacket (currently on display at Tūhura Otago Museum) to make a giveaway postcard for the event, something he would do again in 2021 for the Hocken's 'Kaleidoscope World: 40 Years of Flying Nun' in Dunedin exhibition. For that exhibition, his generosity went further as he gifted the Hocken the FIMO [clay] artwork for The Chills' 1986 album *Kaleidoscope World*. In my other role as a music writer, Martin was incredibly generous with his time, talking to me on several occasions for articles about The Chills (past and present) in NZ Musician, answering questions which no doubt he was asked multiple times before. Our friendship evolved around and during these moments, and he was someone I connected with about music (his, and the artists he loved)

and all things nostalgic. He is deeply missed."

**Favourite song(s):** 'Pink Frost', 'You're Immortal', 'The Great Escape'

**Lucky Pollock studied music at the University of Otago and grew up in Dunedin playing in notable bands Porpoise and Riot Gull, as well as solo ventures with beet-wix and Lucky Omen.**

"I felt that Martin Phillipps and The Chills' music had an energy I could connect to. Dunedin has this dark energy about it and is a bit depressive, so people often see it as a catalyst for the 'Dunedin Sound' and I think Martin tapped into that the best. They were very mystical sounding which fit well for a period in my life where I felt very disconnected. It was really grounding to hear some music that embodied a lot of the energy I was experiencing at that time. It was only his music and The Verlaines I could listen to because all other music would make me feel confused and overwhelmed, only he could articulate how I felt."

**Favourite song(s):** 'Wet Blanket'

**Alison Blair teaches music at the University of Otago and wrote an article for The Conversation after Martin's passing.**

"I first met Martin through a mutual friend, Roi Colbert. He'd been making Roi a mixtape of songs about rain, which is a memory that's stuck with me. Over the years, the music artist we talked about the most was David Bowie, who Martin had a real collector's knowledge of. In my office, there's an Aladdin Sane collectors' item hanging up, and a copy of Bowie's Baal EP that he thought I might like."

**Favourite song(s):** 'Night of Chill Blue'

**Ian Chapman is a musician, author, and former Senior Lecturer in the Department of Music, Theatre and Performing Arts at the University of Otago. He is the author of the book The Dunedin Sound: Some Disenchanted Evening which Martin helped supply artwork and information for.**

"I was aware of The Chills throughout the '80s when I was in Hamilton and saw all those Dunedin Sound bands come through and just knew they were something special and different. I didn't know the ins and outs of it until I moved down to Dunedin and became friends with all these great musicians – including Martin. One of the cool things about the Dunedin Sound meant they could only afford to do the artwork themselves so the art was so inherently linked to themselves. In Martin's case there was no gap between what was in his mind visually as well as sonically, which made his work so special. Martin and I shared a love of David Bowie which made it easy for us to connect. I'd often go around to his house to talk about that kind of stuff and his house was like a museum of music. We would be talking about a CD, vinyl or tape and he would be like, 'Oh yeah I have that' and you wouldn't see him for ages because he would be digging through all this pop culture memorabilia. Martin had a great sense of humor – but was very self effacing, which I liked. He was proud of his work which I liked – as he should have been. It's a great loss. He was a delightful guy."

**Favourite song(s):** 'Heavenly Pop Hit', 'Kaleidoscope World'

# IS IT STICK-60?

## AN INSIDE LOOK AT THE SIX60 SCHOLARSHIP

By Zoe Eckhoff

Illustrated by Jackson Bird

6 and 60. Perhaps not everyone's two favourite set of numbers, but nevertheless, undeniably iconic to anyone from Aotearoa who didn't forget their roots. It's generally known that this band name came from the flat on Castle Street that the four members started off in (you'll never guess the flat number). And so, Six60 was born! They blossomed in the Ōtepoti music scene and every supermarket thereafter would play their discography on repeat until the end of time.

Looking to stamp their claim on the birthplace of the band's legacy, Six60 bought the flat and leased it to the University in 2021 for a scholarship-based accommodation for aspiring student musos. Each year, four special somebodies receive a scholarship package including a whopping \$10,000 towards rent rebate for the 660 Castle St flat; access to the University recording studio; and mentoring opportunities with Six60 band members.

But there are some rules. To qualify for the scholarship, you've got to be in your second or third year of study towards a degree in music, performing arts, or a related subject with an interest in the music industry (and with a minimum B minus grade average), and have an existing record in creating or recording music. In short – to get in the door, you need to prove your ability and dedication to being the next Matiu Walters. You fill in a wee form online, send that thang in for review and, if you're lucky, land an interview (where you probably shouldn't wear the same smelly Nirvana t-shirt).

At a time when musicians are forced to romanticise "the struggle" (reframing band practice in a lounge as kitschy and down-to-earth rather than a depressing example of underfunded arts spaces) and rent is a drain for StudyLink payments, the scholarship is a pretty sick deal for students. It's become increasingly apparent, however, that the scholarship's had a mixture of reviews since its establishment – a mix you'd probably





want to check with KnowYourStuff.

Critic Te Ārohi deep dives into these crack-coded reviews and opinions to determine the true usefulness of that oh-so-appealing 10k by stepping inside the flat serving as many tourists' background photos. Is the Six60 scholarship sick-60? The SparkNotes: yes, but students had some constructive criticism to share.

## THE FLAT

Residents first raised an eyebrow when realising they'd have no say over their flatmates. It's like flatting with randoms from Facebook marketplace, but one step further. For current flatties Jamie Hall, Casey Jowsey, Emilie Murphy and Ben McMorran, they met on the day they were photographed together for a University announcement of the winners late last year. This process certainly holds a niche similarity between receiving a Six60 scholarship and buying an ounce of weed. It's all very secretive, you're not sure who you're gonna meet at the drop until you get there, then boom: that's the person who could make or break your experience for the next 24 hours (or whole year in the scholarships case) depending on their honesty.

While the flat has seven bedrooms, only four are used to house the residents' respective vinyl collections, band t-shirt stocked wardrobes, and ear-plug scattered bedside tables. The other three rooms are reserved for practice spaces. However, these came without any accompanying equipment save for a "real skody pair of DJ decks" that no one had touched. It's BYOK (bring your own kit). But the scholarship comes with a metaphorical master key to the University music facilities, giving the quartet SIP status (slightly important people) and meaning the lack of in-house equipment wasn't too big an issue. "There's certain rooms you can't access without doing certain music papers, but we just get them all," Jamie explained, saying it was "really convenient". Lucky bastards.

When the members do choose to take advantage of the available space for jamming out, its lack of soundproofing can cause a ruckus that annoys even the hardest of Castle Street's DnB frothers. Despite neighbouring residents not only deciding to live on Castle St – one of the rowdiest student areas in the country, but also right next to an acclaimed musicians house – there has apparently still been a couple complaints on the Castle25 page on Facebook about the noise. Ironically, one of the direct neighbours was pumping DnB at 10:30pm on a Sunday, right as Critic Te Ārohi arrived for the interview. Yeah, noise control seems to be a real priority 'round there.

## MIXED FEELINGS

One former resident, Barb\*, said she had "mixed feelings" about the scholarship. While it was an opportunity for a "leg-up" for getting her foot in the door of the music industry and was certainly not turning her nose up at any financial help, she admitted to being disappointed with lots of parts of the scholarship. She claimed there was a lack of support outside of rent, especially with promises of studio time not holding up. "Not one person had time in the studios," Barb said, despite a litany of back and forth email exchanges with the University.

Then there's the promised personal mentoring session with Six60 band members. The residents were split between whether this or the free t-shirts they were given to share with friends and family was the biggest perk (valid). Shannon, who was a resident at the flat last year, admitted that her mentoring session with Six60 was "really awkward" despite the band members' polite natures (perhaps too polite) but wished that she had more time with them as it was only a single session.

Barb wasn't alone in pointing out that the \$10k towards rent hadn't been adjusted since the scholarship was established in 2021, meaning residents have to cover an increasingly larger portion of rent themselves. The first group paid about \$80 extra for the year's rent, whereas the second year paid \$1,500,

and the third \$2,800. This year, residents pay \$3,000 extra. Our anonymous source raises their concerns over the scholarship's drop in value. But that being said, "3k rent for a year is real nice."

## LIVING LIKE A CELEB

The flat's celeb status has earned it a decent amount of attention with everyone from visiting families for graduation, cruise ship tourists, and aspiring students down for Open Day stopping by to snap a pic with the iconic building. More a spectacle than a living space at times, it's meant that some residents have felt unsafe over the years. "People definitely think the house is more free range than others." Other named flats on Castle St would likely concur, often opening an ODT article to find a picture of their flat taken without their knowledge.

Barb described feeling "genuinely unsafe in the flat" on multiple occasions because "it is such a target". Her era at 660 experienced a few break-ins, creating a general unease and worry for safety being in the flat, particularly when they were denied any form of additional security from the University who claimed it would be "too expensive". It's worth noting here that other Castle St flats have a similar sort of status on campus, all of whom are under the watchful eye of Campus Watch and their army of CCTV cameras.

Current residents have also experienced the celebrity that comes with the flat, but in a more bizarre way, having on one occasion actually been mistaken for the band itself. Drunk students one night shouted for Six60 to play them a song, recalled Emilie, which she took some offence at. "I'm very clearly a woman," she said with a huff. Well, maybe breathas have developed a subconscious understanding of the socially constructed nature of gender. Regardless, it didn't stop them from "blasting all the Six60 songs" next door (probably 'White Lines').

## SOME TWEAKS

Ben says he's "really loved it", highlighting the good connections and handy practice rooms as some of the great perks that come with the scholarship. Critic did not notice any firearms or shining red dots on the foreheads of the 2025 residents when they gave their answers. But we did notice a poster of Joe Biden and Donald Trump smoking the 'za upon entering the flat (nice). Shannon shared a similar sentiment stating it "definitely felt beneficial" as it allowed her (and her friends) to stay focused on music the whole year.

Barb had a "bomb ass time" as well, and was incredibly grateful for the scholarship, but she had some suggestions for tweaks, saying, "The scholarship could be so much better." Rather than a rent rebate, she suggested that students might benefit more from contributions towards course fees, musical equipment (to replace the janky DJ decks), and private lessons (Six60 is cool, but other musicians exist). Anything that would leverage their musical career in the spirit of fostering the next generation of Dunedin success stories beyond the Pint Night line-up.

Especially in the practice room crisis for Dunedin musicians, they suggested that the flat itself should be turned into a bunch of practice rooms that other students could access for a small fee, noting that with only four students winning the scholarship each year, heaps miss out. "The Dunedin music scene can be more directly impacted by the house rather than a select few," said Barb. Another suggested change was turning two of the three practice rooms in the flat into bedrooms, allowing six students rather than four and "more collaboration between musicians".

Anonymous source number two, Charlie\* agreed with a lot of the criticisms of the scholarship, from questioning the stagnant rent rebate to suggestions that there could be some tweaks made to help winners make the most of the opportunity to launch their musical careers. In the application stage, Charlie said, "It seems to be more correlated to grades and Uni performance and not on the creative potential of the applicants." The whole process, they said, came across "really formal, and not a lot about music". Maybe a

white line would have helped in the interviews, and I'm not talking about the song (wink, wink). "If [the Uni is] wanting another Six60, something needs to change," they concluded.

## THE VERDICT

Alright, we've made it this far folks. We've heard from four sources, two sorta-yays and two semi-nays to the quality of the Six60 scholarship. It is up to you to formulate your own opinions, dear reader. Now go! Flourish into the night! Start a band, a solo career, start kazooing on the streets, we don't care! Applications for the scholarship end on the 31st of July this year, we will add, so if you are interested in applying, now is certainly a good time to consider.

And now, a printed serenade to bless your eyes and imaginative ears. I present, Don't Forget Your Booze. Enjoy, my friend.

### Don't Forget Your Roots Parody (Don't Forget Your Booze)

Oh

Woah, yeah

Don't forget your booze my friend, yeah

Don't forget to bring your keys, yeah

Don't forget your booze my friend

The drugs you take and the cops who caught you there

Don't forget your booze my friend, yeah

You don't really need to see, yeah

Don't forget your booze my friend, yeah

Woah, yeah

Now Castle is a wild land (wild land)

Armed with the power of the breatha men (breatha men)

Essays are due, worth 15%

One more hit of the joint again

So, you look on to Leith thinking all is fine

But there's drunken girls, and the boys do lines

All our days are numbered, we're missing our mothers

Won't lose our faith, no, won't be a slacker, but

Don't forget your booze my friend, yeah

Come on, let's have a geez, yeah

Don't forget your booze my friend

Your dreams will come true, forget your law career

Don't forget your booze my friend, yeah

Don't forget to bring your keys, yeah

Don't forget your booze my friend, yeah

Woah, yeah

So freshers thought that they were all that (all that)

Thought Toga would be good fun to dance at (dance at)

Eggs thrown at their faces, it's just the way

How Danners is a famous name, yeah

So you lost your new couch and it don't seem right

But it's sitting outside, being burned alive

All our days are numbered, we're missing our mothers

Won't lose our faith, no, won't be a slacker, but

Don't forget your booze my friend, yeah

Don't forget to bring your keys, yeah

Don't forget your booze my friend

The lecturers hate you, they're sick of seeing you here

Don't forget your booze my friend, yeah

You don't really need to see, yeah

Don't forget your booze my friend, yeah

Woah, yeah

Oh

Woah, yeah

Don't forget your booze my friend, yeah

Don't forget to bring your keys, yeah

Don't forget your booze my friend

The drugs you take and the cops who caught you there

Don't forget your booze my friend, yeah

You don't really need to see, yeah

Don't forget your booze my friend, yeah

Woah, yeah





WE CRASHED THE BEATLES A CRITIC INTERVIEW, ORIGINALLY PUBLISHED JULY 9 1964

Well, we did it. We sent two of our intrepid, expendable reporters to the City Hotel – not to join the rest in the boozier – and told them to “see the Beatles.”

What actually rocked us on our heels was that they did. Our newspaperman and news hen walked in between the barricaded fans, crept surreptitiously upstairs and wilted in front of the biggest line-up of plainclothes detectives they'd seen since the powers-that-be caught up on Bias.

But no, nothing ventured nothing won, they eluded the pursuers and found sanctuary in Lou's and Simon's room. But when all four ventured out they were caught by the chief of security for the tour.

But our girl Friday stood her ground and assured the gentleman she didn't have a revolver in her handbag. Eventually he relented and our friends went in.

The interview room was so full of visiting reporters and radio people that our bemused staffers thought they'd have more chance if they joined the crowds chanting, “we love you Beatles” all the way down Princes Street.

But they did get an interview and Critic editor while in a delirium said he'd print it on page four. And that's where it still is. And our reporters are accepting offers for Beatle autographs and a cigarette given them by Paul McCartney.

There we were – upstairs in the City Hotel, in a room crowded with newsmen of all varieties – everyone, except us, invited and let through a massive security cordon.

Then the Beatles came in. Once the bedlam started we were kept busy trying to keep our ears open to three concurrent conversations. We succeeded. And here, in no fixed order whatsoever, we print, daring the wrath of Capping Book, Noonan, Critic Editor, our readers and the world, our interview with The Beatles.

Enter the Beatles.

**Ringo:** Nice little place you've got here

**ODT Reporter:** Could you tell us which one of you is which?

**George:** If you don't know by now you shouldn't be here.

**Ringo:** I'm George

**Paul:** I'm Ringo

**George:** I'm Paul

With a casual 'hi' they sit down and apologise for John Lennon's absence.

“Sorry, Johns got a sore throat – he's upstairs all trembling on the floor,” says George.

**Critic:** We hope you had some food before you came down?

**George:** oh yes, we had plenty to eat – a whole biscuit. The boys were all offered a drink but, except for Ringo, stuck to coke.

**Paul:** We're a bit disappointed with the weather. I always thought the further south you got away from England the warmer is would get – but now I realise that we've been travelling down so it must get colder.

At this stage the Beatles offer everyone cigarettes. George lights ours with a gold cigarette lighter. We notice Paul's hair particularly – he tells us he washes it every night because it becomes curly with sweat – “and I don't like that”.

By now all our cigarettes are lit – except the ones we're keeping to sell.

**George:** I like this brand 'cause they're the ones with the L.O.N.G. filters

**Critic:** Does it worry you that all people smoking over 20 a day may get cancer?

**Paul:** You don't believe that do you – don't you believe it.

**Critic:** Do you like wildness?

**Paul:** Organised wildness is fine, like on stage O we're up here and the audience is down there. That's fine. As long as the barricades hold.

**Critic:** What is the main thing you want on holiday?

**Paul:** Only one thing – sun. I just love heat.

**Critic:** About your haircuts – are all the stories about swimming in the Hamburg baths and emerging without a comb true?

**Paul:** Partly. All the German boys had their hair fairly long and we just grew ours and it just came naturally. We didn't plan it as a gimmick just like that.

**Critic:** Do you ever buy clothes off the hanger?

**Paul:** No, they're mainly tailor made. Do you want to see the label?

At this point Paul opened his jacket and showed it to us.

**Critic:** Do the officials ever have trouble getting in to your hotel?

**Paul:** Yeah, the conversation usually goes like this – Official: Excuse me, could I get through, I'm with the Beatles? – Police: Oh sure, we believe you.

**Critic:** Do you ever take pills on tour?

**George:** Oh no – we aren't drug addicts or anything like that. We may use the hypo or marijuana – but pills – never.

**Critic:** What place do you like most in the world?

**George:** Oh, all the Britain and of course Liverpool although we're never there much now. Although I loved Miami as it was so hot.

**Critic:** What do you think of your new record “cry for a shadow”?

**George:** its awful. We only recorded it as a joke. We know this 'ere German group that played like the Shadows and this record was just done for a laugh.

**Critic:** Ringo, how was hospital?

**Ringo:** Great, eight wonderful days. Every time I pushed the bell I got a different nurse.

**Critic:** Is Brian Epstein worth his 25 per cent?

**Ringo:** Every penny of it. If it hadn't been for him we would still be playing in local clubs. He's worth every penny.

**Critic:** Do you have many press agents?

**Ringo:** No. Everyone seems to think we have thousands but really we've only one and a tour manager. In fact, very few people travel with us.

**Critic:** Why did you come to New Zealand?

**Ringo:** We had nothing to do with it – we just go where we are booked. We don't do anything at all except sing.

**Critic:** What do you think of Beatle wigs?

**George:** atrocious. Have you seen those plastic things? We get 2d a wig or something daft like that

**Critic:** Do you think the fame will last?

**George:** We would like to think it could. We hope to keep writing songs when we're finished with the initial fame and mania. At the moment we have 60 songs on record.

But among the trade secrets we found out was that none of them can read music. The Beatles just think up the

tunes and play them on their guitars. Then the tunes are taped and later transferred to sheet music. Everything's done by ear.

**Critic:** What's your attitude to street crowds?

**Paul:** The crowd outside the hotel could have been more controlled, though they're quitter than Australians. Still, the gap between the two lines of screaming girls was the smallest I've ever had to dash down to a hotel foyer.

**Critic:** What do you think of students?

**Paul:** Students? They're just people like the rest of us, and it's good to see you CRITIC people along.

**Critic:** Is your hair too long?

**Paul:** No, I don't think so.

**Critic:** What things do you like?

**Paul:** Sea, sand and swimming. I thought I was going to swim while I was here but I didn't realise you were so low – like on the underside of the world. It's too chilly in Dunedin.

**Critic:** Do you approve of people selling the sheets you slept in?

**Paul:** As it was for a good cause I think it was okay.

And that's our lot. We weren't meant to be there but we got in. Their tour manager congratulated us for our initiative and the boys seemed to get a kick out of somebody cracking the security cordon so it was no skin off anyone's nose in the long run. We'd be willing to do it again.





RADIO ONE  
RAD TIMES

**Gig GUIDE**

<p><b>TUESDAY</b> <b>13 MAY</b></p> <p><b>OPEN MIC NIGHT</b> THE BOG Hosted by Boaz and Samarah. 8pm.</p>	<p><b>WEDNESDAY</b> <b>14 MAY</b></p> <p><b>THE OCTAGON POETRY COLLECTIVE OPEN MIC</b> NEW ATHENAEUM THEATRE Featuring Ryan J. Bradshaw, with MC Jasmine Taylor. 7pm. Free entry. Open mic. All welcome.</p>
<p><b>THURSDAY</b> <b>15 MAY</b></p> <p><b>OXO CUBANS - SALUTE TO CRAIG REEVES - ROSS HOME AND OTAGO COMMUNITY HOSPICE FUNDRAISER</b> MAYFAIR THEATRE Tickets from humanitix.com. 7.30pm.</p>	<p><b>FRIDAY</b> <b>16 MAY</b></p> <p><b>DUNEDIN CONCERTO COMPETITION 2025 RISING STARS - FINALISTS' CONCERT</b> DUNEDIN TOWN HALL w/ Dunedin Symphony Orchestra and the Dunedin Youth Orchestra. Tickets from ticketmaster.co.nz. 7.30pm.</p>
<p><b>SATURDAY</b> <b>17 MAY</b></p> <p><b>REGGAE VIBES</b> THE CROWN HOTEL Featuring Junglefari, The Yemenite, Te Selecta, and Thief. 9pm. \$5.</p>	<p><b>MAYA SATAKE AND THE DUNEDIN YOUTH JAZZ ORCHESTRA</b> HANOVER HALL Tickets from dunedinjazz.club. 7.30pm.</p>

**MARTINETTE**  
INCH BAR  
7.30pm. Koha entry.

**MŌTA - 'ONE' ALBUM RELEASE**  
SOUTH COAST BOARDRIDERS, 1 THE ESPLANADE  
Tickets from undertheradar.co.nz. 8pm.

**PAIGE JULIA AND MOKOTRON**  
PEARL DIVER  
Tickets from w/ THE DUB CLUB, KTB, and NAMU. Tickets from humanitix.com. 8pm.

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**TOP 11**

**1 Vera Ellen (NZ) - sangria (demo)**  
No. 5 last week | 7 weeks in chart

**2 Jam Henderson (NZ) - Movie**  
1 week in chart

**3 Bunchy's Big Score (Dn) - White Noise**  
No. 6 last week | 8 weeks in chart

**4 aridni orca (NZ) - Saint Mikhael and the Dragon**  
1 week in chart

**5 MĀ (NZ) - BIOTW**  
No. 3 last week | 3 weeks in chart

**6 George VILLA (NZ) - Keep It All Together**  
No. 10 last week | 5 weeks in chart

**7 Keira Wallace (Dn) - Lambs Aren't Waking Yet**  
No. 2 last week | 3 weeks in chart

**8 Neive Strang (Dn) - Find You In The Rabbit Hole**  
No. 7 last week | 3 weeks in chart

**9 Mim Jensen (NZ) - Safe in Body**  
No. 8 last week | 7 weeks in chart

**10 Casual Healing (NZ) - Hypersensitive feat. Mā**  
No. 1 last week | 4 weeks in chart

**11 Debt Club (NZ) - Little Lines**  
1 week in chart

**Mazagran Hit Picks**

**Wet Denim (NZ) - Lonely (For A While)**  
**BEX (NZ) - A New Title**



# Te Kahui

Kahui is an Ōtepoti Hip-Hop and R&B band that has been reinventing the solo work of their frontman's Spotify tunes for a live audience. Opening up for Kiwi legend Mā at Pearl Diver on the 12th of April has been the band's most recent accolade. The group is made up of rapper Te Kahui (AKA TK), guitarist Brian, keyboardist Josh Bottz, drummer Seth Sinclair, and bassist David Pickard.

Te Kahui has been uploading songs to Spotify since 2021. His melodic flows are consistent between each song, though he keeps his production style diverse. One banger called 'Money Up' includes a more raw instrumentation driven by the bass guitar. Meanwhile, his more recent releases have featured high hat rolls that are synonymous with trap, a subgenre of hip-hop.

'Same Love' was the first song this year to be released by the solo artist. TK admitted to Critic Te Ārohi that he somehow "forgot" it had been released for over a week before he began promoting it. Since then it has become his most streamed song, currently racking up just under 15,000 plays on Spotify.

Mā is a Wellington soul and hip-hop artist who has been making waves across Aotearoa since her 2021 debut album. Te Kahui said that he "knew someone, who knew someone, who knew someone who knew Mā." TK realised that she didn't have an opener for the Ōtepoti leg of her Aotearoa tour and pounced on the opportunity, telling Critic that he put his hand up straight away. TK locked in the Mā gig without any solid band formed yet, so went out searching for musicians. The band bonded while jamming together at bassist

David's house, while Te Kahui freestyled over top. The keyboardist Josh said that "sometimes an opportunity like that just lands on your lap and you have to rise to the occasion."

Josh loves the process of taking these already banger tunes and translating them to a live scene. He says that Te Kahui comes to the band with some beats from YouTube, "and it is our task to just jam along and turn it into our own original thing." When you see them live, Josh says that ten to twenty percent of the show is jamming. He finds that the live performance is "where the magic is." If you listen carefully you might hear a mistake or two, but Te Kahui calls these "happy accidents" because they add to the overall performance.

Opening for Mā has unlocked a world of opportunities for the band, such as a recent in-office live to air for Radio One. This was a captivating tiny desk-esque performance that started NZ Music Month off with a bang. Brian is excited for the future of the band: "Now the ball is rolling, and we're just rolling along with it."

Their next gig is on Saturday, 7th of June, playing alongside a myriad of other Dunedin hip hop and rap artists at Dropkicks. Josh calls TK "a loaded gun." With Te Kahui uploading new singles to Spotify almost every six weeks, Josh is excited about how much more material they have to work with.

**You can find Te Kahui's solo work on Spotify or follow his Instagram @tekahui.ote.rangi to stay up to date with upcoming gigs.**

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WATCHING ALL  
137 NICOLAS  
CAGE FILMS

IN THE  
CAGE

Can I enjoy  
movies  
anymore?  
By Jordan Irvine

Captain Corelli's Mandolin is probably only notable for the fact that it is another period piece so the Cage has an Italian accent that is more Mario than Chris Pratt was. It is devastatingly long and watching it after *Sinners* – one of the best films to come out this year, by the way – makes it an even more painful experience.

Merry Cage-mass again with *A Christmas Carol: The Movie*, an animated film where the Cage voices a ghost but not one of the big three (past, present, and future). Honestly, I am only familiar with this story through the terrifying Robert Zemmickis motion capture film which I saw once as a child, and Epic Rap Battles of History with Scrooge vs Trump. It's a story that I am not the fondest of (refer to last week's column where I mentioned my love for *It's a Wonderful Life*) and shitty animation and boring voice performances, with the exception of Michael Gambon, do not change a thing.

The Cage reunited with *Face/Off* director John Woo for 2002's *Windtalkers*. I managed to find the director's cut that added another 20 minutes to the film, giving it a total run-time of two and a half hours. The war epic was set to be released in 2001 but due to 9/11 the film was pushed back. This makes sense as one of the first scenes in the film is a gruesome depiction of war not too dissimilar to Spielberg's *Saving Private Ryan*, which was praised for its realism concerning D-Day. However, this scene is severely undercut by a score that enters in halfway through the scene and completely misses the point and almost getting slaughtered.

I knew that I would have a problem with this film because I have it with all war films – they're inherently paradoxical. All films that want to depict the "realness" of war claim to be anti-war, but from my perspective they

will still always be pro-war. When the Americans die it is sad and traumatic but when the 'Japs' are blown up it is heroic and cool. The war film still depicts the "excitement" of combat and the need for patriotism to stop the greater evil (by invading other countries). For example, the only scenes that were interesting to watch in Ridley Scott's *Napoleon* were the war scenes because they were exciting. Woo's directing is at times comical with its use of the zoom lens and slow motion that take out all of the impact meant to be felt during scenes concerning the Cage and his PTSD. I'm sure half the run-time could be spared if there was less slow motion.

Throughout this saga I've started to wonder: would I like these movies better if I had nothing to compare them to? A lot of these films are cliché to their respective genres but I only know that due to my Letterboxd 'Four Favourites' interviews actors and directors are picking obscure films instead of *Pulp Fiction*, because they're so unlike what they've seen before. I liked a lot of bad films when I was younger because I did not know any better. I enjoyed *Cars 2* and *Shrek the Third* like any other child would, but with more experience and understanding I now know they are dog shit. I can't enjoy these war films, Christmas films or rom-coms as much because I've spent my life learning these stories beat by beat, and to tell.

**Caginess:** I'm more patriotic for the Cage than America

**Welfare Check:** Had an existential crisis about film

**Total Films Watched:**  
49/137

By Ellie Bennett &  
Nina Brown

## YES:

It's all about compatibility, baby!

POV: you love late '60s psychedelic rock, while your partner froths Ed Sheeran. No hate to Ed, but those two genres have nothing in common, and chances are neither do you and the person you're in a relationship with. Sure, a relationship is about learning to love someone for everything that makes them uniquely themselves. But music is indicative of more than just what someone sings in the shower.

Without sounding (too) pretentious, music is an aesthetic, an ethic, a good representation of someone's personality. Separating the art from the artist is a whole different debate, but there's something to be said about who a person listens to. If you think Kanye is the GOAT, I'm not sleeping with you.

If your study soundtrack is classical music, while theirs is DnB... actually, I'm not sure how you even know each other, let alone well enough to be dating.

Plus, why would you want to start a relationship off already being in disagreement about things? That seems like a pretty stupid choice that's only gonna lead to heartbreak. If you can't agree on whether the Beatles' earlier or later stuff is better, how are you gonna agree on the bigger stuff? If you can

never pick a playlist for your car rides, do you really think you'll be able to decide on where you should live in the future? And how on earth do you expect to pick a first song for your wedding when you're Oasis and they're Blur? Your relationship is pretty much doomed from the beginning.

Is being open to someone else's likes and dislikes a lesson in tolerance? Maybe. But you shouldn't have to settle.

## NO:

You probably shouldn't be in a relationship if you think that having different music taste is a deal breaker.

Music is personal. To get to know someone's music taste is special, it's part of who they are. While you might think that country music is beneath you, when I hear Carrie Underwood I think of my sister and I's passionate karaoke to 'Before He Cheats' – with accompanying choreography.

Having different music tastes can also look like dealing with a DnB fiend as a Lana Del Rey girlie, fighting over the aux on road trips and wincing at each others' comfort ballads. But isn't part of being in a relationship learning to love one another's "imperfections" or being exposed to new things? If you really can't handle the other person's music, I would call it more of an orange flag than a red one.

Rather than a dealbreaker, my take is that music taste is a litmus test for how much you really like this person. If you're considering calling it quits over them being a Reputation Era Swiftie while you're a Folklore baddie, then maybe it's not the music that's the issue. Maybe you're just looking for an excuse. Deal breakers are things like disagreeing on what country you want to live in, whether or not you want to have kids, or if their jokes are always punching down at the little guys.

IS DIFFERING  
MUSIC TASTE A  
RELATIONSHIP  
DEAL  
BREAKER?



## INGREDIENTS:

20ml Irish cream liqueur (recommend Baileys)  
20ml hazelnut liqueur (recommend Frangelico)  
20ml espresso liqueur (recommend Kahlúa)  
30ml heavy cream  
15ml honey syrup

## INSTRUCTIONS:

**Step 1.** First, make your honey syrup: equal parts honey and water. 1/2 cup each should be sufficient for a few, 1 cup each if you would like some extra to put in the fridge.

**Step 2.** Mix honey and water over medium-low heat in a small saucepan, stirring until combined. Avoid boiling. Mixing the honey and water in this way will help it blend more smoothly in the drink.

**Step 3.** Combine all ingredients (excluding garnishes) in a shaker with a generous handful of ice. A mason jar and lid can be used in place of a dedicated cocktail shaker.

**Tossing up between an alcoholic tippie and a decadent dessert to follow your flat dinner? Why not have both with the Toblerone.** Inspired by the titular chocolate bar, the Toblerone ties together caffeinated, nutty, and velvety sweetness from a homemade honey syrup (the star of the show). With a smooth, silky texture courtesy of fresh cream, this dessert cocktail is the natural graduation from your liquor store Mudshake. Just like Toblerone's tagline designed to celebrate uniqueness, "be more triangle," celebrate your difference from your flatmates and have some dairy with your alcohol.

MI GORENG  
GRADUATE  
BY GIN SWIGMORE'S  
FRIEND

### TO GARNISH

Chocolate sauce  
Cocoa powder

**Step 4.** Shake vigorously for roughly 30 seconds.

**Step 5.** Drizzle the inside of a short rocks glass or a martini glass with chocolate sauce. Add a chocolate rim if desired by pouring some on a plate and turning the glass upside down, depressing the lip into the sauce.

**Step 6.** Strain the drink into your glass of choice.

**Step 7.** Sprinkle a pinch of cocoa powder on top, and enjoy your delicious and boozy liquid dessert!



# BOOZE REVIEWS BY GIN SWIGMORE

Critic went homemade this week. After last week's adventure tackling a box of Hard Rated Alcoholic Lemon and some questionable decisions to attend an uneventful but expensive night in the Octagon, Critic's alcohol budget was blown on unnecessary Ubers, vodka sodas, and a guilty attempt at a Fruber. The spree has left us in a worse financial state than your parents when you asked for an Xbox 360 mid-fall-out of the 2008 financial crisis (unless you're a fresher, then you were probably two-years-old).

So, in this state, we decided to combine with the food column (look left), in a move that was essentially equivalent to Gin Swigmore asking to be transferred \$2 on Splitwise for those dishwasher tablets you bought three weeks ago. They opted for making a Toblerone cocktail, a dessert cocktail so sweet and sexy that my mouth was watering when my buddy set it before me.

The drink was originally named the Triangular cocktail, inspired by the shape of Toblerone (must have taken hours to come up with). It was eventually renamed simply to Toblerone after what Critic imagines was an attempted cancellation by a millennial BuzzFeed writer after they learned what the Triangular trade was. Either way, any detail of the history of the drink flew out the window after one sip.

Hozier would have a manic episode over this beverage (he likes his whiskey neat). It's powered by honey syrup and chocolate to the point that the alcohol isn't noticeable. Much like the Mudshakes you slammed as a 16-year-old, the Toblerone tastes like a sweet creamy fuckery that makes a singular drink feel like two or three cheat meals. Seriously, this motherfucker is loaded with more sugar than the cumulative Chupa Chup consumption of the last ten years of Hyde Street parties. It's so rich that it gives off that warm feeling of indulgence of a Glasshouse candle or that mysterious amount of gold that ended up in Swiss banks in the '30s and '40s.

The Toblerone is the perfect drink to unwind after speaking over your tutors and demonstrating how 'smart' you are by answering every question – rhetorical and otherwise. Plus you get to mansplain what Frangelico is to your flatmates and then tell them about your annual family holiday skiing in the Swiss alps. It's hard work being everybody's favourite person – treat yourself. On a more forgiving note, I'm definitely going to be swapping a tub of ice cream for a Toblerone the next time I need a sweet treat to cry into. And with exams right round the corner, I'm just glad to still have the leftover ingredients in my pantry.

**PAIRS WELL WITH:** Experimenting with chocolate milk and vodka

**X-FACTOR:** Feels like you're giving a block of chocolate a rim job every time you take a sip.

**HANGOVER DEPRESSION LEVEL:** 1/10. More like coming down from a sugar high

**TASTE RATING:** 9/10. Carousel would charge \$22 for this.



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# FLATTING QUALITY SURVEY

OUS  
A  
EXEC



We all know flattening in Dunedin can be a wild ride; from absolutely abusing free hours of power to keep the place warm, to seeing more fungi on your wall than at a bush doof. It has become a right of passage to wear three layers indoors and have that one window that doesn't close. But it doesn't have to be this way.

We hear horror stories every year, but how bad is it really? And more importantly, are things getting better? The honest answer is that we don't know. That is why OUSA is launching a flattening survey on the 26th, to get the data we need to push for better standards, accountability, and change.

This survey isn't just a moan box or a box-ticking exercise. It's about actually lifting the lid on Dunedin's rental market and showing with actual data what students' living conditions look like, for better or for worse. Whether you're in a modern slum that hasn't seen a heat pump since

the 90s or you're living in a double-glazed paradise with a landlord that knows your name (in a good way), we want to hear from you.

Your feedback will help us build a clear picture around student housing and supercharge our advocacy. The best part is it will only take a few minutes online and we will do the rest.

If you were worried that this survey would be a little impersonal, don't worry! Because on top of that next week Monday the 12th, we are teaming up with Tenancy Services to hit the streets of North D and chat flats, tenancies, healthy homes and more face to face. So if you see some tired old Exec members wandering your street, feel free to tell us to piss off, but we would love it if you stopped to chat.

**Callum Hadlow**  
Residential Rep

Illustrated by  
Tevya Faed

RAN K COLUMNS - 9

45

Invest in fruit during this week's grocery shop. Your memory and mind is stronger than ever and you will definitely not forget about the fruit and let it rot in the back of your fridge for three weeks. Now is also a good time to pick up a new hobby - maybe crosswords.

**Instrument to master:** Flute

★ PISCES ★

Expect unexpected compliments, social invites or a long-lost friend flicking you a text. With your charm peaking this week, the universe is practically begging you to let loose and have fun. But don't let indecision sabotage your momentum.

**Instrument to master:** Bass Guitar

★ LIBRA ★

You're going to find out some pretty disturbing things about one of your close friends this week. Be sure to hear their side of the story but remember to take it with a grain of salt. Their actions are not a reflection of you but definitely reevaluate what you are looking for in friends.

**Instrument to master:** Decks

★ ARIES ★

Something big is coming to an end and you must savour these last moments. Even though it seems like a slog now, in the future you will miss the mundaneness of the tasks. But don't let yourself wallow in the thought of it nearly being over, keep living life to the fullest.

**Instrument to master:** Synth

★ SAGITTARIUS ★

Your flatmates have been feeling pretty confrontational, and even if you don't want to, you need to be confrontational back to them, otherwise you will be stuck living in a dictatorship where you're miserable and have to bitch to your friends about your flatties.

**Instrument to master:** Ocarina

★ AQUARIUS ★

This week someone will piss you off. I mean really fucking fuck you off. You will have two options, either handle the situation with grace and decorum or you will absolutely rip them the fuck out and make them cry. Choose carefully.

**Instrument to master:** Stylophone

★ SCORPIO ★

Embrace the messiness of life, because not everything can be colour coded and alphabetised all the time. If you let yourself thrive in chaos you'll grow more resilient and also build a pretty good personality.

**Instrument to master:** Kalimba

★ CANCER ★

Socialising is the name of the game this week. I'm talking pub quizzes, brunches, and boozy Sundays. Be sure to invite your friends at least 48 hours in advance, as well as putting enough money aside for your activities. You don't want to be the one who has to drink water instead of a Guinness at The Bog.

**Instrument to master:** Harmonica

★ LEO ★

Go for a big walk and you will unlock the wonders of the world. So make a new playlist, pack some sandwiches and put on a matching pair of socks. You must also be willing to see and understand things that scare you out of those socks.

**Instrument to master:** Hang Drum

★ CAPRICORN ★

After a rough few weeks, life is back on the up. Everyone has to go through those pits to be able to truly appreciate the beauty of the shitty world around us. Make sure to live in the moment because you never know when it'll be a shitter again.

**Instrument to master:** Violin

★ TAURUS ★

Time to dust off the winter sheets. Your flat is cold, damp, and smelly, and this weather has not been helping your case. Shivering yourself to sleep is not a great way to feel well rested the next day so maybe talk to your flatmates about turning the heat pump on before 9pm.

**Instrument to master:** Yidaki

★ VIRGO ★

Stability is your middle name, and it's getting boring. Spice things up a bit. Sell all your furniture on Facebook marketplace and thrift a heap of new stuff. Switch your whole degree based on one article you read while high. Change is hard but good, especially when your current routine includes smoking weed every night.

**Instrument to master:** Kazoo

★ GEMINI ★



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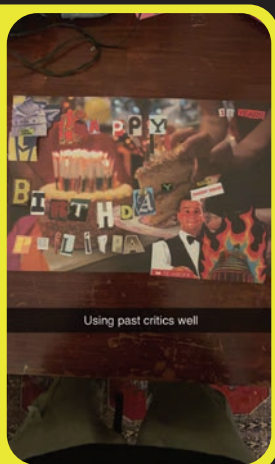
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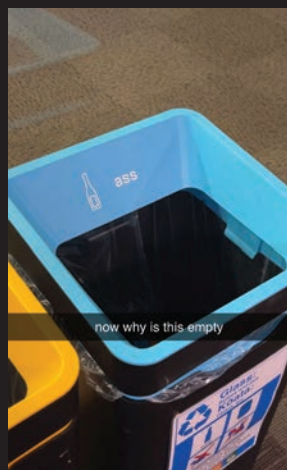
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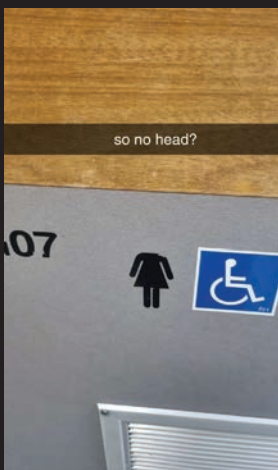
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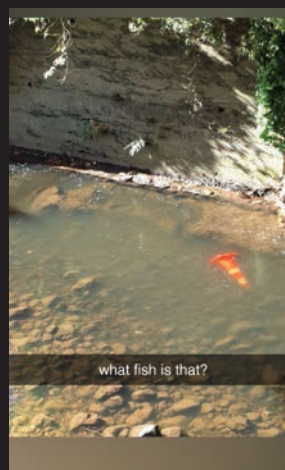
Toaster \$20, slightly wet. Probably still does the job



now why is this empty



so no head?



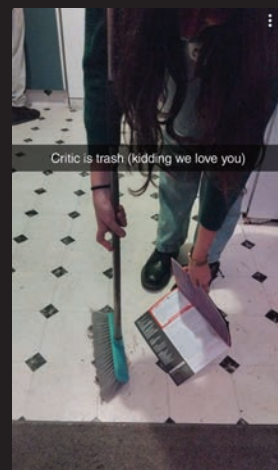
what fish is that?



sneaking a nw 16pack of cheese rolls into barnett 🤔 they were \$4.50



The poor middle page was stitched back together



Critic is trash (kidding we love you)



cfc kids have done it yet again

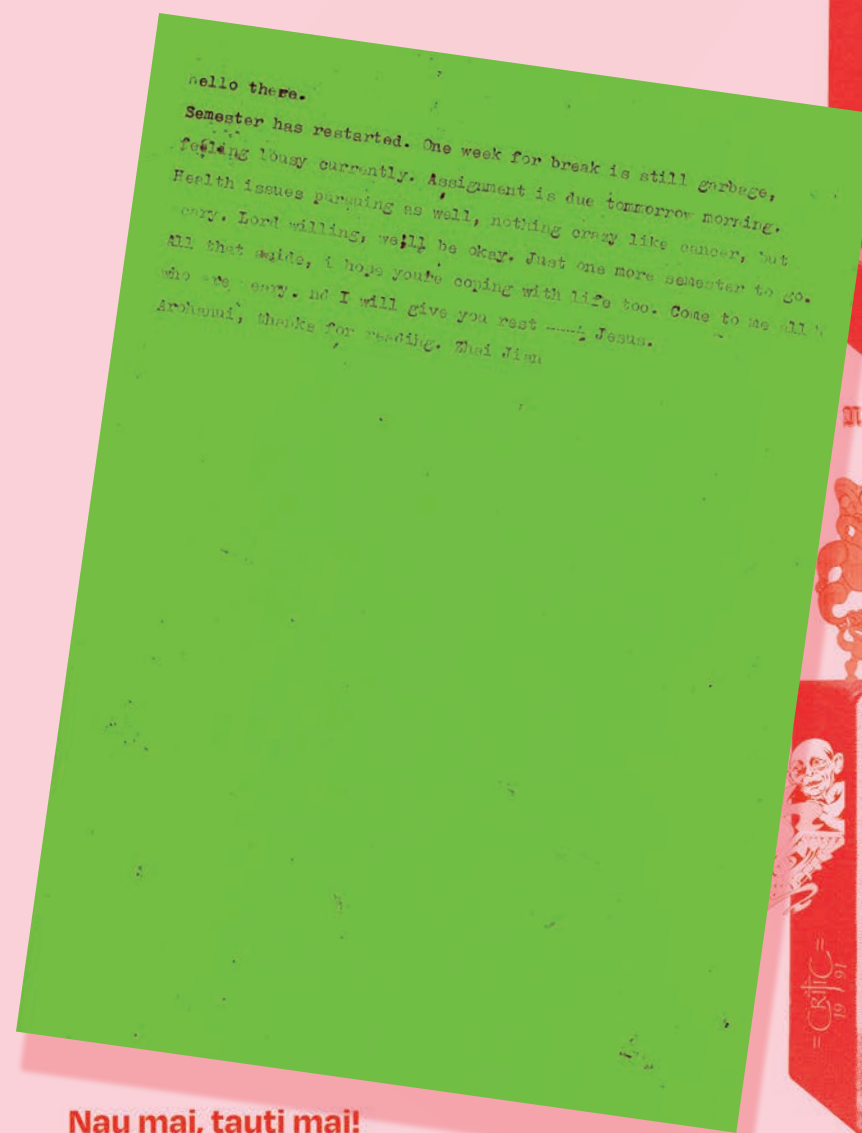


Let's go

# ISSUES!

## 100 years of Critic

Visitors to their **ISSUES! 100 Years of Critic** exhibition are invited to contribute when visiting the gallery by handwriting or typing a letter. The winning letter of the week will be featured in the magazine and the author gets a free Critic tote bag! Email [critic@critic.co.nz](mailto:critic@critic.co.nz) to claim your prize.



Nau mai, tauti mai!

Join us as we showcase past issues of *Critic Te Ārohi* and pay them out for being totally f#\$%ing ancient.

Mon – Fri | 9am – 5pm  
de Beer Gallery  
Special Collections

First Floor  
Te Pātaka Kura Pokapū  
Central Library





**SEXTET**  
**SKETCH COMEDY**

# THE CAPPING SHOW

**SEXYTET**  
**SELWYN BALLET**



**HOW TO TRAIN YOUR**

# **FRESHER**

**SHOWING MAY 2025**

**10<sup>TH</sup>, 13<sup>TH</sup>, 14<sup>TH</sup>, 15<sup>TH</sup>, 16<sup>TH</sup>, 17<sup>TH</sup>, 21<sup>ST</sup>, 22<sup>ND</sup> & 23<sup>RD</sup>**

**DOORS OPEN 7PM**

**UNIVERSITY OF OTAGO  
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**SCAN TO SECURE  
YOUR TICKETS**



**ousa**