

Regional News

Issue 270

June 16, 2026



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News

Dive into ballet



Pirouette into imagination, movement, and self-expression at the Royal New Zealand Ballet’s Whānau Day. Taking place on the 27th of June at St James Theatre, this interactive experience is designed to bring families together through dance, storytelling, and creativity.

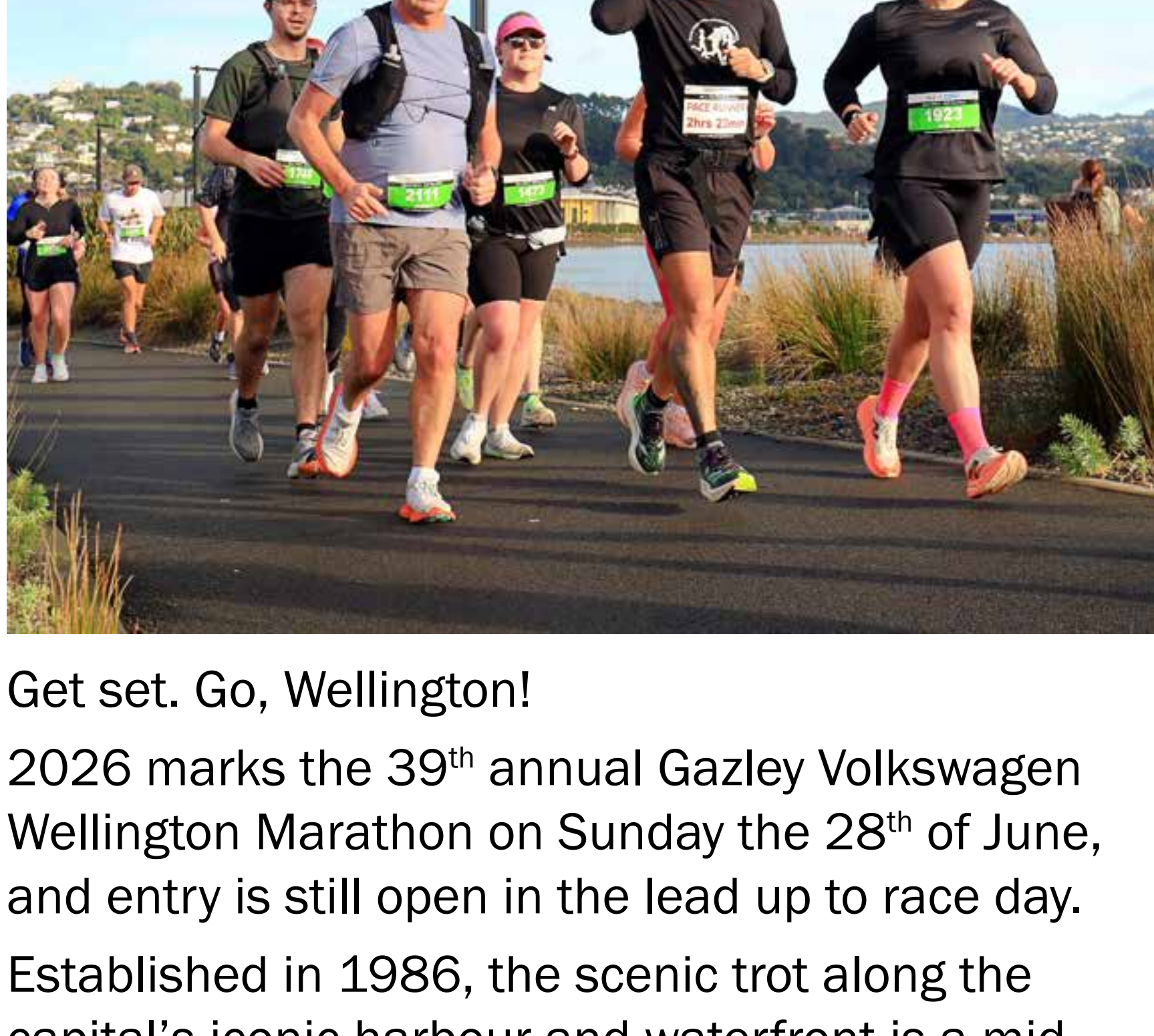
This year’s event is inspired by the beautiful children’s ballet *The Bomb*, based on the award-winning book by Sacha Cotter, illustrated by Josh Morgan. A powerful and uplifting story about finding your own voice, *The Bomb* follows a young boy determined to master the perfect ‘bomb’ dive. With the help of his Nan, a former champion, and through learning to trust himself, he discovers that true success comes from embracing what makes him unique.

At Whānau Day, there are plenty of free activities for all ages and interests that incorporate the central themes of the book, including dance workshops, First Steps movement introduction activities, storytime, a pointe shoes table, arts and craft stations, a face painting station, and a photobooth where you and your family can get a keepsake of Whānau Day!

RNZB’s education and community engagement manager Alina Kulikova says that Whānau Day is “about creating a space where everyone feels welcome, inspired, and part of the magic. We want people to see that ballet is not distant or untouchable – it belongs to all of us, and there is joy in discovering it together”.

“In a world that can often feel rushed, this is a chance to pause and experience beauty side by side. We can’t wait to welcome families into the RNZB whānau and share a day filled with curiosity, creativity, and joy.”

On your marks...



Get set. Go, Wellington!

2026 marks the 39th annual Gazley Volkswagen Wellington Marathon on Sunday the 28th of June, and entry is still open in the lead up to race day.

Established in 1986, the scenic trot along the capital’s iconic harbour and waterfront is a mid-winter favourite enjoyed by professionals and amateurs of all ages and abilities. This year will include thousands of runners and walkers from more than 20 countries.

“The fact that we’re tracking for close to 5000 starters from all over New Zealand and the world really does attest to the event’s popularity and renown,” event manager Michael Jacques says. “Hnry Stadium is a great venue and the course is incredibly scenic and also flat and fast. I think the big thing is that we cater for runners and walkers of all age and ability.”

Last year, local standout Toby Gualter established a new race record in the half marathon, Australian Lester Smith finished his 215th attempt at the classic 42.2k distance, and Wellingtonian Des Young continued his reign as the only person to have finished every Wellington Marathon thus far. “People come from different fitness backgrounds and have different goals. Not everyone has the time or inclination to train for a full marathon, but most people can achieve a half marathon or a 10k. And the Kids’ Magic Mile adds a great family flavour,” Jacques continues. “More than 25 percent of entrants so far are either recent new runners or first timers to the Wellington event. I think that speaks to the accessible nature of the Gazley Volkswagen Wellington Marathon.”

Participants can also run or walk in support of the New Zealand Heart Foundation’s official marathon charity programme Have A Heart, which helps raise money for heart health research.

Whether it’s your first or your 101st time running a race, lace up for the 39th Gazley Volkswagen Wellington Marathon.

Cover: *Takahē at Zealandia Te Māra a Tāne.*
Photo by Scott Langdale.

All editorial pages are headed only in red, other colours are advertising features.

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Available from stands at:
New World supermarkets

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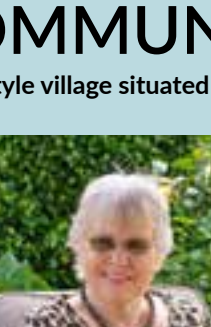
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RegionalNewsNZ
www.regionalnews.kiwi
ISSN: 2382-2384

acacia cove CARE, COMMUNITY, AND CONNECTION
Acacia Cove, a country-style village situated on the beautiful Wattle Downs Peninsula has 31 weekly activities.

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Connecting with nature and the stars



Photo by Tanith van Dyk.

The rising of Puanga and Matariki signifies the beginning of the Māori New Year and offers a special opportunity to connect with whānau, celebrate the year gone by, acknowledge those who have passed, and set intentions for the year ahead. It is a time for reflection, renewal, and togetherness. Spending time in nature can help clear the mind and create space to pause and reflect, whether on your own or alongside loved ones. Listening to birdsong, walking beneath the trees, and slowing down for a moment can all help reconnect us to te taiao/the natural world and to each other.

What better place to visit than Zealandia Te Māra a Tāne!

Next time you visit the sanctuary, make sure to grab a copy of our *Matariki mā Puanga Whānau Activity Book* for fun activities to enjoy both during your visit and at home. Take time to notice your surroundings as you explore the sanctuary, learn more about the stars of Puanga and Matariki, and set goals together as a whānau for the year ahead. This year's activities and events are themed around Waitā, the star associated with the ocean and kaimoana, celebrating our connection to waterways, marine life, and food gathered from the sea.

There's heaps happening at Zealandia throughout July for all ages, making it a great winter destination for families and friends. Activities include puppet shows, virtual reality ocean exploration, moana-themed face painting, and creative craft sessions inspired by Waitā, Matariki, and Puanga. Be sure to visit the latest photography exhibition by Māori artist Manaaki Barrett in Te Māra Toi, the stairwell gallery on the way up to Rātā Cafe. Once there, warm up with some delicious Matariki-themed kai from the café menu.

Want to spend time under the stars? Zealandia By Night tours and Kids Night Walks are the perfect after-hours experiences to discover the sanctuary in a whole new light.

Keep an eye on our website for all event listings: www.visitzealandia.com/whats-on

Mathemagical theatre



Tyro, an apprentice MatheMagician, can't get his spells right. So, when Fire Chief Fleet arrives with a mathemagical problem, they desperately need some help. Can maths help save the village from the Flabberfamish monster?

After sell-out tours, *Shalakazap!* went to Brisbane's Out of the Box Festival and was later remounted by Vancouver-based Axis Theatre. A riotous comedy with a heap of audience participation, the show is brought to the stage by KidzStuff just in time for the school holidays.

Written by the phenomenal Jenny Wake ONZM, founder of Calico Young People's Theatre and veteran of Aotearoa television and theatre, *Shalakazap!* is a 45-minute show that demonstrates the magic of live performance. Directed by Joel Baxendale, the creative director of Binge Culture, it features performances from local actors Adriana Calabrese, a musical theatre graduate and actor who has performed most recently in *The Importance of Being Earnest* and *Sense and Sensibility*; Amalia Calder, a playwright, director, actor, producer, and singer-songwriter who is currently the creative director of KidzStuff; and Haydn Carter, a Whitireia graduate with a passion for performing arts, having worked with the likes of Nextstage Theatre Company, New Zealand Film School, and Stagecraft Theatre.

Showing from the 6th to the 11th of July at the Tararua Tramping Club Rooms in Mount Victoria and on the 16th of July at Te Raukura ki Kāpiti Coastlands Theatre in Paraparaumu, this high-energy production will be a bundle of fun for the whole family.


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Systems of power



Critically acclaimed play *Waenga*, produced by Te Rākau in partnership with Hurō Productions, invites audiences to consider their place within systems of power, and what it means to be an active participant in civic life.

Waenga is a whānau affair, created by sister and brother duo Hariata (*Cousins*, *Whakapapa*) and Tamati Moriarty (*After The Party*), directed by their father Jim Moriarty MNZM, with dramaturgy by their mother Helen Pearse-Otene.

The play premiered at Kia Mau Festival last year before being presented to hundreds of students across Aotearoa. *Waenga* has since expanded, with more songs, action, and important kōrero, and will be performed between the 19th of June and the 5th of July at the new Toi Pōneke art space on Market Lane, the first stop on their nationwide Theatre Marae tour.

The play follows Connie, a young wahine Māori caught in the legislative machinery of ‘move-on’ orders, who finds herself in a prison holding cell where everything is brought into question: her freedom, her future, and whether survival is even possible in today’s political landscape. Witnessing the inequity’s of Connie’s experience, her friend Peyton begins to realise what a Tangata Tiriti partnership really means, while Grayson, a young Māori lawyer, navigates a justice system that demands more than it gives.

A sharp, resonant story of systemic violence, racism, and hope, *Waenga* explores the challenges of changing the system from the outside and within.

A better future



Photo by Alex Rabina.

“We are constantly being told that we must act now if we are going to slow the progress of a warming planet, but what does action mean?” asks playwright Angie Farrow.

In a world saturated in information, where truth is subjective, online platforms are but noisy echo chambers pitting people against one another, and communities struggle to grapple with the fallout of all these mixed messages – it is hard to imagine the solutions for a better future.

Don’t Look Now is a collection of short plays about a changing climate written by Farrow and directed by David O’Donnell. A platform for discussions around how to make an impactful difference to the climate crisis, the play follows multiple perspectives that are familiar to any community: a parent concerned about their radical ‘greenwashed’ daughter, a man faced with rising waters in a small Pacific nation, an old woman who is forced to climb a tree. These plays say “so much about our human responses to the environmental crisis – our mixed emotions, our protests, actions, inactions, fears, frustrations, complacency, doubts”, O’Donnell says.

With performances from Ralph Johnson, Liz Kirkman, Mairanga White, Bethany Miller, and Rob Lloyd, *Don’t Look Now* will be on at BATS Theatre between the 16th and 20th of June. A panel discussion will be held on the 18th of June, where the Theatre for Climate Team will host an open forum featuring Hon Tamatha Paul, Hon Dr Deborah Russell, Professor Maria Bargh, and more.

Self-published, handmade



Photo by Vanessa Cone.

Lo-fi, DIY, personal, political, aesthetic. Zine-making is one of the most affordable artforms.

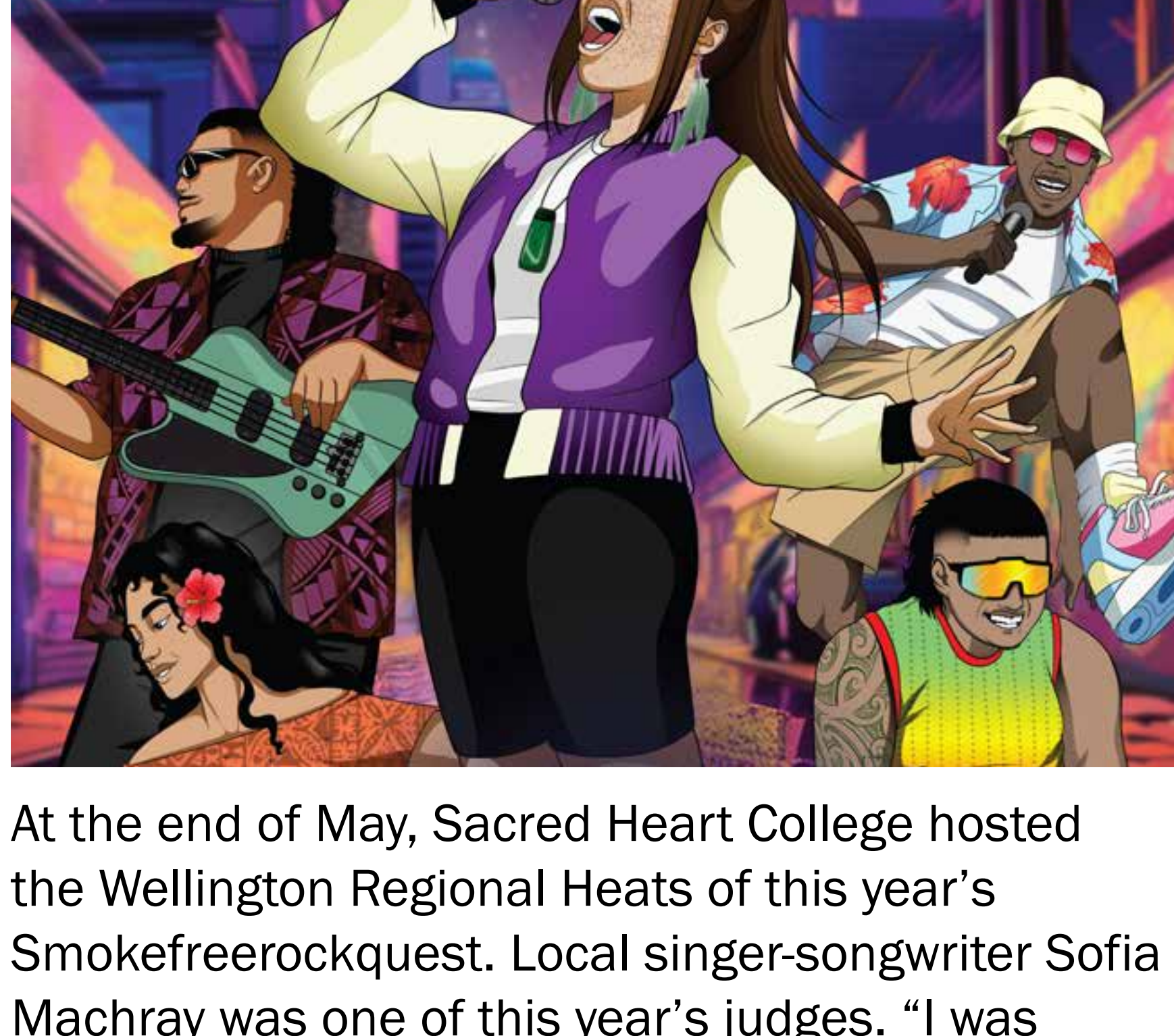
As the organisers of Wellington Zinefest’s Winter Market say, “It’s incredible how much creative power can be expressed with just A4 paper”, only to be “bought for a fiver”.

Held between 12pm and 4pm (with accessibility hour at 11am) on the 27th of June in the atrium of Te Herenga Waka Victoria University of Wellington’s Kelburn Campus, the Winter Zine Market will feature 60 stalls, all stocked with zines of every genre and subject imaginable. Creators from all ages and all walks of life – each with something unique to offer – will be running the stalls, making the art of the zine one of the few creations with no connection barriers: no algorithms, no middlemen, just self-published, handmade objects and in-person hangs. This year’s theme is trade, with zines able to be bartered for with other zines or items of value.

Wellington Zinefest first kicked off in 2007. Local librarians Kyle Buck and Stephanie Pouloupoulos got together with zinester Kim Gruschow to hold an event in the hall out the back of the Wesley Methodist Church. The organisers pulled together disparate groups of anarchists, feminists, comic artists, and a few lone wolves and thus, the zine scene in Pōneke was born.

When asked about zine artists the organisers are looking forward to seeing, they replied with, “I cannot believe you will make us choose, they are all good zines!”

Sonic skills



At the end of May, Sacred Heart College hosted the Wellington Regional Heats of this year’s Smokefreerockquest. Local singer-songwriter Sofia Machray was one of this year’s judges. “I was blown away with the standard of musical talent”, she says. “The level of skill and enthusiasm within the groups made it hard to judge, as every single band brought something new and exciting to the stage sonically.”

First and second place in the solo/duo category went to Jqime of Wellington High School (WHS) and Community Education Centre, and Stella Pittaway and Margaux Astrid Detera from Wellington Girls’ College respectively.

First and second place for the Tangata Beats category – celebrating original music grounded in tangata whenua and Pasifika identity and culture – went to VAKA fom Bishop Viard College, and Aue from Hutt Valley High School (HVHS).

12 bands are headed to the Wellington Regional Final taking place on the 20th of June at The Great Hall at Massey University.

These are Lumerith and The Disciples, both from St Patrick’s College Silverstream; Rock Resurrection and Capitol Hazard, both from Wellington College; Dude We’re Screwed and Dependency, both from HVHS; Bluebell from Upper Hutt College; DOWNCAST from Aotea College; Groove Generation from Scots College and Hutt International Boys’ School; Triple01 from HVHS, Whitby Collegiate, and Wellington College; The JayJs from WHS and Community Education Centre; and Lux from WHS and Community Education Centre and Tawa College. Head along to witness some extraordinary local talent as they battle it out to place in the semi-finals.

The great evolution

by **Madelaine Empson**



Photo by Frances Carter.

The Veils are an indie-rock band fronted by English New Zealand musician Finn Andrews, who delivers what is essentially a spiritual reckoning when he performs live. In concert, *Elsewhere Magazine* declares that he wrings “his electric guitar like some Southern snake-handling pastor filled with righteous certainty and the spirit of his Lord”.

Experience the awakening when The Veils tear it up at Meow Nui on Saturday the 4th of July in support of their eighth studio album *Fragile World*.

Due out on the 19th of June, the record marks a striking tonal shift from 2025’s critically acclaimed *Asphodels*, which saw them play the same Wellington venue last March.

Andrews says it feels right to start the *Fragile World Tour* “back home in dear Aotearoa... We can’t think of a better way to dust off this moth-bitten black suit and hat and get the show on the road.”

I last saw you play live at WOMAD in 2024, and there was this very sweet moment where the camera panned to your daughter, who was seeing Daddy play live for the first time.

That was one of the great moments for me, it really was.

It was so special to witness and that gig certainly stands out to me. My question is, what makes a gig stand out to you? Especially considering that you play all over the world.

That WOMAD show was particularly special, seeing my daughter from the stage and then seeing her up on the screen. And I think there was a guy dancing next to her dressed as an alien? Very surreal in a great, WOMAD-style way [chuckles].

There isn’t really any formula, it seems, as to what makes a memorable show – sometimes a whole host of factors work in harmony together. It’s very unpredictable. It can come from anywhere, that beautiful feeling. That’s what keeps it exciting, never really knowing when it will ignite.

On the note of gigs that hopefully ignite something special... How did you find Meow Nui?

Honestly, we have loved playing Wellington since the beginning, and it was brilliant to come to such a great new venue. They had a proper grand piano, the sound was fantastic, and all the people running it were lovely. It was a real treat. I have such a fondness for Wellington. My partner’s from Wellington, so I spend a lot of time there now as well. It will be a real joy to get to play there again.

This time, you’re touring Fragile World. I’ve read the album described as possessing intensity but emotional clarity, which almost struck me as an oxymoron. To be so fiery, but precise and measured with that fire... how did you straddle such a delicate balance?

I don’t know, I feel like I’m a bit like that! My interior world is kind of a messy, chaotic one. But this is, I suppose, the area of my life where there is the most focus. A lot of care and attention goes into these songs. This album is an odd one in that way, because it was probably the most instinctual. I’m known to labour over these things for a very long time, hence there being five or six years between a lot of our records. But this one was just a year after the one before, so it’s very unique.

What do you think led to that immediacy?

I had a lot of songs left over from the last record, and there were a lot written since the last one came out. So I sort of trusted that I knew where it was going and didn’t need to lock myself away for a few years to figure it out. A lot of the songs were pointing to quite a clear place. I was excited to go into the studio and figure it out while we were recording. I’ve realised also that I love recording studios; I love being in that environment more than anywhere else, really. I was keen to explore what kind of decisions I would make while I was in that world, rather than at home on the piano or in a rehearsal room with the band.

I have been thinking about how, when I was younger, I was so fraught with anxiety. Every part of this, I struggled to enjoy. I was always so preoccupied with my own failures and inadequacies. I didn’t really ever enjoy being in the studio because I was just trying so hard to make sense of what was going on in my head, trying to be better but knowing I wasn’t – it was a very self-flagellating process. It’s only recently, as I’ve gotten a little older, that I’m trying to have a bit more confidence in what I’m doing. Just to go in and enjoy the incredible gift that it is, to be in a space like that with these amazing people.

Asphodels was such a hyper-controlled record. We did it in three days, and it was all live to tape. Very strict. I wanted to make this a bit of a rebellion against that. Explore the studio, spend time in there, see what happens. That was the initial instinct.

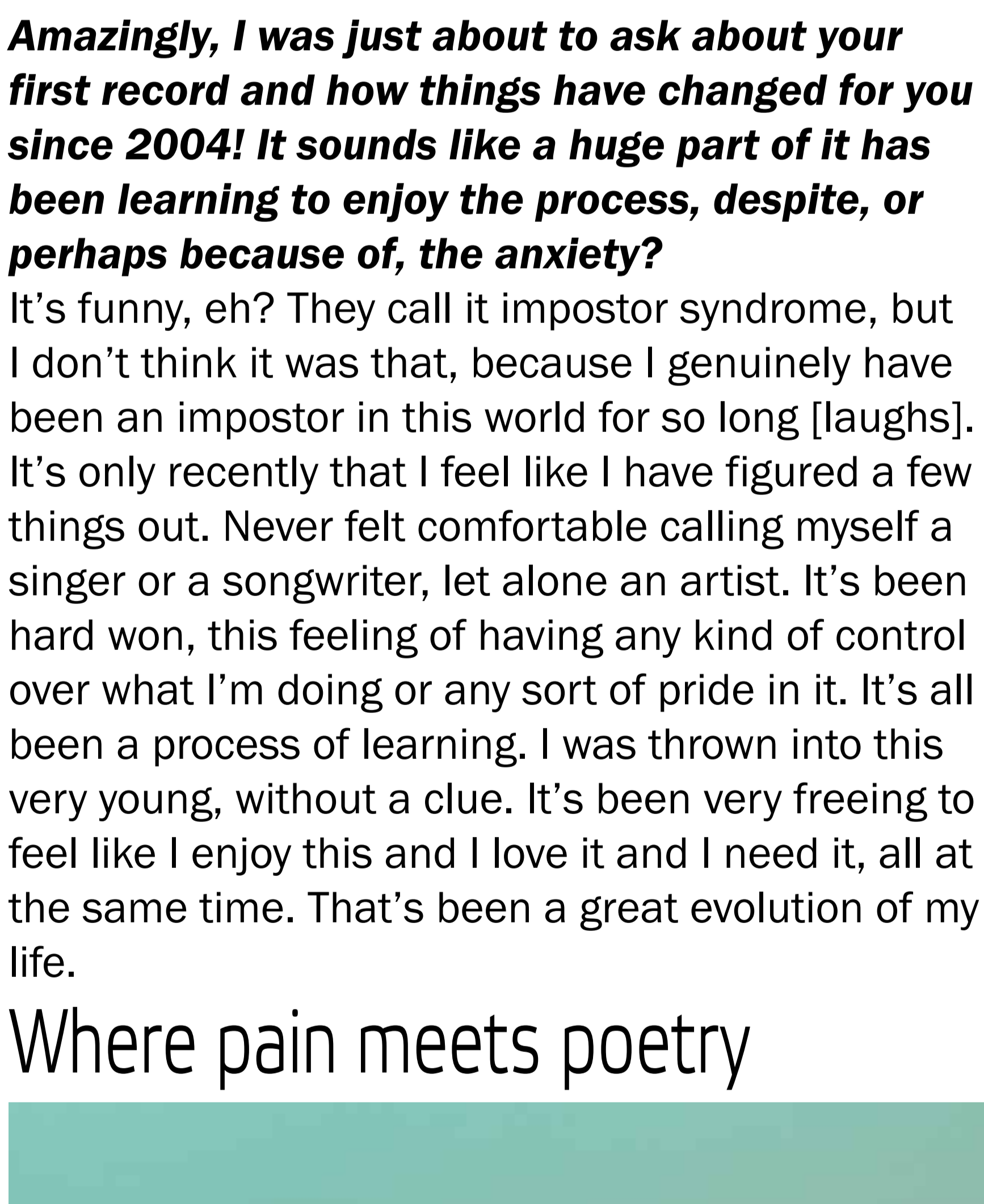
You said you felt like all the songs on Fragile World were pointing to a clear place – can you pinpoint what that place is, now that the record is finished?

I haven’t got a huge amount of clarity on that yet. I find it’s usually after touring them for a while that I start to understand the records more. I think this record reminded me of the first songs I was writing, because I remember feeling a similar way: in a state of overwhelm with the world around me, and retreating to the world of songs. I remember that feeling the most intensely when I was writing the first record [*The Runaway Found*, 2004], and perhaps the second [*Nux Vomica*, 2006]. That feeling of hiding away and not knowing what else to do but this. So I think it came out of need, initially: a need to go somewhere else and to try and process what I was feeling. I suppose it mutated as it went along.

Amazingly, I was just about to ask about your first record and how things have changed for you since 2004! It sounds like a huge part of it has been learning to enjoy the process, despite, or perhaps because of, the anxiety?

It’s funny, eh? They call it impostor syndrome, but I don’t think it was that, because I genuinely have been an impostor in this world for so long [laughs]. It’s only recently that I feel like I have figured a few things out. Never felt comfortable calling myself a singer or a songwriter, let alone an artist. It’s been hard won, this feeling of having any kind of control over what I’m doing or any sort of pride in it. It’s all been a process of learning. I was thrown into this very young, without a clue. It’s been very freeing to feel like I enjoy this and I love it and I need it, all at the same time. That’s been a great evolution of my life.

Where pain meets poetry



Deafheaven have spent the past 15 years lacerating the emotional and sonic boundaries of modern metal. Formed in 2010 by childhood friends George Clarke (vocals) and Kerry McCoy (guitar), with drummer Daniel Tracy joining in 2012, guitarist and keyboardist Shiv Mehra in 2013, and bassist Chris Johnson in 2017, the American band uncloaked their sixth album last year. *Lonely People With Power* is both a culmination and a reckoning.

“A lot of making this album felt like doubling down on an identity it took a decade to fully understand,” Clarke says. “Essentially staking claim to an assortment of ideas we’ve thrown together through the years that now feel cohesive.”


On their previous records, Clarke says the band strived to challenge themselves at every turn. With *Lonely People With Power*, “there was actually a real comfort in looking back and feeling established in our own sound”.

That sound is multi-faceted, Clarke continues, “which is why there’s so many different things going on”.

The record captures Deafheaven’s innate ability to merge melody with brutality, and pain with poetry. Sonically, reflections on masculinity, inherited trauma, family, and self-perception translate to “black-metal bangers through and through” (*The Progressive Subway*), each one “brimming with pain and longing and wonder and fury” (*Angry Metal Guy*).

“The music is challenging alone in itself, we don’t need to overexert ourselves to prove a point. Kerry and I were like, ‘Let’s just do us to the most us we can do it.’”

Revered for their transcendental live shows, Deafheaven will take to the stage with special guests, shoegaze renegades Nothing, at San Fran on the 2nd of July. Put black-metal trailblazers together with outlaw poets for a gig that splits the ears and stirs the soul.

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From the depths



Photo by Latitude Creative.

For thousands of years the ocean has been a source of inspiration for musicians, poets, writers, and composers, drawing out words and song from the depths of the blue. To celebrate the 50th anniversary of Worldwide Wildlife Fund (WWF) New Zealand, the New Zealand Symphony Orchestra (NZSO) National Youth Orchestra (NYO) will perform a potent and sweeping ocean-themed concert, *NYO La Mer*, on the 3rd of July at the Michael Fowler Centre.

Players in the NYO range from 11 to 23. Led by acclaimed conductor Dane Lam, the orchestra will perform four works that capture the beauty, power, environmental importance, and emotional resonance of our marine environment.

The programme features Claude Debussy's groundbreaking *La Mer* (the sea) and Benjamin Britten's *Four Sea Interludes* from his opera *Peter Grimes* alongside the New Zealand premiere of renowned Hawaiian composer Michael-Thomas Fomai's *Kealaikahiki Suite*, and the world premiere of *Pray for the wanderer* by NZSO NYO 2026 composer-in-residence Jack Bewley.

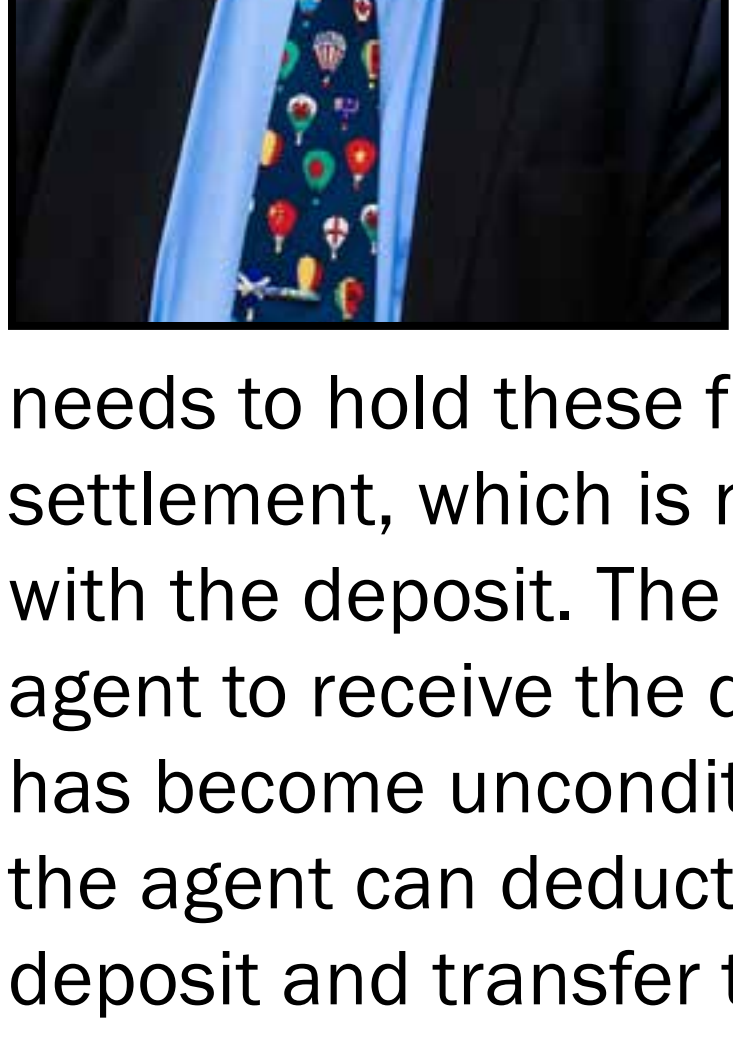
WWF-New Zealand's acting chief executive Jamie Fowler says, "Music has a unique ability to connect people emotionally to the natural world, and this concert will be a powerful celebration of the ocean that sustains us all."

The evening is expected to be full of talent, and a powerful reminder of Aotearoa's deep connection to ocean and our duty to protect our natural taonga.

Advice from Alan

KiwiSaver and your first home

**by Alan Knowsley, consultant,
Rainey Collins Lawyers**



If you are wanting to use your KiwiSaver for a deposit on your first home, it is important to tell the agent and your lawyer so that special clauses can be included in the Sale and Purchase Agreement (SAP). When KiwiSaver funds are used for payment of the deposit, the seller's lawyer

needs to hold these funds undisbursed until settlement, which is not what normally happens with the deposit. The standard practice is for the agent to receive the deposit once the agreement has become unconditional. After a holding period, the agent can deduct their commission from the deposit and transfer the balance to the vendor's lawyer.

If you are paying the deposit on a property using KiwiSaver (and/or superannuation funds), your agreement needs to include a specific clause confirming that the vendor's lawyer will undertake to hold these funds undisbursed until settlement. Your legal advisor can provide you with required wording to add to your SAP.

To withdraw KiwiSaver funds for the deposit, a purchaser's lawyer must give the KiwiSaver provider an undertaking that the funds will be held undisbursed until settlement and that if settlement does not go ahead (due to no fault of the purchaser), then those funds will be repaid to the KiwiSaver provider. Because a purchaser's lawyer needs to give these undertakings, they require an undertaking from the vendor's lawyer, as it is the vendor's lawyer who is in control of the deposit funds once received. Having a clause in the SAP recording this arrangement ensures that the vendor's lawyer will comply with the requirements.

If settlement does not occur through no fault of the purchaser, the deposit is refundable. The repayment undertaking confirms this and is important because KiwiSaver funds can only be used for the purchase of a property; the purchaser is not entitled to receive these funds personally. Therefore, if the purchase does not happen, the KiwiSaver funds must be returned to the KiwiSaver provider.

Camp competition

by Alessia Belsito-Riera



Calling all pop quiz crushers, all *Jeopardy* champs, all Trivial Pursuit pros – the challenge you've been waiting for is upon us.

On Friday the 19th of June, Wellingtonians can test their mettle in *Are You Smarter Than a Drag Queen?* where at Scotty and Mal's Cocktail and Lounge Bar, contestants will have the chance at chaotic glory.

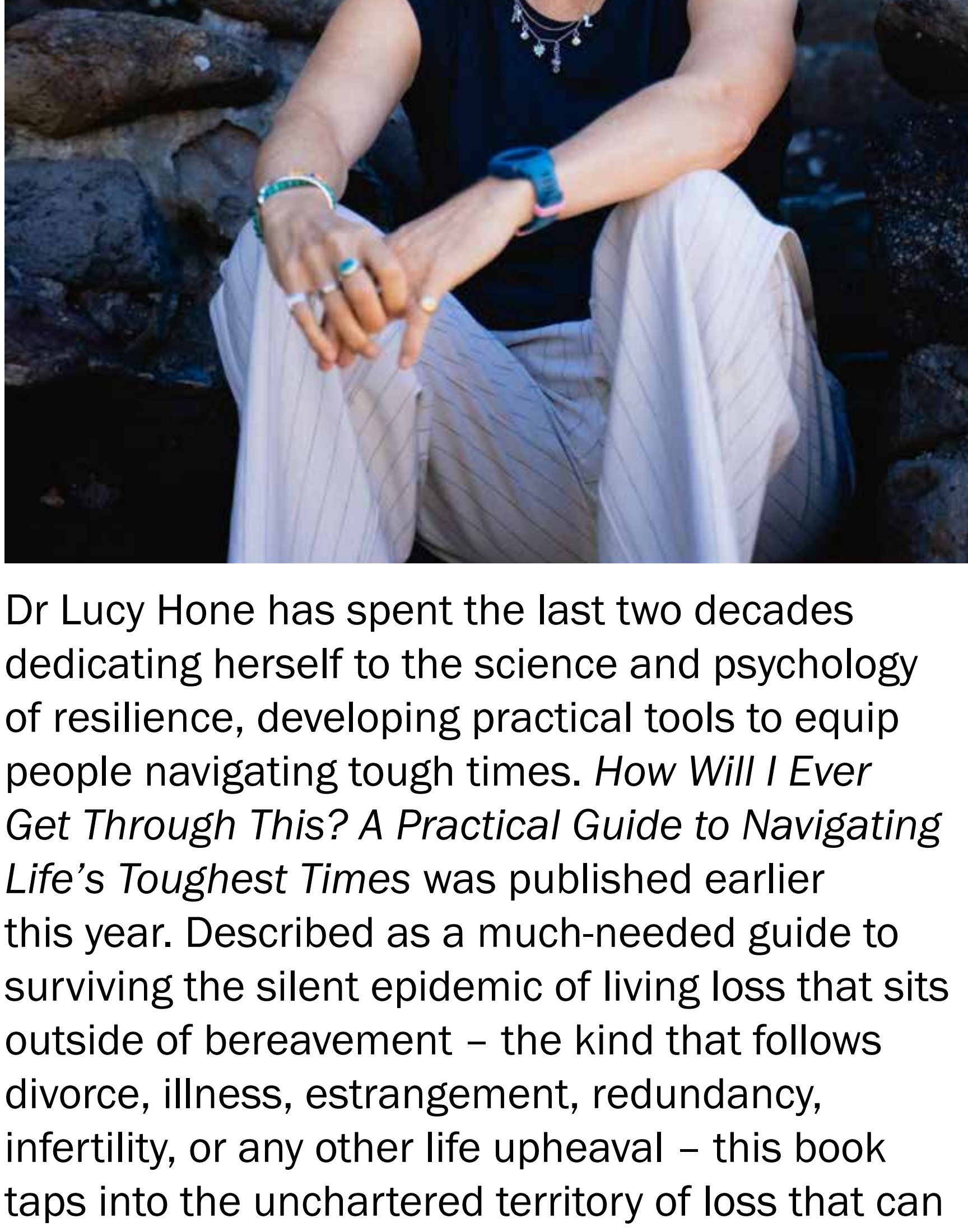
Join Rosa Violeta and Yuri Guaii, star of *RuPaul's Drag Race Down Under* and *The Boulet Brothers' Dragula* in a trivia night unlike any other packed with fabulous prizes, outrageous drag shows, madcap banter, and questions that'll have you questioning everything. Whether you nail the answers or charm your way through the madness, you might just walk away with something fabulous... or hilariously useless.

Expect stunning looks, unhinged lip-syncs, and maybe even a heated debate over who really invented the pavlova from A-list queen Rosa Violeta and Yuri Guaii, Auckland's premier drag misfit who has been disturbing the scene since 2014 with their innovate looks, mystifying performance style, and eccentric demeanour.

"What started as two drag queens joking around over pop culture, random facts, and wildly competitive pub quiz nights quickly turned into *Are You Smarter Than a Drag Queen?*" Rosa Violeta says, adding that she can't wait to put audiences "to the test and prove once and for all whether they really are smarter than a drag queen".

As camp, cocktails, and competition collide, contestants will be crowned and Wellington will finally answer the age-old question: *Are You Smarter Than a Drag Queen?*

Silent epidemic



Dr Lucy Hone has spent the last two decades dedicating herself to the science and psychology of resilience, developing practical tools to equip people navigating tough times. *How Will I Ever Get Through This? A Practical Guide to Navigating Life's Toughest Times* was published earlier this year. Described as a much-needed guide to surviving the silent epidemic of living loss that sits outside of bereavement – the kind that follows divorce, illness, estrangement, redundancy, infertility, or any other life upheaval – this book taps into the uncharted territory of loss that can often be dismissed or ignored.

Hosted at Copthorne Solway Park in Masterton on the 4th of June, Sue Reid, owner of Hedley's Books and organiser of literary events, will sit down with Dr Hone for a fireside chat about her new book. Reid says, "Lucy's book is timely, especially in these ever-changing uncertain times. Straight to the point, candid, but deeply rooted in compassion, Lucy provides stories from others, starting points, and ultimately, a way to find what is still good in our life and what we are living for. It's ever hopeful but not in a patronising way."

Dr Hone is an internationally acclaimed author and TED Talks speaker with over nine million views. The conversation will be followed by a chance for audience members to meet Dr Hone, grab a copy of *How Will I Ever Get Through This?* or *Resilient Grieving*, and get it signed. Proceeds will go to supporting Autism Wairarapa Charitable Trust.

KIMI/You Are Here by Isabella Smith

In this new series, Isabella Smith meets the artists behind the sculptures dotted around our city.



Photo courtesy of Wellington Sculpture Trust.



Seung Yul Oh.

Located in the coastal planting area within the shipping dry-dock beside Waitangi Park, an inverted, stainless steel tear drop hangs suspended amidst the native vegetation. A mirror to the surrounding sky, trees, and waterfront, the sculpture reflects shifting weather patterns overhead and the faces of people standing before it.

Despite standing at five and a half metres, the softness of its curves and the purity of its surface somehow prevent it from feeling imposing. *KIMI/You Are Here* can be seen from many viewpoints around the six-hectare urban park, but the sculpture sits at the end of a concealed path. To find yourself staring at your own reflection is to make a small discovery, and become aware of your connection to place and to one another.

KIMI/You Are Here is like a giant location pin, reminiscent of the ones dotted over digital maps, a familiar symbol that reflects how people constantly try to orient themselves within the world. For New Zealand Korean artist and sculptor Seung Yul Oh, locating oneself is not only geographical, it is also emotional. The idea of the sculpture began with an image of releasing a small, gravityless droplet of soul into a site, “almost like a thought suspended in space”, he says. He wanted to create something intangible that could “quietly settle into the city and begin forming relationships with people, light, weather, and memory.”

“I was interested in creating something that feels emotionally open and responsive rather than fixed. Public art becomes part of people’s daily rhythm and daily weather, and I wanted *KIMI* to exist gently within that flow.”

Like all public works, many hands, hearts, and minds were involved in the fabrication and installation of *KIMI/You Are Here*, as well as an enormous amount of precision, craftsmanship, and patience. Beneath the sculpture’s smooth surface is a highly complex, rigorously calculated internal structure – with every curve and seam carefully resolved to maintain “a sense of visual lightness”.

Led by Rob Janes of LT McGuinness, the sculpture took three weeks to install. The cleverly hidden foundations provide the stability needed to prevent the structure from toppling in Pōneke’s renowned gale-force winds, all the while making the sculpture appear weightless, tapering down to an elegant point where it meets the earth.

Kerry Fowler and his team of fabricators at Global Stainless in New Plymouth spent thousands of hours hand-polishing and refining the surface of the sculpture until it achieved an almost liquid-like clarity. Seung says, “I wanted the reflection to feel atmospheric rather than purely optical. As though the sculpture could absorb and release the world around it. The mirrored surface dissolves parts of the form into the sky and surrounding landscape, while the curved shape softens its physical mass. Depending on the weather and light, the sculpture can almost disappear and reappear again.”

Seung has moved between Korea and New Zealand for much of his life. Exhibiting extensively throughout Australasia and Korea, his works have become instantly recognisable, incorporating painting, installation, sculpture, video, performance, and public art. His sculptures are closely related with the way he works with other mediums, concerned with surface, rhythm, illusion, and emotional atmosphere. “Painting has especially influenced my approach to reflection and form. I’m interested in how subtle shifts in light, colour, and texture can create psychological or meditative experiences. At the same time, many of my works draw from animation, popular culture, inflatable forms, and traditional Korean aesthetics, where softness and playfulness coexist with structure and precision.”

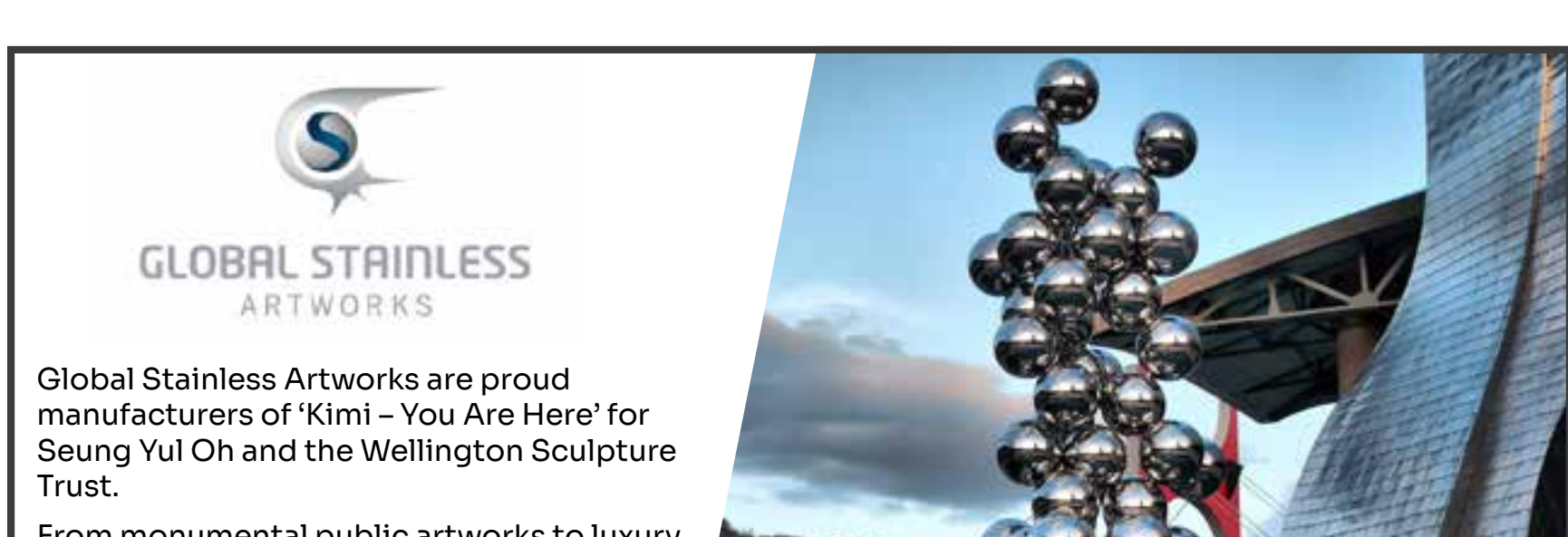
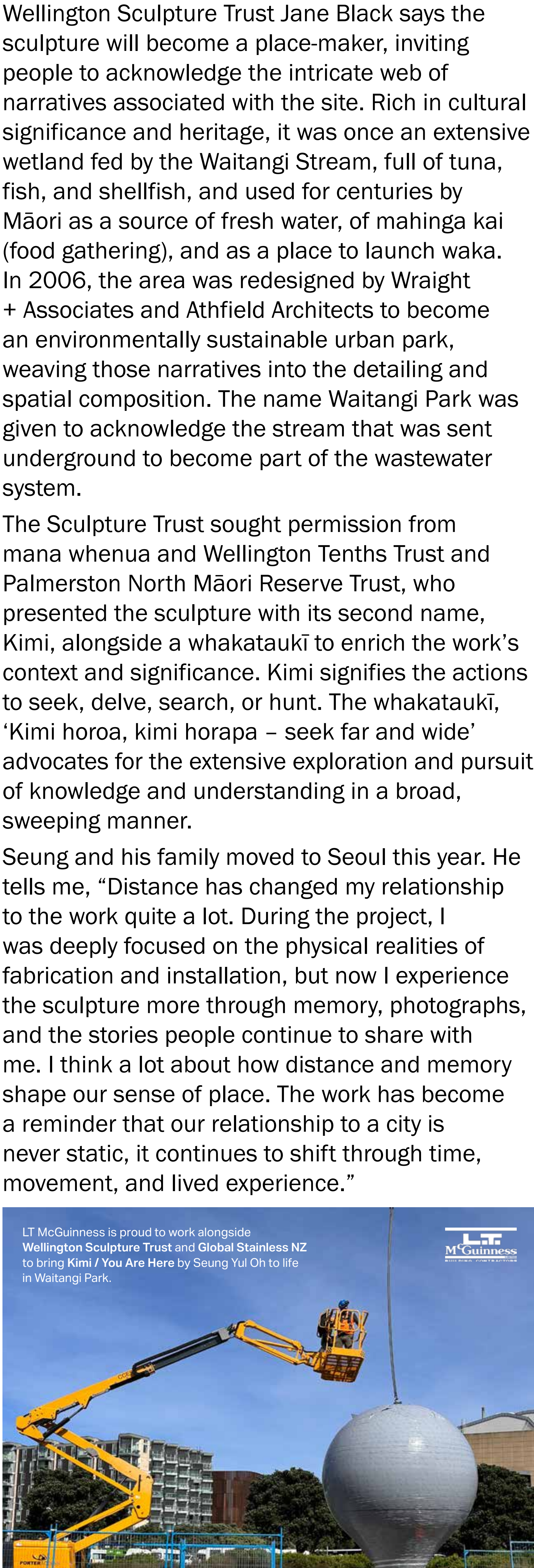
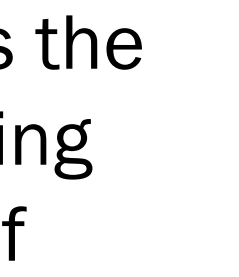
The commissioning of *KIMI/You Are Here* saw the Wellington Sculpture Trust embark on its largest fundraising effort since its inception, raising \$600,000 for the work. Chair of the Wellington Sculpture Trust Jane Black says the sculpture will become a place-maker, inviting people to acknowledge the intricate web of narratives associated with the site. Rich in cultural significance and heritage, it was once an extensive wetland fed by the Waitangi Stream, full of tuna, fish, and shellfish, and used for centuries by Māori as a source of fresh water, of mahinga kai (food gathering), and as a place to launch waka.

In 2006, the area was redesigned by Wraight + Associates and Athfield Architects to become an environmentally sustainable urban park, weaving those narratives into the detailing and spatial composition. The name Waitangi Park was given to acknowledge the stream that was sent underground to become part of the wastewater system.

The Sculpture Trust sought permission from mana whenua and Wellington Tenth Trust and Palmerston North Māori Reserve Trust, who presented the sculpture with its second name, *Kimi*, alongside a whakataukī to enrich the work’s context and significance. *Kimi* signifies the actions to seek, delve, search, or hunt. The whakataukī, ‘*Kimi horoa, kimi horapa – seek far and wide*’ advocates for the extensive exploration and pursuit of knowledge and understanding in a broad, sweeping manner.

Seung and his family moved to Seoul this year. He tells me, “Distance has changed my relationship to the work quite a lot. During the project, I was deeply focused on the physical realities of fabrication and installation, but now I experience the sculpture more through memory, photographs, and the stories people continue to share with me. I think a lot about how distance and memory shape our sense of place. The work has become a reminder that our relationship to a city is never static, it continues to shift through time, movement, and lived experience.”

LT McGuinness is proud to work alongside Wellington Sculpture Trust and Global Stainless NZ to bring *Kimi / You Are Here* by Seung Yul Oh to life in Waitangi Park.



Close-up

by Madelaine Empson

The thespian of song



Photo by Greg Gorman.

Engelbert Humperdinck is a global icon. With record sales in excess of 150 million, including 64 gold albums and 35 platinum, four GRAMMY® nominations, a Golden Globe, and stars on the Hollywood Walk of Fame, Las Vegas Walk of Fame, and Leicester Walk of Fame, he is known the world over as the king of romance.

“I just love singing, I love creating – that’s my number one thing”, he tells me when I ask about his remarkable career, which spans one shy of 60 years of countless chart-toppers and sell-out world tours.

Just last month, the *Release Me* balladeer turned 90 years old. Let *The Celebration Tour* commence! “I’m so looking forward to coming over and doing my thing”, he delights of his Wellington concert at the Michael Fowler Centre on the 26th of June.

Hello, how are you?

Hello, here I am! I’ve just been out this morning taking in a little sunshine. I don’t know what it is in Celsius, but it’s about 88 degrees Fahrenheit here.

Ooh, it’s about 10 degrees Celsius here.

Let me add that up... that’s 48 degrees Fahrenheit! That’s not much! Bloody cold [laughs].

It is! It’s been about seven years since you last toured here...

Seven years! Has the time gone that quickly? It’s just whizzing by, isn’t it! Already, I’m 90. I can’t believe it myself. I love work and I love being on stage, dancing around, doing my thing. I can’t sit at home and put my feet up and watch television, I have to be on the road. I’m a road warrior [laughs].

I bet seven years in the life of Engelbert Humperdinck would be remarkable.

It’s been very good. Nothing has changed really, as far as my ability to work and to be on stage and travel around the world. I’m on the road all the time on world tours. Except for COVID, that’s the only time I’ve had time off at home without working in... 59 years.

Wow. What is it that drives you?

I’m a thespian of song. I love to act on stage. I love to act upon the tools that God has given me, and the wonderful songs that I’ve recorded over the years, for the people who have made me who I am today by buying my records. About 15 years ago, we had a census about how many records I’ve sold around the world. It was over 150 million, and that’s a wonderful number for any person.

It doesn’t happen in today’s market, not at all, because of the different style of selling now – the internet, downloading, this and that. It’s not the same. I used to love the past. I’d call up and say, ‘How many did we sell today?’ It was so exciting. Now you don’t know, it’s all digital.

With so many things moving online these days, your music has experienced a surge on social media. Do you see the reels that people make with your songs?

I see what people are up to! I use social media quite a lot, because on a Tuesday I put out an all-round bulletin called Tuesday Museday. I say, ‘It’s Tuesday Museday, and I’m talking to my friends around the world’, and I give people the news about what’s going on for me that week. So I see what’s happening on Facebook and Instagram and all that business.

I understand you have new music out now and coming soon?

I’ve got a new single out right now called *I’ve Got You*, which is a great title. It was written by a gentleman called Larry Butler, who incidentally worked with Kenny Rogers on his number one hits. Unfortunately, Larry Butler passed away in 2012. I had lunch with Joel [Diamond], a producer I worked with about 49, 50 years ago on songs like *After the Lovin’* and *This Moment in Time*, and he said, ‘It’s time for us to do something’. I said, ‘Yes, I need another *After the Lovin’*’. Because that was in 1976/77, and that was the most highly played record on radio, ever. Joel said, ‘I’ll play you a couple of songs’, and I picked *I’ve Got You*. I said, ‘I want that one!’ Larry Butler did a great job. As a matter of fact, he had told Joel, ‘I think this is probably the best song I’ve ever written’. That’s on tape, on Joel’s answering machine. I’ve heard it myself. So, we went into the studio and recorded it.

In England, they’ve made a dance version of it. It’s only been out a couple of weeks, but it’s moving! And I’ve got a new album coming out in July – not with this producer, with Cleopatra Records – of songs from the 80s that some of the big groups recorded: The Cars, Aerosmith, Kiss, Journey. I took singles from all their albums and recorded them my way. I think it’s going to make quite an impression, because for a person like me, who’s a balladeer, to get into that market... it’s quite different.

When you perform in Wellington, will audiences get to hear any of the songs from the new album?

I’ll be doing a couple from the new album, definitely! Plus I’ll be doing the new single. I’ve got to promote, haven’t I? [Laughs.]

When you get out on stage, can you describe what happens – that feeling of connecting with your audience?

First and foremost, I’m a basket case. Before I walk on stage, my hands are cold, I’m walking around doing all these [vocal warmups]. The microphone is switched off! I’m very nervous, and when I get out there, I don’t touch the audience for about 10 minutes because I’m *freezing* – I don’t want them to think. ‘Oh, that guy feels as if he’s dead!’ After five or 10 minutes, once you get hit by an audience reaction, it charges your batteries immediately. You warm up to it and you know that they’re gonna be fine, you’re gonna be fine.

Do you have a favourite song to perform live?

I don’t really – but I have to say that the song I recorded that made me what I am today, really, is a song called *Release Me*. And on the B-side of *Release Me*, my dear, is the national anthem of New Zealand.

Oh?

It’s called *Ten Guitars*! [Laughs.] It might as well be, because little kids in the audience, they all know *Ten Guitars*. What a big hit that was...

We learned and sang that song in primary school as a whole class!

Of course, at that particular time, you didn’t realise you were going to be talking to the guy who recorded that song! Well, here I am!

That’s a huge pinch-me moment for me – what are the biggest pinch-me moments for you?

Believe me, I’ve got to pinch myself now that after 59 years I’m still playing to audiences all over the world. *Release Me* started the ball rolling. I was nobody at the time, and I came along and stopped the almighty Beatles, who I’m a big fan of, from having their 13th number one. I remember the beginning. You have to remember your beginnings. *Release Me* still, to this day, is as fresh as it was when I recorded it 59 years ago.

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Back to contents

Family – school holidays



Discover holiday fun in Porirua!



Make a splash at Arena Aquatics



Try the pump tracks at Aotea Lagoon and Postgate Park

9-12 JULY
Don't miss the Matariki harbourside light display 5.30-9pm



Get yummy treats at Kai Tahi



Visit the friendly animals at Battle Hill Farm Forest Park

Test your detective skills at the Police Museum



7 JULY
Enjoy World Chocolate Day with Whittaker's chocolate at Pātaka Art + Museum 11am-2pm



7, 9 & 17 JULY
Enjoy outdoor games and loose parts play at Aotea Lagoon 11am-2pm

Family – school holidays



Par2 Minigolf

Minigolf has been a staple of Napier's Marine Parade since the 1940s. What began simply as a large putting green has developed into Par2 Minigolf, guaranteed fun for you and the kids. Located adjacent to the local isite, you'll enjoy panoramic views of the coast of Hawke's

Bay while you compete on one of two courses: Pacific Pro-Am or Deco Drive. The former is a quintessential minigolf course, full of wacky angles, tricky water hazards, and tree obstacles. Deco Drive is a complex course with organic curves and harsh slopes.



Hawke's Bay Museum

Visit Hawke's Bay's award-winning museum, home of the region's taonga and other treasures. Explore the artefacts in the Taonga Māori Gallery and discover the remarkable story of the region's recovery following the devastating earthquake in 1931. The museum showcases changing exhibitions of

art, culture and social history. With activities for children, a gift shop, a jam-packed events calendar, and so much to see, the museum is a must-do experience for visitors and locals alike. Sharing the diverse voices and stories of Te Matau-a-Māui, entry is free.



Faraday Museum of Technology

Ignite your imagination at the Faraday Museum of Technology, where hands-on adventures await visitors of all ages! Discover interactive exhibits where you can touch, play, and explore the wonders of science, technology, and history in exciting ways. From historic appliances and

engines to energy sources and games, there's so much to see and uncover. A magical place where history comes to life anew, the Faraday Museum of Technology offers an experience you won't forget that's perfect for families and anyone with a curious mind!



The National Aquarium of NZ

The National Aquarium of New Zealand is home to saltwater, freshwater, and land animal exhibits from New Zealand and around the world. The 1.5-million-litre Oceanarium, which you can experience with a walk through an underwater viewing tunnel, showcases the variety of aquatic species

that exist in Hawke's Bay, including stingrays, kingfish, hāpuku, snapper, and more. Watch the famous little penguins feed and play in the Penguin Cove, and connect with native wildlife like tuatara and kiwi. **Photo by Molly Rose Nilsson.**



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i site

Visitor Information

NAPIER

Family – school holidays



Kennedy Park

Located near the heart of Napier, Kennedy Park is an accommodation option that's fun for the whole whānau. There is so much to do onsite that you'll be tempted to spend entire days on the premises. Kids and adults will love the heated swimming complex, basketball half court, and giant outdoor

chess board. Stroll the gardens or relax at the café while the tamariki let loose at the adventure playground and on the colourful jumping pillow. Spend time in the games room playing pool, table-top games, or air hockey together as a family.



Napier Aquatic Centre

You don't have to wait for hot summer days to enjoy a day in the water. Napier Aquatic Centre is open year-round for water-based exercise and fun. Three pools means everyone can jump in – choose from the five-lane 25-metre lap pool for walking and lane swimming, the disability-friendly six-lane

Ivan Wilson Pool, or the learners' pool complete with toddler pool and mini waterfall. The complex also features waterslides, a spray park open from October to March, a beautiful outdoor area, and relaxing spas. Jump in and have fun!

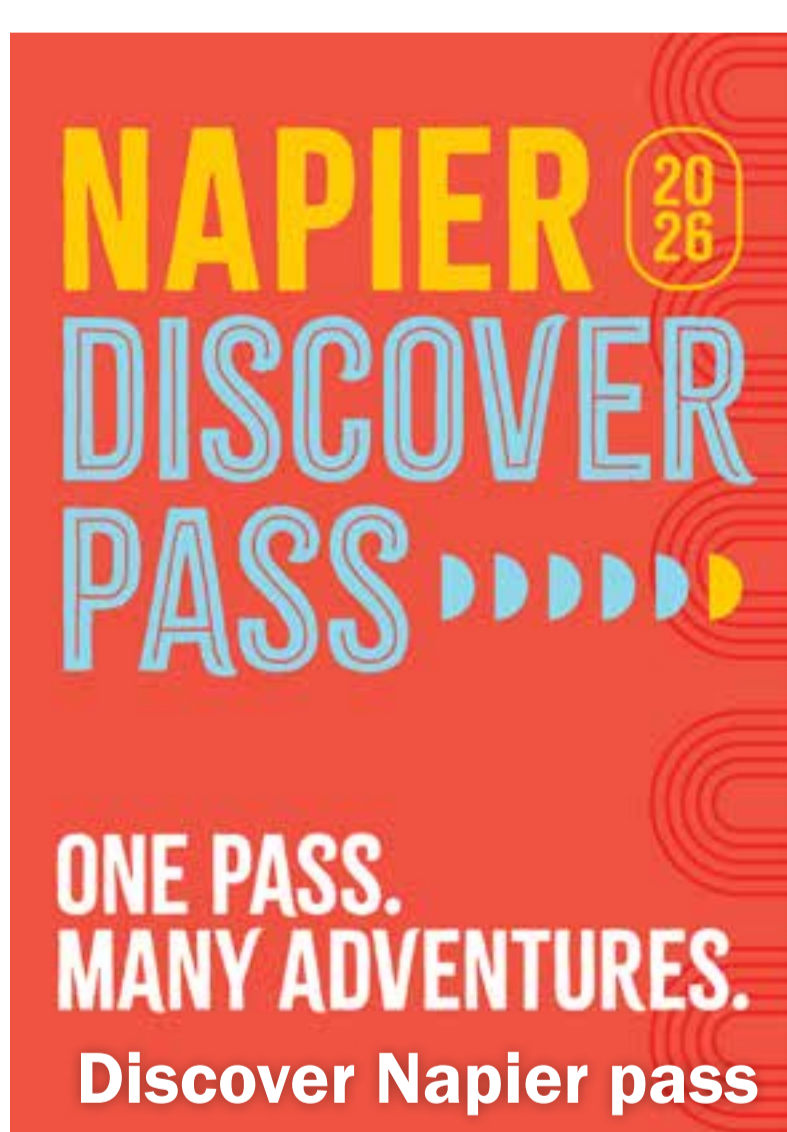


Ocean Spa

Ocean Spa is Napier's premier heated pool and fitness complex located on Marine Parade.

Boasting open-air, heated, and chlorinated pools and spas with panoramic ocean views, visitors can enjoy a range of options from the toddler pool to therapeutic pools with water fountains and pool

jets. Visitors can unwind in spacious outdoor spa pools and refuel with a coffee or bite to eat at Bach Café. Centrally located, Ocean Spa is the perfect spot to relax and re-energise, rain or shine.



Get adventurous and explore Napier with one simple pass! Take a journey through some of Napier's favourite attractions, from relaxing coastal experiences to hands on discovery and family-friendly fun. Visit five iconic venues across Napier, uncover marine life, roll into skate

sessions, tee off by the sea, and bring fascinating machines to life. Choose where to return for a bonus visit and make the most of every experience. Get your pass at www.napiernz.com or instore at the Napier isite.

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Family – school holidays

Inside your imagination



A little secret about Rotorua is that from this Kiwi town you can travel through time and space, around the world, and to places unknown... photographically, that is! 3D Trick Art Gallery is the only one of its kind in New Zealand and features over 50 life-size, realistic 2D paintings that come alive through your camera and your poses, changing them to 3D imagery. All you have to do is jump in to create epic pictures and fun memories.

There are five themed sections in the gallery. In Classic Art, visitors can step inside famous paintings. Kiwi Life is inspired by New Zealand culture and history. Visitors can explore glaciers and outer space while putting their creativity to the test in the Challenge section. Create your own mythical story in the Fantasy area. Grand Nature celebrates New Zealand's natural landscape.

Escape from the jaws of a giant crocodile, make a break from a great white shark, or leap from the clutches of a goliath octopus. Scale mountains and traverse waterfalls. Fancy a trip to the Moon? Or perhaps you'd prefer to explore Venice, a glacier, or fly away in a hot air balloon. Talk about an Instagram-worthy vacation!

Located on the grounds of Rotorua Heritage Farm just an eight-minute drive from the centre of town, 3D Trick Art Gallery is a fun, family-friendly activity come rain or shine. From within the dry and heated gallery, you can embark on countless once-in-a-lifetime adventures all in one day – the only limit is your imagination and creativity.

Celebrating the Māori New Year



Photo courtesy of WCC.

Wellington City Council invites you to celebrate the Māori New Year with Matariki Ahi Kā from the 9th to the 12th of July, 6pm to 9pm on the Wellington Waterfront.

The event is an immersive walk-through experience with fire, projections, performances, and a special ceremony to honour those who have passed away since last Matariki.

As part of the ceremony, write down the names of loved ones, memories, and hopes for the future. Your messages will be offered to the flames to rise to the stars. Share kai with friends and whānau each night at one of the two vibrant food courts – at Odlins Plaza and near the marina at the back of Te Papa – and enjoy live music.

The rising of Puanga (also known as the star Rigel in Orion) and the Matariki star cluster (Pleiades, or the Seven Sisters) mark the Māori New Year. Puanga is the star acknowledged by mana whenua iwi Te Āti Awa while Ngāti Toa acknowledges the Matariki cluster. Puanga and Matariki can be seen in different parts of the Wellington region. The Māori New Year is a special time to get together, remember loved ones, share stories and kai, and plan for a sustainable future.

Bundle up the whole whānau for this spectacular free event and celebrate the Māori New Year in a uniquely Wellington way.

You can check out the Matariki Ahi Kā programme and view the map at

www.wellington.govt.nz/matariki



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Family – school holidays

A Memory of a Summer Dream



Catherine Warren with her painting Shelter.



Electric Gaze by Catherine Warren.

As winter arrives Katherine Mansfield House & Garden is offering visitors the opportunity to take a break from the colder weather and step inside *A Memory of a Summer Dream*, an exhibition of paintings and poetry by Thorndon artist and writer Catherine Warren.

From dawn until dusk, humble horizons, reaching branches, serene sunsets, and familiar words transport viewers to another season, unlocking their own cherished memories.

Warren explains, “Summer is a season longed for and revered in the collective Kiwi consciousness. All year we wait for summer to arrive, with high expectations of glorious blue skies.”

In Warren’s paintings it’s easy to spot the same landscapes that inspired the imagery in Katherine Mansfield’s story *At the Bay*, imagery that is quintessentially part of the New Zealand summer. The works were created between the summers of 2023 and 2026 and form Warren’s first solo exhibition, which runs until the 23rd of August.

“It’s really special to have this exhibition at Katherine Mansfield House & Garden,” Warren says. “Much like Katherine’s own writing, my work is grounded in a sense of place, nostalgia, and common experience. I’m excited to share it with visitors and spark conversation about their own summer memories.”

Visitors of all ages are encouraged to spend some time at the activity table and make a poem or collage to take away. A memory, or perhaps a dream, of a warmer time!

The exhibition space is in a former bedroom of the house and hosts around three exhibitions a year. Director of Katherine Mansfield House & Garden Cherie Jacobson says, “We honour Mansfield’s legacy by caring for her childhood home and having it open to the public as a museum, but we also love to support contemporary artists and writers as a way of celebrating Mansfield’s creative life and achievements.”

Celebrate creativity



With a rare opportunity to experience original Salvador Dalí etchings right here in Manawatū, the Art EXPO 2026 immediately captures the imagination and sets the tone for an extraordinary event. Now approaching two decades as the region’s longest-running art exhibition, the EXPO continues to celebrate creativity on an inspiring scale. This year features close to 100 artists from across Aotearoa and more than 1000 original works, offering a rich and diverse visual experience.

From established names to emerging talent, the exhibition strikes a dynamic balance between tradition and innovation, inviting visitors to explore everything from classical techniques to bold contemporary expression. Guest artist Hamish Macaulay, a Kāpiti Coast printmaker, further enhances the programme. More than an exhibition, the EXPO is a celebration of connection and a vital fundraiser for the Feilding and District Art Society – making it an unmissable cultural highlight.

	<p>Bike It Now! Central Otago</p> <p>BOOKING NOW FOR '26 and '27! It is essential to book early to avoid disappointment. ITINERARY PLANNING BIKE HIRE TRANSPORT</p> <ul style="list-style-type: none"> • One Day Wonder tours • Top-quality Merida Hire Bikes including E Bikes (Hard Tail, Step Through, and Full Suspension) • Retail and workshop • Electric Bike retail and hire specialists • 25 Holloway Street, Clyde • 6 Barry Avenue, Cromwell • Three Parks, Wanaka <p>Ph 0800 245 366 (NZ) 1800 446 356 (Aus) info@bikeitnow.co.nz www.bikeitnow.co.nz</p>	<p>Challenge yourself to go winter riding in spectacular Central Otago. Come to the experts!</p>
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<p>MANAWATŪ ART EXPO 2026</p> <p>Original Fine Art from New Zealand Artists brought to you by the Artists of the Feilding and District Art Society</p> <p>EXPERIENCE SALVADOR DALÍ: ORIGINAL ETCHINGS ON EXHIBITION & FOR SALE</p> <p>17th, 18th & 19th of July 9am – 4.30pm each day</p> <p>At the Palmerston North Conference and Function Centre www.feildingartsociety.com</p>		
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Family – school holidays

Taking over Wellington Museum



Wellington Museum is inviting tamariki to take the lead for a special day of free whānau fun. At Tamariki Takeover on Saturday the 11th of July from 10am to 2pm, the museum will be taken over with activities inspired by the wonders of Matariki and new exhibition *Capital of Kai*.

Families can expect a day packed with bespoke museum tours, collage and weaving crafts, Matariki storytime, and a chaotic kaputī party with the vibrant characters of Fairy Cat and Friends.

Tamariki can explore hidden details and find fun food facts throughout the museum with the Tasty Treasure Hunt. These activity sheets are available for free from the front desk during the exhibition run.

Inside the *Capital of Kai* exhibition on the ground floor, you'll find 100 years of Wellington hospo history. Tamariki can feed their curiosity by getting up close to miniatures of Wellington's most renowned dishes and dream up meals on the lightbox drawing activity.

There's lots to see in the museum's Attic like the new kororā little penguin display. Here you'll learn about the vital role they play in our harbour's ecosystem, and how we can all help protect them. Other treasures in the Attic include Steven Adams' basketball boots and Ngā Hau – the museum's own Time Machine.

Capital of Kai is on now until Sunday the 6th of September. Wellington Museum is situated on Jervois Quay on Queens Wharf and open daily from 10am to 5pm. Learn more about what's on at wellingtonmuseum.nz

Make Matariki memories



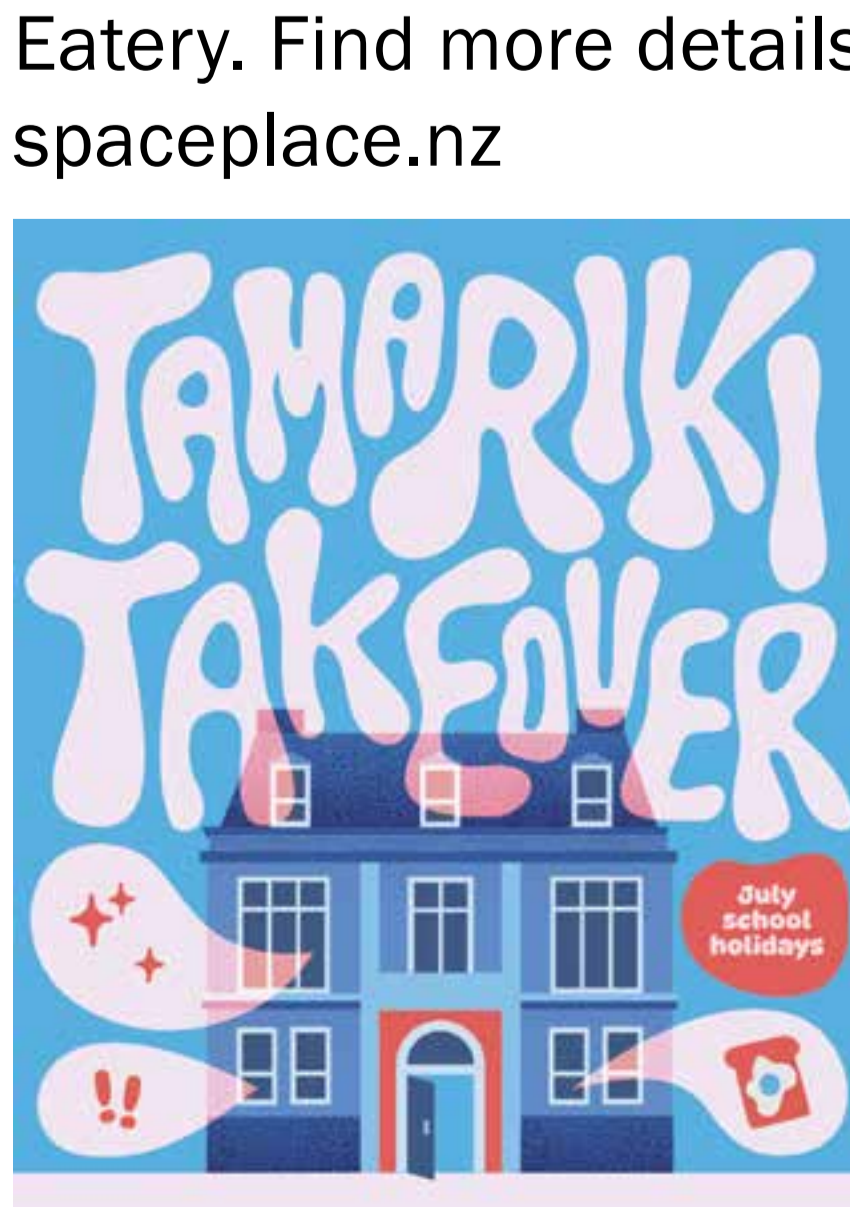
Space Place is the place for Matariki with their accessible experiences throughout the July school holidays.

Matariki Together is Space Place's whānau day on Sunday the 12th of July. From 10am to 3pm, families can enjoy live Matariki star talks in the planetarium, storytelling with Moira Wairama, crafts, and more. Under-fives go free with discounts for rangatahi aged five to 17, tertiary students, and Gold Card holders. Tickets are limited, be quick to secure your place.

Space Place is open daily during the school break and will increase screenings of whānau-friendly planetarium films. For the Matariki season, most planetarium shows will wrap up with a live star talk about the Matariki cluster and the special Puanga star. You'll learn about their significance to Pōneke and how to find them in the night sky.

Young explorers can wander the galleries at their own pace with the Tamariki Star Trail free with admission. Pick up a space-questionnaire from the front desk and see if you can find all the answers hidden throughout the galleries.

If you're wondering how to get up the hill, the Take a Red Rocket to Space combo returns from Wednesday the 1st of July, giving you 20 percent off return Wellington Cable Car trips, 20 percent off entry to Space Place, and – just for the school holidays – 2-for-1 kids' pizzas at Cable Top Eatery. Find more details and book your visit at spaceplace.nz



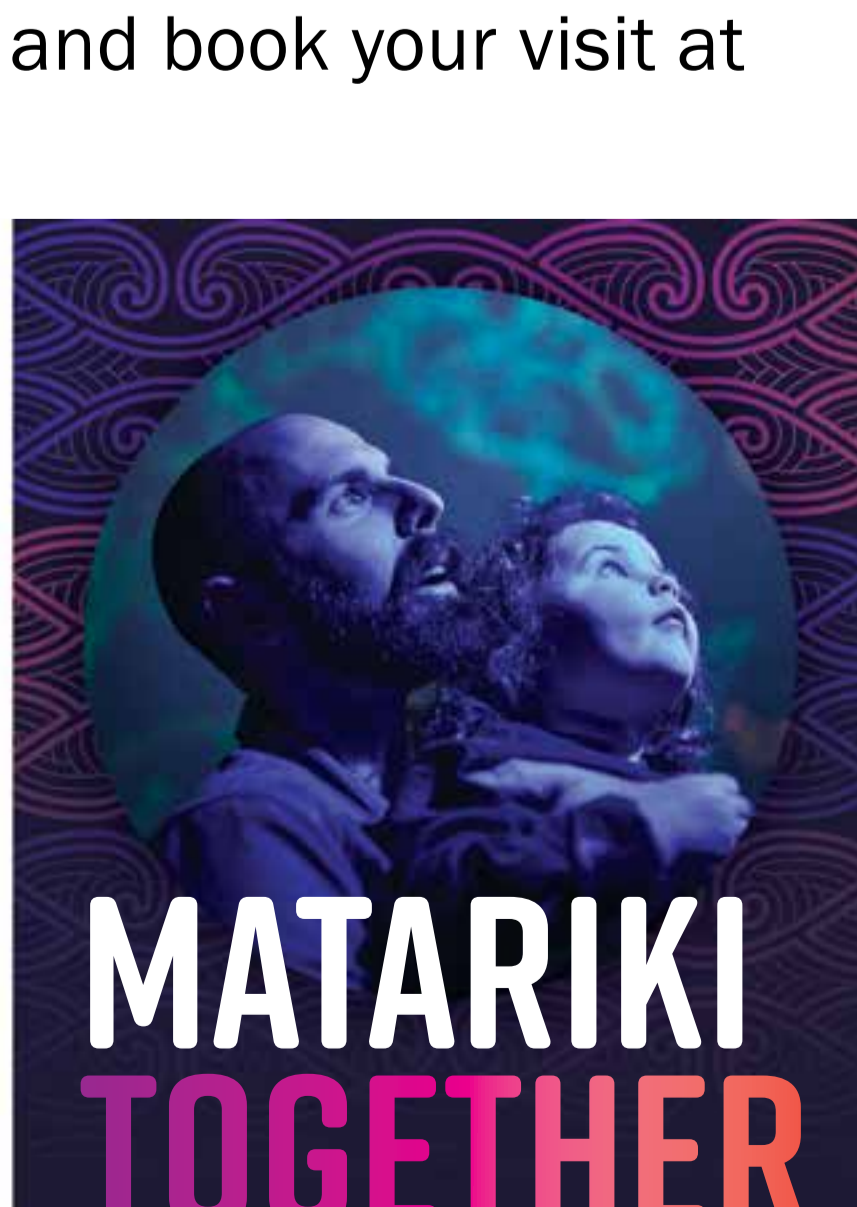
Saturday 11 July, 10am–2pm

A day of whānau fun with free activities inspired by the miharo of Matariki and the new *Capital of Kai* exhibition.

Learn more at wellingtonmuseum.nz

Wellington Museum

Part of Wheako Pōneke
Experience Wellington, Principal
Funder: Wellington City Council



Sunday 12 July, 10am–3pm

Celebrate Matariki at Space Place. Tickets \$5–\$10 Under 5s FREE

Book now at spaceplace.nz

Space Place

Part of Wheako Pōneke
Experience Wellington, Principal
Funder: Wellington City Council

Family – school holidays

A new second home in the city



Nōku te Ao Capital E's play space has quickly become a popular spot for whānau in the city since it reopened in Te Matapihi ki te Ao Nui, Wellington Central Library.

In the first three months since reopening, more than 13,000 tamariki, caregivers, and ECE kaiako have visited to see what all the fuss is about.

Step inside and it's easy to see why... The free play space is designed for ages zero to five and their caregivers to enjoy together. Tamariki of all ages and abilities can explore a wide range of activities at their own pace, from costumes to crafts, and of course an ever-popular slide.

Designed with Te Āti Awa mana whenua engagement, the play space is inspired by the beloved local pūrākau of Ngake and Whātaimai, the taniwha that shaped Te Whanganui-a-Tara and Te Awa Kairangi Hutt River. As tamariki play they move through the pūrākau, experiencing the power of Ngake in the central slide, the gentle nature of Whātaimai in the quieter zones, and the transformation of Whātaimai into Manu Muramura, the spirit bird.

See what local whānau have to say:

“We love it here, we were here yesterday and back tomorrow.”

“It's so hard to leave!”

“I wish I had another baby so we can keep coming back.”

The play space is open Monday to Saturday from 9:30am to 3:30pm. Find it on the mezzanine level of Te Matapihi ki te Ao Nui, Wellington Central Library.

School holidays for all ages



Whānau looking to stay busy this July will love Nōku te Ao Capital E's upcoming school holiday programme for ages zero to 14.

Now based inside Te Matapihi ki te Ao Nui, Wellington Central Library, Nōku te Ao Capital E's upcoming programme invites whānau to immerse themselves in Matariki through weaving, crafts, digital media, and textiles.

Starting with the youngest, tamariki aged three to eight plus and their caregivers can learn raranga weaving on Saturday the 4th of July. In this free session taking place at Ngā Paiaka bleachers, the talented Ōtari Raranga Weavers will share tikanga and basic techniques using locally sourced harakeke. This age group will also enjoy weekly Make a Maramataka Journal craft sessions happening each Saturday in July in the play space on the mezzanine level. Using templates by artist Tayla Hartemink, whānau can create personalised journals to guide them throughout the year.

There are also two exciting opportunities coming up for older tamariki aged eight and up. Matariki Live! offers a behind-the-scenes look inside the OnTV studio, normally only open to school bookings. During this special open day, the MetService team will help tamariki present their own Matariki weather forecast in front of the greenscreen. Older tamariki can also book into screenprinting workshops in the Makerspace. At He puna ora, he wai ora, tamariki learn about the importance of protecting our moana before screenprinting their own creative designs onto recycled tees or tote bags. Visit ntace.nz for more.

July school holidays

Nōku te Ao
CAPITAL E

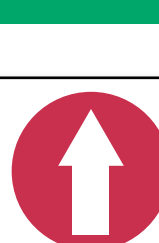
Weaving, crafts, digital media, and textile activities for ages 0–13

ntace.nz

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MATARIKI MĀ PUANGA KI TE MĀRA A TĀNE

Celebrate Matariki and Puanga at Zealandia Te Māra a Tāne



Activities for the whole whānau - connect with nature, reflect on the year gone and celebrate the year to come at Zealandia Te Māra a Tāne throughout July!

For more info on events, and to download our whānau activity booklet

Check out www.visitzealandia.com/whats-on

ZEALANDIA
TE MĀRA A TĀNE

Family – school holiday shows

Family fun in Porirua



Kai Tahi. Photo by Johnny Hendrikus.

Porirua has a vibrant school holiday lineup, packed with family-friendly activities that guarantee to keep boredom at bay.

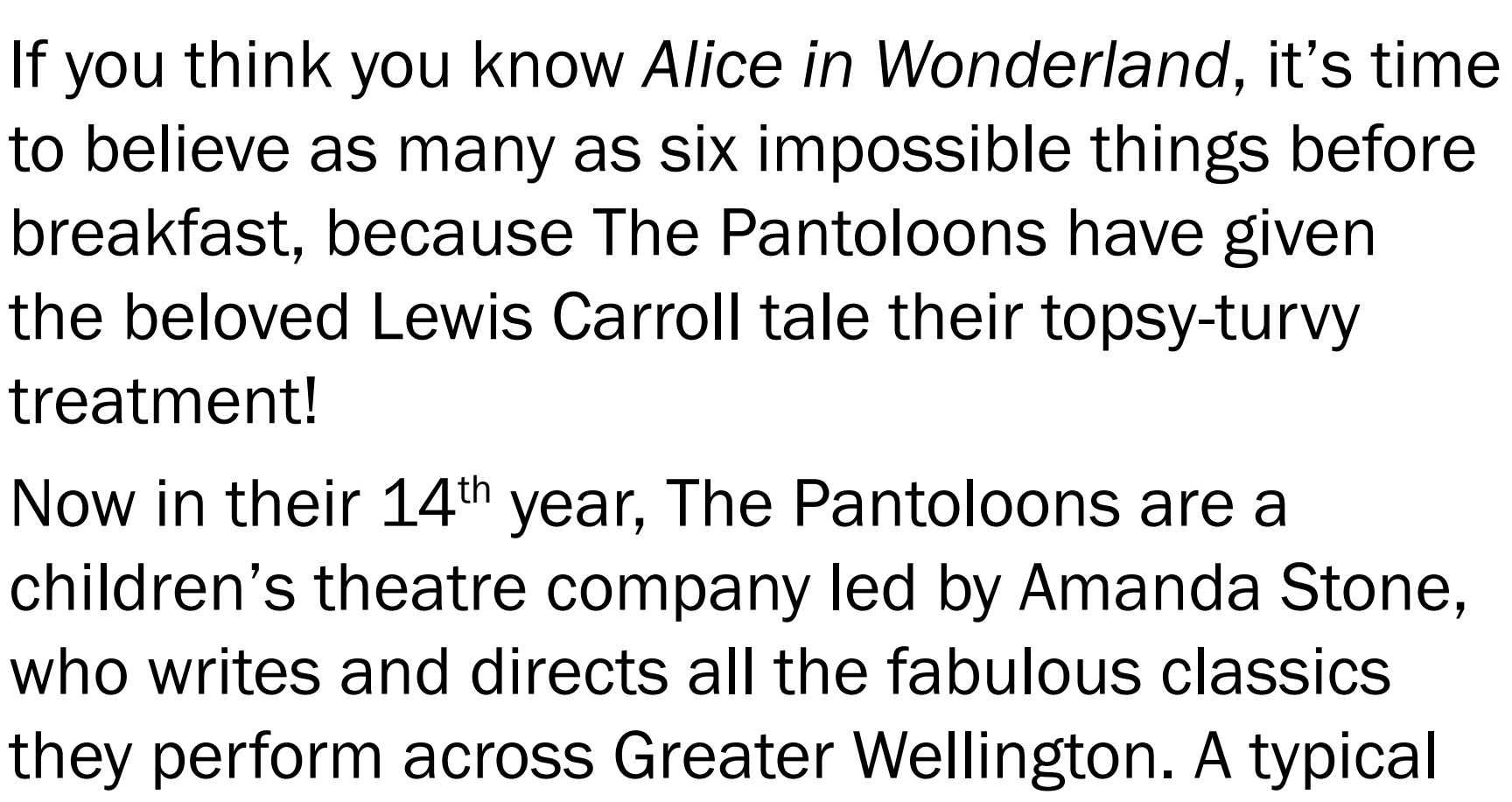
Celebrate Matariki with breathtaking evening light displays along the harbourside. Enjoy cultural events at Pātaka and crafty offerings at the City Library.

Foodies and shoppers cannot miss the Love Local Expo on Saturday the 11th of July, showcasing incredible local businesses, entertainment, and delicious kai.

Seeking fun for the whole family? Challenge their courage at Adrenalin Forest, race at the Porirua Indoor Raceway, or enjoy games at North City Tenpin and Pirate's Cove Mini Golf. The pools at Arena Aquatics provide all-weather fun, or you could snuggle up in front of a film at Lighthouse Cinema. Then top off your adventures at Kai Tahi, the ultimate local destination to eat, drink, gather, and play together.

Visit www.poriruaz.com and get your holiday plans sorted!

Whimsy and wonder



If you think you know *Alice in Wonderland*, it's time to believe as many as six impossible things before breakfast, because The Pantaloons have given the beloved Lewis Carroll tale their topsy-turvy treatment!

Now in their 14th year, The Pantaloons are a children's theatre company led by Amanda Stone, who writes and directs all the fabulous classics they perform across Greater Wellington. A typical panto features bright lights and laughter, topical jokes for the grownups, song and dance numbers for the littlies, and crazy cool costumes in spades... or should we say, hearts!

Alice in Wonderland stars all your favourite characters, but with a twist: the White Rabbit, the cheeky Khandallah Cat, the spooky Jabberwocky, the fiery Queen of Hearts, and, of course, curious Alice. Meet them all in the July school holidays at Southward Theatre in Paraparaumu on the 12th, Wairarapa Events Centre in Carterton on the 14th, or Little Theatre in Lower Hutt on the 17th and 18th... just don't be late for this very important date!

Ancient messages



Winter solstice has been celebrated since time immemorial, marking the moment when the Earth's axis tilts at the maximum point away from the Sun, making it the shortest day and longest night of the year.

There is no better place to witness this turning point – where light triumphs over darkness as daylight slowly begins to increase from here on out – than at Stonehenge Aotearoa in Carterton. Wairarapa is renowned as a certified International Dark Sky Reserve, making it the prime location to witness the winter solstice sunset and connect with ancient astronomical knowledge. On Saturday the 21st of June, Stonehenge Aotearoa invites you to rug up warm for an evening filled with wonder, learning, and celestial beauty. With a range of drinks and snacks provided, Stonehenge Aotearoa's storyteller will read messages from the heavens and tell tales of the winter solstice that will transport you back to ancient times.



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Answers to the puzzles in last issue

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

D	R	A	W	O	B	S	C	U	R	E	D
A	P	B	O	R	O	E					
N	I	R	V	A	N	A	O	R	G	A	N
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R	E	L	A	T	I	O	N	S	H	I	P
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F	A	R	M	A	C	H	O	H	A	S	
F	U	W	A	U	A	S					
H	U	S	E	A	S	O	N	A	B	L	E
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A	L	O	N	G	T	I	R	A	D	E	S
N	W	H	I	Y	G	O					
G	E	N	E	T	I	C	S	B	E	A	R

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He Tohu

A DECLARATION | A TREATY | A PETITION



*He whakapapa kōrero, he whenua kura –
Talking about our past to make a better future*

1835 He Whakaputanga o te Rangatiratanga o Nu Tirenī –
Declaration of Independence of the United Tribes of New Zealand

1840 Te Tiriti o Waitangi – Treaty of Waitangi

1893 Women's Suffrage Petition – Te Petihana Whakamana
Pōti Wahine

See these iconic documents up close at the
National Library of New Zealand | FREE ENTRY

The He Tohu exhibition is presented by Archives New Zealand Te Ruā Mahara o
Te Kāwanatanga and the National Library of New Zealand Te Puna Mātauranga
o Aotearoa, which are part of the Department of Internal Affairs

St Mary's College (Wellington) students viewing the original
Waitangi sheet of Te Tiriti o Waitangi. Photographer: Mark Beatty

Te Puna Mātauranga o Aotearoa
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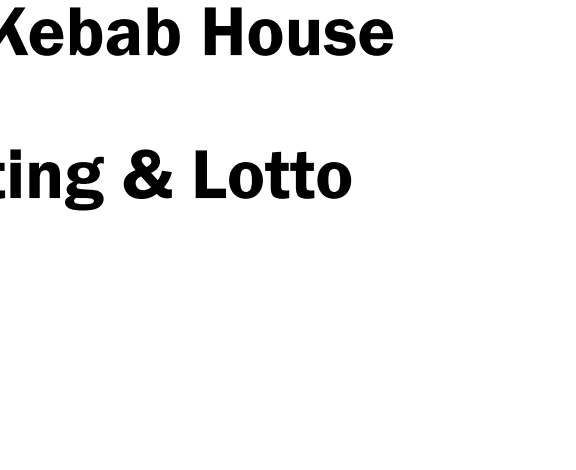



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