

te ārohi  
**oro**

# THE MUSIC ISSUE



Stylized musical notes and symbols, including a treble clef and various note heads, arranged vertically on the left side of the page.

Martin Phillipps, lead singer and songwriter of legendary Dunedin band The Chills, died unexpectedly on Sunday, July 29th. Revered as an icon for crafting the legendary New Zealand anthem 'Pink Frost', the singer was a beloved local figure. At age 15, Phillipps began his music career with one of the first New Zealand punk bands 'The Same' in the '80s. He also worked with fellow Dunedin band The Clean on tour. Students might recognise him from the song 'Tally Ho!' which has been used in University of Otago advertisements.

Phillipps' legacy lives on through his music, with seven studio albums by The Chills, as well as murals, including the electrical box on Great King St that celebrates the classic song 'I Love My Leather Jacket'. "It can't be underestimated the influence Martin's music has had on Dunedin and Aotearoa music, as well as alternative jangle pop music," says Radio One Station Manager Kristina Simons. Phillipps will be remembered as a legend of the Dunedin Sound.

– Jordan Irvine, Local Produce columnist

PROPERTY OF MARTIN PHILLIPPS



## EDITORIAL: A LOVE LETTER TO RADIO ONE

This is a love letter to Radio One. I couldn't possibly write an editorial for the music issue without mentioning our musos across the hall, who Dunedin's music scene owes everything to. Celebrating their 40th this year, Radio One (91FM) gives a platform to the up-and-coming artists of Ōtepoti – the beating heart of the local music scene.

I don't think you'd find a more passionate group of people dedicated to grassroots artistry than these guys. The knowledge that these nerds have about music is insane. You know you're at a table of Radio One volunteers when conversation turns to the intricacies of DONK and Ska (two genres of music I'd never heard of before one particularly educational OUSA lunch).

Jordan Irvine is especially knowledgeable. They're one of Critic and Radio One's co-parented children (our houses are slowly merging), hosting a radio show and writing Local Produce. They'll be able to tell you everything you'd ever need to know about any song.

While we were listening to the *Shrek 2* soundtrack before the Swamp Rave, Jordan became audibly annoyed at how the soundtrack was out of order for the movie. Sometimes I'll see them biting their tongue when we're playing music in the office. Jordan wrote half the culture section for this issue, having enthusiastically listed more pitches than the other writer's combined at the pitch meeting.

I find it endlessly amusing how appalled Radio One people become at my obvious lack of music knowledge. My top Spotify-wrapped artists have consistently been perhaps the most mainstream you could get: Taylor Swift, Post Malone, Hozier, and the Arctic Monkeys making regular

appearances. The latter I think got me at least a little kudos with the Radio One crew. Jordan wouldn't meet my eyes over the former.

Dunedin is one of the best places in the country for grassroots artistry, with Radio One having spearheaded this and fostered the growth of some of NZ's top artists. Everyone starts somewhere, and Radio One are the people who give budding stars the chance to grow into something. To make mistakes, fuck up on air, learn the basics of sound booth technicalities, and bow at the altar of the greats who came before them; people like Martin Phillipps, the former lead singer of iconic Dunedin Sound band The Chills, who died last week. The grief in the air in Radio One at the news of his death was heavy.

It was a huge coincidence that, while searching in the archives for old Radio One poster art to use for this issue, we found not only the sick poster used for the cover (seriously, how rad) but one owned by Martin Phillipps himself. The inside cover is the back of the poster. This issue couldn't have been put together without Radio One's help. The double centrefold was literally taken from the walls of their office.

It goes without saying that there's a lot to learn from Radio One, including the astounding number of gigs that are on each week. Just never suggest that vinyl might sound indistinguishable from a Bluetooth speaker to you. I've learned a lot from those nerds, and I hope you do too.

**NINA BROWN**

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# LETTERS



### LETTER OF THE WEEK

**Tēnā koutou e Te Rōpū Te Ārohi,**

On behalf of the kaimahi of Te Whare Whakamaru o Te Rangihīroa, this email is in regards to your crossword clue in Issue 16.

The name of our college is Te Rangihīroa, not Te Rangi. We ask you to not encourage shortening te reo Māori names for convenience, as that contributes to the harm that the language has already endured. We understand that there was no ill intent on your behalf, however, the repercussions of your actions bears great impacts to tangata Māori.

We acknowledge and appreciate that you have used Te Rangihīroa in past editions, but we value the consistency in using Te Rangihīroa to help re-establish the name for the new building but also to strengthen the mana of the man it is named after.

We are happy to have a deeper kōrero about this over a cup of tea. Your mahi is appreciated, we hope to hear from you soon.

Noho ora mai,

Ollie Gudsell

Kāiawhina Whare o Te Rangihīroa

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

#### Dear Critic

The crosswords as of late (end of sem 1 start of sem 2) have been absolutely ass. I used to be dedicated to doing them to completion every week last year and at the beginning of first sem, but lately they have been unnecessarily hard with bad clues and with answers that could be 2 or 3 different words.

Bring back the crosswords that could be done in less than an hour

Sincerely,

Disappointed

#### Kia ora, ello, etc.

I am requesting an investigation into why the Chatime on campus has not been open. During the first week back I was distraught to see that the chatime in the link was not open and had to walk into town to get a drink. You can imagine my face when I discovered today that the Chatime remains unopened (although I was away last week and haven't looked that into it, I assume it has remained shut). I made it a goal to try every drink on their menu and cannot complete this task if it remains shut. Please, for the sake of an addict, give me answers.

Crying on the inside,

A Boba Addict.

[an hour later] ..... They're open. (in my defence they're usually open at 11 and it seems they opened around 1pm today? I still would like an investigation, ty)

#### Dear powers that be at the critic,

We desperately need you to feature University of Otago naps (@uoo\_naps) in the Critic. We started this page on Instagram last semester, and it got off to a great start with over 600 followers amassed and shots of students caught slacking sent in every week. From St Dave's to the link, we were covering a lot of ground. However, we have just begun week three of sem two and so far - nothing! Nada. Zero nap submissions sent in. And we find it hard to believe that our entire student population has suddenly become ten fold more studious. So come on people, put the effort in, get that sneaky snap of your mate who's asleep when they should be noting down every precious word the professor says. You're missing the perfect chance to get back at them for stealing your raspberry cruisers when your were blacked out last Saturday.

Yours,

UoO naps x

#### Hello Critic,

We have some constructive criticism for you.

Recently you removed the 'Moaningful Confessions' section. We know this has been met with some disappointment (or maybe we're just voyeuristic whores). However on an intellectual level, voyeurism allows us to experience life through other people's eyes and the anonymity provided by the section mitigated the sexual, gendered, and racial barriers that plague all of us in our day-to-day lives. In this capitalistic hellscape we call home, the kind of temporary reprieve we got from 'Moaningful Confessions' has been replaced by the critic bachelor section. This learning institution prides itself on diversity and inclusivity, and seeing as the overwhelming majority of the contestants are white and cis-presenting we think this is fucking bullshit... for a magazine that is enamoured with its own critical thought and representation, this seems like it's either a massive oversight or a piss-take.

P.S

This is not meant as hate towards the contestants (at all). We're sure they're lovely, it is just the selection process that seems dubious.

Sincerely,

That bitch from the Art school, a wannabe academic, Caleb, a Queer and a Lawyer...

**Editor's response:** *Singles were chosen based on how much Joel liked the sound of someone's application, nothing more. It's a fun, lighthearted and wholesome alternative to Moaningful that relied on borderline gross stories sometimes*

#### Dear Critique

I'm not even an English major, I promise, but why does no one read any more? I don't really care, so long as we could do something to not feel like getting a book from Central Library is a crime. You step into a shelf - the forbidden zone - and suddenly floodlights automatically turn on and you have the held gaze of every fresher in the radius. I'm sorry that second floor has such a good selection of recent fiction. Afterwards, you are forced to trek the walk of shame to the ground floor, since they have removed the checkouts from every other floor. I'm not trying to be a pick me - just trying to be literate. Once a fire alarm even went off so I've been holding onto an unissued copy on feudalism ever since.

Books r kwl. Fight the man.

Sincerely,

EpicReader3000



## YOUR WEEKLY BULLSHIT ROUNDUP

**Perc Cafe has opened in UniPo!**

**Whānau Mārama: New Zealand International Film Festival will be running in Ōtepoti 14-25 August at Regent Theatre.** There'll be student pricing at \$17, or a five-trip pass for \$70. For more info, go to their website!

**Bowling Club in Caversham will be closed for a month from August 23rd.** To cover the expenses of their "much-needed break", owners Liam and Jackie are asking the community to go for a \$4 dinner as much as possible until then! They're open Mondays to Thursdays 3:30pm - 8pm

**A UN report has revealed in a 23-page report that Israel used dogs and waterboarding "amongst other acts, in flagrant violation of international rights law" on Palestinian detainees who have been taken since October 7,** 53 of whom have died in custody

**The Greens have launched an open letter calling on the Prime Minister to respond to the rental crisis.** "Housing is a human right and should not be treated as a commodity to be gambled on," says Green Party Co-Leader Chlöe Swarbrick

**The Spinoff has reported that just under a quarter of renters say their properties have "unreasonable" gaps and holes that cause "noticeable" draughts.** Within that, in 14% of cases their landlord has no apparent plan to address the issue

**In a survey conducted by Vic student mag Salient, 75% of students responded that they had felt unsafe at at least one of Wellington's nightclub venues.** Editor Phoebe says it "paints a stark picture of the current state of club safety"

**More than \$800k was raised for Dry July by participants!** Funds will go towards people affected by cancer, whether that's access to wellbeing workshops or exercise and rehabilitation programmes

**OUSA Exec will be hosting weekly drop-in sessions in the Link from 1-3pm on Tuesdays for feedback, suggestions, and yarns!**

**Ex-Otago Museum and Dunedin schools science communicator Amadeo Enriquez-Ballestro is now a registered child sex offender.** He was sentenced to 30 months in prison at the Christchurch District Court last Tuesday

**North D has been experiencing net-work related power issues due to high demand for electricity in winter,** causing temporary power outages

**Otago Law Students are running a clothing sale for the Otepoti Whānau Refuge campaign this Saturday, August 10th from 10am - 3pm at 343 George Street (beside ADJO).** Designers from companies including Flo & Frankie and Shona Joy have donated clothing, with 100% of proceedings going towards Dunedin shelters

**CORRECTION** Last issue, we printed that Wayne Everson is retiring after 40 years of teaching yoga with OUSA. This was an error! OUSA Clubs and Socs are celebrating 50 years of him teaching yoga (and continuing to do so) this August with a week of free yoga, meditation workshops and philosophy yarns





## Hayward's Dryer Fiasco "Anarchy"

Students get creative in the absence of working dryers

By Hugh Askerud

News Editor // news@critic.co.nz

What's that smell? Hayward College, according to its residents. In a letter to the editor last week, one student tipped Critic Te Ārohi that the hall has been left with just one functioning dryer for two months and no hot water showers for its 176 residents, welcoming a "barf-inducing B.O. smell which wafts through the halls [...] Please send help." Naturally, an investigation ensued.

To get to the bottom of this, Critic welcomed the letter's sender – who signed off the email 'A Hayward Victim' and chose to remain anonymous in fear of "the scary warden" – to the office for a yarn. They told Critic that dryer-scarcity has meant students have become "really competitive" over the dryer, turning to creative alternative solutions if unsuccessful, including pinning soggy clothes to cork boards.

An Otago Uni spokesperson told Critic, "In response to the recent letter sent to Critic, we would like to clarify the situation at Hayward College. The warden recently wrote to all residents (prior to the publication of this letter) apologising for the inconvenience caused by having only two dryers available. She had requested additional dryers, and the University has since purchased four new units, which are expected to be installed shortly."

But one Hayward resident, Simon\*, told Critic that only one new dryer had been installed at the time of writing, and the two that had been functioning were beginning to have their own set of problems. Molly\*, a frequent visitor to the hall (she didn't specify for what reasons), elaborated on these, saying that when dryers were opened to check dampness-levels that they don't start again when the door is closed. "So when your washing is in the dryer and someone checks on it and it's not ready, it ends up just sitting there wet and eventually being taken out," she said.

The lack of dryers appears to have exacerbated tensions within the hall, with one resident Connor\* stating, "It may have dampened the mood a bit, and our lungs." Simon said, "I've seen people take clothes out of the dryer mid-cycle and chuck them on the floor so they can put their washing in."

With theft and the prospect of dry clothes an uncertainty, students have taken to doing most of their clothes drying in individual rooms. As well as using their corkboards, Hayward freshers have gotten an early taste of flattening life, it seems – laying clothes on heaters and crafting makeshift drying racks. This is despite residents apparently being "warned not to do that" by staff. "Personally I've just bought a bunch of clothes so I have more time between washes [...] but there's people, like, pinning

their clothes up on the pin boards [...] people hanging clothes up on their heaters," said Joe.

And the dryers aren't the only thing stinking up the hall. It's been repeatedly alleged to Critic Te Ārohi that "the showers aren't heating as well, either, so everyone reeks." Our news-tipper said that the water temperature has decreased throughout the year, with temperature being floor dependent and "usually lukewarm."

Speaking to the shower issue, Simon said, "It's based on the time of day. It's hot for an hour at the start of the day and hot for an hour at the end of the day." Smells, however, may just be for those with sensitive noses, with Molly saying, "I've never noticed any strange smells other than the usual first year hall smell." Another frequent visitor (did Critic unintentionally inspire food-pinching hall frequenters?) Sarah\* said, "I never noticed a smell ngl, I just noticed my friends using clothes racks in their room instead."

The Uni had this to say: "Regarding the issue of hot water, we conducted tests over two days last week and found no heating troubles with the showers. We are also not aware of any 'repulsive aroma' and no residents have reported this issue to the college. We encourage any residents with any concerns to speak to the Warden. The University is committed to ensuring a safe and comfortable living environment for all our residents and will continue to monitor and address any concerns that arise."

Smell or not, Hayward are thrashing against their chains, with the promise of fixes coming too little too late according to them. "We've been putting up complaints and nothing has been done. I've heard a lot of complaints about the shower [...] it's been months," said the news-tipper, saying it's been "agony".

Speaking to the dryer fiasco one Cumberland student reacted, "That's pretty poor from the hall [...] there should be some basic standards." Her friend followed on from this: "Cumbly wasn't that nice, but at least everything worked pretty well." OUSA President Keegan Wells also commented on the issue: "There's an expectation when you pay all this money to have the proper facilities." Following on from this, Political Representative Liam White told Critic, "The University blanket doesn't buy enough dryers, I've never seen a college with enough dryers, and people are going to complain [...] when students pay 20k a year, there should be a dryer there, and they shouldn't have to wait two or three hours for one."

\*Names changed



## Students Protest University's Silence on Palestine

"This is a gentle start"

By Iris Hehir

Features Editor // news@critic.co.nz

A crowd of 100 student protesters marched from Union Lawn to the Clocktower on Tuesday, 30 July, to protest the University of Otago's continued silence on Palestine. Otago Students for Justice in Palestine (OSJP) are demanding the University declare Palestine an "independent and sovereign state," end any economic ties to Israel, and denounce "all forms of discrimination." When asked about developments since the first student protest in May, an OSJP organiser told Critic: "Unfortunately, not a lot [has happened], which is why we're protesting again."

The second protest of the year follows the refusal of an Official Information Act request by activist John Minto, which inquired whether Otago has financial investments in Israel. The well-known "ceasefire" chant was adapted by protesters to "What do we want? Disclosure! When do we want it? Now!" Vice-Chancellor Grant Robertson was also targeted in a chant, with protesters calling on him to support boycotts, divestments, and economic sanctions against Israel: "Hey, Grant! We won't rest until you're backing BDS!"

Two weeks ago, Critic published a sit-down interview with Robertson, where he was questioned about an open letter signed by staff, students, and alumni. The letter urged the University to "condemn Israel's attacks on Palestine, urging a call for ceasefire and end to occupation." Robertson admitted he had not yet seen the letter but emphasised that the "big issue internationally [...] has been universities with investments [...] supporting Israel. That isn't something that the University of Otago has." In all communications to Critic, the University has denied having investments in Israel "to the best of our knowledge."

An OSJP organiser, who requested anonymity, criticised Robertson's response, noting the lack of evidence provided by the Uni. "It's all well and good to say the reason these [student] movements have happened [...] is because those universities have had financial ties [to Israel] and we don't. But Otago has not produced any evidence. For [Grant Robertson] to say 'we are not one of those universities,' it's like, that would be great. Could you prove it, please?"

Robertson also told Critic that the University's neutrality stems from the need to "be respectful of the different views that are already present within our community," a position criticised by OSJP organiser Elizabeth Milne. Milne compared Robertson's stance to a hypothetical situation where Otago University might have refused to condemn South African apartheid in the 1980s because some students or staff supported the regime. "It is a comparable situation because the International Court of Justice ruled that [Israel] is an apartheid state," Milne told Critic. "New Zealand was vocally against [South Africa's apartheid regime], and it brought the country together [...] it would be nice to see the same attitude with Palestine."

Universities across Aotearoa have faced growing pressure from pro-Palestine student movements. After months of protests, Massey University recently issued a statement condemning the act of genocide generally, not in relation to Palestine. The anonymous OSJP organiser told Critic that Massey's statement was "not good enough."

"Saying 'genocide bad' is an extraordinarily low bar [...] Massey has investments in companies that operate within Israel and arms companies. To say 'genocide bad' while not recognising that the genocide is being committed by the [state] they financially support is [...] nothing but lip service. It's not practical!"

Unlike Massey, the University of Otago has remained steadfast in its institutional neutrality. Vice-Chancellor Grant Robertson stated that Otago will generally only take "political stances" where it is "relevant to the operation of the university!"

While OSJP did not object to describing the Israel-Palestine situation as a "political" issue, organiser Elizabeth Milne stressed it is "first and foremost a humanitarian issue. Politics isn't, you know, 200 thousand people dying. That's murder and genocide. That's a crime. It's not politics explicitly."

The Israeli Government claims it is acting in self-defence against Hamas and that civilian harm is "unintentional but lawful." However, the International Court of Justice has ruled it is "plausible" Israel has committed acts that violate the Genocide Convention and will issue an official decision at a later date. At the time of writing, an estimated 40,039 Palestinians and 1,139 Israelis have been killed since October 7th last year.

Outside the Clocktower, Proctor Dave Scott and several members of Campus Watch observed the protest from a distance. Scott told Critic that he was "non-political in this space" and emphasised that Campus Watch's presence was not a "Big Brother operation," but to ensure the protest "ran smoothly." According to Scott, the controversial nature of Israel-Palestine required a heightened focus on protecting student protesters' safety.

OSJP organisers told Critic that they intend to escalate pressure on Robertson and the University if their silence continues: "This is kind of like the gentle start."

*For an overview of Israel-Palestine from the perspective of local protestors, refer to Issue 4's feature article 'From the Museum Lawn to the Octagon: Palestine Will Be Free.'*



## Otago Skiers Win Big at Canterbury Campus Comp

Critic learns what a cork is

By **Nina Brown**  
Editor // editor@critic.co.nz

The Otago Uni Ski Sports Club (OUSSC) “brought the energy” at the annual CUBA JIB in Christchurch on Wednesday, July 24th. The Red Bull-sponsored Re-Ori event is a ski and snowboarding competition run by the Canterbury Uni Boardriders Association, held right on campus. They welcomed around 50 competitors this year to dazzle the thousand-strong crowd, performing tricks off a jump constructed from imported snow and scaffolding. Otago competitors Jess Moffett and Peter Barclay took out first and second respectively for the female and male ski categories.

Critic Te Ārohi spoke to OUSSC Prez Peter for a rundown of the event. He said that they were invited by their mates in CUBA to compete in the competition (“they wanted some of that Otago student energy”) with Red Bull kindly offering to sponsor a van full of members to compete for free. “I think about half of us who went up ended up competing in the actual event, Peter said. “It was really epic to have some Otago skiers in the mix.”

Red Bull-sponsored Winter Olympic athletes Nico Porteous and Cool Wakushima were in the mix as well, bringing stars to the eyes of student competitors. Peter recalled having watched Nico compete in the 2022 Winter Olympics, only to be lined up next to him two years later waiting their respective turns at CUBA JIB. “Having him there was really sick [...] Almost like a meet your hero sort of thing, but I wouldn’t dare admit that he’s my hero because we were competing next to each other,” he said.

Peter (prepped and ready with a beer and a dart) alongside Otago brethren Ben and Jess made it through their heats where they did three jumps each. Ben – who’d originally joined for the interview, but left to take a nap after a big weekend on the Cardrona slopes – apparently hit the rail in his heat so hard it dislodged from the makeshift ski jump. It took them half an hour to repair, Peter recalled with a laugh.

Jess did a Lincoln Loop – “which is like a cartwheel side slip, and then a backflip” – landing each jump to the roar of the crowd, scoring her the win. It was the first time she’d attempted the trick. Her brother is President of CUBA, and suggested she try the move

when she asked him what she should do. “She said, ‘Alright,’ and then did it,” said Peter. Mad moves.

To score his silver medal (saying “World’s Best Dad”), Peter did a cork five and a cork seven. At Critic’s confusion, he explained that the number reflects the amount of degrees of rotation that you’ve done, and the cork is spinning off the axis. “So for a 540 you go off the jump facing forward and you do one and a half full rotations and land going backwards,” he said. “I was the only person who made it round to seven – like two full rotations – the whole night ‘cos [the jump] was teensy weensy.”

Describing the experience of landing his winning jump to a crowd of hundreds of students, his little brother among them, Peter said, “Oh, it was so cool. I think it’s like one of the coolest experiences I’ve ever had in my entire life [...] Yeah, it was kind of nuts. I’ll probably never experience anything like that again.” In a message to Critic Te Ārohi, Jess echoed the level of stoke: “Was wicked fun! The heart palpitations from all the Red Bulls could’ve been mistaken by sheer adrenaline, kudos to the hype of the crowd. Just proud of the OUSSC mana.”

Asked if he thought Otago would ever host something similar, Peter said they’d all immediately started talking about it afterwards, theorising a Union Lawn jump. But on second-thought, he said, “Quite frankly, I think it’s kind of cool that it just happens there. Like, if every university in the country did its own little ski competition on top of scaffolding, it would kind of lose why it’s so special doing it in Canterbury. I think it’d be really cool in future years to have more Otago students go and compete or just attend.”

OUSA Prez Keegan, who was in the crowd on the day, didn’t seem optimistic about Otago’s chances of seeing a similar event, either. While Keegan said, “I WOULD LOVE TO” when Critic asked if OUSA would consider it, she added, “but also I’ll copy UCSA when hell freezes over. If we did something similar it would be 10x better because [sic] we are 10x better.” She added that “it was so sick being at [JIB] though – really cool to see an event that’s so different from what people might see as a student event.”

## Auckland Beats Otago in Football Quarterfinals

Hundreds of Otago students turn up to support our underdogs

By **Robbie Heller**  
Contributor // news@critic.co.nz

Chatham Cup fever struck Dunedin on Saturday, July 27, as the University Football Club took on New Zealand football powerhouse Auckland City in the quarterfinals. Held at Logan Park, it was a true David vs Goliath battle, with Auckland claiming a 5-1 win in front of a (slightly sloshed) student army of over 300 supporting the Otago underdogs.

Despite a hiccup mid-game when the field floodlights cut-out from an internet outage, putting the game on hold for 45 minutes, the atmosphere was infectious. In the pitch-dark, Otago University captain Ben Campbell said the stop in the play gave players on field the opportunity to mingle with their opposition. “I wanted to hate them, but I just couldn’t,” said Ben. “They were too good blokes.”

From a fan perspective, diehard football fan Patrick Marron said that as soon as the lights went out, the phone torches went on, and the chants continued. It was the “best atmosphere of any football match [Patrick had] ever been a part of.” And he hails from Southland, which is saying something. The chants were less wholesome, apparently featuring an Auckland player’s “shit haircut” and another player being old.

An aftermatch was held at Eureka, sponsored largely by an Otago University FC life member who had travelled from Australia to watch the game – dedication to the next level. Allegedly, the ex-member shouted a big bar tab, but neither Patrick nor Ben could confirm the official number (likely having contributed to their memory gaps).

Generally speaking, Ben said, “It was an awesome opportunity rubbing shoulders with the best. They said that they loved Dunedin, despite the poor chants and the lights debacle.” In order to have been able to play Auckland City in the quarter finals of the national Chatham Cup tournament, the Otago Football Club had beaten Geraldine, Green Island, Northern and the Dunedin City Royals. For reference, Auckland City also came down in 2022 to play the Royals, winning 6-0.

“It was a massive test for the Varsity boys, but it was a good experience, and they played some good football,” said Ben. A remarkable achievement for a club with limited resources and a modest pool of players (their words, not Critic’s). To compete with Oceania’s historically best football team is no mean feat!

## Breatha Lands FSO Position at By-Election

Edges out Critic’s Bachelor by five votes

By **Hugh Askerud**  
News Editor // news@critic.co.nz

Second-year Daniel Leamy would have had one hell of a Wednesday night after winning last week’s OUSA Finance and Strategy Officer by-election by a razor-thin five vote margin. Copping 50.74% of the votes, Daniel beat out his opponent, none other than Critic Te Ārohi Bachelor Joel Tebbs, 172 votes to 167.

Speaking to his election victory the following day, Daniel (humbly adorned in his Speight’s kit) said, “Don’t know how I pulled that one out of the bag. I thought I was going to get smoked.” Critic queried Daniel about his big plans for the role, with the freshly-minted Exec member replying, “I’m not too sure yet.” The pile of paperwork that sat in front of him said otherwise.

The win follows concerns from some that Joel may have had an unfair advantage in the election with the publicity leg-up of appearing in Critic’s popular new column. Guess he will just have to focus his attention on being husband material.

Prior to the by-election closing, a candidate forum was held in the Main Common Room at midday last Wednesday. It was hosted by Pol’s Rep Liam, who asked Daniel and Joel questions probing their understanding of the position, their plans for the role, and their dedication to Excel spreadsheets (Joel reckoned he averaged ten hours a week).

The candidates verbally sparred at the forum for votes before a crowd of students eating their lunch and trying to watch the

Olympics coverage that played behind them. Introducing himself, Daniel told the crowd, “In a casual setting, I love a yarn.” Beyond this, Daniel platformed his campaign on “managing the books really well” and hit audiences with magic words: “Student bars, bring them back.” Yes, king.

Crucially, Daniel also pointed out that as a second-year, he promised to represent younger students in a largely older Exec. He pointed out that the lack of representation was one of the reasons students may have been detached from OUSA. “They might know it but they don’t care at all [...] they don’t realise that decisions made by the Exec actually affect them.”

Daniel acknowledged that “four months is not enough time” to make any real dent with the role. “You can plan a direction but you can’t action it. I’d definitely be reapplying next year if I got in.” Fighting words. Daniel is a fan of Critic, giving the magazine and pals across the way Radio One a shout-out for engagement efforts, and reckons a healthy dose of graphs are the way to go in order to make the work of the role more accessible.

With a slam of her gavel (only brought out for special occasions) OUSA President Keegan welcomed the new FSO to his first Exec meeting last Thursday morning following his success.



## Youths Get Crafty For Palestine

Nothing says community spirit like a homemade raffle

By Gryffin Powell

News Reporter // news@critic.co.nz

Crochet and fundraising are quite possibly the two most wholesome things you could pair together. Luckily for Aotearoa, the Crochet for Palestine raffle means you can experience just this in the next few weeks. For just five bucks a pop, you can enter the raffle, closing August 11th. Critic Te Ārohi had a yarn with third-year Sociology-student-turned-raffle-organiser Helena Mayer to fill us in on the deets.

Helena told Critic that they got the inspiration for the raffle after initially crocheting watermelon badges (the symbol of Palestinian solidarity) in their spare time. "I just had the idea. I have a bit of time on my hands. I can crochet. I'd love to make a fundraiser. And then I just asked some of my friends who also crochet if they wanted to be involved," they said. As the movement grew, people began to offer to contribute and the idea of a larger scale raffle was born, with the opportunity to fundraise more and make a bigger difference.

This is now the second iteration of the raffle. Sewing, crochet, visual arts, poetry, clothes, decor, bags and other nick-nacks all up for grabs. The \$5 raffle tickets will be split between four different organisations: Palestinian Youth Aotearoa (a local organisation), The Palestine Institute for Sustainability and Biodiversity, Gazan Sunbirds (a para-cycling team who distribute aid), and PAL Humanity (a medical caravan in Gaza).

To sweeten the deal, bonus tickets are available for other acts of solidarity for the cause. Attending a protest or vigil, boycotting products that are complicit in violence against Palestinians, writing to an MP, sharing the campaign or supporting the 'Grant the Visas' campaign can all score you bonus entries. And if you have a particular organisation that you'd prefer to support, you can still earn a ticket by donating to them.

Helena said they were motivated to try and fundraise as news of suffering in Gaza continues. Since October 7 last year, it is estimated that over 90,000 Palestinians have been injured in the Israel onslaught, with a death toll of more than 40,000. The International Court of Justice is considering a case brought forward by South Africa alleging that Israel is committing genocide in its war on Gaza.

In New Zealand, there have been rallies and fundraisers as people find their own way to express support for Palestinians. "It's just been really devastating watching the genocide unfold and sort of not feeling like there was a proportionate response from our government and the people around me," Helena told Critic. "And [...] fundraising was just one way of being able to support."

They added: "I guess I don't necessarily have skills in politics or law or something like that, but I can crochet. And I was like, How can I turn this little skill into something that is meaningful?' And I think that that's what a lot of other people who have made stuff for the fundraiser as well have said, '[...] like, this is the skill I have. I want to contribute how I can.'"

For many Otago students, the conflict may seem distant and overwhelming to engage with. Critic Te Ārohi published a feature article 'From the Museum Lawn to the Octagon, Palestine Will Be Free' (Issue 4) as a backgrounder to local protests earlier in the year. Multiple other resources exist in Dunedin as well, including Otago Access Radio (OAR FM) which runs 'The Watermelon Report', a podcast with weekly updates about what's happening in Palestine.

The Palestine Solidarity Network Aotearoa (PSNA) and Dunedin for Justice in Palestine run weekly rallies from the Museum reserve to the Octagon on Saturdays, usually from 1pm. Helena said, "There's always a really good environment to learn things because we always have speeches, so people are presenting and there's new information, but it's also really local." The PSNA posts their latest events dates and details on their Facebook page.

Tickets to enter the Crochet for Palestine raffle are available from the Google Form on their Instagram, @crochet\_for\_palestine. Entries close August 11th, so secure your crochet swag before it's too late. Your chances may be better than your average raffle as well, with not just one but twenty prizes up for grabs, with a chance to snag some sneaky bonus entries, too.



## U-Bar Renos Chop Green Room

Rip the sneaky back entrance

By Hugh Askerud

News Editor // news@critic.co.nz

U-Bar's green room (where bands and their mates hang out during gigs) is no longer available for use, leaving musos and ardent Pint Night goers in despair. This comes after the bar's recent renovations, which saw Pint Night temporarily shifted to Auahi Ora for the last handful of first semester events.

Critic Te Ārohi got the lowdown from University Hospitality Services Manager Adrian Lowrey, who said, "The Green Room has been cleared of couches [et cetera] and shelves have been added along the sides for band equipment to ensure the room is always left as a clear exit if there is an emergency." The downfall of the sneaky band room U-Bar entrance is nigh.

The room will now only have use as a room for band equipment, not acts looking to enjoy a bit of peace from the Pint Night hordes. In addition to this change, Lowrey told Critic Te Ārohi, "Acoustic treatment has been added to improve the sound quality when bands are playing and more will be added in the future for the same reason." Other changes at U-Bar include dimmable lights, couches replaced by bar leaners, and, crucially, ceiling material has been changed "removing the potential for condensation above the stage."

It's a big change for many bands who used to frequenting the space, several musicians voiced their frustration with the decision after it was brought to their attention (by Critic, whoops). Logan, the frontman of Ani Saafa and a steady on the Dunedin music scene, said, "It's an odd choice [...] it seems a little bit counterproductive." Connor, the bassist for IVY said, "That's rough as."

Kaia, the lead vocalist and guitarist of the Audio Visual Drop Kicks, told Critic Te Ārohi, "I'm a bit gutted. The band room provided a wonderful space to bond with other bands, which strengthened the music scene. Some of my best memories were in that room [...] It also offered a safe space to store valuable gear and, most of all, a place to take a quiet moment away from the noise and crowds."

Logan posited that safety may have been a contributing factor in the change, saying, "There's reason for wanting to do something about the Green Room." He recounted a time a year ago when he had a guitar stolen from the back room due to a lack of monitoring in the area. "I think they definitely struggled with containing that space and monitoring that space [...] I think they've had a lot of problems containing people, lots of whom were sneaking in the back."

Logan suggested that, at its worst, there would be a different group of people sneaking in every Pint Night, with or without the assistance of bands within. Connor argued that safety was one of the key challenges U-Bar had to face in future: "The gear we all use is worth so much to us, and we need it to be kept safe as well as easy to access."

At the end of the day, though, Kaia said she's "stoked to have U-Bar back open – it is the heart and soul of the Dunedin music scene – but the loss of the band room is not to be underestimated." Repeating this claim, Logan said, "I appreciated it as an artist and I know a lot of other artists appreciated it [...] I understand that U-Bar has to keep the crowds pumping, though it won't be the same without it."

It remains to be seen where bands will be housed in the lead up to their performances, though it's been suggested that Auahi Ora may become a potential chill spot, already having been used as a location for bands to relax in prior to gigs during Re-O Week. Logan said, "[It's a] good idea, a huge space but would make it exclusively for bands."

Although bands have been critical of the removal of the Green Room's function, changes to the venue have generally been praised. Adrian said, "The renovations were carried out in a way which we expect will not affect the U-Bar atmosphere students enjoy."

## Residential Rep Resigns

Exec vote against a second by-election

By **Nina Brown**  
Editor // critic@critic.co.nz

The Student Exec's Residential Rep has resigned from the position for "personal reasons." This comes mere weeks after the former Finance and Strategy Officer also resigned from her post, with the by-election last week electing a replacement for the position. At their weekly meeting last Thursday morning (including new FSO Daniel), the Exec decided against holding a second by-election for Residential Rep.

At the meeting, agenda item 18 'By-election for Residential Rep discussion' opened the floor for just that: a very big discussion. The role of the Residential Rep on the Student Exec is to "make sure that the residential experience is the best it can be" – extending from malfunctioning dryers in halls of residence, to condensation and mould in flats.

For those unfamiliar, as elected representatives the Exec are paid through an honorarium rather than with a wage. Each quarter, in order to be paid their honorarium, every Exec member must submit a report basically proving that they've done the work they're employed to do. At a meeting prior to her resignation, the Exec had voted to halve the previous Res Rep's honorarium after her report wasn't up to scratch.

Discussion during last week's meeting centred around whether it would be worth electing a replacement so late in the year given, as many members pointed out, most of the work of the Residential Rep should be done before now, when students are looking to sign flats. Academic Rep Stella said, "We need

one that's competent and ready to go today!" International Rep Ibuki echoed this: "It's a role that needs that lead-up to plan and understand how everything works," saying he would "feel bad" for anyone elected so late in the game. "I don't think we should thrust that on them."

Pols Rep Liam, who has recently spent time submitting on policies relevant to renters (and defending their ever-decreasing rights), emphasised that the role of the Residential Rep "is more important now than it has ever been." In the absence of someone in the position currently, while there is "no perfect solution", Liam suggested the Exec split the responsibilities between them.

In the period of time leading up to the resignation, President Keegan took over many of the responsibilities of Residential Rep herself – including flatting talks with halls of residence (arguably a pretty big part of the job). Keegan said she was more than happy to continue to do so, and suggested the possibility of collaborating with the University for a Q&A session for students regarding tenancies.

The general election for the 2025 Student Exec will run in September. The Residential Rep for next year will be elected then, and Keegan is eager for that person to begin training for the role later this year (rather than early next year) "out of the goodness of their heart" – perhaps with the promise of a big fruit basket come Christmas time.

## Look After Your Mates: A Broader Reminder

From the pub to the library

By **Hanna Varrs**  
Contributor // news@critic.co.nz

During OUSA Student Support's recent Winter Wellbeing Week, students may have noticed 'Look After Your Mates' campaign posters on campus from the OUSA Student Exec. Critic Te Ārohi spoke to OUSA Welfare and Equity Rep Tara Shepherd, who spearheaded the campaign and explained the kaupapa behind the posters and her vision for well-being as a focus beyond O-Week.

Tara described Winter Wellbeing Week as a time where OUSA Student Support organised some events that had a focus broader than what everyone considers the elephant in the wellbeing sphere: Dunedin's drinking culture. Events organised by Student Support included pick-me-ups like a cuddle fix at OUSA Clubs and Socs building, in which students could swing by to pat a sweet dog on the way to \$4 lunch. She felt that both groups and individuals seemed to sign up for these events, strengthening and reconnecting our student community to something quite wholesome. "We were just trying to bring back a sense of community following Re-O," said Tara.

'Look After Your Mates' was included in the Winter Wellbeing package. However, Tara's original intentions had been for it to be a standalone campaign, with the basic message being that from the library to the pub, our mates deserve support – regardless of the time of year. "I've noticed more people at the library and gym. People seem to be actively getting out of their flats to get out of the cold. Check in on those who might be feeling the winter blues a bit harder."

This isn't to say students haven't been doing a good job in supporting those close to them. "I definitely feel that there are students out there that are advocating or reaching out for help. I don't want the campaign to come across as paternal," explained Tara. Instead, she envisions these campaigns as being reminders or conversation starters about the vigilant attitudes that are drilled into students during O-Week. "The year isn't over yet," she pointed out.

Referencing events like Selwyn Sounds, mid-semester tests or challenging situations arising around flatting, there is no shortage of times where your friends may need someone to lean on. It's just about viewing these scenarios with the same concern as we have regarding drinking culture.

When asked about the revamp, which departs from the alcohol-focused wellbeing campaign 'Don't Be A Dick' students have become familiar with on campus, one student commented that they felt there was "a need for an update. Wellbeing should be expected to be incorporated into our student culture. This should be more than making sure they don't drink too much during O-Week. It's going out for a coffee in the morning or doing a fitness class after being at the library."

Be a good friend, be empathetic. Look after your mates. As stressed by Tara, support must be "tailored across different areas of student life".

## Big Red May Become Just 'Big'

Landlord plans to make the flat "a nice place to call home"

By **Hugh Askerud**  
News Editor // critic@critic.co.nz

A makeover is on the cards for the iconic Big Red Castle Street flat. In a recent Trade Me listing which put the flat up for rent in 2025, DNA Property Management described big plans to make the dingy den "into a nice place to call home [...] rather than how it looks now." To breathas' collective horror, the renos will include a fresh paint job – and it won't be red.

The listing states: "Prior to the tenancy starting, the exterior is going to be painted a different colour and double-glazed windows installed in the bedrooms. There will be new floor coverings. The interior walls will be painted. The bathroom will be renovated. The courtyard is currently shared with the neighbouring flats, but next year each courtyard will be fenced and separate."

Current Big Red flatties are less than pleased at the news. It's not the meeting of Healthy Homes standards that current residents have begrudged – they're pissed at the potential implications for the flat's street cred. One flatmate, Tom\*, argued to Critic that the proposed separation of the courtyard and landlord attitudes are part of a deliberate plan to "to kill student culture, and without the culture, Dunedin is just a shit Palmerston North."

Part of the so-called "death of student culture" on Castle Street has included gender-based flat signings, according to the Big Red boys. "They are definitely trying to target a specific group of people to get into this flat," said one flatmate Andrew\*. "They're pretty insistent on it being girls." His flatmate Charlie\* added, "We have been trying to get our mates into it and we were basically told they wouldn't get it." Flattie Sam chimed in, "The blokes need somewhere to live as well." Leith, maybe?

A spokesperson from DNA Property Management denied claims of gender-based tenancy selections, stating, "The gender of future tenants is inconsequential [...] The owner is about to undertake a large renovation of these three flats. We are looking for tenants who will respect the flats after this significant investment."

One member of the tribe, Josh\*, admitted he could see their reasoning. "It does make sense from the owner's perspective. There's not really any benefit to the owner to have people in here who are going to treat the place like shit." The past two years appear to have been a tipping point for the owners. Last year's residents allegedly faced the Tenancy Tribunal after causing \$20k worth of damages – and this year's group hasn't appeared much better, with Critic arriving at the flat as a door was being put back on its hinges.

The Big Red boys were also critical of the decision to cut the connection between the three flats. They reckon it's crucial for the culture of the flat, worried it would decrease chances of big hosts in the future. "If it's three separate flats, Big Red won't be hosting," said Andrew. "It's been super fun, we've had so many random people rock up just because they know about the flat's reputation." Charlie added, "I hope whoever gets it next year has that same experience."

With regard to the colour of the flat, DNA Property Management said that "The colour is yet to be decided." However, the boys at Big Red had heard that property managers wanted it to be "a minty sage colour, but at the end of the day it's up to the owner."

Colour change be damned, a number of students have argued that "deliberate attempts" by landlords to form a new reputation will be in vain. One student Holly said, "They can't change the reputation of the flat. It's Castle Street, there is always going to be randoms rocking up." Another student, Alice, had this message for landlords: "If you didn't want a party flat then go buy a flat somewhere else," suggesting the flat name remains 'Big Red' "out of spite". Half of respondents to a Critic Instagram poll voted to call it 'Bigger Red' – also out of spite.

\*Names changed

# PUZZLES PUZZLES PUZZLES PUZZLES

BROUGHT TO YOU BY

**Mazagran** ESPRESSO BAR  
36 MORAY PLACE, DUNEDIN

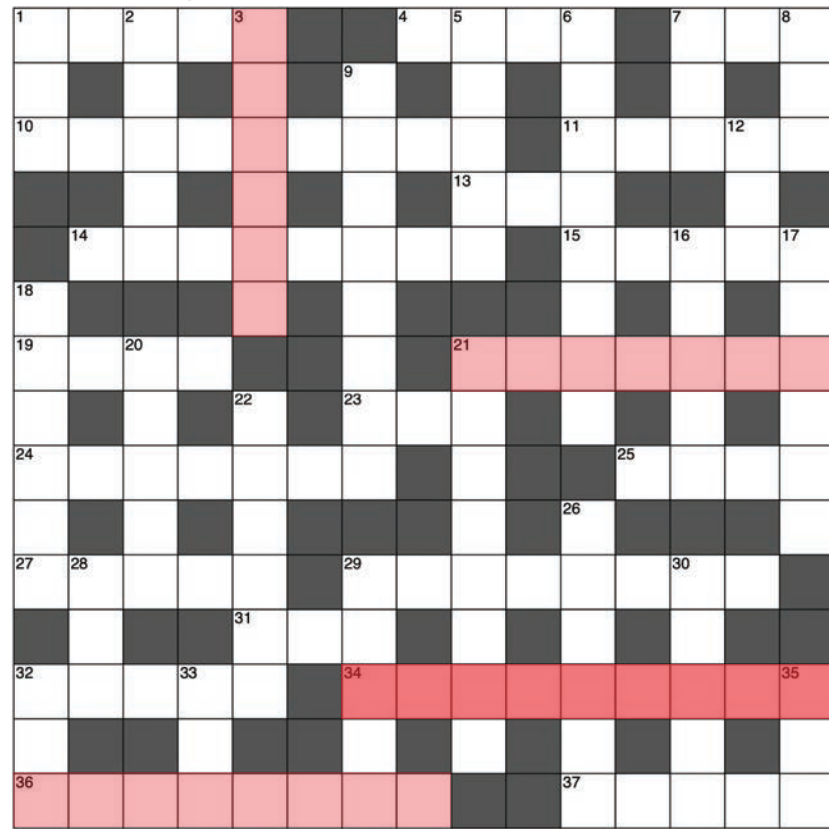
## CROSSWORD

### ACROSS

- 1 Male cows
- 4 Open, as a door
- 7 You need one to go to the beach
- 10 Highlander Jacob Kneepkens' title
- 11 Willowbank and Dundas have one
- 13 "Yeah, right" campaign company
- 14 The philosophical study of beauty and taste
- 15 Oversized wearable blanket
- 19 "Dogs out" refers to these
- 21 **Beastly energy drink**
- 23 Strong woman, "wahine"
- 24 Eat these to "take a break"
- 25 Quickly (acr.)
- 27 Thanks (German)
- 29 JAFA's homeland
- 31 Haha (acr.)
- 32 Sudden shocks
- 34 **Connected clues can be found in last week's edition of R1's weekly chart (2)**
- 36 **Kiwi slang for off-roading in the forest (2)**

### DOWN

- 1 "That's show \_\_\_\_ baby" as the theatre kids say
- 2 A shallow person is into this
- 3 **Film segments**
- 5 Denim cut-offs
- 6 Local station celebrating their 40th this year
- 7 Modern film effects (acr.)
- 8 Sweet-loving Rob
- 9 Drink of the South
- 12 Affliction for knitters or programmers (acr.)
- 16 Many to come for the Critic Bachelor
- 17 Escape NZ winter here
- 18 Chuffed
- 20 He called Chappell Roan "fiercely fabulous"
- 21 Pubic trim
- 22 Beam me up
- 26 Zig-zag ski between poles
- 28 Millennials love it on toast (abbr.)
- 29 Choir section
- 30 \_\_\_\_ have I ever
- 32 Grad's are on the prowl for one
- 33 Telling the truth (acr.)
- 35 Kiwi "no"



### ISSUE 16 CROSSWORD ANSWERS

**ACROSS:** 6. CAPE 8. CHEESECUTTER 9. EGG 10. TIA 11. WOK 12. CAP 14. SE 15. NUI 16. ERA 17. NUT 19. MALFOY 22. MIDI 23. ER 24. PALP 25. YO 27. LEO 28. CC 30. SASS 32. GB 34. HATS 25. HOOKAH 36. BOI 37. RIO 38. TAD 39. SE 40. WHO 41. WAM 42. ZIP 43. DUD 44. BOMBER JACKET 45. GELS

**DOWN:** 1. WHITE 2. TE RANGI 3. RED WINE 4. BUCKET 5. ATACAMA 6. CR 7. PAGEBOY 13. PULP 14. SO MUCH 18. URLS 20. ALE 21. YOU SEE 24. POGO 26. BAA 29. COUTURE 30. SKEW 31. SHROOMS 33. BITMOJI 34. HADZICS 36. BOWLER 39. SPREE 44. BS

## SUDOKU

[www.sudokuoftheday.com](http://www.sudokuoftheday.com)

### EASY

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

### MEDIUM

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

### HARD

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

## WORDFIND

UTJGJCLJUYKARUBGAAOLPRUHQJTXUE  
 OSYIHFZFMSEIHLOPRCERICPTZROQEEA  
 LFZBWPCYPOTPPCMCOTVGABWKRCYMNU  
 ZFKWUVDACL IOMP MULO KCFKBKIRADGV  
 OIRAXPGPEPAVUPXJOWKPLYGYDOXVCR  
 MZDDFFABDQBYLGMGRNUVEMTXVCPVJF  
 FVIPCZZODGPILIPUTVQWASIZBHLBRD  
 EYVXLBGFXLSIGIKKHYHXFLIXMEPXVH  
 XKEAKVPLGPHGCRSBEKQRVJEBTTOTYK  
 YZSOGNRYENTPCJETCEQPGFETUAFOTQ  
 PRTGDNUDHEMLQOVDHFBVUJQALBPDBN  
 PXYEMQXJBNLFGAJINLVGNRAIKLEZI  
 CBETANNYQZRAOPCLVOHDGVMNWVGOV  
 DRNUHSDQYREDOIRXLJVITDXKCLXFP  
 OATSBURELGPLAOXISIECOQBSOOBXRN  
 OTXARBVCRIJOKBBMLQOBRJOIXLPFHJW  
 UPLFAFOCIQOKGJXLENTILSQENEDURI  
 JNATKLFVJHURDBIETIUSWGNVACGEN  
 UQYTAPOYTGHGRLUAMZCJEXSSRVKCR  
 IXDAZSORMZYJEQEQWXYDFLIGWLSMNU  
 KGGUECTOMZGCERLOSXOZLXNGZDUOVC  
 ADUOJDBYKDLEMASIOCPMPRGMIZOTB  
 NCFNYVATSNNOVQJPLTPNOXZBMWVSEXEB  
 UJUWWTWKJIOSWITKVRMPIUKJOEGKMF  
 COLVGLLSXGPMSLORQLRRAADVQRXNFQ  
 CJZFIQDMERNZXZDELIVEREASYKHHKU  
 WOAVQDHGUFSWXUWYZNZSNCORKBOARD  
 QYBYKVWYFMHPEONYQXMQIIWWSNVDIW  
 ALNYEDBGHDHRNSMPMHPIRNJZAMXNTE  
 REPNNYYSUNUVCTSUBEJBEUIJYQLXS

- CORKBOARD
- DIVESTMENT
- LINCOLN
- LOOP
- FOOTBALL
- GREEN ROOM
- THE CHILLS
- CROCHET
- BIG RED
- PEARL DIVER
- GENDER QUEER
- MIXTAPE
- PLAYLIST
- DELIVEREASY
- LOVE
- PEONY
- BROOKVALE
- LENTILS

## SPOT THE DIFFERENCE

Illustrated by Ryan Dombroski

There are 10 differences between the two images





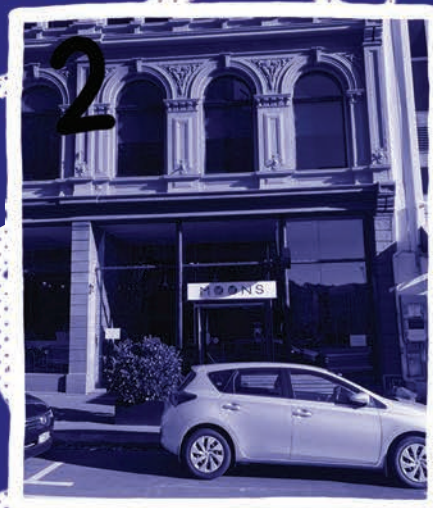
### YOURS

Yours proudly hosts the drag scene in Ōtepoti and, as one of the few venues to be all-ages, is all about allowing a blossoming youth scene to develop.  
**Preferred genre:** Electronica/folk/Noise  
**Expected crowd:** Goth teens  
**Next Show:** Goth Night  
**If this venue were a shoe:** Heelys



### THE CROWN

Dunedin's most iconic venue is still kicking, having hosted gigs since The Chills, Straitjacket Fits and 3Ds were playing in ye ol' days of the '80s and '90s. Equipped with a TV by the pool table, you're afforded the option of watching the show without losing your hearing or your limbs in the musty mosh (great for your first introduction to the scene).  
**Preferred genre:** Punk/metal/alternative rock  
**Expected crowd:** Geezers in leather jackets  
**Next Show:** Flipper Fest  
**If this venue were a shoe:** Doc Martens



### MOONS

Stumble in after your bottomless brunch at Catalyst and bump into the craft beer drinking middle-aged upper middle-class type beat  
**Preferred genre:** Blues  
**Expected crowd:** Your music teacher who's trying not to bump into his students  
**Next show:** Phil Corfield  
**If this venue was a shoe:** RM Williams

### CATACOMBS

"It's really fucking loud" – Sam  
 "You can feel the glare of the VIP people looking down. But when I'm there, I'm one of them" – Nina  
**Preferred genre:** Alternative rock  
**Expected crowd:** Sam and Nina  
**Next show:** Check the gig guide  
**If this venue was a shoe:** Crusty Birks



### INDIGO ROOM

The jazz venue, known for their jazzy-jazz nights.  
**Preferred genre:** Jazz  
**Expected crowd:** Dudes in turtlenecks with circle rim glasses or your lecturer  
**Next show:** Probably some jazz show  
**If this venue was a shoe:** Tap shoes



### MAGGIE'S

Cafe by day, bar by night, Maggie's is the beloved haunt of indie rockers and oat latte sippers who love dogs  
**Preferred genre:** Alternative rock/Indie  
**Expected crowd:** John with dog  
**Next show:** KMTP (solo)  
**If this venue was a shoe:** Doc Marten's Mary Janes

By Jordan Irvine  
 Illustrated by Connor Moffat

Many a night, students turn to the tried and true options of a good time. You either end up at Subs (again) or stay at home watching 123Movies because you don't have Disney+ (again). Sure, these are the staples of a Saturday night for a reason, but going to live music gigs can be just as fun, and way more exciting than trying to desperately close pop-up ads. While it can be a bit daunting stepping into the unknown, it shouldn't be scary trying something new. That's why Critic Te Ārohi has developed a venue guide to help you on your way in deciding what live music venue is right for you!

### ERRICK'S:

Errick's, set up in an old brewery, offers a big venue for all the big artists, and all the good vibes to go along with it. It most recently saw performances by Tiny Ruins, Vera Ellen and The Hypocriticals, but hosts a whole range of events, musical and otherwise.  
**Preferred genre:** Pop/alternative rock  
**Expected crowd:** Topsy middle age people  
**Next show:** 1 Drop Nation  
**If this venue was a shoe:** Worn out vans



1



2



3



4



5



6



7



WOODHAUGH

### INCH BAR

As the coziest venue in Dunedin, Inch Bar allows for intimate sets of stripped-back music. It's also a great venue for the drag scene and craft beer (non-pretentiously).

**Preferred genre:** Folk/singer songwriter

**Expected crowd:** You know that guy that wears the big hat and has the cane? That guy.

**Next Show:** Cozy Comedy Open Mic

**If this venue was shoe:** Comfy running shoes



### DUNEDIN FOLK CLUB

Exactly what it says on the tin.

**Preferred genre:** Ska

**Expected crowd:** People you went to primary school with but weren't friends with

**Next show:** Donna Dean

**If this venue was a shoe:** Slippers



### U-BAR

The home of the breathas and sheathas of Dunedin's surf rock scene. Hosting Pint Night (almost) every Wednesday, as well as an array of other gigs, U-Bar's on-campus location offers the perfect opportunity to make the most of live music. Grab a cheap pint and ignore how sticky the floors are.

**Preferred genre:** Surf Rock/alternative rock

**Expected crowd:** Breathas and sheathas

**Next show:** Bring the Noise finals

**If this venue was shoe:** White Air Forces



### PEARL DIVER

Pearl Diver's interior is quintessentially hipster, and includes a great smoking area and a foosball table. Kane Strang played there, so that's the vibe.

**Preferred genre:** Alternative rock

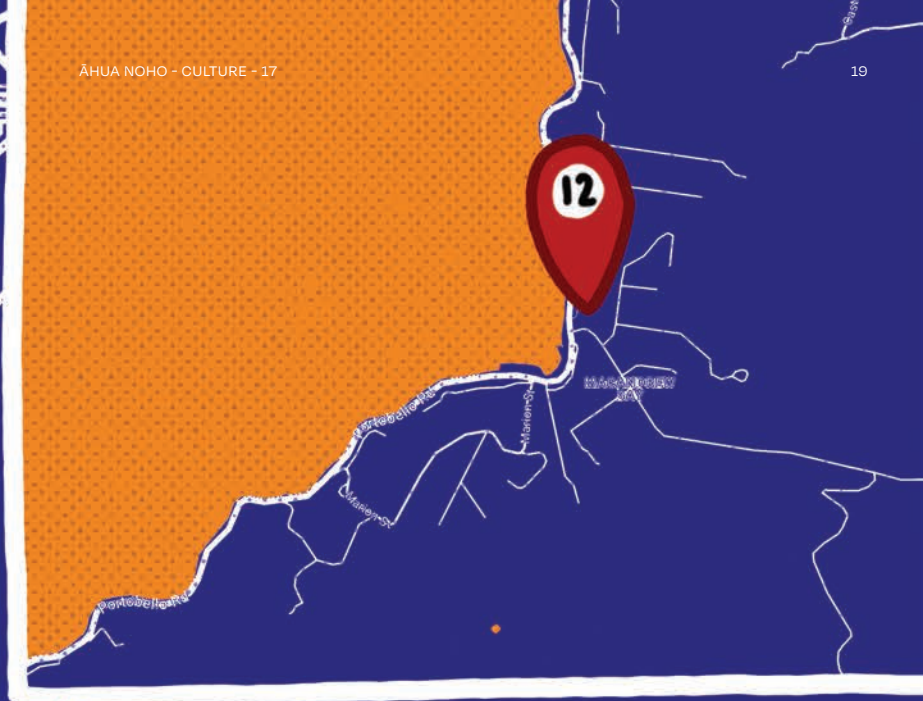
**Expected crowd:** People in headscarves

**Next show:** Shotgun Wedding

**If this venue was a shoe:** Limited-edition Converse



COPI HILL



### THE DUCK

A fun, cute, weird little vibe. The lil' guy of Dunedin.

**Preferred genre:** Folk

**Expected crowd:** Peninsula locals

**Next show:** Check the gig guide

**If this was a shoe:** A nice heel

**The Dunedin music scene has been vibrant since the early 1980s. Vibrant, but not diverse. Until the past couple of years, most bands and solo artists have been cis men playing post punk and surf rock. This has led to a lot of gigs in Dunedin full of cis men, either on the bill or in the crowd. So what about the non-men? Gender queer musicians are some of the most interesting artists in Dunedin, lacking the presence they deserve. Gender queer people are those who do not fit within the typical gender binary of male and female.**

Critic Te Ārohi snagged interviews with Lucy Pollock (they/them) of Fairuza, Riot Gull, Beet-Wix, and Sir Queen; and solo artist Keira Wallace (they/them).

**Has it ever been weird or difficult being a gender queer musician in Dunedin?**

**Lucy:** Part of the reason why I started a band was because I was frustrated at the lack of women in the high school music scene. It was all dudes and you'd go to a gig and there would only be guys playing – not even a single girl in any of the bands. That's why I started playing music, so I could fill that gap that was there at the time. There's heckling, also a lot of being talked down to by dudes who come off as super condescending. There's still annoyingly an element of surprise [that we're] in a band with no men in it and we make good music. That's irritating, men asking me if my pedals are right or other things that I know that a lot of other women have also experienced. I wish it wasn't surprising that we know what we are doing.

**Keira:** I haven't found it difficult sharing my music and existing in the spaces, but finding other female/gender queer people within this community that are around my age and share the same passion has been difficult. Especially as a solo artist, I tend to retreat to my dungeon when creating music and I'd really love to collaborate and strengthen connections with the non-men artists I know. Often, I'm the youngest artist at gigs and age can be quite important in making me comfortable opening up about the creative process of music, so I'm usually hesitant to reach out and collaborate with older artists. It's this whole thing about feeling like I have to prove myself to people because I'm sixteen and gender queer. I definitely do feel the vacuum where non-men artists should be, but programmes for youth like AMPED are great for making the initial intimidating entry to the music scene a lot more accessible

many people that have come before; we still keep getting over-saturated by men. I don't think we are doing anything new in that respect. It's just the fact that unfortunately we still live in a patriarchal society, so it's two steps forward one step back. I thought that what we were doing was really new, but it's actually not. There's so many women who have tried to do this before. It's just the fact that the system is still there which keeps pushing us back so we get erased.

**K:** Everyone is so completely unique and shaped by their own experiences, traumas, and relationships that everyone brings different perspectives about all aspects of their lives. For me, gender doesn't have a huge influence over my music but is merely one factor that has moulded my views into what they are today. My music documents the happenings in my brain, and if that happens to be about gender on a particular day, then people might hear it and learn something about me. I'd love to live in a world where I can be recognised for my music and not have to justify anything about myself or feel separated in some way from other artists. But experience shapes our perception, our brains learn what is often safe and what could be a risk, and creates barriers that hinder complete freeness of creativity.

**Do you feel like you have to pander to a male gaze at all?**

**L:** At the album release gig I wore a fancy dress. I felt like I should wear something fancy for the album release, and I think I actually would have preferred to wear something a bit less because it was so fancy but it's also kind of fun. I think personally I just want to do what I want so I kind of do it anyway but it definitely is a pressure that exists and it takes a conscious effort to not care about. I remember someone saying one time she didn't wear makeup and then this girl comes up and says, "Why aren't you wearing makeup?" I do also feel pressure to put [on] makeup and stuff to look a certain way because I feel like it's not as acceptable to just be up there looking sloppy if you're fem. I think it definitely is a bit of an expectation that exists.

**K:** I did go through a phase where I was intensely against wearing skirts, dresses, purple, or pink (I still despise pink, though) before I came out and was feeling quite socially misaligned. I've become much more relaxed in my expression now and that has definitely translated into my music; I often try not to have an audience in mind when writing my music. I create music to process my surroundings and hope that my experiences can connect with others once they've been brought into song form. There are still definitely generational implications of misogyny that I see in myself and the people around me, especially with make-up, clothing, and gender expression. I definitely don't feel like I have to appeal to men when I'm on stage, though.

**Is it ever threatening being on stage when the audience is mostly male, or when on the bill with male artists?**

**L:** Well, I kind of tend to avoid playing at those kinds of gigs. We only really say yes to acts who we feel are

*does  
pride  
ōtepoti have  
in its*

# gender queer musicians?

By Jordan Irvine

**Does your gender help you bring a different perspective to the local music scene?**

**L:** I guess it's a different experience. It depends, though. Obviously, not every man is doing the same thing, either, and there are still quite a few men who are not doing things that I personally find very interesting. It's bad to generalise, but I think maybe we've just had different experiences. I think sometimes it's harmful to think in such binary categories and about the effects those have because I think that's been used in a lot of negative ways in the past, if that makes sense, and I don't actually want to perpetuate that. But there are ways that it has obviously affected me growing up that do have benefits which might bring something to the music scene. It's just annoying that what was considered rare in the '80s is still rare. It's this pattern of women trying to come to the front and then finding out it's not new. There are so

aligned with our values. I think that we attract more people who aren't just men in the crowd. Although, on our Spotify sets it's like 65% male in the like 25 to 33-year-olds as our biggest demographic – which is a bit strange, but it is kind of interesting – and the people who come up to us after gigs who are the most, like, enthusiastic, a lot of the time it is men in that age bracket, which is kind of interesting.

**K:** My music doesn't tend to attract scary drunk men, which is great! To reduce any risks I'm always super careful about which venues I play at and stick to ones I know, like Dog With Two Tails [Editor's note: RIP] and Inch Bar. I did play at an open mic night at an Irish pub called The Bog which was a huge mistake; the audience was entirely drunk men and I felt really on edge the whole set. I've had a few messages from men I don't know, one asking me out for drinks with his mates and saying he thought I was eighteen when I told him my age, which was fourteen at the time. My mum comes to all my gigs which really helps provide a safety blanket. In regards to playing with male bands, the ones I have played with have all been super lovely and it feels like we just focus on the music we create rather than who it's coming from.

**Would you say that others read you as "queer", whatever that may mean?**

**L:** I have no clue. I've only recently come out, so I don't know how other people perceive me. If someone is going to read me as queer and have a problem with that, I don't want anything to do with them anyway. I would prefer that people

did read me as queer so that it brought me closer to people I actually want to be around.

**K:** I think so, but not always by the people I want to know. I'm usually hesitant to play at my high school because of that – I wear the male uniform and I've never been called slurs to my face as a result of me playing music publicly, but my friends have overheard some students refer to me as a "ranga tr\*nny". This leads back to the selectiveness of venues to prevent this, but performing in public spaces and venues will never be completely safe from harassment and being perceived as anything.

**In your opinion, does Dunedin have enough queer music venues?**

**L:** There aren't enough venues in general and there's not a queer venue specifically. That doesn't even exist, so if it existed that would be cool. It would be cool just to see more venues in general. It's not bad going back to the same places. I guess it's just nice to have options for different places to go to and there is like an ever-present threat that the current ones we have are going to not be around any longer, which is concerning. If there could be more venues and also [if] just the threat of spaces closing could not be such a problem, I think the main thing is practice spaces. It would be cool to have more spaces for people to make music here that were more accessible.

**K:** I don't think there are any [venues] specifically catered for queer people, and definitely not enough music venues in general. It would be amazing to have that though, but honestly I think that for music venues to survive, they need to be open to as wide an audience as they can. There are venues like Yours that are very vocal about being an inclusive space which is great. A queer music venue would be great for artists that may feel intimidated by bars and venues that may feel more vulnerable. I think it's also important to have music venues that aren't associated with alcohol to make gigs more age inclusive and supportive of those who may feel unsafe around alcohol or struggle with addiction.



*I think that for music venues to survive, they need to be open to as wide an audience as they can.*



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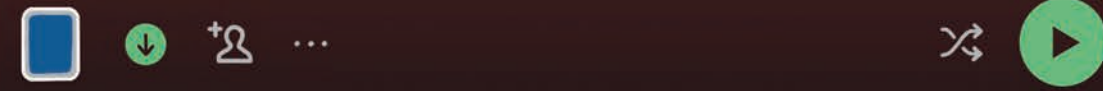
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critic's worst songs to have sex to

CRITIC TE AROHI ILLUSTRATED BY MIKEY CLAYTON

69min



Add to this playlist

1. La La La – Naughty Boy, Sam Smith
2. We Are The World – USA for Africa
3. Waka Waka (This Time for Africa) – Shakira
4. Fruit Salad – The Wiggles
5. You've Got a Friend in Me – Randy Newman
6. Not Fair – Lily Allen
7. Crank That (Soulja Boy) – Soulja Boy
8. Dance Monkey – Tones and I
9. Me! (feat. Brendon Urie of Panic! At the Disco) – Taylor Swift
10. The Spark – Kabin Crew, Lisdoonvarna Crew
11. It's Everyday Bro – Jake Paul, Team 10
12. On the Rark – Machete Clan
13. Cbat – Hudson Mohawke
14. Rock Lobster – The B-52's
15. Rollin' (Air Raid Vehicle) – Limp Bizkit



In first-year, music defined just about everything I experienced – the joy, the heartbreak, the crippling hangovers that had me confined to bed all day chugging electrolytes. Two years later, not much has changed (though I’ve learnt to handle my alcohol better). There’s a song attached to the late night study sessions, the

questionable decisions I’ve made in *Cats*, and numerous trips to the beach. A song or a playlist has the power to define a specific moment or a whole period of your life. It’s a meaningful way of reminiscing and of summing up how you feel. I know I’m probably not alone in my addiction to making playlists, and I also hope I’m not alone in the belief that sharing music with someone else is the ultimate romantic gesture, another love language that shows just how well you know a person.

Mixtapes have a long history, evolving from vinyl and cassettes to CDs. With a radio and cheap tapes, anyone could be a DJ (what every guy from your highschool also thinks) though it took a lot of time and effort to create a playlist. But no one’s burning songs onto CDs anymore, and with the rise of

AI, there’s the risk that making playlists will become a dying art. There’s a whole heap of pre-made playlists on streaming platforms supposedly catered to your tastes. But the music giants don’t know you. Week after week, listening to my Spotify Discover Weekly (soz Apple Music purists but you’re not gonna convert me) is less about finding new music and more about finding out that Spotify doesn’t have a clue what I like to listen to. And isn’t that what we all want – to be known? To be loved so much that someone can pinpoint the perfect song for you? It’s the fantasy every teen movie relies on.

While the physical mixtape has lost its place in modern relationships, there’s a lot to be said about having access to someone’s music preferences. I’m a firm believer in Spotify-stalking. A thorough rifle through someone’s profile can reveal so much about them – sometimes too much. There’s no heartbreak quite like having a nosy on your crush only to discover they have a shared playlist with someone else. While you can let the algorithm decide your compatibility with someone with a good old Spotify blend, isn’t it just way more romantic to make the effort yourself? To individually choose the music you have in common, as well as share new

recommendations and the track titles that say everything you can’t.

Although listening to a personalised playlist maybe isn’t quite the same as receiving a CD with the hand-written “Songs That Remind Me of You” on the front, the intimacy and intentionality still holds a lot of emotional weight. Picking out songs for someone and sharing those songs with them shows that you know them; you’ve listened to what kind of person they are. Because it doesn’t just mean you’ve figured out their music taste. It means you understand them, their emotions, and the best way to soundtrack your time spent together.

Crafting a playlist, even in the digital age, is a labour of love. Not only is it choosing the right songs, but it’s the cover photo, the playlist name. Do you title it your lover’s name in all caps followed by an obscene amount of emojis depicting your life together? An inside joke from three years ago that’s now only funny when you’re deliriously sleep-deprived? Do you choose that one picture from O-Week that should never have been saved in the chat or the one where you actually look like you enjoy spending time together? The possibilities are endless and infinitely poetic if you want them to be. Without sounding too sentimental, music helps you carry people with you. In many ways a playlist is like a locket, a reminder of a shared connection and a way of keeping someone close to you.

Sure, if the relationship ends (and ends badly) you now have a bunch of songs you can’t listen to without crying or feeling slightly sick. But is it not better to have loved and lost, now with an excuse to make the post-breakup playlists, moving from “how could you do this to me please take me back” (and a picture of you crying) to “bad bitches don’t get their feelings hurt”. It’s cathartic, really.

And who says a playlist has to be made romantically? Dedicate them to your friends, a collection of all the songs that remind you of them, the things you’ve done together while at uni – the songs you’ve belted in the car or That One Song by That One Band who played at Pint Night and you all thought their lead singer was hot. Or, in the sappy act of self-love, dedicate it to yourself. Not just the standard playlist you make every so often to reflect your mood, but one for all the versions of you and their accompanying defining songs (yes, even the *Camp Rock* soundtrack). Because, ultimately, the act of making a playlist for anyone is actually the act of saying, “I see you, I know you, and I love you.”

# HOW CAN THERE BE AN ŌTEPOTI MUSIC SCENE IF BANDS CAN'T PRACTISE?

## HOW CAN THERE BE AN ŌTEPOTI MUSIC SCENE IF BANDS CAN'T PRACTISE?

Drum n' Bass may be the music of today's student streets, but Ōtepoti Dunedin has been a cultural capital for live music since the emergence of the Dunedin Sound. The critically acclaimed genre is associated with iconic '80s bands like The Chills, who cemented Ōtepoti as a hotspot of musical ingenuity. While student music culture still lives on (now mostly surf and progressive rock), it's only an ember of its once vibrant past. In April of this year, the last affordable practice studio in Dunedin, Spaceland, was forced to close.

The closures of these studios – driven by the cost of living crisis and an opposition to spaces being used for live music – are a gutting reflection of the struggling scene in Dunedin. Local media coverage has repeatedly decried the lack of music venues, but less attention has been afforded to the equally troubling lack of band practice spaces, restricting the growth of new artists.

Without a permanent solution to local artists' struggle, Dunedin risks losing music as a part of the city's culture. Critic Te Ārohi looks into the history of practice space options, what's caused their closure, and alternative makeshift solutions that creatives have turned to in the meantime. Despite the odds, whether it's on the back deck of a flat or in a rowing shed, bands will keep jamming.

By Jonathan McCabe  
Illustrated by Jakira Brophy





## PAST PRACTICE SPACES

Forty years ago, it was commonplace for famous Dunedin Sound bands such as The Chills to rent out rooms on Vogel Street as jam spaces. Low rent prices and the area's reputation as an industrial district made for an ideal place to help found indie-rock as a genre. Vogel House, on the corner of Vogel and Water Street, was one of those spots.

But for modern bands, since the area's gentrification welcoming cafes and office spaces, this is no longer a viable option. To no one's surprise, accountants on Vogel Street don't want to hear student's surf rock covers of 'Valerie'. Increased demand for the area as a white collar district, alongside property-cost crisis, turned the once affordable musical hub into a rather pricey option.

Cost of living and noise complaints isn't an issue unique to Vogel Street – it's city-wide. If students can't practise in their flats, halls or at the University music centre, they have to cough up cash for a space to play – ideally, somewhere affordable as bands are not often paid for the gigs they play.

Spaceland, located on Jutland Street in the industrious, ocean-facing side of the railway in Central Dunedin, was the last place in Ōtepoti that scratched that itch. As a not-for-profit jam space fitted with full backline equipment, Spaceland allowed musicians of any level to rehearse and record songs for cheap. That was until April this year, when the venue announced it would be closing its doors.

"Long email threads [...] between the landlord" and "2k upwards in lawyer fees" from noise complaints was attributed as the reason behind Spaceland's closure, according to their Facebook post. "It's clear we have an active music community in need of a space to create and rehearse. It's sad to see this end," the post concluded.

Third-year student Kaia Jamieson, singer and guitarist for the Audio Visual Drop Kicks, remembers Spaceland as "a big part" of allowing her to get into the band scene. Since there wasn't a practice space in her first-year hall, she and other first-year musos would go to Spaceland. "It was like \$10 and we'd all just take turns booking the sessions," says Kaia. "You'd go in and they had a drum kit and all these different amps and like a little tea corner and stuff like that. It was awesome."

Kaia recalls how "gutting" it was to see the announcement that Spaceland was closing: "If I hadn't been able to practise with that first band that I was in, I definitely wouldn't have been asked to join The Audio Visual Drop Kicks. And that's like a huge portion of my life now. Not only are they my bandmates, they're also my flatmates. It's crazy to think of all the [students] who are potentially going to miss out on [...] starting a band, making music and contributing to Dunedin's culture. Spaceland was the only [place] of its kind in Dunedin, and now it's gone."

## TE KOROKORO O TE TŪI STUDIO

Given the student-driven nature of Ōtepoti's music scene, upon Spaceland's closure many bands turned to campus in search of a practice space. A few years ago, a \$26 million project refurbished the east campus of the Uni, which included the construction of the Te Korokoro O Te Tūi Studio (the voice box of the Tūi), alongside the renovations of Tower Block and surrounding facilities. The studio opened its doors to staff and students at the University School of Performing Arts in semester one of 2020.

The centre has a range of spaces that are accessible if you take the corresponding papers, from a computer lab for music production students to practice rooms for music-performance students to jam in. If you do not take the range of corresponding music papers, however, you cannot use Te Korokoro O Te Tūi Studio's rehearsal spaces, a policy that has been criticised from some within the local music scene. As one band member voiced: "Shame on the University. Otago University is so proud [...] [of] Dunedin as being part of this wonderful history and the Dunedin Sound. I did production and [students'] role in this history was preached to me. I find it [...] ironic that they don't even celebrate it with the students now."

Stephen Stedman, a music technician for the School of Performing Arts and a prominent figure from the Dunedin Sound era, tells Critic he wants to "get more structure around" establishing practice spaces open to the public. While Stephen is sympathetic to students not enrolled in music who want to use the space, he says there aren't enough hours in the day to accommodate them, nor are there sufficient financial resources to cover the wear and tear on the equipment.

"We have to keep the pathway clear for students who are studying music, so they have access to the rooms [and] prepare for their assessments," Stephen says. "At the moment, they're wall to wall during semester time. If we start letting other people in and block someone's ability to prepare for their assessment, that's incredibly problematic. From the University's perspective, we can't do that. They're paying fees. They're trying to complete a degree [...] We'd love nothing more than to [...] open these services to more students, but we can't."

## BACKYARD SOLUTIONS

As the campus band practice bureaucracy lumbers on, Dunedin artists must think outside of the box. Critic Te Ārohi spoke to the bands Dizzy, IVY, and Audio Visual Drop Kicks to hear of their creative solutions in the absence of a permanent one.

### DIZZY

The band Dizzy is an emerging surf rock inspired group that has played their range of covers anywhere from parties to Pint Night. Guitarist Emma Gentry and lead singer Ruby Pepper erupt in a fit of laughter as they describe their make-shift practice space: "At our flat, on our deck, with a cord running into the living room." Ruby continues, "We literally practise at night, every friggin' night, and it gets dark at 6pm! So we have this one single lamp that sits on the amp [...] and it's fucking freezing!" She says she'll often be piled up in blankets during their nocturnal practices, since that's the only time the band are able to practise together. According to Emma, their flatmates both "love and hate us. [But] the neighbours are probably sick of hearing the same bloody song!"

### IVY

IVY is a Dunedin-born and raised "progressive alternative rock" band, as described by lead guitarist James Saxton. Before IVY entered Ōtepoti's student music scene in 2023, they recorded three singles and an EP at Spaceland Studios. Lead singer Jesse Hanan says they're "very fortunate" to be able to practise at the North End Rowing Club. "My dad is a member of the North End Rowing Club, so there's some nepotism with that," admits Jesse. "But we have been very lucky, when we were younger we played at Connor's [IVY's bassist] parents' house. So we actually have access to a place to practise that isn't really open to the public, generally, in terms of practice spaces."

### AVDK

Band members of the Audio Visual Drop Kick's live together, meaning they jam in the flat's living room – a very cramped one. Kaia tells Critic, "It's great. It's loud. It's so loud. And there's no room in our living room, like it's cramped in there. We've got a big PA, a bass amp, some guitar amplifiers, a drum kit and a couple of guitars. It takes up a lot of space. But it's nice to be able to practise near home and there's kind of no option to practise anywhere else."



With their current set-up, Kaia's wary of noise complaints. Under the Resource Management Act (sections 326 to 328) a noise control officer only needs to believe that the noise from a property is excessive to issue a notice. If the notice is served and the noise persists, the officer – accompanied by the police – can enter the property and seize the equipment causing the noise. "It's not like a serious threat because we've talked to the neighbours and they kind of seem chill with it," says Kaia. But if there were noise complaints, "Yeah, we would lose our practice space and wouldn't be able to make music anymore, which sucks."

## SAM CHARLESWORTH

Speaking on alternative practice space solutions, Kaia also mentions Sam Charlesworth's makeshift home recording studio. Sam has recorded songs for his band The Beatniks, as well as the Drop Kicks, Leo Lily, and Caribou. Kaia paints a picture of the DIY set-up to Critic: "It's just in his house. It's kind of awesome, because in order to isolate all the tracks properly so he can mix them, he has to put the amplifiers in different rooms – but three people are living in the house. So when you put the amplifiers in all the kitchens and living rooms there's kind of nowhere you can go except the front porch. So it's really funny. You'll just rock up there and you'll all be standing in the same room playing amplifiers that are in different rooms while [flatmates] Ollie and Leo will be out on the front porch in their dressing gowns drinking coffee because they've been told they're not allowed in the living room."

## CAMPUS BUREAUCRACY

On-campus Te Korokoro O Te Tūi hasn't been gatekept as a space entirely, however. As Stephen points out, the upcoming Local Produce concert experience is one example of how the music department has used their resources to help out the student music scene. Local Produce is an annual live-to-air collaboration with Radio One and Critic Te Ārohi, where three Ōtepoti artists perform in an intimate studio recording session with a live audience. This year's lineup promotes student musicians Emily Alice, Becca Caffyn and Sam Charlesworth. Te Korokoro O Te Tūi has also supplied Radio One's band room with some equipment.

Stephen tells Critic Te Ārohi he is passionate about increasing practice space availability and is looking to start a conversation with some of the relevant parties. "Well, we'd like to see something happen, and I think that there's a bunch of different stakeholders," he says. Stephen lists OUSA as one in particular, since the association has the "organisational structure" with booking systems in place. Stephen continues, "If we could find a room somewhere that we could contribute to resourcing with some redundant equipment that is still perfectly usable, I think the University itself or the Union events people, as well as the U-Bar teams, are probably interested." He suggests that the DCC could also be part of the conversation going forward.

With many turning to OUSA for a potential solution, President Keegan Wells chips in on the conversation. "I think it's an avenue worth exploring," she says in response to Stephen's suggestions. As the President, she oversees their flagship OUSA Clubs and Societies Centre on Albany Street where students can freely book rooms for recreational activities. Sadly, they're not able to be used as

band practice spaces due to noise restrictions. The most the building can accommodate musically is the piano room. Neighbouring flats are already blessed with the cries of opera singers throughout the day, however OUSA is not in the business of extending this to the whaling guitar amps just yet.

There are some temporary solutions being formed with the available means from the University. Keegan tells Critic she's reached out to the Chief Operating Officer of the Uni, Stephen Willis, recently on the issue, who tentatively offered the Union Hall space. "So students can actually apply to use the Union Hall in the Main Common Room if it's after 5pm for noise regulation stuff. That being said, it's a giant hall, you know – and I'm no musician myself, but the acoustics on that just seem quite bad still," says Keegan. You can find the form to book Union Hall on the OUSA room bookings page.


It's not a permanent solution, but it does show that the University is open to taking steps to improve practice space resources for students. On whether Keegan thinks OUSA could open a practice space, she says, "Yeah, I think so. I'd like to see it, in all honesty. Issues like this, there's always just so much more behind the scenes than I think a lot of people realise. That's not a reason to not keep trying though. And I would like to see something come about or have conversations at least about what could happen because there are a couple of areas that have potential. But unfortunately, a lot of the really good noise-dampening spaces are like sheds that have canoes in them, and that would be taking away from one group of people to give to another, which is not really what OUSA is in the business of. But, hopefully."

"I feel like we are at a tipping point though," says Keegan. "If it doesn't come up soon, I worry it won't happen at all because then suddenly there will be very few bands

who have a place to practise and therefore ten or twenty years down the line, no one will care enough about putting those spaces in. So I think we can just hope now that enough flatmates are okay with letting their flatmates' bands make enough noise so they have places to practise. So then people can open up these [rehearsal] spaces when maybe they're out of uni and have a bit more money."

Many are hopeful that the University's new head honcho Grant Robertson can be pulled into the conversation – especially given his apparent reputation as a Dunedin Sound lover. Stephen of the music centre tells Critic, "Back when he was President of OUSA, he was involved in directly supporting bands and helping organise gigs [...] So I think it's likely that Grant would be enthusiastic. Whether there's any scope for him to do that as a Vice Chancellor – we don't know. But we certainly want to canvas that with him." A chance Critic Te Ārohi encounter with Grant at a recent Saturday farmer's market presented just this opportunity, to which he expressed interest. However, follow-up emails have been left unanswered to date. Local musos can only hope that some of Grant's attention can be shifted towards opening up more practice spaces.

Though the University of Otago has long leveraged the city's rich musical heritage as a way to attract enrolments, without enough practice spaces local artists have struggled to keep Dunedin's musical legacy alive. While Dunedin's musicians have been forced to become more creative in their solutions, these are temporary fixes. Without the support and action from key stakeholders – including the DCC, OUSA, and the Uni – in creating new practice spaces and uplifting local talent, the Dunedin Sound may soon become silence.



**WITHOUT THE SUPPORT AND ACTION FROM KEY STAKEHOLDERS [...] THE DUNEDIN SOUND MAY SOON BECOME SILENCE.**

# Critic

# BACHELOR

## FIRST GROUP DATE

By Hanna Varrs



### INITIAL IMPRESSIONS

It's 6pm on the 26th of July when Joel approaches the Critic Te Ārohi office for the first group date. His eyes flick around nervously, adjusting his tie and shifting his weight from foot to foot. Navy blazer, pristine white shirt, coordinated trousers. He's got nothing to worry about.

Micah is the first to enter the villa. Sorry – Critic foyer. He's about seven minutes early, enough to get a potentially-unfair headstart on the other singles. He and Joel bond over their twinning navy suits, though Micah's is a panic op-shop buy after being told the date would require formal attire, evidenced by the shoelace belt. He jokes to Joel that he only applied for future "dad lore".

The pair are ushered into the Critic office, which has been decorated with neon signs, fairy lights, and \$550 worth of sushi (thank you Deliverereasy). A carefully curated playlist by resident Critic muso Jordan plays in the background, featuring songs such as Marvin Gaye's 'Sexual Healing'. Forgive our forwardness.

Jessica arrives soon after, prompting Joel to ditch Micah. He steps forward and envelops her in a confident embrace. "You look great," he says earnestly. Jess smiles up at him. They look great together. However, the sweet moment doesn't last long before a new single comes through the door. Gabi enters – and nervous tension rises. Joel seems to fumble, and Gabi makes a quip about talking to women being "really hard". Joel gives her a quick hug before looking deep into her eyes and telling her that she looks "great". In fact, he tells all of the remaining singles that they look great. It comes across a lot less earnest the 9th time around – but it's really the thought that counts.

All singles eventually arrive at the office other than Amelia, who has come down with a very nasty flu. Amelia has messaged Joel directly to tell him the bad news. Forlorn and quickly losing hope, the casting team take pity on Joel and allow Amelia to automatically make it through to the next date. However, it won't be so breezy for the rest of the singles. It's time for some good old-fashioned speed dating.

### SPEED DATING

After some mingling, the singles are banished to Radio One – functioning for the evening as the holding area – as each are invited one by one for two minutes of speed-dating heaven with Joel Tebbs. The only thing separating them from Joel is a glass bowl filled with conversation starters. Let the games begin!

Hannah is the first to volunteer. She brings an origami fortune teller with her. "This bitch is gonna win," Gabi tells us. It's a risky move – will it pay off?

Joel chooses his way into telling Hannah two truths and a lie about himself, something he's able to come up with impressively quickly. They continue to make small-talk, but the two minutes goes fast. Hannah exits the office, leaving Joel with his thoughts (and me). "It's the first date, it's a little bit tough to get into the swing of things," he tells me. "The fortune teller thing was cool, it was really creative. Hannah has a lot of creativity." He pauses. "Creativity might just be hard to execute in the moment," he concludes.

Lily's up next. She and Joel get straight into it – none of those 120 seconds are to go to waste! With an eyebrow raised, Lily asks what the weirdest thing Joel finds attractive is. Dramatic pause. "Slow walkers," he finally responds. He doesn't expand. Lily is "lovely" and made a "good first impression," Joel tells us once she's been squirreled back to Radio One. "I'm more in the swing of things," he muses. "These questions have been really hard to answer on the spot." You're doing a great job, Joel!

Micah strolls in. The pair sit closely on the couch, Micah seemingly unafraid to break the touch-barrier (and needing to both fit within the vertical iPhone frame filming them). The first question to be drawn is again what Joel finds weirdly attractive. "Slow walkers," he tells Micah, refusing to elaborate once again. "You like a prance?" Micah wonders. Joel moves on to the next question. They talk about whether love at first sight is possible, with Joel saying he thinks it's possible to have that "spark from the beginning". Has there been that spark with any of the singles tonight?

Then comes Gabi. Joel reveals that he might be convinced into sleeping with a cloned version of himself, which Gabi responds by calling it "incest on another level". They have a great vibe between them, perhaps unsurprisingly, due to their apparent "history". She's asserted that Joel can't "friend zone her twice". Joel reacts with surprise when asked about this, saying they'd only been to one event together – over a year ago. "Gabi is so fun, full of energy. Really colourful," he smiles.

Brad (studying a PhD in colorectal cancer immunology) is next. He values intellectualism, prompting Joel to suggestively ask for him to "teach him some stuff". "If you could instantly learn a skill or talent, what would you choose?" asks Brad. "I'd probably become an expert in bowel cancer, actually," Joel jokes. Brad giggles. "Smooth," he replies, quietly adding, "Smooth bowel."

Charlotte graces the hot seat, and suddenly – Joel becomes vulnerable. When considering the weirdest thing he believed as a child, he reflects on his fear of being sent to the "boy-girl soup factory" by his parents. "What?" replies Charlotte. Their two minutes are up. Joel calls Charlotte "really stunning" and that he "fucks with" her values of empathy.

He hints toward making biking plans with Charlotta, and bonds with Olivia over a shared love of country music. Joel reveals that his top artist last year was Harry Styles. But some conversations did not go so smoothly. When asked what her pet peeve is, Jessica tells Joel that she hates slow walkers – something Joel is in fact "weirdly attracted to". His expression of shock is photo-worthy (as seen above). Trouble in paradise? Will this be the end of Jessica's romantic journey with Joel?

After speed-dating concludes, the singles and Joel are released from the Radio One holding pen to mingle around the mountain of sushi in the Critic office. The conversation is diplomatic, Joel seemingly out-extroverted by the singles at one stage. He sits back on the couch, looking a little overwhelmed. The group talk about their favourite music artists, with Olivia thoughtfully remembering that Joel's is Harry Styles.

Jessica talks about how she likes Taylor Swift, but "isn't some crazy obsessed fan". Hannah looks a little miffed, before turning her phone around to reveal the one and only T-Swift as her phone background. Fuuuuck.

Things aren't awkward for long though. The music turns down, and the conversation halts. Joel is ready to make his decision.

### THE CEREMONY

The time has come for the rose ceremony, and nervous laughter fills the silence. All the singles line up before Joel in the foyer. "This is actually a really tough decision, don't take this the wrong way," Joel frets. "It's been a really fun night."

Charlotte is the first pick. "Will you accept this rose?" Joel asks, holding a fake peony. Charlotte nods gracefully, moving to stand by his side. Joel continues to hand out roses to the rest of the singles until only three remain: Olivia, Hannah and Charlotta. Pausing to look down at his feet, he calls Olivia's name. "Sorry," he says to Hannah and Charlotta. "I didn't think it was gonna be that hard. That sucked."

Meeting them outside, we ask Hannah and Charlotta how they're feeling. "I mean, I was the first one up. He probably forgot about me," says Hannah. "There's someone else out there [for me], hit me up. Put my number in the Critic," she laughs, before telling us to not actually do that.

"It didn't go badly... But I guess others went better," Charlotta shrugs. "Someone will laugh at this – I've been on two dates with a different guy and I wanted to see him again but was on Bachelor. He said that he hopes I lose, so he'll be happy!" Win some, lose some. Charlotta was here to find love, and maybe she will after all.

Finally, we talk to Joel. He seems relieved to have it over with and is running high on adrenaline (and so, so much sushi). "I think the dates went quite well. They definitely felt a little bit awkward at the start getting into the swing of it all. Picking who to continue on with was awful and seeing Hannah and Charlotta go was quite unfortunate." Despite this, Joel says that he "can't wait to see where the rest of us make it. The group dates should be quite fun."

**Well, that's all folks. Tune in next issue to hear about the next group date, where Joel will need to send another two singles home to make the most of their Deliverereasy voucher consolation prize.**

# RAD TIMES

# GIG GUIDE

## WEDNESDAY 7 AUGUST

**COZY COMEDY OPEN MIC**  
INCH BAR  
Tickets from eventfinda.co.nz. 7.30pm.

**MONK SEALS - DEMOCRACY MANIFEST TOUR**  
U BAR  
w/ Saurian and IVY. Tickets from underthedar.co.nz. 8pm.

## FRIDAY 9 AUGUST

**FLIPPER FEST**  
THE CROWN HOTEL  
Featuring Caribou, Leo Lilley, THE DUD UGLYS, Bunchy's Big Score, and Sense Of Time. Tickets from underthedar.co.nz. 8pm.

**1 DROP NATION**  
ERRICK'S  
w/ Frequency Lane. Tickets from flicket.co.nz. 7pm.

**SHOTGUN WEDDING, WET SPECIMEN, AND UNCLE QUENTIN**  
PEARL DIVER  
8pm. Koha entry.

**GOTH NIGHT YOURS**  
Featuring DJ Deformed and Ann Arkii. 7pm. Koha entry. All ages.

**SLAUGHTERED LIKE FOXES**  
OMBRELLOS KITCHEN & BAR  
5pm. Free entry.

## SATURDAY 10 AUGUST

**FLIPPER FEST**  
THE CROWN HOTEL  
Featuring Saurian, Give Up, Vagina Dry, U-no Juno, and Out Of Luck! Tickets from underthedar.co.nz. 8pm.

**FLIPPER FEST**  
U BAR  
Featuring Dizzy, Ani Saafa, No Danger, The Hypocriticals, and Dead Beat Blondes. Tickets from underthedar.co.nz. 8pm.

**KILLERGRAMS - 'MIDNIGHT HOURS' ALBUM REINTRODUCTION**  
PEARL DIVER  
w/ Cecil Trubine. Tickets from underthedar.co.nz. 7pm.

**FRANK BOOKER**  
AUAAHI ORA  
w/ HAZLEWOOD, RIGGY, and BLACKTOP. Tickets from humanitix.com. 9pm.

**AUDIO LOUNGE**  
A Y U  
Featuring Motoko Kikkawa and Simon Eastwood, Italiks, and Kāhu. Tickets from underthedar.co.nz. 6.30pm. All ages.

**PHILIP FLEMING**  
TOITU OTAGO SETTLERS MUSEUM  
12.30pm. Free entry.

## SUNDAY 11 AUGUST

**DONNA DEAN - BUTTERFLIES & BEES TOUR**  
DUNEDIN FOLK CLUB  
w/ Dodd & Egenes. Tickets from humanitix.com. 7.30pm.



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# TOP 11

31 JULY

1

91 FM

**1 Donk Dobbo (NZ) - WHY DOES DONK DO THIS TO ME**  
No. 1 last week | 3 weeks in chart

**2 Revulva (NZ) - Bush Bash**  
No. 4 last week | 4 weeks in chart

**3 IVY (Dn) - Real Love**  
1 week in chart

**4 Night Lunch (Dn) - 1 MILLION PINES**  
No. 8 last week | 3 weeks in chart

**5 Keira Wallace (Dn) - Leap/Landing**  
No. 7 last week | 4 weeks in chart

**6 Psycho Gab (NZ) - Masterpiece**  
No. 2 last week | 2 weeks in chart

**7 Haszari (Dn) - Gumdrop**  
1 week in chart

**8 T. G. Shand (NZ) - Scenes**  
No. 9 last week | 3 weeks in chart

**9 Louisa Nicklin (NZ) - Sleep it Off**  
No. 10 last week | 4 weeks in chart

**10 The Mentalist Collective (Dn) - Baby Girl ft. Lara Rose**  
1 week in chart

**11 Pining Radiata (NZ) - Forget**  
1 week in chart

### Mazagran Hit Picks

**Patients (NZ) - Hate is Harm**  
**Molly Payton (NZ) - Get Back To You**

DeadBeat Blondes are a brand new rock band often seen down in U-Bar. The band is made up of members AJ Keable (she/her), who is the lead singer and guitarist, Salani Shaw (she/her) on bass, Sam Flanagan (he/him) on guitar and Alfie Buxton (he/him) on drums. They brought Sam's dog (also called Alfie) to the interview, too.

Originally titled 'Hotcakes', the band began when AJ messaged Sam to start a band, with Alfie then messaging to offer to play drums. Bass player Salani was recommended by other local bassist Jakira of Ani Saafa and Emily Alice. The name 'DeadBeat Blondes' is inspired by the band name 'Teenage Dads'. "We wanted something similar and said, 'Oh, maybe Deadbeat Dads,' but that didn't feel right and someone brought up 4 Non-Blondes and I came up with DeadBeat Blondes," says AJ, the decision-maker of the troupe.

The band began practicing at the very beginning of this year, only playing together three or so times before being offered a spot at a Thursday gig at U-Bar. "I was friends with Sam who works at U-Bar, and he said, 'If you want the spot, it's yours,'" says AJ. The gig featured Purple Dog, No Danger and Caribou. "We were like, 'hey do you want to play with this band you've never heard of before' and we are so glad they said yes," she adds.

DeadBeat Blondes have evolved through members learning different instruments. Alfie was originally a guitarist for a

different band, but learnt drums for the band. They have also tried a different approach to their sets. "With our covers we want to make it our own thing" says AJ. They often bring in a special guest, Luc, who sometimes plays sax for the band.

The band has two original tunes, 'Ticket to Japan' and 'The Void to go along with a great collection of covers including 'Creep' by Radiohead, 'Come Together' by The Beatles and 'Super Freak' by Rick James. They have also recorded their debut single to be released in the near future. The single, 'Difficult' (which their #1 groupie mentioned sounded like Avril Lavigne), is being mixed and is hoped to be released sometime in September.

DeadBeat Blondes has played a host of gigs in a short period of time, including competing in the Dig the Gig competition, as well as a very special Pint Night. "It was my birthday," Sam says, "it was a really good time." AJ adds: "I was very drunk, it was a lot of fun." The band will be competing in another band competition, 'Bring the Noise', presented by Radio One and are also involved in Flipper Fest, which will help raise money for the Yellow Eyed Penguin trust. Both gigs will be at U-Bar.

You can follow DeadBeat Blondes on Instagram @deadbeatblondes to see the dates for these up and coming gigs, as well as any new music releases.



By Jordan Irvine

**IF YOUR UP-AND-COMING BAND NEEDS SOME EXPOSURE EMAIL LOCALPRODUCE@CRITIC.CO.NZ AND YOU COULD BE FEATURED IN A FUTURE ISSUE!**

Students receive 2-for-1 entry into the Tūhura Tropical Forest



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photograph. Collection Dunedin  
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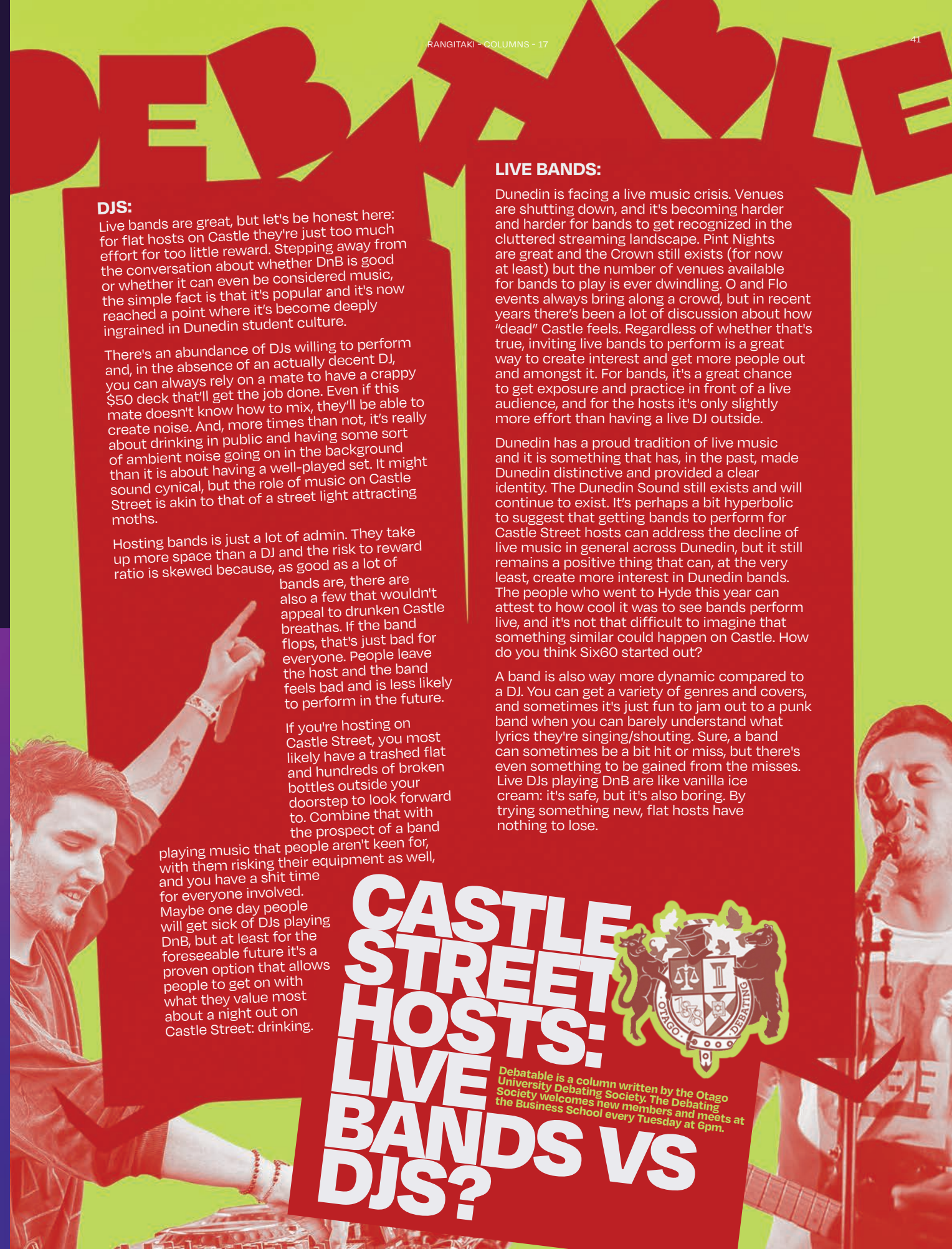


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## LIVE BANDS:

Dunedin is facing a live music crisis. Venues are shutting down, and it's becoming harder and harder for bands to get recognized in the cluttered streaming landscape. Pint Nights are great and the Crown still exists (for now at least) but the number of venues available for bands to play is ever dwindling. O and Flo events always bring along a crowd, but in recent years there's been a lot of discussion about how "dead" Castle feels. Regardless of whether that's true, inviting live bands to perform is a great way to create interest and get more people out and amongst it. For bands, it's a great chance to get exposure and practice in front of a live audience, and for the hosts it's only slightly more effort than having a live DJ outside.

Dunedin has a proud tradition of live music and it is something that has, in the past, made Dunedin distinctive and provided a clear identity. The Dunedin Sound still exists and will continue to exist. It's perhaps a bit hyperbolic to suggest that getting bands to perform for Castle Street hosts can address the decline of live music in general across Dunedin, but it still remains a positive thing that can, at the very least, create more interest in Dunedin bands. The people who went to Hyde this year can attest to how cool it was to see bands perform live, and it's not that difficult to imagine that something similar could happen on Castle. How do you think Six60 started out?

A band is also way more dynamic compared to a DJ. You can get a variety of genres and covers, and sometimes it's just fun to jam out to a punk band when you can barely understand what lyrics they're singing/shouting. Sure, a band can sometimes be a bit hit or miss, but there's even something to be gained from the misses. Live DJs playing DnB are like vanilla ice cream: it's safe, but it's also boring. By trying something new, flat hosts have nothing to lose.

## DJS:

Live bands are great, but let's be honest here: for flat hosts on Castle they're just too much effort for too little reward. Stepping away from the conversation about whether DnB is good or whether it can even be considered music, the simple fact is that it's popular and it's now reached a point where it's become deeply ingrained in Dunedin student culture.

There's an abundance of DJs willing to perform and, in the absence of an actually decent DJ, you can always rely on a mate to have a crappy \$50 deck that'll get the job done. Even if this mate doesn't know how to mix, they'll be able to create noise. And, more times than not, it's really about drinking in public and having some sort of ambient noise going on in the background than it is about having a well-played set. It might sound cynical, but the role of music on Castle Street is akin to that of a street light attracting moths.

Hosting bands is just a lot of admin. They take up more space than a DJ and the risk to reward ratio is skewed because, as good as a lot of bands are, there are also a few that wouldn't appeal to drunken Castle breathas. If the band flops, that's just bad for everyone. People leave the host and the band feels bad and is less likely to perform in the future.

If you're hosting on Castle Street, you most likely have a trashed flat and hundreds of broken bottles outside your doorstep to look forward to. Combine that with the prospect of a band playing music that people aren't keen for, with them risking their equipment as well, and you have a shit time for everyone involved. Maybe one day people will get sick of DJs playing DnB, but at least for the foreseeable future it's a proven option that allows people to get on with what they value most about a night out on Castle Street: drinking.

# CASTLE STREET HOSTS: LIVE BANDS VS DJS?



Debatable is a column written by the Otago University Debating Society. The Debating Society welcomes new members and meets at the Business School every Tuesday at 6pm.

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- Topping suggestions
- Cheese
  - Red onion
  - Roasted vegetables (kumara and pumpkin are good winter options!)
  - Sour cream
  - Canned corn
  - Tomato
  - Cucumber
  - Lettuce/baby spinach

**MI GORENG GRADUATE**  
By Ruby Hudson

Serves: 6  
Time: 45 mins  
Price: \$ \$ \$  
Difficulty: 1/5

This burrito bowl recipe is inspired by Connors "banging" Nachos from the other week! As students, we all love a good Mexican meal. I recommend you branch out this week and get creative with a burrito bowl! The toppings on a burrito bowl are where you can get groovy. For this, I have suggested you make some crispy chickpeas! As a healthy and cheaper alternative to corn chips, these are a must-try. The range of toppings you can use makes this one a popular recipe for the whole flat. Don't like avocados? Top with sour cream! Not a fan of tomatoes? Go for corn instead! Fill your flatties stomachs with their favourites, and swindle them with a 'new' version throughout the year by topping with seasonal produce.

**INGREDIENTS:**

- VEGE CHILLI**
- 1 brown onion (diced)
  - 1 carrot (grated)
  - 2 celery sticks (diced)
  - 3 cloves garlic (finely chopped)
  - 1 packet burrito/taco seasoning mix
  - 2 cans chopped tomato
  - 2 cans beans (drained and rinsed)
  - 1 cup mixed veggies
  - Oil
  - Salt
  - Pepper

- CRISPY CHICKPEAS**
- 1 can chickpeas
  - 1 tsp smoked paprika
  - 1 tsp cumin
  - 1 tsp garlic powder
  - Oil
  - Salt
  - Pepper

- SERVE WITH**
- Rice

drained and then dried with a tea towel

I like to use kidney beans and black beans

**INSTRUCTIONS:**

- Step 1.** Begin by making the vegetarian chilli. Pour a glug of oil into a large pot and bring to a medium heat. Add the onions, grated carrot and celery and cook for about 10 mins until softened.
- Step 2.** Add the garlic and cook for a further 3 mins until fragrant.
- Step 3.** Preheat your oven to 180 degrees for the crispy chickpeas.
- Step 4.** To the chilli pot, add the cans of beans and tomatoes, and your taco spice mix. Stir until combined, turn up the heat slightly and bring to a simmer. Cook for 10 mins.
- Step 5.** From here, add the mixed veggies and continue to cook until the

- sauce is thickened and the veggies are tender.
- Step 6.** As the chilli is in its final stages of cooking, add your chickpeas to a lined baking tray, and toss with 1 Tbsp of oil, plus the paprika, cumin, garlic powder and salt and pepper. Place into the preheated oven and cook for 15-20 mins or until golden brown. They may feel soft when they are straight out of the oven, but if you let them cool for a few mins they will crisp right up!
- Step 7.** Serve the vegetarian chilli on rice, top with the crispy chickpeas and any other toppings you like! Check out above to see some topping suggestions :)



Since the dawn of time, students have been looking for the ideal alcoholic beverage that actually tastes good while also getting you ruined. Our wait is finally over, thank fuck, with the introduction of Brookvale Union to Dunedin shores. The Australians have pulled off a mighty fine beverage that's brought joy to many winter souls, and with little to no head-noise the day after.

Brookvale Union offers a range of flavours, including Vodka Peach Ice Tea, Vodka Lemon Lime and Bitters, and Vodka Lemonade – but the Ginger Beer was the only one we managed to get our hands on. It did not disappoint. At a 4% alcohol percentage, it tasted like literal gold compared to other ginger beer alcohols available on tap, many of which ode to stale Leith water.

Tasting cleaner than Howie Mandel's kitchen and smoother than the majority of shitty RTDs, this alcoholic ginger beer is the move for those quiet nights when you still want to feel a bit of a buzz. The silky taste of ginger beer overwhelms the alcohol taste in this one, proving to be perfect for those who love to have a few casual drinks and actually enjoy the taste of what you're drinking.

Brookvale Union Ginger Beer is the ideal drink to have while you're eating dinner and watching some Youtube

video essays on obscure topics. You won't have to fork out your food budget for a pack of these, either. Clocking in at \$21.99 for a six-pack, you'd think that Brookvale were stuck pre-1987 stock market crash. Cheaper than cheese and milk these days, you'll be giggling away drinking these thinking, "Wow, Aussies really know how to do three things: cheat in cricket, choke in the Bledisloe Cup, and make a fucking good alcoholic ginger beer!"

The downside of the six-pack is not being able to get rinsed as fuck drinking these (unless you're a lightweight, in which case go back to Cruisers). For all those wondering, "Why not make a box?" we believe Christmas may be coming early as, after doing some in-depth research, we found that they do 10-packs in Aus. Pray that these make their way to NZ, folks.

- PAIRS WELL WITH:** Microwavable Wattie's meals
- X FACTOR:** Cool af graphic on the can
- HANGOVER DEPRESSION LEVEL:** 3/10, you need a concrete pill if you're hungover on these
- TASTE RATING:** 8/10, tastes like gold from a leprechaun

**R1 NEWS** WEEKDAYS 1-2 ON RADIO ONE 91FM — [r1.co.nz](http://r1.co.nz)

# GUIDE TO ESCAPING STUDENTVILLE



Mälō e lelei everyone and happy Sem Two! I don't know about you, but Semester Two has always been my busiest semester. Sometimes it ends up feeling like I'm trapped in Studentville since the only places I end up are uni and my flat. So here's a list of a few places (in no particular order) that I like to go with my flatties or by myself to reset or to have a bit of fun. If any of these are your own hidden gems and it gets a little busy the next time you go... sorry, not sorry.

The first place I love to go to is Macandrew Bay Beach. For me, the drive to Macandrew Bay is one of the best ever! The view of the peninsula on a sunny or rainy day is so nice and you cruise the whole way. On your way, don't be shy and stop over at the Glenfalloch Gardens for a coffee and a cute wee walk in the gardens. It's especially nice at night – you can see the lights of Dunedin and it's such a nice place to stargaze for hours on end!

Another place I absolutely love (and am kinda hesitant to share) is Rotary Park. Rotary is up on Shiel Hill and you can see the entire city. On a sunny day, take your friends to Rotary and have a picnic up on the field and enjoy a great one of the best places to see the sunset. If you're lucky, you might see a few dogs running around too!

If you want to go to the beach but are scared you might see someone you want to avoid (awks), Smailis Beach is so cute and secluded from other beaches. You do need to walk for like five minutes from the car park, but I'm telling you: this place is so worth it! But be careful – one time, me and my flatties went and we had a picnic on the sand dune and a sea lion literally popped up from

the bushes and chased us down the sand dune. They look cute, but they're not afraid to let you know when you've popped their personal bubble.

The last place that I recommend is Okia Reserve and Victory Beach. This place honestly boggles my brain because Okia Reserve is also known as The Pyramids of Dunedin. It's a lengthy walk, but when you get there you can see two pyramids with bushes and trees on top of it. If you search it up on TikTok, you can find some people who have climbed on top of the pyramids and have taken amazing videos and photos! If you keep walking though, you will make it to a really nice beach which is usually empty. Best place for you and your friends to hangout and play some beach volleyball.

There you go, there's just some of the many places I like to be in Dunners. I'm sure heaps of you have already discovered these gems, but for you first-year and second-years especially, I'm sure you're sick of heading to the classic areas like Signal Hill and the Marina. While you're there, remember to always take your rubbish with you and treat these areas with respect! There are a lot of wildlife, homes, and for some areas a lot of history. The last thing we want is to make these places look ugly!

Lastly, if you see me, don't be shy! Come and say hi. Until then stay warm, stay safe, and good luck with Semester 2. The year is almost over so gotta make the most of it!!

Mälō 'aupito,  
Telekalafi (UOPISA President)

**AQUARIUS**  
Stop trying to get your friends to use the shitty slang you've been trying to make happen. It's your dave's, your bosch's and most certainly your skux's that'll make everyone lose respect for you.  
**Your Bachelor Placing:** You win but assert dominance by declining the rose and kissing the other contestant

**PISCES**  
This week will fly by, so make sure you absorb everything happening around you. The little things will add up to a very good week. Also well done for remembering to brush your teeth, your breath has been a lot less stank than usual.  
**Your Bachelor Placing:** You make it through a couple dates but get eliminated after forgetting the next date

**ARIES**  
Can't even lie, you've been eating so hard lately it's impossible to fault you. This week you'll wake up with great hair and not feel like you should bathe in a double shot espresso. What more could a student need?  
**Your Bachelor Placing:** You're boycotting love and strictly engaging in Tinder dates that will 100% end in sex

**TAURUS**  
This week, chronic bubble gut is gonna get you and all your flat mates will be hearing about is your "sore tummy". You need to grow the fuck up and get over it. You might shit yourself a couple times this week but just put on your backup undies and move on with your life.  
**Your Bachelor Placing:** First date is your last date but you were just in it for the catered food

**GEMINI**  
Expect an influx of Instagram followers and 'added by username' on Snapchat this week. People might be talking about you behind your back but honestly it's just boosting your popularity and therefore is really a bonus for you.  
**Your Bachelor Placing:** First-round knockout, unfortunately </3

**CANCER**  
Please keep your hands inside the cart, you are on an emotional rollercoaster this week and will be experiencing the highs and lows of uni life. Maybe cut back on the stressful stuff and keep to the basics: wake up, eat, cry, uni, sleep and repeat.  
**Your Bachelor Placing:** You make it to the final, then Aquarius pulls you in for a kiss... maybe you did find love

**LEO**  
You will meet the love of your life at Pint Night. Your heads will bang together as a band plays a great cover of 'I Bet You Look Good On The Dance Floor'. It's love at first sight. Just don't forget to keep talking to your friends after you get cuffed.  
**Your Bachelor Placing:** You ARE the Bachelor

**VIRGO**  
Luck's on your side but common sense is not. You may find a brand new phone on the side of the road but it was most definitely stolen and the cops will get you. Mum and Dad will pay the fine, but your mum will never be able to look you in the eye again.  
**Your Bachelor Placing:** You initially got third but after a scandal in the finals you got the call up to the big league

**LIBRA**  
It's time to lock away your phone and spend some time with nature and silence. Taking a dopamine break is similar to a tolerance break. When your friend offers you a cone, you'll initially say yes but once you break the cycle you will enjoy the little things in life more. It's the same with watching TikToks.  
**Your Bachelor Placing:** Unfortunately, you need a more MAFS approach to love

**SCORPIO**  
Lighten up a bit, Scorpio. You've been the worst flatmate by far and when you enter the room everyone gets a pit in their stomach. You may think you've been asserting your dominance, but really you've been providing material for shit-talking behind your back.  
**Your Bachelor Placing:** A very middle of the pack, forgettable contestant

**SAGITTARIUS**  
Your flatmates can hear you fucking. You think they can't, but they really can. Please take this into consideration next time you decide to engage in hanky panky at 8:30pm on a Tuesday. Your poor flatmates are scarred.  
**Your Bachelor Placing:** You only make it to the second round but at least you weren't a first round elimination

**CAPRICORN**  
Make sure to listen to your body. Your body is a temple so best believe it's time to up the iron intake and munch on as much ice as you can this week. Treat yourself and get a new ice tray from Kmart if you've been especially locked in with uni.  
**Your Bachelor Placing:** Too good to even apply

OUSA Clubs & Socs  
Recreation Programme

## TIME TO GET REC'D

# TIME TO GET PHYSICAL

**SIGN UP TO A COURSE NOW!**

OUSA Clubs & Societies Centre - 84 Albany Street Dunedin

## LES MILLS NOW IN MERIDIAN MALL

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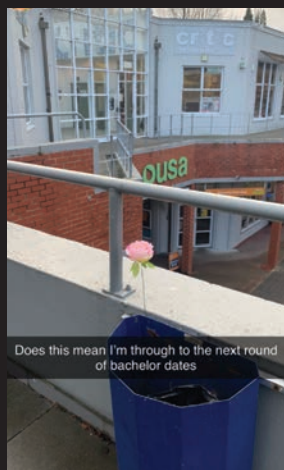
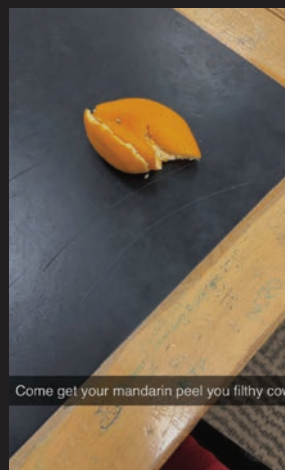
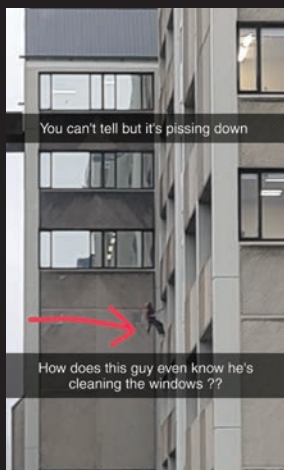
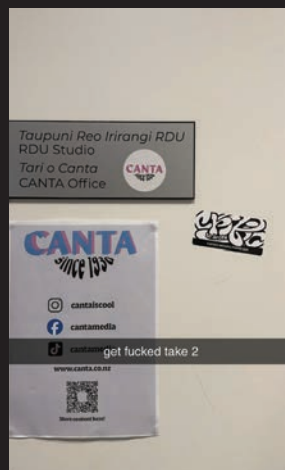
# SNAP OF THE WEEK



SEND A SNAP TO US AT @CRITICMAG BEST SNAP EACH WEEKS WINS AN OUSA CLUBS & SOCS SAUNA VOUCHER

## SNAP OF THE WEEK

CONTACT CRITIC ON INSTAGRAM TO CLAIM YOUR PRIZE



# ARTWEEK!

embracing creativity

MON 12TH – FRI 16TH AUGUST 2024

## EXHIBITION

## POETRY COMP

## The Annual PHOTO COMP

## ELECTRONIC ART COMP

## CRITIC SELF GUIDED TOUR

TUESDAY 13TH

## Dive into Design

Sustainable Ocean Jewellery Workshop

## Meditative Drawing - Mandala

WEDNESDAY 14TH

## FOURxTWO PRESENTS: FUTURE DJ COMP

## RADIO ONE 91FM PRESENTS: MARKET DAY

BROUGHT TO YOU BY Wests

## Mindful Creation Workshop

THURSDAY 15TH

## LOCAL PRODUCE

PRESENTED BY RADIO ONE & CRITIC TE ĀROHI

## Thursdays at Evison: ART MOVIE



MORE INFO ON FB: ART WEEK 2024





# ARTWEX!

embracing creativity



EMILY  
ALICE

BECCA  
CAFFYN

CHARLESWORTH  
SAM  
CHARLESWORTH



## LOCAL PRODUCE

PRESENTED BY RADIO ONE & CRITIC TE ĀROHI

An intimate, live in-studio experience with Ōtepoti Dunedin's top emerging artists

**Date** Thursday 15/08/2024  
**Time** 7:00–9:00pm  
Doors open 6:45pm  
**Location** Te Korokoro o Te Tūi School of Performing Arts  
**Total** \$30+bf

Get your tickets at [bit.ly/ousalocalproduce24](https://bit.ly/ousalocalproduce24)



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