Regio News

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Issue 265
April 7, 2026

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News

Tiny life slices *by Madelaine Empson*

For Ali Little of Wellington Improvisation Troupe (WIT), the joy of improv lies in the spontaneous back-and-forth of building a whimsical story with a stage partner that, although likely bonkers, can still have a glimmer of truth that makes the audience laugh in recognition.

"Some performers are brilliant physical comedians, others can twist words or music into amazing new shapes, some play reality in a way that exposes everyday ridiculousness; all have a place in improv", Little says.

WIT is a member-based community theatre group and registered charity that has been teaching and performing the artform in the capital since 2003. Perhaps unsurprisingly, some rather memorable things have happened on stage during that time. In fact, Little's husband once got so carried away pretending to be Captain Kirk during a show, he quite literally tore off his shirt.

"It was a little awkward when we all went out to dinner afterwards."

With improv being such a flexible kind of theatre, Little says WIT has "performed on all kinds of odd stages, from a cathedral through to a sports pub that kept all their screens on the whole time we did the show".

The next 'odd stage' will be Thistle Hall on Friday the 10th of April, where Little will direct *Elsewhere in the Building*. The show employs a friendly improv format that occurs in different places within an overarching location suggested by the audience, creating a world of multiple scenes.

"It's loosely based on an American format called Close Quarters from the late 1990s, which none of us have seen. This was the basis for a movie of the same name, also which none of us has ever seen. So, 'loosely based' is stretching it."

Also incorporating elements from the likes of La Ronde and The Map Game, *Elsewhere in the Building* will show audiences "tiny slices from lives lived in different parts of a space".

Little hopes the characters created will "tell their stories in a way that lingers and makes the audience speculate about what happened next for them" while also rousing many a belly laugh.

On the brink

As the music rolls on and the drinks flow... secrets begin to surface. Across one long and unforgettable night down at the karaoke bar, detective Raven McAllister observes a cast of colourful and fascinating characters – each burdened with their own set of secrets. As the night lengthens, McAllister is a detective on the brink, edging toward a revelation that will throw everyone, including himself, for a loop.

The Old Cold Hearts Club is an original Silver Noodle Soup theatre production, created and performed by artists with disabilities from Te Whanganui-a-Tara. The Wellington-based charitable trust Silver Noodle Soup empowers its young members to not just be participants but leaders in shaping every aspect of theatrical and cinematic creativity, guided by some incredible theatre and film makers who are deeply embedded in Aotearoa's artistic landscape.

The trust was formed 10 years ago, and have since been a leader in creating inclusive theatre in the arts capital. *The Old Cold Hearts Club*'s creative team includes Madeline McNamara, a theatre practitioner for over 50 years and artistic director of SNS for the past nine years; Stevie Hancox-Monk, a trans non-binary theatre practitioner with a wealth of experience in improvisation, theatre-making, and voice performance; and Hannah Kelly, a drama teacher and actor starring in Binge Culture's *Werewolf* and EBKM's *Yes Yes Yes*.

The production is set to burst with twists and turns, intrigue, music, and humour as the detective works his way toward an unexpected truth. Join the cast of *The Old Cold Hearts Club* at The Hannah between the 11th and 18th of April.

Cover: Ride the Cyclone, WITCH Music Theatre. Photo by Stephen A'court.

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

The views expressed in this newspaper do not necessarily reflect those of *Regional News*.

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Lightning in a bottle

Photo by Stephen A'Court.

Howling, crashing, and sweeping into Wellington to take audiences straight into the eye of the storm, the viral musical sensation *Ride the Cyclone* makes its hotly anticipated Aotearoa debut during Circa Theatre's 50th anniversary year between the 11th of April and the 9th of May. Buckle up for the trip of a lifetime with WITCH Music Theatre.

"Dark yet camp, nihilistic yet strangely life-affirming" (*Time Out Australia*), *Ride the Cyclone* follows five members of the St Cassian School Chamber Choir who meet an untimely end in a doomed roller coaster accident. Waking in the abyss, the classmates and a sixth mystery guest are greeted by an ominous mechanical fortune teller offering them one extraordinary chance to sing their way back to life. Now confronted with their darkest desires, shameful secrets, and each other, this "supremely witty… and just plain delightful" (*New York Times*) musical offers an uplifting and outrageous case for what makes a life worth living.

The genre-spanning score in *Ride the Cyclone* swings effortlessly from a space rock opera to a soaring *Phantom*-esque aria, underscoring an unconventional and surprisingly life-affirming story that is just as bizarre as it is human. Here, razor-sharp comedy meets an honest and emotional core.

Originally conceived in 2009 by Jacob Richmond and Brooke Maxwell, it wasn't until a clip of original cast member Emily Rohm singing *The Ballad of Jane Doe* circulated on TikTok that *Ride the Cyclone* gained traction as an unexpected cult hit. Millions of views resulted in a monumental fanbase, torrential memes, and a wave of main-stage worldwide productions, including WITCH Musical Theatre's here in Pōneke.

"It's lightning in a bottle", technical producer Joshua Tucker-Emerson says, while director Ben Tucker-Emerson adds that *Ride the Cyclone* has the secret sauce that turns a musical into a cult hit. "From its pop-culture touchstones to its subversive spin on a familiar game-show format, it connects in a way that feels both fresh and instantly recognisable".

Starring Maya Handa Naff, Jackson Burling, Lane Corby, Jade Merematira, Henry Ashby, Logan Tahiwi, swing performers Natasha McAllister and Finlay Morris, and the voice of Jthan Morgan, *Ride the Cyclone* will blow the top off even windy Wellington.

Four discoveries *by Tanya Piejus*

queen b. Photo by Brian Scurfield.

KAT Theatre's annual season of short plays, this year collectively titled *Discoveries*, features four sparkling scripts spanning four eras: past, present, future, and the hereafter.

New director Millie Armstrong is helming *Battle Hymn* by New Zealand playwright Stephen Walker, a Cold War-era play about the need for hope. She chose it for its "snappy dialogue and scary, relevant themes of hope and community in the face of seemingly imminent disaster".

Returning director Liz Ebrey has chosen the discomforting play, *The Martha Syndrome*. This British script by Scott Marshall is a psychological thriller set solely in a police interview room, where two detectives try to discover the truth about a distressed woman found wandering earlier that morning. Ebrey says, "I was drawn to the mystery and intrigue and the complexity of the characters, as well as the commentary it presents on gender and power dynamics."

Another script with a strong theme of gender is *queen b* by Kiwi playwright Pip Hall. It's directed by Megan Davies, who says, "It follows three women going through the selection process for a dystopian society's reproductive programme, where reproductive labour is traded for status. I chose this play both for its themes around reproductive rights, patriarchy, and capitalism, and for how it highlights the conflicting ways in which the three women navigate this society."

For a little light relief after the weightier themes, Lynn Coory's choice of *Alan Grimaldi and the 183* by Bob Hammond is a comedy about an ordinary man who sets off to catch his usual train to work but instead arrives in a strange office occupied by two people he doesn't know.

With *Discoveries*, you'll find yourself pondering the importance of hope, the limitations of justice, and what might be in store for us in the future before the final offering sends you home with a smile on your face. Catch the season from the 16th to the 18th of April at Cochran Hall, Khandallah and find out more at
www.kat-theatre.org.nz

SNIPS

Tiaki Wai
From the 1st of July, water services across Hutt Valley, Porirua, and Wellington will be managed by Tiaki Wai, which will bill property owners separately from council rates. Find out more and provide feedback on the draft Water Services Strategy at tiakiwai.co.nz

Annual Plan
Wellington City Council's draft 2026/27 Annual Plan will go out for public consultation from the 10th of April to the 10th of May. Feedback is being sought on key proposals, including short-term accommodation rates, changes to the Paneke Pōneke Bike network plan, new venue hire fees for Te Matapihi ki te Ao Nui and Toi Pōneke, and more. Have your say by searching Annual Plan at wellington.govt.nz

Green boost
Hospitality NZ has been awarded $19,700 from Wellington City Council's Waste Minimisation Seed Fund to help divert 100 tonnes of hospitality waste from landfill. The new funding will give 'high generators' of food waste in the city the tools to recycle and reuse leftover food.

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In Concert

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Music news

In your face

Photo by Nick Waplington.

Sleaford Mods will be touring Aotearoa and Australia this month. "We took a year off 'cause I needed to get my nails did, and now we're itching to get back out there and play live", frontman Jason Williamson said in October last year, adding they'd released the banging single *Megaton* the month prior and were buzzing to play it live for the first time. "Who knows, we might have a few more new tracks to drop by then. Either way, it's been a while since we toured, and we're gagging for it."

Williamson's statement proved to be the ultimate teaser. Just five days later, the Nottingham post-punk duo revealed their next album was on the horizon.

Out now, *The Demise of Planet X* is Williamson and Andrew Fearn's most expansive and ambitious work to date. It is a universal cry of anger and release of energy that rallies against the encroaching cultural darkness.

"*The Demise of Planet X* represents a life lived under immense uncertainty, shaped by mass trauma," Williamson says, referencing war, genocide, and COVID-19 – not to mention the grotesque mutation of social media. "A multi-layered abomination etched into our collective psyche."

While Williamson doesn't want to pat himself on the back while we're all "living among the ruins", he and Fearn are stoked with the album. "The music and ideas are really fresh and it's in your face, but it pays to put your glasses on to look at the ingredients."

Glasses up top, steel-caps down the bottom for the gig at Meow Nui on the 23rd of April.

Trip-hop dark pop *by Madelaine Empson*

Photo by Laura May Grogan.

Georgia Knight half fell into, half sought out music.

"We didn't grow up with pop culture much and I envied kids who knew names of celebrities and what was on the Simpsons", the Naarm-born, now Aotearoa-based artist says. "I went to art school because I was looking for something new, and by the end of it I'd realised if I wasn't making my best work there, I was making landfill. Music is a lot faster to generate and it's judged harshly by normal people, which is attractive if you really want to find out what's good."

Knight crafts otherworldly pop from autoharp, dusty loops, synth textures, and avant-garde edges. When I ask how she'd describe her music, she says the answer changed yet again when she started working with a new jazz band in New Zealand that pushed her further. "As jazz players they also have to work hard to figure out what I'm trying to do."

Knight found her sound in a process she calls "the product of living alone in a small, dank apartment in lockdown for two years". A dull and boring time, compensated for by the drama in her songs.

Touring her new album *Beanpole,* described by KEXP as "an evocative set of dimly lit, hypnotic, psych-tinted pop", Knight will play San Fran on the 12th of April with support from Mercury Feng. She describes the venue like a big barn and would "love it if someone would spread wood shavings on the floor and we all really lean in".

Aesop's classic comes alive

Chris Lam Sam.

A Hare was making fun of the Tortoise one day for being so slow.
"Do you ever get anywhere?" he asked with a mocking laugh.
"Yes," replied the Tortoise, "and I get there sooner than you think. I'll run you a race and prove it."

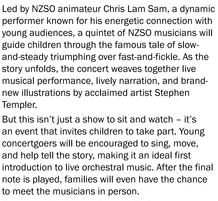
Whānau looking for a magical day out need look no further than the New Zealand Symphony Orchestra's delightful new interactive concert, *NZSO Stories Alive!* at Museum of New Zealand Te Papa Tongarewa. Specially crafted for young audiences aged four to seven, this playful retelling of Aesop's timeless fable *The Tortoise and the Hare* blends music, storytelling, and vibrant imagery into an experience that will charm children and adults alike.

Led by NZSO animateur Chris Lam Sam, a dynamic performer known for his energetic connection with young audiences, a quintet of NZSO musicians will guide children through the famous tale of slow-and-steady triumphing over fast-and-fickle. As the story unfolds, the concert weaves together live musical performance, lively narration, and brand-new illustrations by acclaimed artist Stephen Templer.

But this isn't just a show to sit and watch – it's an event that invites children to take part. Young concertgoers will be encouraged to sing, move, and help tell the story, making it an ideal first introduction to live orchestral music. After the final note is played, families will even have the chance to meet the musicians in person.

Presented in collaboration with Te Papa and supported by the Freemasons Lankhuyzen/Whetu-Kairangi Masonic Trust, this concert promises an uplifting, memorable outing for tamariki and their whānau with two performances each day on Friday the 17th and Saturday the 18th of April.

Deeply human



Waypeople cover artwork by Wei Min.

Wellington-based saxophonist and composer Jake Baxendale describes his new album *Waypeople* as "music about letting go of ego, embracing contradiction, and finding flow".

Where East meets West and modern sound taps into ancient wisdom's vein, the work brings together a remarkable collective of New Zealand's leading jazz and contemporary musicians to interpret Ursula K. Le Guin's English-language version of the *Tao Te Ching*. Alongside Baxendale, Chelsea Prastiti (vocals), Jia Ling (Jessie) (guzheng), Callum Passells (saxophone), Daniel Hayles (piano, vibraphone), Johnny Lawrence (double bass), Cory Champion (drums), and other guest musicians transform the timeless Taoist philosophy of harmony, balance, and paradox into sound.

Waypeople draws on the Taoist principle of wu-wei – "doing by not doing" – with the band performing what Baxendale calls "effortless action" in a collective state of trust and responsiveness.

"The Tao reminds us to resist excess and to value simplicity, nature, and humility. These ideas feel urgent now – in art, in politics, in the environment. I wanted the music to reflect that: open, spacious, unforced, and deeply human."

The music journeys through the Tao's many voices – mystical, playful, rebellious – across 10 tracks that fuse lyrical storytelling with meditative textures and powerful ensemble interplay. The result is a work of shimmering beauty grounded in jazz but alive with the rhythm of ancient poetry and the vibrant pulse of contemporary life.

The album release tour will reach Bedlam & Squalor on the 11th of April with an expanded lineup ready to bring the luminous *Waypeople* to life.

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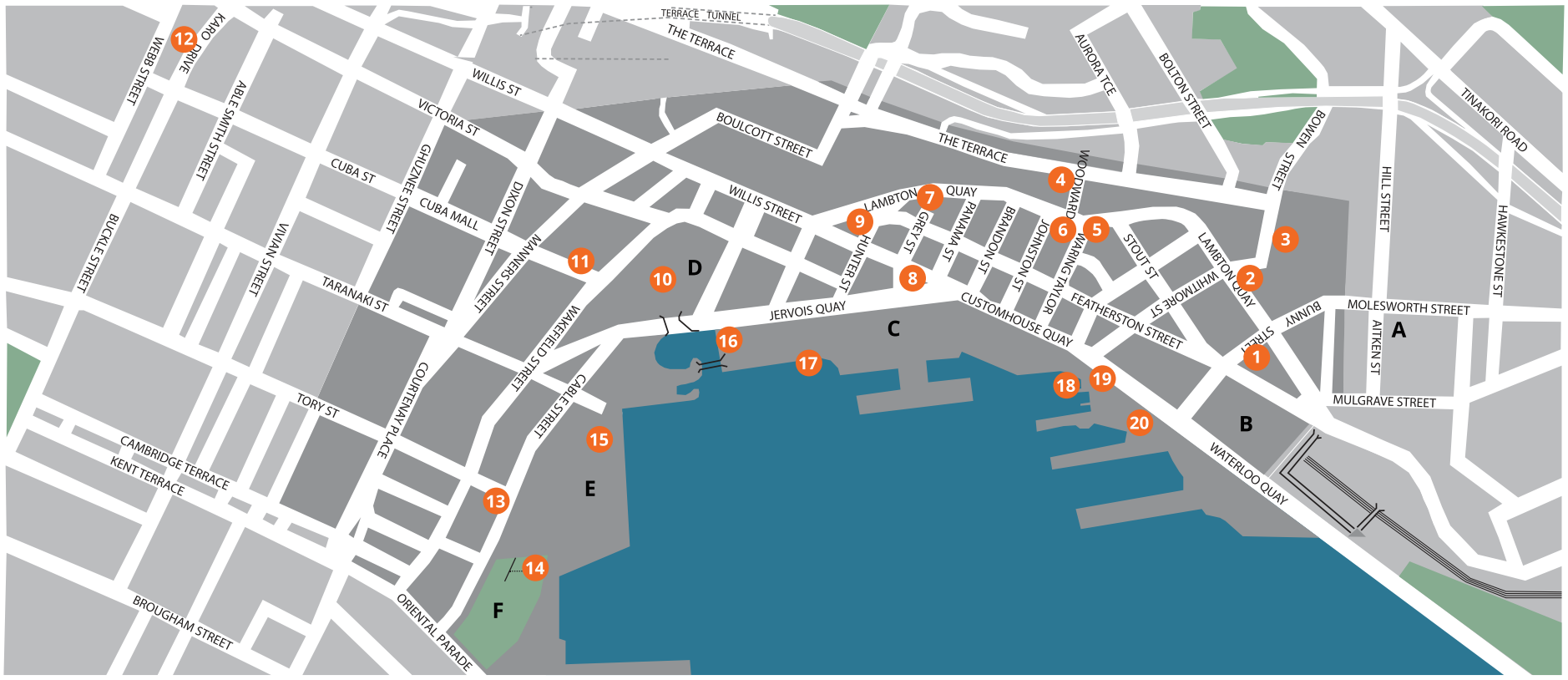
WELLINGTON CITY WALK

wellington sculpture trust

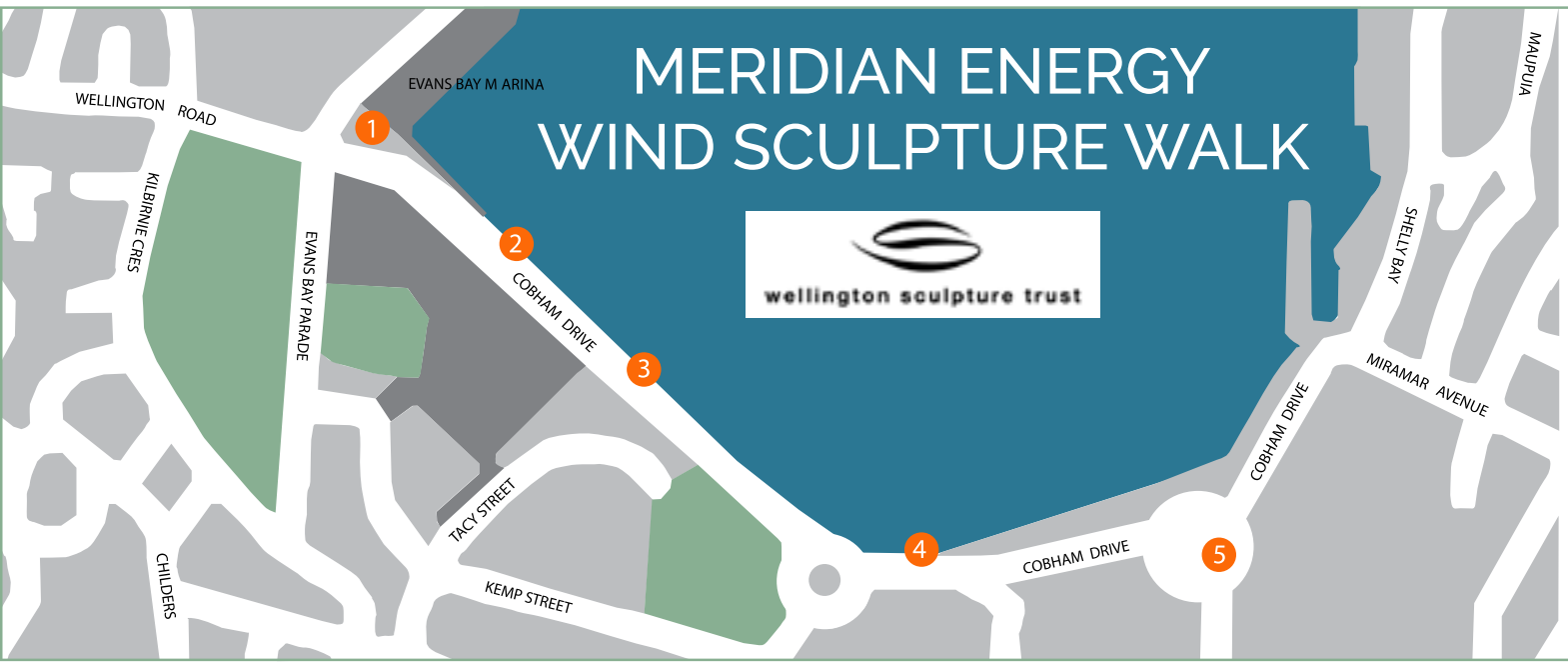


1. **Seismic** Louise Purvis
2. **Walk the Line** Joe Sheehan
3. **Kaiwhakatere** Brett Graham
4. **Spinning Top** Robert Jahnke
5. **Shells** Jeff Thomson
6. **Woman of Words** Virginia King
7. **Invisible City** Anton Parsons
8. **SkyBlues** Bill Culbert
9. **Protoplasm** Phil Price
10. **Ferns** Neil Dawson
11. **The Philanthropist's Stone** Scott Eady
12. **Subject to Change** Regan Gentry
13. **Per Capita** Cathryn Monro
14. **Kimi / You are here** Seng Yol Oh
15. **4 Plinths Sculpture Award** Various Artists
16. **Albatross** Tanya Ashken
17. **Water Whirler** Len Lye
18. **Nga Kina** Michel Tuffery
19. **The Grove** Glen Hayward
20. **Fibre-Optic Colonnade Car Wash** Eddie Clemens

A National Library
B Railway Station
C Museum of City and Sea
D City Gallery
E Te Papa Tongarewa
F Waitangi Park

TERRAIN: MOSTLY FLAT
ACCESS: FROM ANYWHERE IN THE CITY
TIME: ALLOW 2 HOURS

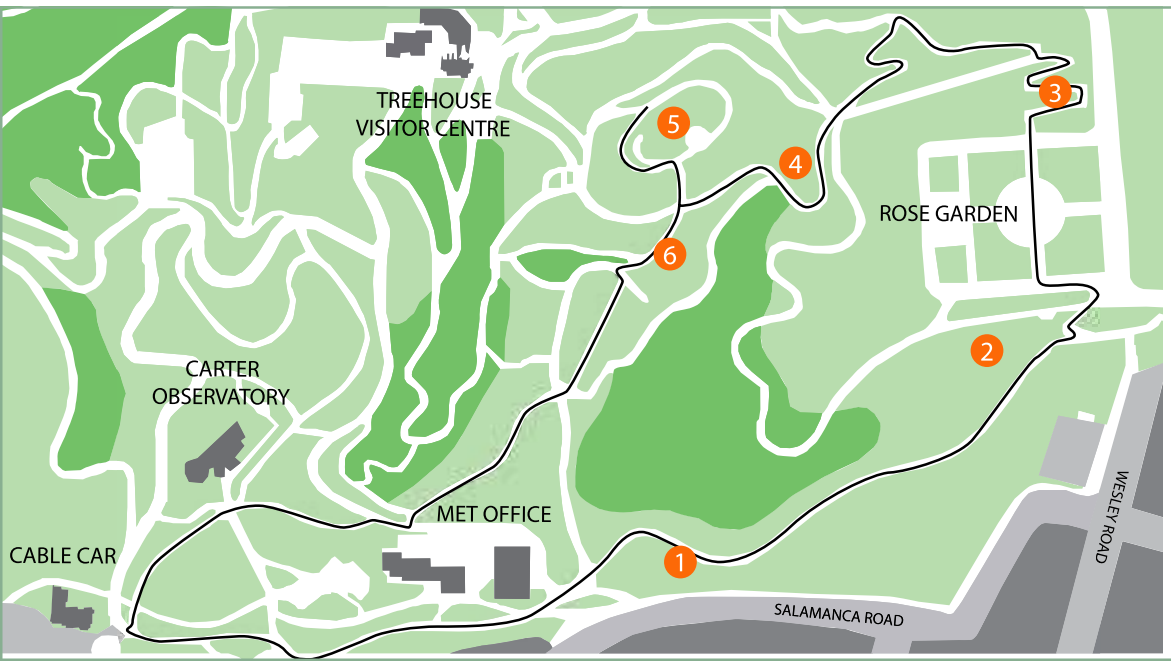
MERIDIAN ENERGY WIND SCULPTURE WALK



1. **Zephyrometer** Phil Price
2. **Urban Forest** Leon van den Eijkel in collaboration with Allan Brown
3. **Akau Tangi** Phil Dadson
4. **Tower of Light** Andrew Drummond
5. **Pacific Grass** Kon Dimopoulos

TERRAIN: FLAT, BUT EXPOSED
TIME: ALLOW 30 - 45 MINUTES RETURN

BOTANIC GARDEN WALK



1. **Body to Soul** Mary-Louise Brown
2. **Bronze Form** Henry Moore
3. **Green Islands** Regan Gentry
4. **Peacemaker** Chris Booth
5. **Listening and Viewing Device** Andrew Drummond
6. **Rudderstone** Denis O'Connor

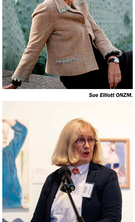
TERRAIN: HILLY
TIME: ALLOW 30 - 45 MINUTES

wellington sculpture trust

The Wellington Sculpture Trust

by Isabella Smith

Chair Jane Black.



Sue Elliott ONZM.

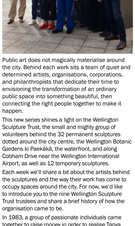
Helen Kedgley.

Nick Barratt-Boyes.

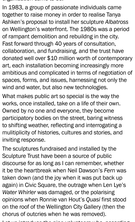
Ross Steele.

Julian Ludbrook.

Paul Diamond.



Dr Ruth E. Harley ONZM.



Mark Hutchins-Pond.

Public art does not magically materialise around the city. Behind each work sits a team of quiet and determined artists, organisations, corporations, and philanthropists that dedicate their time to envisioning the transformation of an ordinary public space into something beautiful, then connecting the right people together to make it happen.

Some series shines a light on the Wellington Sculpture Trust, the small and mighty group of volunteers behind the 32 permanent sculptures dotted around the city centre, the Wellington Botanic Gardens in Kelburn, the waterfront, and along Cobham Drive near the Wellington International Airport, as well as 12 temporary works.

Each week we'll share a bit about the artists behind the sculptures and the way their work has come to occupy spaces around the city. For now, we'd like to introduce you to the nine Wellington Sculpture Trust trustees and share a brief history of how the organisation came to be.

In 1983, a group of passionate individuals came together to raise money in order to realise Tanya Ashken's proposal to install her sculpture Aotearoa on Wellington's waterfront. The 1980s was a period of transport demolition and rebuilding in the city. Fast forward through 40 years of consultation, collaboration, and fundraising, and the trust have donated well over $10 million worth of contemporary and much installation becoming increasingly more ambitious and complicated in terms of negotiation of spaces, forms, and issues, harnessing not only the wind and water, but also new technologies.

What makes public art so special is the way the works, once installed, take on a life of their own. Owned by no one and everyone, they become participatory bodies on the street, being witness to shifting weather, reflecting and intergrating a multiplicity of histories, cultures and stories, and inviting response.

The sculptures fundraised and installed by the Sculpture Trust have been a source of public discourse for as long as I can remember, whether it be the heartbreak when Neil Dawson's *Ferns* was taken down (and the joy when it was put back up again) in Civic Square, the outrage when Len Lye's *Water Whirler* was damaged, or the polarising opinions when Ronnie van Hout's *Quasi* first stood on the roof of the Wellington City Gallery (then the chorus of outcries when he was removed).

Let us introduce the nine volunteers who, according to Sue Elliott ONZM, have "every intention of continuing to give to the city, to sculptural practice, and work with dedication to unlock multiple histories, stories and experiences."

Jane Black, who took over as chair in 2024, is an urban planner with wide experience in the development of public spaces in Wellington. She's worked on city centre and town revitalisation projects including a long involvement in Wellington Waterfront Limited, first on the Technical Advisory Group before becoming a director on the board.

Sue Elliott became a member in 2000 and was chair for 11 years. She has a long career in strategic communications. She was a founding member of the Wellington Museums Trust running Wellington City Gallery Te Whare Toi, Museum of Wellington City and Sea, and establishing Nuku ki Ao Capital 1, spent 10 years on the International Festival of the Arts Board, and was a founding trustee of the Wellington Regional Stadium Trust.

Currently working as a freelance curator, Helen Kedgley was director of Pātaka Art + Museum between 2012 and 2015. Prior to that she was a senior curator, curating over 80 exhibitions of Māori, Pacific, and New Zealand art. She was acting director of the New Zealand Portrait Gallery Te Pūkenga Whakaata from 2018 to 2017 and is now a trustee.

Nick Barratt-Boyes is a founding director of Studio Pacific Architecture and has over 28 years work experience in the disciplines of urban design, strategic master planning, architecture, interiors, and sustainability. Nick has traveled extensively, lecturing, teaching, and leading urban design workshops in regions as diverse as Estonia and Uzbekistan.

Ross Steele has spent his professional life in the finance and funds management industry. Keenly interested in the arts and music, he has served on several committees, including the Wellington Chamber Music Society, and as a trustee of The Dowse Foundation. He is currently a trustee of The NZSO Foundation and chairs The Radio Active Charitable Trust.

Julian Ludbrook had a career in the public service with the Ministry of Foreign Affairs and Trade. In his last posting in Hong Kong, he was involved in promoting linkages between New Zealand and Hong Kong and Macao in the arts and creative spaces. He has since undertaken research related to the Treaty of Waitangi, and served as a community member for a Massey University Human Ethics Committee between 2015 and 2024.

Paul Diamond (Ngāti Hauā, Te Rarawa, Ngāpuhi) is the head of NZ and Pacific Histories and Cultures at Museum of New Zealand Te Papa Tongarewa. He was the inaugural Curator Māori at the Alexander Turnbull Library from 2011 to 2024. He is the author of four books, has previously worked as an oral historian and broadcaster, and in 2017 was awarded Creative New Zealand's Berlin Writer's Residency.

Dr Ruth Harley ONZM held senior leadership roles in a variety of cultural organisations. She began her career at Creative New Zealand, followed by TVNZ, NZ On Air, Saatchi and Saatchi, and most recently, Screen Australia. Ruth has also served on a variety of trusts that include Wellington's Waterfront, the Len Lye Foundation, Film New Zealand, and the New Zealand Players Trust.

Mark Hutchins-Pond has been Webb's senior art specialist since 2022 after a decade as the lead curator of contemporary art at Pātaka Art + Museum. Mark's extensive art sector expertise has been acquired over three decades of studying, writing, presenting, critiquing, and championing New Zealand contemporary fine art.

Brush the heavens

Soprano Emma Pearson. Photo by Kurt Sneddon.

Tenor Ridge Ponini.

Mozart meets the sky in Orpheus Choir's first concert of 2026, wherein the famous composer's *Requiem* will be positioned alongside *To Shiver the Sky* by GRAMMY®-winning American composer Christopher Tin at the Michael Fowler Centre on the 18th of April. The pairing places a contemporary work in conversation with one of classical music's most celebrated achievements, creating a programme that bridges tradition and innovation.

As one of the most powerful and enduring works of classical music, Mozart's *Requiem* stands as a profound exploration of mortality, drama, and transcendence. It was written in the final months of the composer's life and sets the sacred Requiem Mass with blazing dramatic power and a depth of feeling that has captivated audiences for more than two centuries. From the fierce energy of the *Dies Irae* to the aching beauty of the *Lacrimosa*, the music moves with a haunting power that remains unmatched in the choral canon.

Meanwhile, *To Shiver the Sky* is an epic choral spectacular born from a Kickstarter campaign and originally written for the video game *Civilization VI*, one of the most celebrated strategy games of the decade. Drawing on texts from Leonardo da Vinci, Hildegard von Bingen, Ovid, Jules Verne, Amelia Earhart, and John F. Kennedy, Tin builds a sweeping musical history of flight from imagined wings to the Moon landing, tracing humanity's earliest dreams of touching the heavens and capturing a sense of ambition and wonder that speaks across time and style. Its sound world spans luminous stillness and immense choral climaxes, evoking the exhilaration and peril of human flight.

Together, *Requiem* and *To Shiver the Sky* form an extraordinary musical journey that spans five centuries of imagination and purpose. One celebrates the daring that pushes humanity forward, the other reveals the full dramatic power of tradition at its most intense and expressive. They stand opposing in the realms of contemporary and classical sound, but united in creating a shared experience in a concert hall.

"There's something extraordinary about hearing music like this live," conductor and musical director Brent Stewart says. "*To Shiver the Sky* was born in the digital world, but when you place it alongside Mozart's *Requiem* and give it 140 voices and orchestra, it becomes something expansive and deeply human. It's about aspiration, and about what we're capable of when we dare to look up."

Presented by the mighty Orpheus Choir Wellington with Orchestra Wellington and featuring an outstanding quartet of celebrated soloists that includes Emma Pearson performing as soprano, Charlotte Secker as alto, Ridge Ponini as tenor, and Robert Tucker as bass, this is a symphonic behemoth of immense musical colour and emotional impact.

As a landmark moment in Orpheus Choir's season, this concert is designed not only to honour tradition, but to broaden its appeal, welcoming a wider and more diverse audience into the world of symphonic music by tracing the earliest dreams of flight to one of the greatest choral masterpieces ever written.

Art Exhibition by Natalia Turina
"Multiplied Vibrancy" No. 23 Gallery, Carterton

8 April to 6 May, at No.23 Gallery Carterton

Instagram: Natalia_Turina_Art

No. 23 Gallery, Holloway st, Carterton

www.nataliaturina.com

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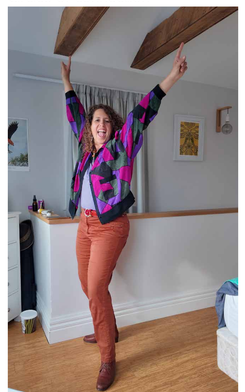
Close-up

by Madelaine Empson

Circles of connection



Music Therapy Week takes place across Aotearoa from the 10th to the 15th of April. Wellington-based registered music therapist Sophie Sabri works with adults with disabilities and community groups across the capital, using music as a way to support communication, self-expression, and connection. We caught up about the practice and exciting projects she facilitates at Evaro, New Zealand's oldest organisation supporting people with intellectual disabilities.

How and why did you get into music therapy?

I used to work as a community support worker in mental health, and I was using music with people. There came a time when I was looking to expand the impact I could have. I met someone who was doing music therapy and thought it was a perfect combination of what I like doing and what my skills are.

How would you describe music therapy for our readers who might not be familiar with the practice?

It's the use of music to support wellbeing and growth. People don't need to be musicians to attend music therapy. It's like therapy with a psychologist, but rather than talking, we play instruments or make music or write songs together. We have different strategies that can be used to facilitate self-expression and assist with the processing of emotions.

What does your day-to-day look like as a music therapist at Evaro on Cuba Street?

I see people who attend, or I might have private clients in the space. I have a room filled with instruments – percussion, drums, guitars, bass guitars, marimba…I'm a big fan of instruments!

What I do is target specific goals for each person. Each situation will be unique. This morning I helped someone with his pronunciation and we practiced some songs that he really loved. We had a moment of beautiful connection singing a song that turned into laughter, and that laughter became the melody, which became the song itself.

It can be tough; it can be a wild world for some people to try to connect with others, because they don't have the same ways to communicate that most people have. Someone with a disability maybe doesn't speak, or does, but with a different accent that can be hard to understand. Music enables people to really feel that connection. To share who they are without the need to use language.

Where do you think music's therapeutic power lies? Is it in the universality of the language of music?

Definitely. And it touches the emotions and the heart. You can sense, you can feel with music. Let's say someone bangs a drum in anger. You will see it and hear it in a way that's different to when they hit it with joy. Or a chord in a major key will bring a sense of happiness, a minor key a sense of sadness.

As well as your one-on-one sessions, what events and groups do you run at Evaro?

I run a group called the Honey Hives that I co-facilitate with one of the participants, an Evaro member who has been attending the group for many years. One of my goals is to bring in more things like that, more facilitating roles, so that people can become more independent and do things without me as well!

I also run a monthly community music circle called Musicking Together, which has been going since 2019 thanks to the funding of Wellington City Council.

We've got a band called The Rocking Rainbows. We've been quite active in the community, performing for the Newtown Festival and The New Zealand Fringe Festival. Sometimes we go and visit a special school. We're building connections with other bands as well. I like to invite local bands of musicians who don't have disabilities, which has been quite interesting. The last couple of these bands played for Battle of the Bands, so the idea is to bring a crowd of people who can support them, but also discover our band, The Rocking Rainbows. I like to create spaces where everyone mingles. I want that inclusive community – mixing circles of connections. It's the same for Musicking Together; it is about inviting people who don't have disabilities into our space, so that people can experience the way we all unite with music, whatever our skills and backgrounds.

You're running a Musicking Together session for Music Therapy Week at Evaro on the 13th of April from 6pm to 7pm?

Yes, and I also have a special event called Inclusive Voices Open Mic Night [at Evaro on the 15th of April from 6pm to 8pm]. For that I will invite adults with disabilities, or anyone with a disability, to come and perform – either play some music or share a poem or a piece of art they created and talk about it.

What are you most looking forward to about Music Therapy Week this year?

Building that sense of community. With Musicking Together, when people gather, there are a lot of familiar faces. We've developed those friendships over the years. I'm hoping new people will hear about it, join our music circle, and feel like they can belong and express themselves. It's really open to everyone. Same for the Open Mic – I'm looking forward to discovering the talent that's around!

How does the theme Weaving Connections | Te Poutama Hononga speak to you?

That's the core of the work I enjoy doing. Weaving connections also happens in one-on-ones – getting to meet someone in the core of their being. My job is to ask, 'Okay, how can I get to know this person? How can I understand how they work, who they are?' Sometimes they cannot talk or share things about themselves, so I have to figure out ways to meet that person and connect. Music is the tool that facilitates that connection.

In terms of group work, that's about connecting people to different worlds. People with disabilities don't have many opportunities to be part of other communities. In my job as a music therapist I like to expand that web of connection so that people from different paths can meet and connect.

What would you say to anyone considering music therapy – either to practice or to partake?

I'd say don't wonder, do it! Give it a try. In studying it, there is a lot of learning about ourselves. It is a full-on programme; we do a lot of reflection and develop skills that are useful in our daily lives.

As for participants, I think it is important to find the right match, as with any therapist. On the Music Therapy New Zealand website there is a list of therapists. We talk about what we love doing so that people can see who they prefer, who they connect with the most.

And to add, I want people to know about the benefits of music therapy, and to find more funders! One of our challenges is to keep developing our practice – we often rely on funding. So for anyone wanting to invest in meaningful programmes, get in touch with me. I have so many ideas [chuckles].

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Contemporary New Zealand art

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Buying or selling a property is one of the most significant transactions you will make in your life. Whether you're buying the home where you're planning to start a family or are selling the house you've raised children and made memories in, purchasing a holiday home or switching out an investment property on your portfolio, the process is lengthy, involved, and can be stressful. That's why choosing the right real estate agent is the most important thing.

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There's a great deck off the dining room for entertaining or watching the children play outside. The large, family-sized section would happily fit a trampoline to go with the kids' fort on the property. With excellent sun, this section offers plenty of room for children and pets to play. Maybe even a vege garden?

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Bring it on!

Rainbow Games 2026 will take place in Tāmaki Makaurau Auckland from the 29th of October to the 1st of November, targeting double the number of participants compared with the 2024 Games.

The event will feature 14 sports and two active movement modules at the newly built Hiwa Recreation Centre within the University of Auckland, delivered in collaboration with sporting organisations such as Basketball NZ and Northern Regional Football.

The 2026 Games reflect continued growth in rainbow-led sporting teams and rising demand for inclusive sport.

Independent post-event evaluation from the 2024 Games shows 96 percent of both rainbow and non-rainbow (ally) participants felt accepted and that they belonged. 80 percent felt more empowered to be active, and 68 percent felt empowered to stay involved in sport beyond the event. More than two-thirds said the Games were their first experience competing in a fully accepting environment.

Wellington Racqueteers sent a team to the 2024 Games and had a great time, co-chair Craig Atkins says. “The games were fun, and the opportunity to play against our friends from other rainbow clubs was also a real thrill. We’re looking forward to taking our largest team ever to the Rainbow Games/Trans-Tasman Tournament in 2026 and getting on court with all the other LGBTQIA+ badminton clubs from Aotearoa and Australia! Bring it on!”

Intent to return was strong at 90 percent. Early bird registration closes soon!

Visual healing

Detail of Cherry blossoming by Natalia Turina.

Artist and author Natalia Turina’s paintings reflect her passion for nature. She works with vibrant colours and layered textures that pop off the canvas, bringing bright beauty into your home. Primarily, Natalia’s acrylic, oil, and mixed-media works depict flora and fauna and dreamy nature scenes.

Based in Masterton, Natalia’s artwork has been sold all over the world to people from as close to home as Australia and as far afield as Russia and Switzerland. Semi-abstract in style, her paintings are popular for the way they capture joy and happiness, with many of her fans saying they convey a sense of visual healing. This has led to Natalia not only exhibiting in group shows and art fairs across the region, but also hosting 11 solo exhibitions.

The next will be Multiplied Vibrancy at No. 23 Gallery in Carterton. Running from the 8th of April to the 6th of May, this is your chance to see a wide range of Natalia’s radiant work, including new pieces specifically created for the exhibition. If something catches your eye that you love, or if something sparks your imagination and gives you an idea, she’d love to paint it for you. Custom works are available on request as Natalia delights in bringing your photos and concepts to life. Even better is knowing she’s contributed to your happiness and that your walls are now splashed with colour!

Check out her work, including her five published children’s picture books, at www.nataliaturina.com

Gallery news

by Isabella Smith

Articulating uncertainty

The Vedic OM by Kāryn Taylor.

Rather fittingly, while revisiting the online catalogue of Kāryn Taylor's new exhibition *Cosmic Mind, Quantum Field*, on display at Jhana Millers Gallery until the 18th of April, the website faltered and the images bounced up and down on my screen. After a refresh, everything was firmly pinned to the display once more, but Kāryn's ambient, geometric artworks remained breathing and playing tricks on my eyes.

Kāryn's work interrogates perception. Drawing from quantum physics and metaphysics, her artworks sidestep logic to convey the paradoxical nature of reality through the use of light, geometry, colour, and form. Every aspect of the works is carefully considered to articulate the non-fixity and uncertainty that sits beneath our perception of a stable reality.

Both quantum physics and metaphysical systems – such as vibrational sound (OM) or the body's chi channels – understand reality as something in motion and see the universe as unified by energetic patterns rather than a void composed of distinct and solid entities. "Our perception of reality is limited and could be said to border on hallucination", Kāryn says. "We see and experience a solid reality that doesn't really exist."

She believes "colour itself vibrates at specific frequencies that can impact a viewer's emotional and psychological state. I use vivid, high-intensity colours to amplify these effects, making for a more visceral response that transcends ordinary visual experience… these colours are not just an aesthetic choice but are part of a coded visual language I use to try and communicate ideas about the nature of reality, vibration, and the limits of perception."

These artworks hum. Rather than stable images, they undergo subtle shifts, activated by light, space, and the position of the viewer. Visit Jhana Millers Gallery to experience how Kāryn places perception itself at the forefront of *Cosmic Mind, Quantum Field*.

Internal terrains

Prism by Kirstie Ussher.

The group show *Common Ground*, on display at Twentysix Gallery until the 18th of April, deals with geographic and internal terrains at the junction where material meets memory. Curator Petra Scheuber brought artists Amber Hearn, James Watkins, and Kirstie Ussher together for their "shared sensitivity to abstraction, colour, and strong material engagement with paint itself". There is a shared patience in how they build, layer, and resolve a surface.

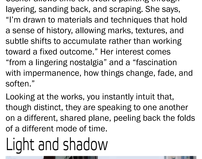
Watkins tells me his works "are made up of fragments of different places, memories, and moments". Occasionally he'll use a photograph to ground a certain element of the image, but more often than not, he'll pull the shapes from memory, utilising his subconscious as a resource "full of the forms and shapes of landmasses, mountains, plants, or islands".

Having spent her formative years in Papua New Guinea and now working in the Blue Mountains in Australia, Hearn's practice carries a sensitivity to place. "The paintings sit within a kind of internal, architectural landscape, somewhere between memory, body, and place." She tells me they are "forms that can read as both bodies and spaces, containers for memory and lived experience. They shift between object and opening, presence and absence, sometimes feeling like abstracted self-portraits."

Ussher allows time to reveal a painting through layering, sanding back, and scraping. She says, "I'm drawn to materials and techniques that hold a sense of history, allowing marks, textures, and subtle shifts to accumulate rather than working toward a fixed outcome." Her interest comes "from a lingering nostalgia" and a "fascination with impermanence, how things change, fade, and soften."

Looking at the works, you instantly intuit that, though distinct, they are speaking to one another on a different, shared plane, peeling back the folds of a different mode of time.

Light and shadow



Pahemata by Hendrix Hennessy-Ropiha. Photo courtesy of Wellington City Council.

There is an intimacy in Hendrix Hennessy-Ropiha's (Ngāti Kahungunu, Ngāti Raukawa) black and white photographs currently on display in the Courtenay Place light boxes. Walk past them at any time of day and you'll be drawn in by the light rebounding off them, making them shift with each step and drawing the environment into the image to create an experience that is personal to you. The collection, on display until the 30th of May, is a meditation on memory and loved ones, titled *Pahemata* after his nan who raised him and passed 10 years prior.

There was an intuitiveness to Hennessy-Ropiha's process. At first simply drawn to the visual aspect of reflective buildings and fascinated by the changeability of what was captured depending on the conditions and where he was positioned, he soon realised that they were representative of the ways he was thinking about the people he holds dear.

He tells me, "I spent a lot of time walking around the city looking for these reflections, and when I have time to myself, I often end up thinking about the past. I thought about my nan… friends who had passed away in the last few years, and uncles, aunties, and cousins that I miss." Each of the 16 images is named after friends and whānau who have passed in his lifetime.

"I like to think of these moments of light and shadow as analogies for other things in our lives" he says, and it is easy to draw parallels between the conditions required to reflect on the past, the intangible nature of memory, and the shadows drawn by the Sun across an afternoon.

Arc of decline

Taranaki, Inglewood, 1991 by Laurence Aberhart.

Photographers Laurence Aberhart and John Johns share the conviction that the camera's role is to bear witness and to insist upon what matters before it disappears.

Showing at the McLeavey Gallery until the 18th of April, *The Sky Remains The Same* is a joint exhibition between Aberhart, one of Aotearoa's most celebrated photographers, and Johns, New Zealand Forest Service's first official photographer between 1951 and 1984.

Both artists deal with subjects in a process of decline, meditating on time, place, cultural history, and nature. Aberhart returns time and again to capture cemeteries, war memorials, abandoned interiors, and other places where time accumulates. John's collection focuses on human impacts on nature, capturing landscapes as they transform, at times violently.

While both artists race against time to record disappearing things – capturing moments suggestive of befores and afters that look very different – there is a contrast between patience and urgency, resignation and assertion in the substance of their works.

Aberhart's works are quiet, mysterious, melancholic, capturing human-made things in their long arc of decline. Comparatively, Johns' record the rapid destruction of the environment wrought by clear-fell logging, making transcience not just a melancholy backdrop, but a political statement. He says, "Dare we look the next generation in the eye as we hand to them the heritage that we have made, and are making for them?"

The exhibition is accompanied by the haunting electroacoustic music of composer John Rimmer. It is a collection that inspires you to stop and consider what is lost, and what we are in the process of losing.

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Everything Dutch

All things Dutch

Celebrating all things Dutch, the much-loved Big Dutch Day Out is returning to Foxton to paint the town orange on the 18th of April.

Kicking off the day at 8:30am is the iconic bike ride. Dress yourself and your bike in orange and cruise through Foxton town together with whānau and friends to celebrate the King's Day.

Dutch Ambassador, His Excellency Mr Ard van der Vorst will be there at the finish line to officially launch Big Dutch Day Out and the beginning of Dutch Week. So, get into some traditional klederdracht, put on your stompin' klompen, and dance to some Amsterdam street music while trying out Dutch cuisine at De Molen Café, or having a go at traditional Dutch games.

To learn about the long history of migration from the Netherlands to Aotearoa, visit Te Awahou Nieuwe Stroom museum, or take a tour and climb the authentic De Molen Windmill with a traditional miller. Zie je Daar!

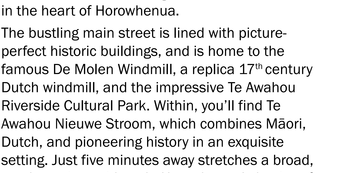
Charming, cultural heart

It's no secret from the locals why your next move should be to the charming, cultural town of Foxton in the heart of Horowhenua.

The bustling main street is lined with picture-perfect historic buildings, and is home to the famous De Molen Windmill, a replica 17th century Dutch windmill, and the impressive Te Awahou Riverside Cultural Park. Within, you'll find Te Awahou Nieuwe Stroom, which combines Māori, Dutch, and pioneering history in an exquisite setting. Just five minutes away stretches a broad, sandy west coast beach, Horowhenua's best surf spot, where the world-renowned Manawatū river estuary teems with wildlife as it meets the sea.

A quiet town that gets into a fizz with its festivals and events – including the upcoming Big Dutch Day Out and the Easter Sunday Fair – the energetic team at Ray White are the best port of call to set you up with your dream home in Foxton.

Dutch connection



Hartelijke groet! Dutch Week is back for 2026, kicking off with the famous Big Dutch Day Out in Foxton on the 18th of April, with celebrations taking place across the country until the 3rd of May.

You can expect a mix of fun-filled events and orange-themed celebrations for all ages. From Lower Hutt to Kāpiti to Foxton, the popular orange cycling event encourages everyone to dress and decorate their bike in the famous Dutch colour. Up in Auckland, Koningsdag, the Dutch King's Day will be celebrated with a feestje.

Across the motu there will be markets, cultural get-togethers, and, of course, good food and good conversation, highlighting the strong connections between the Netherlands and Aotearoa New Zealand, and the long history of migration.

Dutch Week aims to share the culture and contributions of local Dutch communities and businesses. Keep an eye on what's happening near you to celebrate the wonderful Dutch culture, language, heritage, and food. Zie je Daar!

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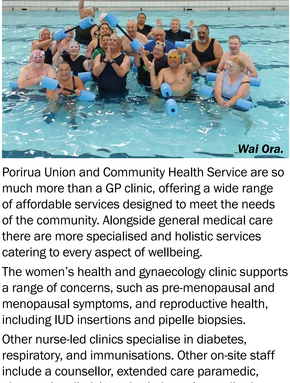
Family health – vaccinations

Every aspect of wellbeing



Wai Ora.

Porirua Union and Community Health Service are so much more than a GP clinic, offering a wide range of affordable services designed to meet the needs of the community. Alongside general medical care there are more specialised and holistic services catering to every aspect of wellbeing.

The women's health and gynaecology clinic supports a range of concerns, such as pre-menopausal and menopausal symptoms, and reproductive health, including IUD insertions and pipelle biopsies.

Other nurse-led clinics specialise in diabetes, respiratory, and immunisations. Other on-site staff include a counsellor, extended care paramedic, pharmacist, dietician, physiotherapist, podiatrist, hearing therapist, paedeatric eczema specialist, and midwife. For those with accessibility issues, an outreach nursing service brings care into the home.

Health and wellbeing is more than just physical. The community support team offer practical, holistic support to help individuals and whānau, including with broader needs like transport and housing. Some of the programmes run by the team include Wai Ora, a free aquafit class, a weekly walking group around Aotea Lagoon, and Motonui, a 10-week programme for people with mild to moderate dementia, delivered through a Pasifika approach.

PUCHS is a low-cost health provider, dedicated to ensuring accessible care for all. With a diverse and highly skilled clinical team, their door is open to support you in living a full, happy, and healthy life.

Whānau wellbeing

Kōkiri Marae is passionate and dedicated to serving the needs of its community. Structured yet flexible, challenging yet supportive, focused yet holistic, the compassionate and knowledgeable team offer a range of community, social, and hauora services.

Formalised in 1980, Kōkiri Marae's hauora services have expanded over the years to encompass a wide range of options to at-risk Māori and their whānau. They extend across all four of the hauora philosophy wellbeing principles: physical, social, spiritual, and mental and emotional.

Health services encompass specialised and broad programmes. Some options include outreach diabetes and immunisation services, sexual and reproductive health services, several stop-smoking programmes, the car seat rent-to-own scheme, and the Rangatahi Tū Rangatira National Programme. Kōkiri Marae also has a clinical campervan team driving to communities across the region in an effort to provide free vaccinations to whānau who may be unable to access them through their GP or medical centre.

In the Whānau Ora wellbeing services, Kōkiri Marae provides access to cervical screenings, nursing services, health education programmes, anger-management support, caregiving and after-school support, and social work.

From pēpi and tamariki through to rangatahi, pakeke, and kaumātua, Kōkiri Marae provides holistic and comprehensive hauora services for the whole whānau.

Porirua

PUCHS
PORIRUA UNION & COMMUNITY HEALTH SERVICE

Providing comprehensive general medical care to its patients
Flu vaccines available now!
OUR SERVICES

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WOMEN'S HEALTH
RANGATAHI (YOUTH) HEALTH SERVICE
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Family health – vaccinations

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Flu and Covid vaccinations available NOW - no APPOINTMENTS needed.

Lots of parking for your convenience.

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Unichem
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We also have vaccinations for Shingles - Whooping Cough - Covid - Measles

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Saturday & Sunday 10am-4pm

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Brooklyn Pharmacy

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No appointments required
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Open Mon-Fri 9am-6pm, Sat 9am-4pm, Closed Sunday

Discount on purchases available
Terms & Conditions apply

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Please book at www.tinyurl.com/miramarunichem

We also have vaccinations for Meningococcal, Shingles, Whooping Cough & Covid

Flu vaccines are free for those aged 65+, pregnant, or with specific medical conditions

Health Services

- Medicine management
- Women's health
- Weight management
- Vaccination
- Vitamin B12 injections
- Men's health
- Smoking cessation

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Ph: 04 388 8516

Waikanae

westbury pharmacy

We have flu vaccinations available now!

Vaccinations for influenza are free for those over 65, for women who are pregnant, and other specific long term medical conditions.

If you are not eligible for a funded vaccination, then a fee will apply.

Vaccination hours 9am-4pm
No vaccinations in the weekend
Mon-Sat 8am-5.30pm, Closed Sunday

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122 Cuba Mall, Te Aro, Wellington

Family health – vaccinations

What vaccine is right for you?

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- More environmentally friendly than standard flu vaccine
- Ask your pharmacist about the charge for Flucelvax

FLUAD™
influenza vaccine, adjuvanted

- For adults aged 50 years and over
- Longer protection against Influenza A strains
- Ask your pharmacist about the charge for Fluad

Fluzone®
Inactivated Trivalent Influenza Vaccine
Split Virion (Influenza virus haemagglutinin)

- For children and adults, 6 months of age and over
- Ask your pharmacist about the charge for Fluzone

INFLUVAC® TETRA

- For children and adults, 6 months of age and over
- Funded for those who meet the Pharmac eligibility criteria

The flu vaccine is free for the following groups:

- Pregnant women
- People aged 65 and older
- Anyone with conditions like diabetes, cancer, asthma, or heart disease (ages 6 months and up)
- Children aged 4 and under with serious respiratory illnesses
- People under 65 with certain mental health conditions

Prevent and protect

With the arrival of autumn comes the beginning of flu season, and though you can't stop cooler temperatures from coming, you can keep the flu at bay by getting your jab well in time.

The flu can spread rapidly wherever people gather, whether that be schools, workplaces, or just on the street or public transport. It can take one to three days for flu symptoms to appear, so you can easily pass it on while you're asymptomatic and be none the wiser. In fact, around four out of five people will show no symptoms at all. It spreads quickly from person to person through touch and the air, making those you care about the most susceptible.

Older people, young children, pregnant women, and folks with certain medical conditions are at a higher risk of developing serious complications from influenza. Those most at risk are often eligible to receive their flu vaccination free of charge from their nearest pharmacy or medical centre. While you're there, ask about any other vaccines you may need a booster of as well.

It takes about two weeks after you receive your immunisation to be optimally protected, which is why it's a good idea to get immunised when you're feeling healthy. Go get jabbed today!

CHOOSE THE RIGHT FLU JAB. WITH OUR HELP.

Speak to our pharmacist about the right flu vaccine for you. Book online or walk in.

Life Pharmacy Unichem®

The Flu vaccine is a prescription medicine. Talk to your healthcare professional about the benefits and possible risks. Charge may apply, see in store for details. *Walk in appointments subject to availability.

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Unichem Mosgiel Pharmacy - 158 Mosgiel St, Mosgiel, Thornlon
Unichem Newlands Pharmacy - 1 Newlands Square, Newlands Quay
Unichem Mills St Pharmacy - 26 Mills Street
Unichem Marsden Village Pharmacy - Marsden Village, Marsden Village, Dunedin
Unichem Karori Mall Pharmacy - The Mall, 250 Karori Road, Karori

WELLINGTON SOUTH
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Unichem Miramar Pharmacy - 78 Miramar Avenue, Miramar
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Life Pharmacy North City - North City Shopping Centre, 2 Todd Bay Road

KAPITI COAST
Life Pharmacy Coastlands - Coastlands Poppiangtown, Main Road
Unichem Waikanae Health Pharmacy - Kotare Lane, Waikanae
Life Pharmacy Kapiti - 2 Kapiti Lane, Paraparaumu

LOWER HUTT
Beauty by Life Kaimanawa - Kaimanawa Shopping Centre, 2 Kaimanawa Street
Unichem Stokes Valley Pharmacy - 784 Stokes Valley Road, Stokes Valley

UPPER HUTT
Unichem Wainuiomata Pharmacy - 53 Main Street
Unichem Upper Hutt Health Pharmacy - 6 Gordon Street
Unichem Upper Hutt Pharmacy - 112 Ferguson Drive, Elderslea

Back to contents

Advice from Alan

A body corporate administrator

by Alan Knowsley, consultant, Rainey Collins Lawyers

If a body corporate is dysfunctional, the Unit Titles Act allows an administrator to be appointed by application to the High Court. The body corporate, a creditor, the chief executive of MBIE, or any owner or mortgagee can apply.

The administrator takes over the running of the body corporate, usually to the exclusion of the committee and chairperson (if any). The administrator would often be a professional management company but can sometimes be an individual experienced in unit titles. The period of administration can be indefinite or fixed.

There is a high level of dysfunction required for the High Court to grant an order for an administrator. Considerations include the extent of dysfunctionality in the body corporate between the unit owner members, the duration of such dysfunction, the apparent willingness or otherwise of the parties to cooperate to resolve the dysfunction, previous attempts at resolving the issues in dispute, and the expected likelihood of such resolution occurring in the future.

The High Court will also consider the existence of any previous court or tribunal determinations, and the subsequent compliance or otherwise with the orders made in those determinations, the nature and seriousness of the issues in dispute, any relevant professional evidence, whether the body corporate is in breach of the law, and the extent and duration of any such breach.

Further factors taken into account are others affected by the dysfunction, and the effect and risk posed, the structures currently in place, the extent of dysfunction, and the ability or otherwise of the body corporate to operate, the size of the body corporate, and its ability to meet the costs of an appointed administrator.

When making an application for an administrator, the applicant must confirm who they wish to appoint and must have that person's consent to being an administrator.

An application can require a significant investment, so it is always best to try to agree amongst owners to appoint a body corporate manager if there is no one willing to properly run the body corporate.

Thriving independent film

Still from When Cheese Is On Sale.

A man walks home only to discover he has started floating slightly above the ground… Detective Rothin investigates an otherworldly body found on a beach… A Peeping Tom discovers that someone watches her while she watches others.

On the 11th of April at the Embassy Theatre, Snap Shot Shorts is returning with its second season of highly anticipated short films that are bigger, bolder, and all created by over 200 Pōneke creatives. Piggybacking off the success of their first season in 2024, Snap Shot Shorts selected six scripts that have since transformed into the remarkable films showing on the night, including *The Sarah Lockhart Show* directed by Flynn Biara Allen, *Fine Salmon Is A Sure Sign Of Living* directed by Oliver Roozen, and *When Cheese Is On Sale* directed by Ash Kelliher.

Little Lizards Productions and Snap Shot Shorts emerged out of the gap between young filmmakers and the tough film industry in the midst of the pandemic and Hollywood writers' strikes. The brainchild of Elizabeth Hodgson and Shayden Lowrey, each month a short film was greenlit and assigned to a director and crew, made up of filmmakers from various experience levels. Their kaupapa has never been defined by narrative, and no two crews are ever the same. It has since grown into a lively network that is moulding the industry into something new. All proceeds go toward taking the films to wider audiences, so head to the Embassy Theatre and support Pōneke's thriving independent film community.

Storied landscapes

Flight Paths by Roger Hayman.

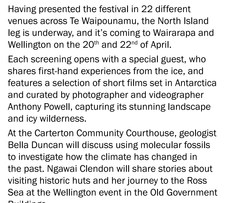
In the well-known pūrākau about Ngake and Whātaitai, the two taniwha of Te Whanganui-a-Tara Wellington Harbour, Ngake broke free of the harbour to create the mouth of the Cook Strait, while Whātaitai remained trapped inside. As he took his last breath, the spirit of Whātaitai ascended to the skies in the form of a bird, Te Manu Muramura.

Te Manu Muramura is the title of the exhibition, currently on display at the Rydges Wellington Airport, which shares the landscape with the tale of the two taniwha and the same name as the new feathered sculpture created by Wētā Workshop that hangs in the terminal. The New Zealand Academy of Fine Arts (NZAFA) invited local artists to submit artwork taking inspiration from the airport's surroundings. Flight, movement, sky, waves, and surf are all reflected in the 17-piece collection. Using photography, oil on board, acrylic on canvas, and sculpture, they bring the often-wild environment inside and into the corridor that links the hotel to the terminal and convention rooms.

Wellington Airport general manager Jeff Hermes says having these artworks "has not only added a wonderful injection of colour into our spaces" but also introduces guests and visitors to some of Wellington's local artists, enabling them to understand more about the ground they're standing on before they take flight.

The exhibition includes artworks from Irena Stenner, Jocelyn Friis, Sue Lund, Roger Hayman, Judi Lapsley Miller, Juan Miguel Beltran, and Lynn Blann. *Te Manu Muramura* is on display until the 30th of April.

Icy wilderness on screen



Brought to you by the Antarctic Society, the Antarctica Film Festival is set to introduce the coldest, driest, windiest, and most fascinating continent to the big screen this month.

Having presented the festival in 22 different venues across Te Waipounamu, the North Island leg is underway, and it's coming to Wairarapa and Wellington on the 20th and 22nd of April.

Each screening opens with a special guest, who shares first-hand experiences from the ice, and features a selection of short films set in Antarctica and curated by photographer and videographer Anthony Powell, capturing its stunning landscape and icy wilderness.

At the Carterton Community Courthouse, geologist Bella Duncan will discuss using molecular fossils to investigate how the climate has changed in the past. Ngawai Clendon will share stories about visiting historic huts and her journey to the Ross Sea at the Wellington event in the Old Government Buildings.

Many of the films are humorous, revealing what people get up to on the ice while they're not doing science. They include hilarious encounters with wildlife, including a penguin [pictured], who follows Powell everywhere he goes like a cat.

The Antarctic Society was founded in Wellington in 1933 to bring people together and be the voice of the Antarctic, raising awareness about its importance in science and climate change, and its striking beauty and wildlife. They are always looking for new members, regardless of whether you've stepped foot on the ice shelf before or not.

Be sure to brrring along whānau and friends.

NZ retreats and adventures

Fantastique French fun

Akaroa French Festival returns in 2026 to celebrate all things fun and fantastique between the 9th and 11th of October. For three days, the picturesque, historic seaside settlement of Akaroa will transform into a French dreamland where eats, entertainment, and everything exciting collide.

The festival opens on Friday night with Le Marché du Nuit, a market chocka with yummy treats and drinks served up by stalls and local restaurants and bars. Kick off Saturday at the historic re-enactment on the beach of the French arrival in the area before joining the parade to La Rotonde du Festival – the central hub where all things fun take place.

Saturday night is for *Le Cabaret*, where stellar musical variety acts mixed with burlesque, Le Can Can, and comedy come together under the big top. La Brocante antiques and collectables fair and the hilarious Cirque du Croissant will take place on Sunday, but be sure to visit www.akaroafrenchfest.co.nz for the full programme!

Birds and braves

The Royal Albatross Centre on the Otago Peninsula gives visitors viewing access to the world's only mainland breeding colony of royal albatross, where the toroa find a sanctuary to raise their young. One of the biggest birds in the world, royal albatross are graceful giants with a wingspan exceeding three metres. Though they fly 19,000 kilometres per year and spend over 85 percent of their life at sea, the northern royal albatross is endemic to New Zealand.

At the centre, visitors can view the colony and learn all about them on guided tours. Their breeding season takes an entire year, so there is always something to see!

Hidden underneath is Fort Taiaroa. Tour through the tunnels to see the Armstrong Disappearing Gun and learn about the headland's human history. With artefacts, memorabilia, and scale recreations of fort life, a loop through Fort Taiaroa is both immersive and engaging.

Calling all bunnies

Lose track of time in Wal's Plant and Fun Land – it seriously has it all. As one of the largest providers of trees and shrubs in Aotearoa, Wal's can supply you with all the flora you need to landscape your garden at wonderful prices.

Sniff out the camelias and conifers, perennials and planters, hydrangeas and hedging, and chat with a garden consultant while the kids have a go at the 18-hole minigolf, jump on the mini train, or complete the hedge-lined maze. While you're at it, have a coffee and a pastry outside at the beautiful Topiary Cafe, or pay a visit to the on-site florist who provides beautiful flower arrangements, bouqets, and gifts for all occasions.

This Easter, Wal's is calling all bunnies to join their famous Easter Egg Hunt from now until the 19th of April. Purchase a ticket in-store in Mosgiel or online at walsplantland.co.nz and follow the clues to receive an Easter surprise bag.

NZ retreats and adventures

Whatever the season

There is a reason why the beautiful alpine resort village of Hanmer Springs is on every tourist's bucketlist and familiar to every household in Aotearoa. Surrounded by mountains, forests, and rivers, this picturesque North Canterbury town is most famous for its natural, geothermally heated pools and spa.

Nature lovers near and far visit Hanmer Springs for all that the surrounding landscape provides; whether it be hiking trails, cycling routes – ranging from easy forest trails for kids to tough mountain biking tracks – seasonal ski slopes, or rafting and fishing trips down the Waiau and Clarence rivers. Visitors are comforted knowing they can soak their aching muscles in one of the rejuvenating hot springs after a big day out in the great outdoors.

Hanmer Springs is a destination for all seasons and there is no better place to stay than The Chalets Motel. It offers a sanctuary for peace and relaxation just a stone's throw away from local hot springs, eateries, activities, and adventure.

The traditional alpine chalets sit among secluded pines and come in a range of sizes – all for a reasonable price. Known for the warm, friendly staff and clean, modern, and beautifully decorated rooms, each chalet stands alone, offering privacy away from your neighbours. The Chalet Motel is the perfect place to return to time and again, whether it be for a romantic getaway or an action-fuelled adventure up in the mountains or down the rapids. Whatever the season, stay at The Chalets Motel.

Unhurried stays

On the edge of Lake Brunner, deep in the West Coast wilderness, sits a lodge designed for people who are quietly worn out. Not in need of more activity, but less.

Lake Brunner Eco Lodge offers something harder to find than luxury. A stay where everything is already taken care of. With just 14 guests at a time, the experience is intentionally intimate. No crowds. No pressure. No need to plan what comes next.

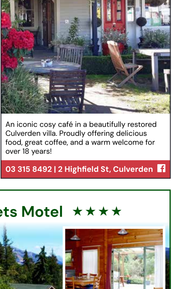
From the moment you arrive, the mental load begins to lift. No planning. No rushing. No expectations, just the freedom to take each moment as it comes.

Days unfold gently. Mornings start with birdsong and soft light over the lake. You might spend them kayaking across still water, walking through rainforest, or simply sitting by the fire, doing very little at all. For those drawn to the water, the surrounding rivers and lake offer world-class fly fishing in quiet, uncrowded conditions.

Most guests arrive looking for a proper break and choose one of the lodge's hosted nature escapes, where meals, experiences, and the details in between are quietly handled.

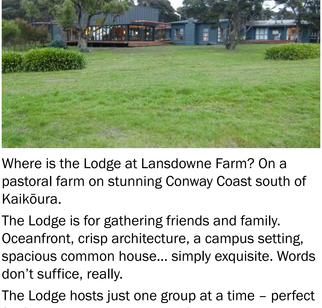
At the centre of it all is your host, Brenda Lynch, who has created an experience that feels personal, grounded, and genuinely caring. Guests are not just accommodated – they are looked after.

This is not about filling your time. It's about finally having nothing you need to do at all. And discovering that, for once, that is more than enough.



NZ retreats and adventures

Simply exquisite



Where is the Lodge at Lansdowne Farm? On a pastoral farm on stunning Conway Coast south of Kaikōura.

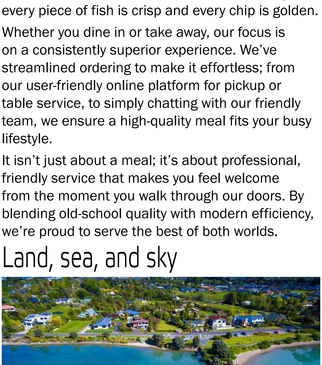
The Lodge is for gathering friends and family. Oceanfront, crisp architecture, a campus setting, spacious common house… simply exquisite. Words don't suffice, really.

The Lodge hosts just one group at a time – perfect for family reunions, travelling friends, retreats, meetings, celebrations. Whether you require one big bedroom all to yourself, or all six bedrooms, the Lodge will be all yours. Unique, exclusive, private, beautiful. And as connected (Starlink® and Sky®) or detached as you wish.

Lansdowne Farm is 1500 acres of pasture and native bush, all along this Pacific beach, a 50-minute drive to Kaikōura.

Winter is wonderful here, with lower tariffs from June to October for the whole Lodge at Lansdowne Farm. Best to book directly at www.lansdownefarm.co.nz

A modern classic



In the competitive world of Kiwi hospitality, we believe the secret to the perfect fish and chips lies in the balance of tradition and modern excellence. At our core, we're about the fundamentals: premium ingredients, time-honoured recipes, and food that is always cooked to order – ensuring every piece of fish is crisp and every chip is golden.

Whether you dine in or take away, our focus is on a consistently superior experience. We've streamlined ordering to make it effortless; from our user-friendly online platform for pickup or table service, to simply chatting with our friendly team, we ensure a high-quality meal fits your busy lifestyle.

It isn't just about a meal; it's about professional, friendly service that makes you feel welcome from the moment you walk through our doors. By blending old-school quality with modern efficiency, we're proud to serve the best of both worlds.

Land, sea, and sky

Tucked between the Kahurangi National Park and Tasman Bay, Motueka is known by many names: the gateway to the Abel Tasman, the fruit bowl of Aotearoa, and a place abundant in culture, community, artistry, and sunshine.

Motueka is a quaint, idyllic, and multicultural town. Each week the huge Sunday market is filled with stalls selling wares from an overwhelming number of local artists and artisans, fresh produce, excellent coffee, baked goods, and delicious food.

Situated nearby two national parks and gorgeous golden-sand beaches, here angling enthusiasts can fish for trout in the Motueka River, and outdoorsy types can set off for land, sea, and sky, whether it be hiking, kayaking, or skydiving.

The surrounding fruit and hop orchards give the vibrant café-culture town a bucolic feeling, and the stunning landscapes, artistry, and food make this a beautiful place to hop into your next big adventure.

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Taste the flavours of Thailand brought to you from our chefs who originate from different regions of our Homeland

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A Lodge in Paradise.
Big spaces, fresh air, clean water, vast skies, starry nights, elegant accommodation.
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Email info@lansdownefarm.co.nz
Phone 03 319 2727

NZ retreats and adventures

A roar-some exhibition

Heading to Taupō? Check out Taupō Museum's newest art exhibition *Recycle-o-Saurus* – a creative challenge that celebrates sustainability and a love of dinosaurs!

Artists were tasked with creating a prehistoric-themed masterpiece from recycled materials to show how yesterday's rubbish can become today's roar-some art.

Admire the imagination put into creating the exhibition's Jurassic artworks after the museum put out a public call for recycled masterpieces from creative people of all ages.

While you're there don't forget to check out the museum's other interesting displays. From the volcanoes that have shaped the Taupō District to the stories of the Māori and European settlers and Taupō District's long history as a favourite Kiwi holiday spot, there's a range of displays and activities the whole family can enjoy.

Recycle-o-Saurus runs at Taupō Museum on Story Place in Taupō from the 4th of April to the 8th of June. More information at www.taupo.govt.nz/museum

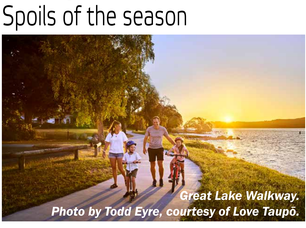
Kārakaraka Toi

Echoing the waterways of Te Waipounamu, this collaborative exhibition by Paemanu: Ngāi Tahu Contemporary Visual Arts emerged from a journey along te awa Waitaki. First shown under the name *Paemanu: Awa Toi* at the Queensland Gallery of Modern Art in Meanjin Brisbane at the 11th Asia Pacific Triennial of Contemporary Art, it returns home.

Returning to Te Waipounamu under the name *Kārakaraka Toi,* which speaks to the action of calling or echoing, this second iteration of the exhibition is a returning call to honour and reconnect with its source.

Paemanu: Kārakaraka Toi coincides with the opening of the Forrester Gallery's new extension. Our upcoming exhibitions seek to celebrate and honour the vibrant cultures present in Te Rohe o Waitaki, while complementing the gallery's architecture, old and new. The connections of the past and present guide us towards an exciting future as new exhibition spaces are established and existing ones are adapted.

Spoils of the season



Great Lake Walkway.
Photo by Todd Eyre, courtesy of Love Taupō.

As autumn settles over New Zealand, our instincts tell us to slow down, get cosy, and connect with the seasonal shift around us. Nothing fulfils this need like a getaway to a storybook village where the leaves are changing hues, the cafés are serving up hot goodies, and the nights are crisp and star speckled.

There are plenty of places all across Aotearoa where slowing down and enjoying the spoils of the season are exactly what local hosts and guides have in mind. In these small towns, you can find beautiful retreats thoughtfully decorated in tune with their surroundings, inspiring a holiday that is equal parts relaxing and rejuvenating.

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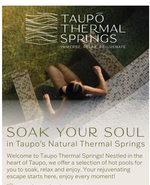

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Anzac Day 25th April

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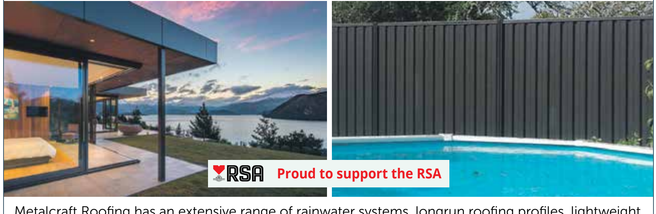

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Anzac Day 25th April

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Lest we forget

They shall grow not old, as we that are left grow old:

Age shall not weary them, nor the years condemn.

The cold dark morning of the 25th of April gives way to the sunrise at the Anzac Day Dawn Parade, the red Flanders poppies pinned to people's lapels a symbol of regeneration and hope amidst bleakness and destruction. Modelled on a military funeral, it's a reminder of the sacrifice and service our former and current military has made for our country and freedom.

First observed on April the 25th 1916, Anzac Day began as a way to grieve, honour, and stand in unity with the brave ANZAC (Australian and New Zealand Army Corps) soldiers who landed in Gallipoli in 1915. Though there was no military victory that day, our soldiers showed courage in the face of adversity, sacrificing themselves for their nation and people. Once WWI ended, Anzac Day took on a spirit of reverence and remembrance.

As the years wore on, Anzac Day became a commemoration of the soldiers who fought in all the foreign wars. In peacetime, it became a way to express sorrow and honour those who fought for freedom. Anzac Day is intergenerational, interracial, and international – a day of shared experience, suffering, patriotism, and a reflection of a united community.

There are plenty of ways to show your support and reverence for our retired, active, and departed servicepeople both this coming Anzac Day and beyond – such as by volunteering or donating to the RSA.

On the 25th of April, Wellingtonians can participate in dawn parades and services across the region, including at Pukeahu National War Memorial Park and Upper Hutt's Civic Centre, and the Atatürk Memorial Wreathlaying Ceremony in Strathmore.

Wellington's Hnry Stadium will host the Warriors' annual NRL Anzac Round match for the first time. "Anzac Day is such a special and significant day for all New Zealanders and Australians," Warriors CEO Cameron George says. "To be able to mark it in the capital will add another dimension to the occasion."

Anzac Day serves as a reminder; lest we forget the sacrifice and service of our countrymen.

At the going down of the sun and in the morning

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Earth Day – 22nd April

Small change, big result

Celebrated on the 22nd of April in over 190 countries across the globe by people of all nationalities and ethnicities, Earth Day puts the health of our planet front and centre. From plastic pollution and biodiversity collapse to CO_2 emissions and the climate crisis, Earth's wellbeing is reaching an increasingly critical state, making our actions today more important than ever before.

2026 marks the 56th Earth Day, with this year's theme – Our Power, Our Planet – reinforcing the idea that environmental progress doesn't depend on any single administration or election; it's sustained by daily actions of communities, educators, workers, and families protecting where they live and work.

There are plenty of ways you can make a difference. Reduce, reuse, recycle is a tried-and-true way to help the Earth. Pick up rubbish if you see it on the beach, the street, or anywhere else. Shop secondhand where possible to reduce textile waste. Switch to plastic-free products. Reduce the use of AI. Decrease your carbon footprint and ride the bus or a bike. Purchase food from sustainable sources and shop local. Petition your local lawmakers to enact change. Plant bee-friendly flowers to encourage pollination. Even sharing the cause on social media or reminding friends and family of ways they can adjust their lifestyle helps!

These may seem like small changes, but they can have a huge impact. Put Papatūānuku first this World Earth Day and every day after.

Scintillating and sizzling

Journey back in time and to the farthest reaches of the cosmos from right here in New Zealand. With Stonehenge Aotearoa as your vessel, you can embark on guided or self-guided tours to learn about the cycles of nature, movements of celestial bodies, and archeoastronomy: how our ancestors understood the phenomena in the sky, how they used them, and what role they played in their cultures.

Stonehenge Aotearoa sits at the heart of the Wairarapa International Dark Sky Reserve. The open-air astronomical observatory built following ancient knowledge of prehistoric stone circles and adapted to New Zealand conditions is a place through which visitors can connect with seasonal events and engage with the natural rhythms of the Earth.

During Wairarapa Dark Sky Week between the 13th and 27th of April, Stonehenge will offer short, affordable night sky experiences complemented by community-led fundraising activities most weekdays. Alongside laser-guided constellation identification, open sky viewing, and storytelling, visitors can enjoy a sausage sizzle cooked up by community groups. Dinner and a show where all the proceeds go to a local cause!

You don't need to possess deep knowledge of the night sky to enjoy Stonehenge After Dark. Relaxed and informal, educational and engaging, the experience has been designed with beginners in mind.

Celebrate the region's remarkable dark skies and the stars that led people to New Zealand at Stonehenge Aotearoa.

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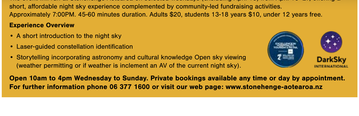
Stonehenge Aotearoa

STONEHENGE AFTER DARK
(WEEKDAY EDITION)



The event will run at Stonehenge Aotearoa on selected weekdays (excluding April 15) from April 13–27, offering a short, affordable night sky experience complemented by community-led fundraising activities.
Approximately 7:00PM: 45-60 minutes duration. Adults $20, students 13-18 years $10, under 12 years free.

Experience Overview

- A short introduction to the night sky
- Laser-guided constellation identification
- Storytelling incorporating astronomy and cultural knowledge Open sky viewing (weather permitting or if weather is inclement an AV of the current night sky).

Open 10am to 4pm Wednesday to Sunday. Private bookings available any time or day by appointment. For further information phone 06 377 1600 or visit our web page: www.stonehenge-aotearoa.nz

DarkSky
INTERNATIONAL

The Plan for bioenergy security: A homegrown energy solution

OPINION:
By Brian Cox,
Bioenergy Association Executive Officer

New conflict overseas comes with a price tag at home. Rising fuel costs, disrupted supply chains, and growing uncertainty are already being felt across New Zealand. It raises a simple question: why are we looking to expand our reliance on global energy markets, when we have the resources to build our own?

The country is right now grappling with vulnerability in its energy insecurity. Gas shortages, dry hydro years and reliance on imported fuels have exposed weaknesses in the system. Which will be heightened with the Government's commitment to importing liquefied natural gas (LNG) to provide backup supply.

But what if part of the answer is already here?

The Bioenergy Association of New Zealand (BANZ) has put forward to Government a co-investment proposal called the ***New Zealand Integrated Bioenergy Programme***, a coordinated plan to turn forestry residues, wood waste and organic material into renewable energy. Instead of being left to rot or wash downstream in the next storm, that woody material could be used to produce renewable electricity, heat and gas, or to free up electricity and natural gas for its highest value applications.

The New Zealand Integrated Bioenergy Programme is a coordinated plan to turn forestry residues, wood waste and organic material into renewable energy. Instead of being left to rot or wash downstream in the next storm, that material could be used to produce renewable electricity, heat and gas, or to free up electricity and natural gas for its highest value applications.

From Slash to Energy

Forestry slash, seen in branches, tree tops and low-grade logs left after harvesting, has become a lightning rod in public debate. During heavy rainfall, wood from commercial or non-commercial plantings can be swept into waterways, damaging farms, bridges and coastal communities. Yet with the right commercial incentives much of this material can be recovered prior to becoming a problem and has real energy value.

Wood is essentially stored energy. When used properly, it can provide reliable industrial heat or fuel electricity generation during dry years.

Bioenergy Association's proposal aims to coordinate the collection of forestry residues and organic waste, link them to energy users, and build regional supply chains so biomass becomes a dependable part of the national energy mix.

It's not experimental technology. Biomass boilers already operate across New Zealand. More than 400 megawatts of biomass heat capacity are already installed. That is around 8% of total energy demand.

The challenge, industry leaders say, isn't technical, it's coordination. Projects often stall because fuel supply and energy demand are developed separately.

Investors hesitate without long-term supply certainty. Suppliers hesitate without guaranteed demand. The programme aims to solve that "chicken and egg" problem by integrating planning at a regional level.

Introducing Renewable Gas: Biomethane

Wood isn't the only resource in play. Organic waste, from food processing, farms, wastewater and landfills, can be converted into biogas, and then upgraded into biomethane.

Biomethane is chemically identical to natural gas. That means it can be injected directly into existing gas pipelines and used in homes, and businesses without changing appliances.

New Zealand could produce renewable gas domestically from organic waste streams that already exist. Already around 4 PJ of biogas is being produced at waste-water treatment facilities and landfills. This has the potential to be expanded to around 20 PJ, representing a significant contribution to domestic natural gas use annually.

Under the Integrated Bioenergy Programme, regional facilities would capture food waste, agricultural residues and other organic material to produce biomethane. That renewable gas could help replace fossil gas, strengthen supply, and reduce emissions, all while solving waste management challenges at the same time.

In simple terms, yesterday's waste could become tomorrow's gas supply.

More Than Just Energy

The proposal is not just about energy supply. It's also about resilience.

On many farms, small areas of land deliver little economic return but are prone to erosion. Integrating trees into those areas, and into managed shelterbelts, can stabilise soil while creating income through bioenergy feedstock.

Better management and recovery of forestry residues by creating value from what is currently wasted, could reduce the volume of slash left on hillsides and reduce the scale of debris entering rivers.

Other countries, including parts of Europe and Canada, treat bioenergy and biomethane as core infrastructure, combining forest management, waste strategy and energy planning. New Zealand has the same opportunity.

What Would It Cost?

Estimates suggest the programme would cost less than a quarter of the cost the government has put forward for the LNG commitment. Additionally, the project proposes combining government support with private investment. That funding would help convert industrial boilers, develop renewable gas facilities, and establish regional biomass supply systems.

In the context of national infrastructure spending, supporters say, it is modest, especially compared to repeated storm recovery costs, or the expense of building LNG import capacity. Less taxpayer's money and better outcomes for New Zealand inc.

The Bigger Question?

Bioenergy may not capture headlines like wind turbines or solar farms. But it has one advantage, it can be stored, transported and delivered on demand.

Wood can be stockpiled. Biomethane can flow through existing pipelines. Heat and power can be generated when needed not just when the wind blows or the sun shines. Bioenergy is complimentary to these energy sources, not instead of.

The Integrated Bioenergy Programme presents itself as a practical step, linking land use, waste management, renewable heat and renewable gas in one coordinated plan.

It won't stop storms. It won't solve every energy challenge overnight.

But it could turn what is currently seen as debris and waste into something far more valuable: secure, homegrown energy and a more resilient future.

Piopio man to lead farming solution through genetic excellence

Chairman of directors of the recently created 'Livestock Genetics New Zealand Ltd' (LGNZ) Mr. Jason Hill of Aongatete, Katikati, announced the initiative stating that the immediate need for a viable solution for agriculture is imperative.

The revenue creators of our farming businesses, the livestock, are in a precarious position. A genetic solution is required to be swift and financially robust. The network of 22 regional directors are actively farming in most regions of New Zealand and hold 'skin in the game' and therefore are sensitive to the vagaries of their agriculture businesses.
They range through commercial farmers to astute animal breeders across topography and breed difference to understand the genetic requirements of most producers.
LGNZ is expanding the focus on wealth creation from animal genetics identifying the most optimal animals within breed and species. The resulting environmental and financial fitness of these defined animals are the base-stone for farm operational efficiency and profitability. LGNZ is fully funded and operational. The prime focus is about adding genetic and financial value to capital stock, marketable animals and subsequent product.

Jason Hill stated that the directors are inclusive within an existing client base that practice genetic selection with the proven Falkirk Index New Zealand System (FINZ) that has been operational for some 38 years. The time has come for farmers to take control of their industry and deliver quality product to market that backs claims of excellence.
To market by specification. It is time for farmers to be offered a choice between a high-cost system to one of wealth creation.
It is my pleasure to announce that Ian Walsh, the originator of FINZ and Falkirk Scientific Foundation (FSF), has been appointed as Director General of LGNZ. His 65 years of active farming and genetic innovation within animal breeding holds few peers. His 96 international visitations to South Africa and Australia, serving an expanded client base across the breed/species barrier is unique and holds no bias in the search for the most optimal sheep and beef animals.

Dr Clive Dalton (researcher) testifies;
"Ian has always been an innovator in the industry, he was one of the small group of farmers who were our research mentors, as they were always years ahead of us in their thinking. There is no way Ian or Falkirk will lose focus about what is important to hill country farmers"

Stompie Olivier from ZA confirms;
"One day, one man, I have learnt more about genetics than from all the other advisors in my breeding career"

Denys Wells states;
"Selecting for excellence is key. Experiencing the benefits have been psychologically rewarding. The system is based on practical knowledge backed by scientific facts.

Johan van der Nest explains;
"Ian would be the foremost livestock appraiser/selector in the Tri-Nations, his 3-dimensional view of an animal is unique, coupled with Epi-genetic knowledge, pragmatism and commercial reality, he has no peer."

Richard Warren confirms;
"Our association with Ian Walsh and Falkirk Genetics represents an integral part of a solution to the declining standards of meat and wool production in New Zealand"

Ian commented;
"My immersion within the industry has enabled me to define the genetic health and wealth of the national flock and herd. By definition only 20% of animals and product are breedable and fit for purpose. This factor has declined rapidly since 2011, when 50% of animals held this status. It is crucial that positive action is taken now as the latest generation of farmers are threatened by escalating operation costs and regulatory demands that destroy profit margins.
The understanding that a bundle of traits interfaced in synchrony deliver longevity, strong immune system, survivability and lifetime high productivity, is crucial. These factors generate high quality product that is proofed by an established client base. Genetic prepotency is a key outcome of this natural selection process. This genetic initiative is the antithesis of the mandated regime that commercial farmers and breeders are currently subjected to experience."

Ben Parsons, Rotorua states;
In my opinion Falkirk has the capability of revolutionizing farm breeding systems. New Zealand's agricultural future depends on leaders like Ian Walsh of Falkirk enabling producers to define marketable produce that is in demand world-wide.
Through Ian's expertise with his livestock assessment system, it has enabled us to drive our business forward to new levels of performance and profitability"

FALKIRK
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Contact Ian Walsh for more information
07 877 8345 | 0274 809 807 | falkirk1@xtra.co.nz | www.falkirkgenetics.co.nz

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Town meets country – Earth Day

Forestry excellence

Graham Wright and Beth Lamb have been providing award-winning forestry services across the bottom half of the North Island for over 30 years. Wright Silviculture Limited was established in 1996 to offer planting, pruning, thinning, and scrub-cutting services of the highest quality, including stay-away jobs.

Graham's son Angus runs two working gangs, all with industry-standard qualifications. In 2025 Wright Silviculture won the Southern North Island Wood Council award for Silviculture Excellence. The award recognised the company for its outstanding professionalism and for demonstrating excellence beyond best practice guidelines.

The Wrights also own two kiwifruit orchards and lease a third, covering a total area of 10 hectares in Mangamahu and Whanganui. Known for their commitment to community, some of their orchard land is used by the Whanganui City Mission to grow vegetables. When it comes to the forestry industry, it's safe to say that Wright Silviculture should be your first port of call.

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Established in 2021 by Jeremy Hawken, the business continues to grow from strength to strength as it enters its fifth year. Starting off on his own with nearly two decades of experience under his belt, Jeremy now helms a highly skilled full-time team who craft long-lasting, aesthetically pleasing structures that are the perfect balance of form and function.

Hawken Concrete Services provide a range of customised solutions across residential, commercial, and public sector projects, tailoring their services to meet the vision you have in mind. From driveways to patios, paths to exposed areas, and everything in between, the precise and practised team apply their expert knowledge and skills to bring your ideas to life. For premium concrete services from Wellington to Palmerston North, get in touch with Jeremy today.

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BK Engineering provide the sweep of services. Their work spans the gamut of general and structural engineering, as well as truck repair and maintenance, aluminium and stainless steel fabrication, and onsite repairs and maintenance. Whether you're building from the ground up or need something custom for your character home, the BK crew will deliver a result that exceeds expectations.

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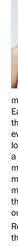
News
A word from Maddi...

The course correction

by Madelaine Empson



Just a heads up that this column will contain chats about body image and diet culture.

Over the course of my life, I've experienced a handful of cataclysmic course corrections. As a chain smoker for seven years, quitting in 2018 saved me not only money but also time, giving me back an untold number of hours to spend on this Earth with people I love. No small fish, but it was the mindset shift around quitting that truly changed everything for me. I had a revelation that I was free, loved being a non-smoker, and never had to pick up a cigarette again. I haven't to this day. You hear so many horror stories about nicotine cravings and how miserable quitting can be. I still occasionally pinch myself that my brain chemistry altered so drastically that I have never once felt like I'm losing or missing out by not smoking.

Recently I have experienced another mindset shift that feels as significant and potentially life-altering as the one above. I actually like my body. And I don't need to change it.

The realisation came when I recently tried an intermittent fasting method in which you only eat during a certain window of the day. When it got to that window, I remember thinking, 'Oh good, now I'm allowed to eat this chocolate'. Sorry, 'allowed'? Who the heck am I seeking permission from? More importantly, who is revoking that permission? When I stopped and listened to my internal monologue, I felt really sad. The language I was using was so destructive. Then it hit me: I've been speaking to myself like this for as long as I can remember. For my whole adult life, if I've not been in some form of restriction or deficit, I've felt guilty for simply fuelling my body.

I think this is by design. With the rise of Ozempic and the return of the 'heroin chic' aesthetic of the 90s, it feels radical to *not* diet. To accept the way we are, despite the beauty industry's best efforts. To turn a deaf ear to society's quietest whispers and loudest screams. I've finally set out on a new path and am being really careful to check my thinking around every bend. To speak to myself like I would a child: with grace and love. And to say 'sip yours' to the 'standards' that have occupied so much of my brain space for so long. It feels freeing.

Cosmic conversations

The Evening Star

by Richard Hall, astronomical communicator

Look along the horizon just after sunset and, if the sky is clear, you will see a brilliant star in the west. This is known as the 'Evening Star'. Actually, it is not a star (a star is a sun), it is the planet Venus.

Venus is the brightest star-like object in the sky. At maximum brightness, if you know where to look, it can be seen in broad daylight. For Polynesian sailors, it was an important navigational beacon because, due to its brilliance, it could be seen in the twilight when no other stars were visible.

Because Venus is closer to the Sun than the Earth, in any one year it is either in the early morning or the early evening sky. Hence the popular names Morning Star and Evening Star. In ancient times, the two manifestations were thought to be different planets, Hesperus and Phosphorus. However, both were traditionally associated with the goddess of love and sex, known as Aphrodite (Greece), Ishtar (Babylon), Astarte (Syria), and Venus (Rome).

In size Venus is very similar to Earth. Its mass is 0.815 that of the Earth, and its diameter 12,104 kilometres. However, its surface is perpetually shrouded in cloud so that its topography was unknown until the Space Age. It was originally believed to be a primordial world similar to the Earth millions of years ago. When I was a kid it was even suggested that dinosaurs may dwell there.

Like the Earth, Venus has mountains, valleys, and volcanoes. The highest mountain, Maxwell Montes, is 8.8km high, similar to Mount Everest. But there the resemblance ends. Its environment is the nearest thing to Hell that you could imagine.

We now know that Venus was once a planet like the Earth with oceans of liquid water. Over billions of years the Sun's increasing brightness generated a runaway greenhouse effect. The Venusian oceans boiled away, leaving a thick atmosphere of carbon dioxide with clouds of sulphuric acid. The surface temperature is 470°C, hot enough to melt tin and lead. And, at the surface, the atmospheric pressure is as high as 90 atmospheres.

Because the Sun continues to slowly brighten, the same fate awaits the Earth. Fortunately this shouldn't happen for billions of years. Unless, that is, we continue to accelerate global warming by polluting the atmosphere with greenhouse gases.

City symphony

For 44 years, Wellingtonians have been spending their Sunday afternoons at St Andrew's on The Terrace enjoying classical music as rich and diverse as the city they call home. Wellington Chamber Music's *2026 Sunday Concert* series will feature eight incredible offerings starring long-time favourite artists, starting on the 12th of April at 3pm with the Amici Ensemble.

The string quartet comprises Andrew Joyce on cello, Donald Armstrong and Anna van der Zee on violin, and Nicholas Hancox on viola, with Simon Brew on saxophone, the latter adding a new richness to the timbre and texture of the ensemble. Their 3pm programme will be divided into two parts.

Kicking it off off is Russell Peterson's Quintet for Alto Saxophone and Strings, which draws on classical chamber traditions and the rhythmic language of jazz, placing the saxophone in partnership with the other instruments rather than as a soloist.

On the Nature of Daylight is one of Max Richter's most affecting works, unfolding as a slow, luminous meditation on time, memory, and loss. Following it up is Ellen Taaffe Zwilich's Quintet for Saxophone and Strings, which combines structural clarity, rhythmic vitality, and strong emotional communication.

After a short interval, Mozart's String Quartet in F major, K. 590 opens with clarity and poise, its themes more elegant than overtly dramatic.

Closing out the first Sunday Concert Series show of 2026 is Astor Piazzolla's *Winter* and *Spring* from *The Four Seasons of Buenos Aires*, capturing a city's moods, tensions, and passions through a fusion of tango, classical music, and jazz.

City symphony

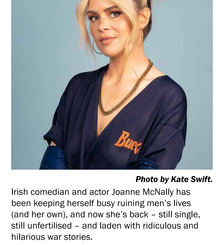


Photo by Kate Swift.

Irish comedian and actor Joanne McNally has been keeping herself busy ruining men's lives (and her own), and now she's back – still single, still unfertilised – and laden with ridiculous and hilarious war stories.

McNally will perform her new stand-up show *Pinotphile* at The Opera House on Thursday the 16th of April. The show is a "machine gun of rip-roaring gags" (*Metro*) that promises more of her "terrifyingly funny" (*London Standard*) and "joyously nutts" (*Irish Examiner*) trademark style.

On the back of her record-breaking tour of *The Prosecco Express*, *Pinotphile* promises an unhinged, wild ride as McNally navigates situationships, revenge, frenemies, and rejection in a show that is just as unfiltered and confessional as ever.

Decribed by *Variety* as "one to watch", her show *The Prosecco Express* became a global phenomenon after initial reviews led to a worldwide tour across UK, Ireland, Australia, Dubai, the US, and Canada. Crowned as the 'Comedy Event of the Year' by Ticketmaster IE, McNally performed the show an unprecedented 78 times at Dublin's Vicar Street.

McNally is the co-host of the award-winning podcast *My Therapist Ghosted Me*, which reaches over 2.5 million listeners per month. She hosts the BBC Sounds *Joanne McNally Investigates*, and has made riotous appearances on *Taskmaster*, *The Jonathan Ross Show*, *Big Fat Quiz of Everything*, and many other television shows.

An "effervescently electric storyteller" with a five-star rating from *Time Out Australia*, "Joanne is an unmatched comedy rockstar" (*Metro*) who will make you laugh until you cry.

The property process

Peace of mind

Purchasing your first home is an exciting time, which can also cause additional stress and risk. Not knowing how it will impact your long-term financial wellbeing or whether you are taking on more risk than necessary reduces your ability to control your financial future. This process includes collaborating with your mortgage adviser, accountant, lawyer, and Fire & General broker as required.

Harness Financial places your financial decisions within the broader context of your financial plan and provides objective advice on cash management, wealth creation, and personal insurance. As a result of this process, they can identify risks or gaps and, where possible, mitigate them. Having clarity on your short-term, medium-term, and long-term goals, and on how your decisions impact them, gives you a solid foundation for making the right decisions and reducing the risk of financial mistakes.

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Your first home

Buying your first home is amongst the most important decisions you'll ever make. Not only is it a huge financial investment, but it's where you'll spend the most time making memories with the people you love. It might be where you start a family or say goodbye, begin a new chapter or close the door to an old one. Ultimately, it's where you'll do life.

That's why it's so important to surround yourself with top property professionals. From walking through the front door with real estate agents who know exactly what you're looking for, to getting the right financial advice, accessing your KiwiSaver, and locking in the best mortgage rates with adept advisers and brokers, all the way to signing on the dotted line with experienced conveyancing lawyers, you'll want to work with the best of the best.

Each one of them an expert in their field, the professionals on this page will walk you through every step of the home-buying process.

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Jill's 10 point check list for home buyers

Property Address:
Price:

Feature	Grading
Location/Schooling/Commute	
Sunshine/Shelter	
Rooms	
Garage/Parking	
Foundations/Roof Condition/Cladding	
Decor Interior/Exterior	
General Upkeep & Maintenance	
Bedroom & Aspects	
Bathroom & Aspects	
Living Rooms	
Value for Money	

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Puzzles

	5				2	7		
9			1					
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		3	7	2				
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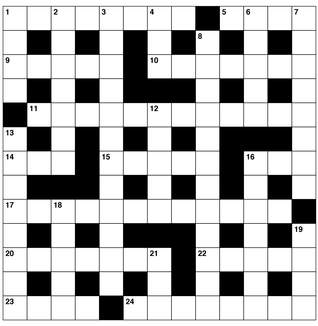
		7	3				5	



Across

1 - Disadvantage (8)
5 - Tibetan Buddhist monk (4)
9 - A leaf of paper (5)
10 - Shelf support (7)
11 - Someone who sets up their own business (12)
14 - Remuneration (3)
15 - Arise unexpectedly (3,2)
16 - Pull at (3)
17 - Ate too much (12)
20 - Lines of equal pressure on maps (7)
22 - In the company of (5)
23 - Secluded narrow valley (4)
24 - Seahorse (anag) (8)

Down

1 - Foolish (4)
2 - More than enough (7)
3 - Pertaining to a person's life (12)
4 - Taxi (3)
6 - Foot joint (5)
7 - Secondary personality (5,3)
8 - Butterfly larvae (12)
12 - Supplied by tube (5)
13 - Resisting (8)
16 - Wavering effect in a musical tone (7)
18 - Run away with a lover (5)
19 - Look at amorously (4)
21 - That vessel (3)

One show to rule them all

Photo by Sam Millen Media.

Dust off your cloaks and pack the lembas bread for a warp-speed journey through Middle-earth (and back again) as three actors and a musician attempt to retell J.R.R. Tolkien's entire epic trilogy in just an hour and a half.

Rollicking Entertainment's production features powerhouse trio of Aotearoa artists Darlene Mohekey, Lizzie Tollemache, and David Ladderman as they switch up costumes and characters for an unauthorised, highly ambitious blitz of comedy. Tollemache says, "The films changed the face of tourism in Aotearoa forever. Now it's time for a version that delivers live music, ridiculous impersonations, and local jokes up the wazoo!"

Fans can expect an evening of "irreverent delight" that features deep-cut fandom references, epic battles scaled down to miniscule proportions, high-energy slapstick, a banging musical soundtrack from the naughties, LOTR bingo that will keep the audience on their toes, and justice for Tom Bombadil – finally giving us what we *really* want.

Originally a standout of the Christchurch City Council's summer programme, *The Lord of the Rings in 90 Minutes* was an outdoor sensation that is now being brought indoors for one night only on the 16th of April at Te Raukura ki Kāpiti Coastlands Theatre at 7:30pm.

Rollicking through Middle-earth, from The Shire through the Mines of Moria and Fangorn Forest, on to Mordor and beyond to the Undying Lands, take *Backstage Christchurch*'s word for it: the show is "hilarious, fast-paced, and gloriously unhinged… you'd be mad to not go and see it."

Feel free to get in touch with cartoonist Kate Garnyk at katykamf@gmail.com

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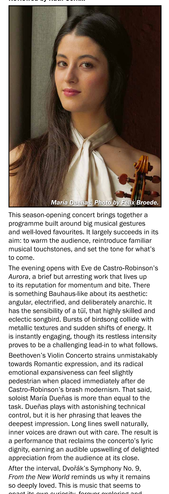
Reviews

From the New World

Conducted by Rodolfo Barráez
Presented by
New Zealand Symphony Orchestra
Michael Fowler Centre, 26th Mar 2026
Reviewed by Ruth Corkill



This season-opening concert brings together a programme built around big musical gestures and well-loved favourites. It largely succeeds in its aim: to warm the audience, reintroduce familiar musical touchstones, and set the tone for what's to come.

The evening opens with Eve de Castro-Robinson's *Aurora*, a brief but arresting work that lives up to its reputation for momentum and bite. The piece is something Bauhaus-like about its aesthetic: angular, electrified, and deliberately anarchic. It has the sensibility of a lo-fi, that highly skilled and eclectic songbird. Bursts of birdsong collide with metallic textures and sudden shifts of energy. It is instantly engaging, though its restless intensity proves to be a challenging lead-in to what follows. Gordoneve's Violin Concerto strains unmistakably towards Romantic expression, and its radical emotional expansiveness can feel slightly pedestrian when placed immediately after de Castro-Robinson's brash modernism. That said, soloist María Dueñas is more than equal to the task. Dueñas plays with astonishing technical control, but it is her phrasing that leaves the deepest impression. Long lines swell naturally, inner voices are drawn out with care. The result is a performance that reclaims the concerto's lyric dignity, earning an audible upswelling of delighted appreciation from the audience at its close.

After the interval, Dvořák's Symphony No. 9, *From the New World* reminds us why it remains so deeply loved. This is music that seems to enact its own curiosity, forever exploring and reinventing itself. You can feel in it the germ of countless cinematic and musical theatre traditions yet to come. Conducted with warmth and clarity by Rodolfo Barráez in his Aotearoa debut, the symphony unfolds generously, balancing nostalgia with forward momentum.

As the nights get longer, this NZSO season opener does exactly what it needs to do: rolling out fan favourites, showcasing brilliance, and inviting audiences back into the shared ritual of listening. It is a confident, generous start.

The North

132 minutes
M
★★★★½
Reviewed by Isabella Smith

Those that have been hiking will be stunned to see the accuracy of their own experiences reflected in Bart Schryver's sophomore hiking film, *The North*. Those who haven't may come away with a much more intimate understanding of why they should (or shouldn't) put on a pack and experience all its joys and discomforts.

The movie captures perfectly the quiet of a summited hill and the way the sound of a rushing river suddenly disrupts that quiet, the blistered feet and wet boots, the mental and physical resilience required to set up and pack down a tent in the rain, eat dinner in a swarm of midges, and listen to a creaking mattress as your partner twists and turns all night.

The film follows Chris (Bart Harder) and Lluis (Carles Pulido) as they rekindle their friendship by traversing 600 kilometres of the Scottish Highlands, where they confront one another and ultimately, themselves.

From the interruptions of business calls, we know that Chris is a young professional with the rest of his life laid out for him: job, marriage, house, kids. His walking partner Lluis is the stereotypical loner artist – serious, distant, uncertain of his future – who seems to walk the entire length reluctantly.

While the sparse dialogue added emotional depth to the landscapes, it did the opposite in conveying the evolution of the two friends. For an entire month, they remained stiff and closed off from one another, and the endless walking didn't seem to lubricate any conversations or confidences. When they both separately shave their own road to Damascus moment of transformation standing alone on a desolate beach, one has to fill in the gaps to understand the emotional weight of their experience.

The lovely pacing of the film and raw depiction of hiking makes it a beautiful contemplation of the great outdoors. For me, the landscape is the hero of this film, which remains indifferent to the human dramas and inner turmoil of the two friends. Watching the wideframe shots of them trudging up a craggy, isolated slope while mist recedes and unfurls was pure visual poetry.

Triple Threat Comedy Night

Presented by Mon Platon Productions
BATS Theatre, 28th Mar 2026
Reviewed by Nami Blissner

Triple Threat Comedy Night is one of Wellington's premier stand-up comedy shows, happening roughly once a month. In each show, three of Wellington's best comedians are given 15 minutes to perform their sets and convince the crowd.

Taking place at the same time as Wellington's Fringe, it is unsurprising to find that this particular show is sparsely attended. However, what could be a disadvantage for the performers and audience alike turns out to be anything but. Just in the spirit of the spontaneity of live comedy, the show is swiftly moved to the foyer of the theatre, a homey and welcoming space somewhat reminiscent of a living room. Instead of performing on stage with a microphone, the acts are now casually positioned among the couches and lounge chairs that house their viewers, a personal experience that is refreshingly new to me.

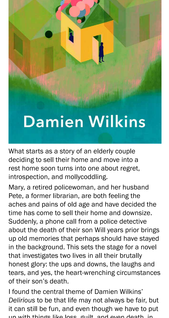
Comedian Austin Harrison is the host of this cosy and interactive evening, setting the vibe with his cheerful and engaging energy. The first act of the night is Sameena Zehra, who does her self-proclaimed scariness justice by sending one of the guests running. The next act is charismatic Lily Catastrophe, who addresses hilarious relatable topics such as whether your boyfriend would still love you if you were a worm. Closing the night is Keegan Thomas, who instantly makes me feel at ease with his natural way of engaging with the crowd and his casual and entertaining improv.

All in all, as stand-up comedy tends to be, there is a lot of 'hit and miss'. However, all three comedians deliver their sets with charm and humour, making this intimate performance feel like having a laugh with good friends.

If you want to catch them in action, keep an eye out on Wellington's comedy scene. Tonight's lineup features well-known regulars, many of whom will also appear at the NZ International Comedy Festival. So, head along and see for yourself!

Delirious

Written by Damien Wilkins
Te Herenga Waka University Press
Reviewed by Kerry Lee



What starts as a story of an elderly couple deciding to sell their home and move into a rest home soon turns into one about regret, introspection, and mollycoddling.

Mary, a retired policewoman, and her husband Pete, a former librarian, are both feeling the aches and pains of old age and have decided the time has come to sell their home and downsize. Suddenly, a phone call from a police detective about the death of their son Will years prior brings up old memories that perhaps should have stayed in the background. This sets the stage for a novel that investigates two lives in all their brutally honest glory: the ups and downs, the laughs and tears, and yes, the heartrending circumstances of their son's death.

I found the central theme of Damien Wilkins' *Delirious* to be that life may not always be fair, but it can still be fun, and even though we have to put up with things like loss, guilt, and even death, in the end, it is still worth living.

The main characters are very down-to-earth. There are no superheroes here saving the day; instead, they are just two people living their lives. The story shifts back and forth between past and present, showing readers how Mary and Pete changed and grew over time – before and after Will's death. This is a great choice for a narrative structure, as it helps us to see how layered and complex the characters are.

While *Delirious* had a slow beginning, it soon took off emotionally and I found myself wondering how both Mary and Pete would cope with what life had in store for them. The subject matter isn't the most upbeat and you may find it a little sad to read, but I still recommend this book, because in its own way, it celebrates life and the happiness that can come from even the most seemingly uneventful one.

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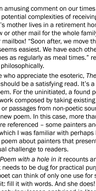
Book reviews

What to Wear

Written by Jenny Bornholdt
Te Herenga Waka University Press
Reviewed by Margaret Austin



They say you can make a poem out of anything. Jenny Bornholdt's recent collection bears this claim out – balancing banality of content with whimsicality and a fine appreciation of the everyday world. And I welcome her relatively simple language.

In *Forecast*, the lines "High pressure / and one weak front," preface a brief but apt comment on the opposing mood in the poem. Worry opens with the poet's state of mind before describing her concerns about disturbing weather patterns, remarking about dogs "that sweep like thoughts / into a tiny mountain / forest," and recalling her mother's preoccupation with the gardens of the world. I loved *Spring* with its delight in vegetables and the interspersing of flowers among them, all so true to nature.

Mail is an amusing comment on our times – in this case the potential complexities of receiving letters. The poet's mother lives in a retirement home, but somehow or other mail for the whole family ends up in her mailbox! "Soon after, we move there. All of us. It seems easiest. We have each other and mail comes as regularly as real times." remarks our poet philosophically.

For those who appreciate the esoteric, *The London Painters* should be a satisfying read. It's a so-called "found" poem for the uninitiated, and poem is a creative work composed by taking existing words, phrases, or passages from non-poetic sources to create a new poem. In this case, more than 90 names are referenced – some painters and some not – of which I was familiar with perhaps half a dozen. A poem about painters that presents an intellectual challenge to readers.

The last Poem with a hole in it recounts an actual hole that needs to be dug for practical purposes, but our poet can think of only one use for such a deep pit: fill it with words. And she does! It's a useful vocabulary lesson enshrined in literary form. As for the conclusion, "I write, we're no better off, but then neither is our poet!

New Days for Old

Written by James Brown
Te Herenga Waka University Press
Reviewed by Margaret Austin

I anticipated reading James Brown's latest collection with something approaching glee. Two of his earlier collections had given me expectations that only happily turned out to be justified.

The poems are all prose, so there are no titles to go by. The opening one echoes the collection's title with its mention of Cosmoticks: "These are effective until their ends begin to fray and snag, creating more debris than they clean away." But no, our poet doesn't go on to praise vacuum cleaners! A rough-diamond metaphor is used later we get a poem that seems to be about a thimble. Such an unassuming object can be symbolic, however, and the poem goes on to explore this and ultimately its impact on a young girl. Brown's typically short sentences here enhance effect.

Further poems consider second-hand goods, give an interview tips, describe a peculiar characteristic of horses, and tell us about the Palmerston North version of the game Monopoly. I knew Palmy would get a mention: Brown can't resist a reference to his hometown.

But I was stopped short (if you'll excuse the pun) when the poet addresses the reader thus: "You were a semicolon in the last printed edition of the *Encyclopaedia Britannica* not long ago in 32 volumes." Brown goes on to lament the lack of printed editions of such terms. As a semicolon, you give the reader a chance to consider two connected but different ideas, he points out, something sadly lacking in these new all-too-digital days. The final simile here is devastating: "You have been hurried past and spoke like a hole and eye between two seams coming apart."

I can only guess why babies are so much on Brown's mind. But they figure in several of the concluding pieces, along with their namesake lilies. Well over a hundred are referenced: I'm sure our poet would appreciate acknowledgement of this, who was obviously at his back.

There's a rhyme in that last sentence. James Brown may be short of them, but that's prose for poetry.

The Reluctant Homeopath

Written by Vanessa Young
The Cuba Press
Reviewed by Jo Lucre

How does someone with an honours degree in biochemistry wind up down the less-travelled path of homeopathy? Hesitantly? Or completely mind-blown? Or both?

In *The Reluctant Homeopath: An unexpected science story*, author Vanessa Young shares her journey to working as an alternative health practitioner in what she describes as "a field considered to be particularly controversial". What's interesting in her personal reflections is how a wholly different approach ended up catapulting her from everything she has ever known in the realms of what is fact-based and verifiable, to a new view of the world that she says "doesn't obey the laws of science and that therefore, to my mind, cracks open the universe."

Throughout her journey, Young is the first to admit to her own previous disregard for homeopathy. She also sees the consumption posed by being a sceptic, and faces scepticism is turn for her foray into the field. She talks about the internal conflict that exists for her between the two paradigms.

In *The Reluctant Homeopath*, Young shares case studies showing how she looks at her clients holistically: the exploration of their experiences, emotions, mental wellness, and physical symptoms. By choosing individualised remedies that take these into account, Young says she gradual improvements over time.

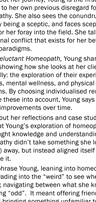
Throughout her reflections and case studies, we learn that "Young's exploration of homeopathy has brought knowledge and understanding. Homeopathy didn't take something away (looked science) away, but instead aligned itself alongside it.

To paraphrase Young, leaning into homeopathy meant wading into the "weird" to see where it took her; navigating between what she knew and something "odd". It meant offering friends a new lens and bringing something unfamiliar to the table.

The Reluctant Homeopath: An unexpected science story got me thinking about all the things in life so easily dismissed that perhaps *need* a second view and an open mind. I thought about lens, when a heartfire dive into the "weird" and "odd" can become an opportunity to discover new possibilities.

Perverse Verse

Written by Michael Gould
Umbrella Books
Reviewed by Margaret Austin



Michael Gould refers to his poetic style in one of the first poems of *Perverse Verse* thus: "I chose to write light verse and rhyme / which the literati consider a crime, but / I don't mind." On – so his style is old fashioned and possibly too simplistic, but so what? You don't have to work at it to get your head round it. And this provides momentum – something else I find sadly lacking in clumps of prose-style work. "The story of my life / you still have a purpose, even if like the porpoise it's simply to swim" is a delightful put down of the much-vaunted life purpose we're all supposed to have. And wry commentary on human absurdity is on the twin poems *The Fog of Love* and *The Fog of Love*.

Many readers will smile in recognition at *Fame*, which is expressed in a standout prose style. Its departure from Gould's usual rhyming stanzas is more thoughtful observation than overt satire. Gould's ability to be noticed, for Joyce McIlroy Nice Guy imagines his face "smiling down from giant screens / that would make his day".

The final few poems are strikingly more serious – lamenting climate change, deploring the space race – "We'll end up tourists in space / witnessing the extinction / of the human race" and disapproving birdlife. Gould even turns philosophical in his attitude to ageing.

All of which goes to show that serious content can sound expressive in what seems a light-hearted manner. The back cover blurb says this collection will appeal to baby boomers. I confess to being one. But it will also appeal to everyone who enjoy frank statement, wry humour, and a survivor's attitude.

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A show with a cause

Tina Cross ONZM.

The Kāpiti Variety Concert is returning for another round of colourful performances, all in the name of a good cause, with proceeds going to the Ronald McDonald House Charities.

The festivities kick off on the 15th of April at the Southward Car Museum Theatre in Paraparaumu with a relay race for the kids, who can take a ride in the vintage cars, get their face painted, and grab some kai before the show starts at 2:30pm.

The stacked lineup showcases local talent that, according to Kāpiti Coast District Council Mayor Janet Holborow, may top the last variety show. Concert-goers can sit back and be entertained by one of Kāpiti's favourite divas Unity Wara, whose personal experience of receiving support from Ronald McDonald House makes this vital fundraiser all the more special. Others sharing the stage include Andrew and Kirsten London, Sam Manzanza, Steve McDonald, Jess Deacon, Michelle Scullion, and the Big Little Uke Band. There will also be performances from students of Kāpiti College and dancers from Sweet Studios and Step Out Dance Company.

If you can't make it in the afternoon, the concert will return at 7pm, boasting an even bigger lineup. Legendary singer Tina Cross ONZM, a member of The Lady Killers, will perform alongside her partner, Australian singer John Bettison, as well as comedy cabaret crew The Crimson Club and folk duo Steve Poulton and Carylann Martin. Don't miss the opportunity to be wowed by local talent and support one of Aotearoa's most special charities!

Ogre the top

Get out of the swamp and into the spotlight, 'cause, hey now, you're an all star and there's no better place to celebrate the birthday of a very special ogre than at *Far Far Away: A Shrek 25th Anniversary Drag Show*. The magical party experience will turn Ivy Bar & Cabaret into an enchanted forest at the stroke of 10 on the 18th of April, granting Wellington an unforgettable party plucked straight from a fairytale.

"The swamp is getting a fierce makeover as our cast of dazzling drag royalty transforms your favourite fairy tale misfits into high-glam fantasy icons", organiser fairy godmother Faux Femm says. "Whether you're team swamp, team castle, or just here for the chaos, this anniversary celebration is serving nostalgia, comedy, and jaw-dropping drag".

With just the flick of her wand, she's transformed pumpkins into pumps and castles into camp to honour 25 years of friendship, fabulousness, and finding beauty in the unexpected.

The all-star cast of drag royalty features Blink Bogan, Bobby Bottle Blonde, Silica Gel, Miss Gendered, Ms Leading, Judas Kiss, Sir Traylene, Ace Gray, and Rainn Bowes. You've most definitely seen them strut the stage before, but, like an onion, they've got layers, and they're ready to shed some for all the creatures in the kingdom at *Far Far Away: A Shrek 25th Anniversary Drag Show*.

Gather your farsquaad, find your nicest boulder, tip the Muffin Man, and get ready for a dragon of a party where you can unleash your inner ogre.

The essence of music

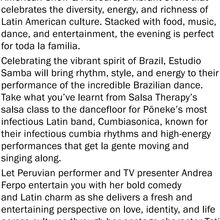
Hailed as one of Australia's finest young pianists, Tony Lee will grace the hall of St Andrew's on the Terrace for an afternoon solo recital, performing works by Russian composers Scriabin and Rachmaninoff at 12:15pm on the 22nd of April.

Both late-Romantic composers are known for their highly technical and challenging piano music. The audience can expect four piano miniatures by Scriabin from his early to mid-period, inspired by Chopin and described as bittersweet and intensely emotional. These works feature early examples of his renowned chromaticism and foreshadowings of his later mystical tones. Lee will then perform Rachmaninoff's three-movement piece, Sonata No. 1 in D minor, Op. 28, a sweeping, dramatic sonata inspired by Goethe's *Faust*.

A Sydney-born pianist and educator, Lee seeks to transmit the essence of music and his understanding of it through performing and teaching. He has performed widely across Asia Pacific, Europe, and the USA in prestigous venues such as the Beijing Concert Hall and Sydney Opera House, and appeared as a soloist in the world's most prized orchestras, including the BBC Philharmonic Orchestra, the National Ballet of China Symphony Orchestra, and the Adelaide Symphony Orchestra.

Lee was an artist in residence at the Chapelle Musicale Reine Elisabeth in Belgium. Between 2014 and 2019 he worked closely with the renowned Portuguese-Swiss classical pianist Maria-João Pires, widely regarded as one of the leading interpreters of the repertoire of the 18th and 19th centuries.

A la fiesta!



Salsa Therapy.

¡Vamos a celebrar la cultura latinoamericana! Latin Events Welly presents *FIESTA! Latin American Show & Flavours*, a vibrant event that celebrates the diversity, energy, and richness of Latin American culture. Stacked with food, music, dance, and entertainment, the evening is perfect for toda la familia.

Celebrating the vibrant spirit of Brazil, Estudio Samba will bring rhythm, style, and energy to their performance of the incredible Brazilian dance. Take what you've learnt from Salsa Therapy's salsa class to the dancefloor for Pōneke's most infectious Latin band, Cumbiasonica, known for their infectious cumbia rhythms and high-energy performances that get la gente moving and singing along.

Let Peruvian performer and TV presenter Andrea Ferpo entertain you with her bold comedy and Latin charm as she delivers a fresh and entertaining perspective on love, identity, and life across cultures through her onstage character Teti Queen. Comedy collective Wellicomedia will also provide stand-up comedy relief, bringing together local voices that connect hispanohablantes with their native tongue here in Aotearoa.

Be sure to immerse yourself in Argentine, Peruvian, and Brazilian cuisine, alongside traditional Latin snacks and drinks from Latino Foods NZ. Latin Events Welly is an initiative created by Mariela Porrini and Christhel Juarez, who create authentic, inclusive, and memorable experiences that bring Latin America closer to local community, aiming to establish a cultural meeting point in the city.

Head down to the Newtown Community Centre on Saturday the 11th of April for an evening that is set to delight all the senses. ¡Nos vemos allí!

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News

Hot cannibal summer *by Isabella Smith*

Born out of a micro-budget, DIY energy, and collaboration between friends, the crew of the highly anticipated film *Weed Eaters* are taking their cannibalistic horror-comedy on a Big Forking Tour before its official release on the 30th of April. In advance of their stopover in Pōneke, screening on the 14th and 15th of April at Massey Cinema and Penthouse Cinema, I caught up with director and producer Callum Devlin, also a member of Wellington's favourite indie-pop band Hans Pucket.

How did the idea of hot cannibal summer come about?

I had a bad habit of getting too stoned and going to see horror films, having in-cinema panic attacks, and having to leave quite dramatically. I became obsessed with figuring out a way to make a film that was both a scary horror and stoner comedy.

The idea and the title came at once. It was so funny to me, that weed could give you the munchies so bad that you ate people. It seemed so obvious. I was worried if we didn't make the film straight away, I'd see a terrible, big budget Netflix version come out.

Can you describe the process of making it?

We were a group of four friends all with a sheer desire to make a movie. We had a feeling that if we gave ourselves the time, we could make something really good.

We crowdfunded enough to cover flights, food, and pay everyone enough to not get kicked out of their flats. We had free accommodation and called in favours to borrow cameras and lights. That was basically it. It was like summer camp, all of us living on location in rural Canterbury, waking up every day and going out and making a film. It was so much fun.

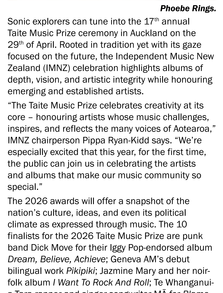
We had a few Hans Pucket members on the film. Drummer and saxophonist Callum Passells played all the instruments in the score. My brother Ollie came along as the sound recorder and boom operator; by the end of the first day he was promoted to assistant director because we realised we needed someone who can keep an eye on the time and handle the schedule.

We sent a sizzle to Causeway Films in Australia, who are this amazing production company who made *The Babadook*, the scariest film I've ever seen. They saw this rough cut and thought it had legs. They gave us the financing that allowed us to finish the score, license a bunch of amazing New Zealand music, cut and grade the film professionally, and give a proper cinema release.

And what about the tour?

It's been two and a half years, and I could never have pictured this. The best-case scenario was let's make this movie, cut it together, then get in a van and drive it around the country. To still be able to do that ahead of a proper cinema release is a dream come true. There's no other way to say it.

Sounds of starlight



Phoebe Rings.

Sonic explorers can tune into the 17th annual Taite Music Prize ceremony in Auckland on the 29th of April. Rooted in tradition yet with its gaze focused on the future, the Independent Music New Zealand (IMNZ) celebration highlights albums of depth, vision, and artistic integrity while honouring emerging and established artists.

"The Taite Music Prize celebrates creativity at its core – honouring artists whose music challenges, inspires, and reflects the many voices of Aotearoa," IMNZ chairperson Pippa Ryan-Kidd says. "We're especially excited that this year, for the first time, the public can join us in celebrating the artists and albums that make our music community so special."

The 2026 awards will offer a snapshot of the nation's culture, ideas, and even its political climate as expressed through music. The 10 finalists for the 2026 Taite Music Prize are punk band Dick Move for their Jiggy Pop-endorsed album *Dream, Believe, Achieve*; Geneva AM's debut bilingual work *Pikipiki*; Jazmine Mary and her noir-folk album *I Want To Rock And Roll*; Te Whanganui-a-Tara rapper and singer-songwriter MA for *Blame It On The Weather*; Marlon Williams and his te reo Māori record *Te Whare Tīwekaweka*; dream-pop project Phoebe Rings with their debut album *Aseurai*; Reb Fountain and the intimate, noir-tinged indie rock album *How Love Bends*; post-punk outfit Ringlets for their darkly humorous *The Lord Is My German Shepherd (Time for Walkies)*; Tom Scott with the genre-defying *ANITYA*; and Wellington trio Womb for *One Is Always Heading Somewhere*, an expansive atmospheric indie rock album marked by emotional depth.

Reflecting the creativity, diversity, and excellence shaping Aotearoa's music industry, the 2026 Taite Music Prize awards will shimmer with starlit sound.

Barnyard bash

Artist Jake Gisby. Photo by Stephen A'Court.

The cow says "moo", the chicken says "cluck", and the pig says... "Dazzlehands!"

Hmmm... That doesn't sound right to the farmer. But rebellious Pig has other plans for the perfectly ordinary farm. Being different is his greatest strength, and he's going to inspire every animal to be themselves with his dazzling dance moves and infectious, fun-loving attitude.

From hip-hop-loving Cow and tango-dancing Chicken to grumpy Sheep with big-band swagger and, of course, Pig, the Royal New Zealand Ballet (RNZB) brings each character from Wellington author Sacha Cotter and illustrator Josh Morgan's award-winning picture book to life in *Dazzlehands*.

The joyful and imaginative ballet for tamariki and their whānau is bursting with humour, genre-bending choreography, laugh-out-loud costumes by Victoria Gridley, original music by William Phillipson, and a whole lot of pizazz from creative director Lauren Byrne that will warm the hearts of Kiwis aged two to 102 at Wairarapa Events Centre on the 18th of April.

Dazzlehands was designed with young audiences in mind. Just 40 minutes long, it moves quickly and keeps children engaged with interactive moments.

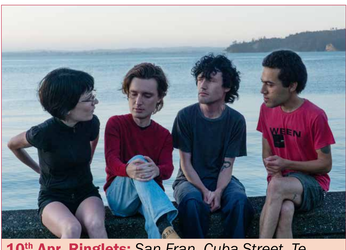
"One of the joys of creating *Dazzlehands* was being able to blend ballet with other dance styles like jazz, tap, ballroom, and contemporary," RNZB principal dancer Joshua Guillemot-Rodgerson says. "Each character has their own movement language, which keeps the show exciting and surprising."

Learn some choreography at free pre-show dance workshops and see the cast at the post-show meet-and-greet. Craft activities will also be available where young theatregoers can make their own dazzlehands gloves and pig-ear headbands.

Fun, fabulous, and full of sparkle, *Dazzlehands* is a celebration of courage, individuality, and imagination.

8th; 9th Apr. Michael Morris & The Sonic Boom: *St Peter's Village Hall, Paekākāriki; Moon Bar, Newtown* – 7:30pm; 8:30pm. The Dunedin five-piece alt-rock band are hitting the road in celebration of their double album release. Both *Love Sensation* and *Destination Down* were released at the start of the month, mixing elements of 70s rock with 90s grunge into their unique and powerful sound.

18th Apr. Circus of the Night: *Fringe Bar, Allen Street, Te Aro* – 7:30pm. Leave your kids at home because things get weird after dark. From dangerous circus tricks to risque burlesque acts to just plain strange, *Circus of the Night* is a show for after dark, produced by Athena Rose [pictured] and featuring acts from some of Wellington's best circus performers.
Photo by Roc Torio.

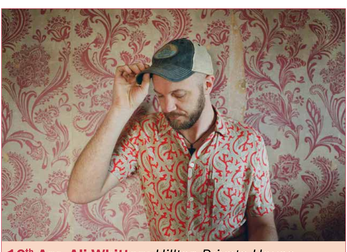


10th Apr. Ringlets: *San Fran, Cuba Street, Te Aro* – 8pm. After the success of their sophomore album *The Lord Is My German Shepherd (Time for Walkies)*, raging post-punk quartet Ringlets are shamelessly shaking the tip jar before they head to the UK and Europe with an energetic evening of wit, grit, and sonic technicality, with support from Dropper, Cruelly, and Girls Factory.

Critical Mass IV #6 by Shona Rapira Davies. Photo by Stephen A'Court.

Until 11th Apr. Critical Mass: Our Industrialised Soul by Shona Rapira-Davies and Diane Prince: *Bowen Galleries, Ghuznee Street, Te Aro.* Native Bird Productions is the long-standing artistic collaboration between leading sculpture Shona Rapira-Davies and multidisciplinary artist Diane Prince as they meditate on the shared fate of species, the fragility of our ecosystems, and the destructive qualities of modernity.

18th Apr. Deva Mahal: *Meow Nui, Vivian Street, Te Aro* – 8pm. Te Whanganui-a-Tara powerhouse Deva Mahal was born with the blues in her blood. Known for her masterful songwriting, breathtaking vocal talent, and soulful production, she's bringing in her latest album *Future Classic Vol II: Future* with a nationwide tour that is sure to overflow with emotional resonance.



16th Apr. Ali Whitton: *Hilltop Private House Concerts, Upland Road, Kelburn* – 7pm. A musical blend of folk, alt-country, and bluegrass that is shaped by heartbreak, reinvention, and a lifelong connection to storytelling, Ali Whitton returns to the stage to celebrate the launch of his debut album *Between the Forest and the Stars.*
Photo by Emily Raftery.

What's on

Wairarapa

18th Apr. Royal New Zealand Ballet Presents: Dazzlehands: *Carterton Events Centre, Holloway Street, Carterton* – 2pm, 3:30pm. New Zealand children's book *Dazzlehands* comes to life as a moving and growing ballet bash.

19th Apr. Bootleggers Run 2026: *The White Swan, Main Street, Greytown* – 9am. Bootleggers run returns for another wild day of vintage wheels, fine wine, and a touch of mischief.

Kāpiti

15th Apr. Ronald McDonald House Variety Concert: *Southward Theatre, Otaihanga Road, Paraparaumu* – 2:30pm; 7pm. All for a good cause, Tina Cross ONZM and John Bettison (Aus) will headline a colourful lineup of local and national talent.

16th Apr. The Lord of the Rings in 90 Minutes: *Te Raukura ki Kāpiti Coastlands Theatre, Raumati Road, Raumati Beach* – 7:30pm. Watch the powerhouse trio of Darlene Mohekey, Lizzie Tollemache, and David Ladderman as they switch up costumes and characters in this highly ambitious tale of comedy, performing the entire LOTR trilogy in just an hour and a half.

19th Apr. Waikanae Music Society Presents: Amici Ensemble With Simon Brew: *Waikanae Memorial Hall, Pehi Kupa Street, Waikanae* – 2:30pm. Playing in Waikanae every year since 2000, the Amici Ensemble will appear as a string quartet joined by saxophonist Simon Brew playing a lively mix of jazz and classical, and closing with an Argentinian tango.

Events

11th Apr. Snap Shot Shorts Season 2 Premiere: *Embassy Theatre, Kent Terrace, Te Aro* – 5:30pm. Returning for season 2, local indie film collective Snap Shot Shorts are returning with six new and diverse short films that are bigger, bolder, and all created by over 200 Pōneke creatives.

14th; 15th Apr. Weed Eaters Screening: *Massey Cinema; Mount Cook; Penthouse Cinema, Brooklyn* – various times. Sports Team Productions is taking their horror-comedy debut film on a Big Forking Tour of Aotearoa in advance of its official launch. Four holidaying friends come across a strain of weed so strong they get a cannibalistic kind of munchies.

18th-19th Apr. Wellington Women's Lifestyle Expo 2026: *TSB Arena, Queens Wharf, Te Aro* – 10am. The ultimate girls weekend, take a stroll through the expo which includes 150 of the best lifestyle companies, featuring fashion, beauty, wellness, home décor, artisanal goods, eco-products, gourmet food and beverages, and so much more.

22nd Apr. The Antarctic Film Festival: *Government Buildings Historic Reserve, Lambton Quay, Pipitea* – 6:30pm. Spend an evening watching a curated selection of short films straight from the freezing cold heart of Antarctica, revealing the continent's stark beauty, unforgiving conditions, climate change, and wildlife.

Music

11th Apr. Sublime: *Brewtown, Blenheim Street, Upper Hutt* – 7pm. Californian ska-punk band Sublime are taking their first-ever tour of Aotearoa.

17th Apr. Jake Bowenden: Bedlam & Squalor: *Garrett Street, Te Aro* – 7:30pm. Wellington-based saxophonist and composer Jake Baxendale brings together a remarkable collective of Aotearoa's leading jazz and contemporary musicians to perform his new album *Waypeople*, a luminous work of art inspired by Ursula K. Le Guin's English-language version of the *Tao Te Ching*.

22nd Apr. Brilliant Brass – In Concert with the National Brass Band of New Zealand: *The Opera House, Manners Street, Te Aro* – 2pm. Polished and powerful, prepare to be blown away by a programme full of brass classics, including *Variations on a Theme of Paganini* and *The Kingdom Triumphant*, with the National Brass Band of New Zealand.

22nd Apr. Sunday Concert Series: Amici Ensemble: *St Andrew's on the Terrace, Te Aro* – 3pm. The Amici Ensemble will appear as a string quartet and saxophone playing a lively mix of jazz and classical from Russell Peterson, Max Richter, Ellen Taaffe Zwilich, and Mozart before closing with an Argentinian tango from Piazzolla.

22nd Apr. Georgia Knight: *San Fran, Cuba Street, Te Aro* – 7:30pm. Naarm-born Georgia Knight will bring her otherworldly, psych-tinted pop to the stage together with her full live band in celebration of her 2026 album *Beanpole*.

24th Apr. Jason Bonham's Led Zeppelin Evening: *The Opera House, Manners Street, Te Aro* – 8pm. Drummer Jason Bonham, son of Led Zeppelin drummer John Bonham, is coming to The Opera House to celebrate the 50th anniversary of their legendary album *Physical Graffiti*, playing the album in its entirety.

25th Apr. DJ Qbert and Alphabethead: *Meow, Edward Street, Te Aro* – 7pm. Three-time DMC World Champion DJ Qbert (USA) is joined by shining star of experimental hip-hop Alphabethead (NZ) for a rare meeting of eras and styles at the highest level of turntablism.

17th-18th Apr. New Zealand Symphony Orchestra Presents: Stories Alive!: *Te Papa Tongarewa, Cable Street, Te Aro* – 10:30am and 12:30pm. The New Zealand Symphony Orchestra brings Aesop's classic fable *The Tortoise and the Hare* to life in this playful, interactive concert for tamariki aged four to seven.

18th Apr. Hawthorne Heights: *San Fran, Cuba Street, Te Aro* – 7pm. Post-hardcore emo pioneers Hawthorne Heights are returning to Te Whanganui-a-Tara to celebrate the 20th anniversary of their influential album *If Only You Were Lonely*.

18th Apr. Bill Lake's Slow Bake Cake: *Hilltop Private House Concerts, Upland Road, Kelburn* – 6:30pm. Be entertained by Bill Lake's specially his latest album *Lost and Found* with melodic backing from his ensemble, including Alan Norman and Steve Abernethy.

23rd Apr. Shadows: 60ds: *Meow Nui, Vivian Street, Te Aro* – 7:30pm. Hailed as "the world's greatest rock 'n' roll band" by Iggy Pop, post-punk British duo Sleaford Mods are returning to Te Whanganui-a-Tara to celebrate their new album *The Demise of Planet X*.

Performance

10th Apr. Wellington Improvisation Troupe Presents: Elsewhere in the Building: *Thistle Hall, Cuba Street, Te Aro* – 7pm. A friendly improv format that occurs in different places within an overarching location suggested by the audience.

11th-16th Apr. WITCH Music Theatre Presents: Ride the Cyclone: *Circa Theatre, Taranaki Street, Te Aro* – 7pm; 4pm. The lives of six teenagers are changed forever after they board a doomed roller coaster ride in this dark, hilarious, imaginative musical that has taken the world by storm.

11th-18th Apr. The Old Cold Hearts Club: *The Hannah, Cambridge Terrace, Te Aro* – 7pm. Silver Noodle Soup, a charitable trust that promotes theatrical and cinematic creativity for young adults with disabilities, presents their original production *The Old Cold Hearts Club*, about Detective McAllister and the secrets that surface at a local karaoke bar.

16th Apr. Joanne McNally – Pinotphile: *The Opera House, Manners Street, Te Aro* – 8pm. Rising comedy star Joanne McNally has been sweeping busy ruining men's lives (and her own) and is back to share the ridiculous and hilarious war stories in her new hotly anticipated stand up, *Pinotphile*.

16th-18th Apr. KAT Theatre presents Discoveries: *Cochran Hall, Cashmere Avenue, Khandallah* – 7:30pm. KAT theatre presents a short version of four short plays set in four different eras: the past, present, future, and the hereafter, with a special added matinee show on the 18th.

18th Apr. Mozart Requiem & Christopher Tin's To Shiver the Sky: *Michael Fowler Centre, Wakefield Street, Te Aro* – 7:30pm. Experience two masterpieces in one exceptional concert as Orpheus Choir Wellington presents Christopher Tin's *To Shiver the Sky* alongside Mozart's *Requiem*, spanning five centuries of flight and imagination.

18th Apr. Far Far Away: A Shrek 25th Anniversary Drag Show: *Ivy Bar and Cabaret, Cuba Street, Te Aro* – 10pm. A larger-than-life spectacular celebrating 25 years of our most beloved green ogre, serving nostalgia, comedy, and jaw-dropping drag excellence.

22nd Apr. Tony Lee – solo piano: *St Andrew's on the Terrace, Te Aro* – 12:15pm. Hailed as one of Aotearoa's finest young pianists, Tony Lee will perform the technical and emotional works of Russian composers Scriabin and Rachmaninoff.

Sports

11th Apr. DHL Super Rugby Pacific Hurricanes vs Blues: *Hnry Stadium, Waterloo Quay, Pipitea* – 5:30pm. The big cities go head to head with the Blues returning to the capital for Round 11 of the DHL Super Rugby tournament.

12th Apr. Mills Albert Wellington Saints vs Manawatu Jets: *TSB Arena, Queens Wharf, Te Aro* – 3pm. The first of nine home games as part of the National Basketball League season, the Mills Albert Wellington Saints will go head on with the Manawatu Jets.

Galleries

Until 18th Apr. Cosmic Mind, Quantum Field by Kāryn Taylor: *Jhana Millers Gallery, Victoria Street, Te Aro*. Drawing from scientific and metaphysical frameworks, Kāryn Taylor's artworks explore perception itself using light, colour, and precise geometric structures.

Until 18th Apr. Common Ground by Amber Hearn, James Watkins, and Kirstin Usher: *Twentysix Gallery, Constable Street, Newtown*. The group show *Common Ground* deals with geographic and internal terrains at the junction where material meets memory.

Until 21st Apr The Sky Remains the Same by Laurence Aberhart and John Johns: *McLeavey Gallery, Cuba Street, Te Aro*. Colonialism in ruin and decay and the fragility of nature in the face of humanity are some of the themes depicted in the melancholic, black and white photography on display at the McLeavey Gallery.

Until 30th Apr. Te Manu Wamuna: *Concourse at Rydges Wellington Airport, Stewart Duff Drive, Rongotai*. Bringing the outdoors inside, the exhibition displays the works of local Wellington artists who took inspiration from the airport's surroundings to produce a collection that reflects flight, movement, sky, waves, and surf.

Until 30th May. Pahemata by Hendrix Hennessy-Roglhar: *Light boxes, Courtenay Place, Te Aro*. 16 black and white photos capture buildings as light and shadow pass over them, recalling memories of loved ones who have passed.

Festivals

11th Apr. Fiesta! Latin American Show & Flavours: *Newtown Community Centre, Colombo Street, Newtown* – 6pm. With cumbia grooves, stand-up, salsa, and more - vamos a celebrar la cultura Latinomericana! Complete te experience with tasty food from Argentina, Peru, and Brazil.

For your inclusion in the what's on listings email: whatson@regionalnews.kiwi. Close off for the next issue's listings is noon Tuesday 14 April

To the best of our knowledge, the information provided to us regarding the above events was correct at the time of press. Our company accepts no liability for events postponed, cancelled, sold out, or otherwise adapted.

Regional News
Connecting Wellington

Answers to the puzzles on page 32

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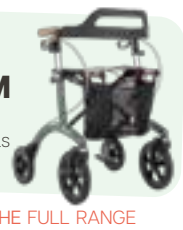

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Puanga or the star Rigel marks the new year for South Taranaki Māori: a time for honouring the ancestors and the previous year's achievements. The exhibition shows how significant star constellations relate to food sources in the area and which ritenga (ceremonies) were conducted during different months, to ask for guidance and blessings from the four principal atua (gods).

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