

**YOUR FREE
AUCKLAND
MAGAZINE**

NOV
9-15
2017

-
FREE EVERY
THURSDAY

-
AUCKLAND:
READ ALL
ABOUT IT



Paperboy

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PLUS LIFE/STYLE CONTENT FROM
The New York Times

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CULTURE



COVER Prime Minister Jacinda Ardern, photographed by Todd Eyre. More on p.20 and on paperboy.co.nz.

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COLENSO0003

all out.

**Go bus.
Go train.
Go ferry.
Go Metro.**



Metro

AT.govt.nz/Metro

AGENDA

The top 10 events to plan for and this week's to-dos.



1 MUSIC

Anthonie Tonnon

Freida Margolis, Sun 19 and Mon 20 Nov

After supporting the likes of The Veils and Nadia Reid, Antonie Tonnon has released a new EP titled *Two Free Hands* (cover art by Daniel Blackball Alexander above), featuring contributions by Anna Coddington on vocals, Stuart Harwood on percussion and drum effects, and Elizabeth Stokes on French horn. His snazzy mastery of both traditional and electronic sounds makes for an upbeat, theatrical show, in the intimate setting of Freida's. It's a hot gig – Sunday's show has sold out already. *440 Richmond Rd, Grey Lynn*



2 ART

Alberto Garcia-Alvarez

Tim Melville Gallery, until Sat 25 Nov

At 88 years old, Alberto Garcia-Alvarez still paints every day. A teacher at Elam for 20 years, his abstract style has played a big part in Auckland's art scene.

4 Winchester St, Grey Lynn



3 ACTIVITY

Speakatube

Aotea Square, until Thu 23 Nov

This colourful contraption is a fun, interactive sculpture for both kids and adults. The soundwave-shaped tubes transform ordinary voices into fun, quirky noises.

Queen St, central city



4 SPORT

Auckland Aces and Hobart Hurricanes

Eden Park, Fri 1 Dec

Say hello to cricket season. Warm up for the Super Smash and Big Smash campaigns with two T20 matches at Eden Park. Whoop.

Reimers Ave, Kingsland

ON THIS WEEK

Something for every day.



THURSDAY 9/11

Client Liaison

Funky house tunes.
Kings Arms Tavern

FRIDAY 10/11

Orphans Kitchen x Peter Gordon

A sweet collab with a two-course brekky.
Orphans Kitchen

SATURDAY 11/11

Janine Jansen plays Sibelius

A violin masterpiece.
Auckland Town Hall

SUNDAY 12/11

NZ Trio Loft Series

The final installment of this chamber music series.
Q Theatre

MONDAY 13/11

Murder on the Orient Express

Monday night at the cinema with this all-star murder mystery.
Event Cinemas

TUESDAY 14/11

Michael Stevenson

New work by the Berlin-based New Zealand artist.
Auckland Art Gallery

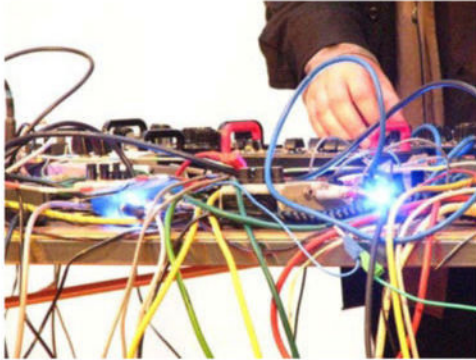
WEDNESDAY 15/11

Morning rave

Start your day right with DJ Piet Borgh.
Whammy Bar

CHECK OUT

Feminist music programme Girls Rock! is coming to Auckland with **Girls Rock! Camp Aotearoa**. Formed in the US in 2001, this camp is a week-long



5 MUSIC

Eeow! A festival of electronic music

Audio Foundation, Fri 17-Sun 19 Nov

Trance or dance: a variety of electronic artists will get you into your mood of choice in this three-day festival. Artists include the minimal drone of K-Group and the abrasive sounds of File Folder. *4 Poynton Tce, central city*



6 FILM

Loving Vincent

In cinemas nationwide, from Thu 25 Jan 2018

The first of its kind: a fully painted feature film. With around 65,000 frames painted by 125 oil painters throughout the film, it tells the story of Vincent van Gogh's life and is a work of art in itself. Even if van Gogh's not your thing, this film is a bloody marvel.



MY WEEKEND

Louise Read from Westmere is a dental hygienist and horse lover

Stretch it out Friday, 9am

I'm lucky enough not to work Fridays so this is a day I reserve for doing what I love. I start the day with a pilates reformer class at the amazing **Movement Lab** where I have a laugh in class and warm up for the day's adventures. *L3/58 Surrey Cres, Grey Lynn*

Giddy up Friday, 12pm

I then head out to my friend's property in Muriwai Valley for my horsey fix. We either take her horses for a ride over a neighbouring farm which has awesome views, or if the weather and tides are right we float the horses down to Muriwai Beach for a gallop and a swim!



In with a grin Saturday, 8am

Off to work at **Mt Eden Dental Surgery**. Teaching my lovely patients how to care for their smiles makes the weekend shift bearable. On the way home, I often treat myself to a delicious lunch roll at **The Baker's Cottage** in Kingsland. *520 Mt Eden Rd, Mt Eden; 2 New Bond St, Kingsland*

A food fave Saturday, 6pm

When my boyfriend Andrew and I don't feel like cooking dinner, we head to **Cafe Viet**. I always tell myself I'll try something new but can never go past the lemongrass beef. To finish off, I'll have one of their authentic Vietnamese coffees to perk me up before heading to Ponsonby to meet up with friends for drinks. *2 Surrey Cres, Grey Lynn*



A nice stroll Sunday, 10am

After a much-needed sleep in, we take a stroll along the Weona-Westmere Coastal Walkway to get some fresh air and end up at **Catroux** for a cheese scone (if there are any left) and a latte. *129 West End Rd, Westmere*



Anticipation Sunday, 4pm

We eagerly await the delivery of our Bargain Box to see what delicious dinners we'll be eating for the coming week. They are all so yum we usually can't wait and end up making one for that night to eat while we watch some Netflix (and chill).

ANIESZKA BANKS



7 ART

Richard Stratton

Anna Miles Gallery, until 24 Nov

Cuppa tea? Part of the Auckland Festival of Ceramics' Ceramic Safari, Richard Stratton's new exhibition, *Basalt Spumante*, is comprised of altered basalt teapots. *10/30 Upper Queen St, central city*



8 MUSIC

EYEZ

Neck of the Woods, Fri 17 Nov

UK grime artist EYEZ is proof the garage and jungle-influenced style is still cool. The genre (and EYEZ) hits the sweet spot between electronic music, spoken word and rap. *155B Karangahape Rd, central city*



9 ART

Summer

Melanie Roger Gallery, Wed 6 Dec-Fri 22 Dec

Hel-lo summer. Celebrate the new season with this exhibition of works by Gavin Hurley (above), Kirstin Carlin, Sam Mitchell, Ani O'Neill and more. *444 Karangahape Rd, central city*



10 ART

Matthew Browne: Sonder

Oreart, until Fri 22 Dec

For painter Matthew Browne, his focus in art stems from an interest in how other people perceive the world around them. In this exhibition of 14 of his works, the abstract paintings reflect what he describes as "coming into focus through another's eyes". *L1/15 Putiki St, Arch Hill*

holiday programme where music inspires confidence in young women. The camp will take place at the Music and Audio Institute of NZ, Mon 15-Fri 19 Jan 2018

CULTURE

A suspenseful film, sweet reads and de-stigmatising HIV



Trouble in paradise

Psychothriller *Human Traces* is a hair-raising drama on an isolated island

In this tense New Zealand film by Nic Gorman, a husband and wife are trying to restore a remote island to its pre-human glory. After the arrival of a young man, outside communication is cut off and their isolation intensifies. Sophie Henderson, who plays DOC scientist Sarah, talks about the film.

Did the remoteness of your filming locations, particularly The Catlins, make you feel more a part of your character's isolation? Definitely, it was so freezing. So neither the weather or the cold faces is acting, it's real. It was really helpful not having to imagine your fingers going numb – they just were numb. Everyone else on this film had a lovely time – they got to work on the beautiful Catlins with the most extraordinary, rugged scenery and be up close to wildlife. Meanwhile, I'd just found out I was pregnant and was throwing up in between takes and having anxiety attacks and trying my best to do good acting in the middle of nowhere.

Wow. So how did you get into your character? We did some great rehearsals where we did a bunch of bush walks and I did some research on DOC. But I always find a character comes from inside of me, I guess – she's always trying to prove herself, and that she's earned her place on the island, and is not just somebody's wife. People underestimate her so she has to be even better at her job than her husband so she's listened to. I think people underestimate me.

How would you describe her relationship with her husband? He's kind of this much older, wiser, gruffer guy who used to be her lecturer, and I think from her perspective the island becomes this prison that he won't let her out of. He won't fix the radio and she's going to be trapped there for the winter, and she finds a connection with the new DOC worker but becoming close to him makes things way, way worse for her.

Human Traces is in cinemas from Thu 16 Nov

WHAT I'M READING

Comms specialist
Catherine Moreau-
Hammond's top reads



What are you reading at the moment?

I just finished *Tender is the Night* by F. Scott Fitzgerald, and I'm looking forward to starting *The Sellout* by Paul Beatty.

What's a book that always gives you a sense of calm?

If you're after a fresh perspective – and can handle light self-help – I'd recommend Mark Manson's *The Subtle Art of Not Giving a F*ck*. It's strangely calming.

If you were on a first date, what book would you recommend?

It depends on the date! If it's going badly maybe *High Fidelity* by Nick Hornby. *Thinking, Fast and Slow* by Daniel Kahneman is a great book to recommend to someone who prefers non-fiction.

What's a series you loved as a child and would recommend to any kid?

How about books I wish were around when I was a child? A friend recommended Reo Pepi, who creates bilingual books in Māori and English. They look pretty cool!

Which recent book has made you cry?

A Little Life by Hanya Yanagihara had me close to tears. Spoiler – it's constantly miserable from cover to cover.



Puawai Festival

Various locations, Mon 27 Nov-Sat 2 Dec

In honour of World Aids Day and to raise awareness of HIV in New Zealand, Puawai Festival boasts a range of events to help curb the stigma and shame associated with having HIV. One event, Wahine Toa, organised by Positive Women Inc, sees women who have ties with HIV share their stories across three nights at Westmere's Garnet Station, fuelling conversation. Also check out The Upside Down: a night of cabaret storytelling.

Launch your creative future with SIT!

Southern Institute of Technology (SIT) offers a multitude of courses for students looking to launch their future in the industry of their choice. With over 200 courses in 33 different subject areas, students can study from Certificate to Masters level.



*George Borrie
SIT Bachelor of Visual Arts graduate*

Are you the creative type? SIT has a varied array of course options including the Bachelor of Visual Arts, and the Bachelor of Screen Arts.

The Visual Arts course allows students to explore and work in and between disciplines including, sculpture, performance, animation, painting, photography, drawing, printmaking and film alongside core studies in art history,

theoretical discourse, life drawing and research-led industry practice.

Study in Screen Arts can be the beginning of a career in the creative sector and also walks students through inter-disciplinary study in film, animation and the visual arts.

George Borrie, a graduate of the Bachelor of Visual Arts, highly recommends studying at SIT. "I loved being at the Arts campus, everyone interacts and you get to know each other really well. It was all very communal and interactive which was great and something you wouldn't be able to get at a larger institute with huge class sizes."

Daisy Thor-Poet also appreciates the opportunities afforded her while studying the Bachelor of Screen Arts at SIT. "We help out with filming the Southland Sharks basketball games, I got to work on the 'Goodbye Pork Pie' movie, and

have had an internship over summer with a film crew in Glenorchy".

Take steps towards realising your creative dreams and enrol with SIT today!

"I loved being at the Arts campus, everyone interacts and you get to know each other really well. It was all very communal and interactive which was great and something you wouldn't be able to get at a larger institute with huge class sizes."

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URBANISM

What's happening out on the streets.



STREET LIFE

Car-free please

O'Connell Street business owners petition to shut street to cars

A bunch of business owners on O'Connell Street in the central city are petitioning to close off the one-way shared street permanently to cars. It had been shut to cars for most of the year while Freyberg Place was being upgraded but it has since opened again. All the business owners who have frontage on the street have signed a petition that will go to the City Centre Advisory Board soon. Maud Cahill, of Jason Books, says after almost a year of having no cars on the street, the majority of business owners would like the street to be pedestrianised. "It was so nice when we had it, especially the junction with the new Freyberg Place. It seems like a really perfect opportunity for the council to make this whole bit pedestrianised – Vulcan Lane, O'Connell and Freyberg Place. You'd just have the most amazing precinct." She says when the street was car-free, more people were attracted to the area. "The argument for [cars] is that there's not that many cars anyway but that works both ways – if there aren't many cars, then why do you need it?"



Safe streets for Auckland Auckland Conversations explores Vision Zero

World renowned road safety strategist Matts-Åke Belin is leading a global movement. Vision Zero is an approach to road safety that can be summarised in one sentence: no loss of life on the roads is acceptable.

Auckland is facing a growing road safety challenge, with road deaths and serious injuries climbing significantly faster than population growth. Road deaths and serious injuries cost an estimated

\$1.3 billion a year in social costs, which is also the estimated economic cost of congestion each year. Is there a way through to create safe, more productive roads at the same time? Dr Belin will explore why Vision Zero works, what Vision Zero in Auckland could look like, and share proven road design and engineering solutions that make roads safer and more productive. *Wed 15 Nov, 5-7.15pm, Aotea Centre, register to attend at conversations.aucklandcouncil.govt.nz, or watch online.*

ON THE MOVE

How do you get to work?



NAME Christina van Bohemen
GOING FROM Freemans Bay to Ironbank on Karangahape Rd
MODE OF TRANSPORT Bicycle

What type of bike do you have? My bike is a Gazelle Bloom. It's actually a 'mother's bike' (moederfiets in Dutch) – it came with children's seats in front and behind the driver, but I don't have children so the seats were removed.

What do you use your bike for? It is my primary means of transport. I ride to work, to meetings in the city, and to dinner with friends. Big panniers turn it into a station wagon. They get used for #quaxing and for getting all the beach gear to Kohimarama.

What are the benefits of riding? It keeps me fit. Given the state of Auckland's traffic a bike is the fastest way to get around. I like the feeling of independence and it's also quite social, while you're waiting at the lights.

What would you say to someone who is nervous about cycling? The first day I got my bike I rode along Karangahape Road and I did have a moment of panic, but after a couple of days riding around the city I felt quite comfortable. I suggest people start on cycle paths and quiet streets in order to build up confidence. If you're concerned about being "doored" then take the lane – i.e. claim the space. Cars can slow down behind you or use another lane. In truth, you have to have your wits about you. It's much easier on the slower streets, and a dream in separated cycle lanes – let's have more of them!

How bike-friendly is Auckland? Biking around Auckland has improved since I started in 2012. Separated bike paths along city streets make for a much more enjoyable experience. There are more and more people biking in the city, which means car drivers are getting more used to sharing the road.

HAVE A SAY

Ports of Auckland's draft 30 year plan is out – a car park building, hotel and wharf extension are planned, give feedback at masterplan.poal.co.nz



Display Suite Opening

Saturday 11th
November

Join us for the grand opening and be the first to shape your future at Kerepeti at Hobsonville Point.

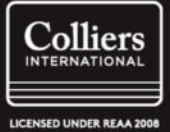
Containing a mix of terraced homes and apartments, Kerepeti is now under construction with our first homes ready in 2018.

Prices start from \$645,000.

VISIT THE DISPLAY SUITE

Corner of Glidepath Road and Hobsonville Point Road
Open 10am – 4pm daily

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Mō tātou, ā, mō kā uri ā muri ake nei – For us and our children after us

NGĀI TAHU Property

FOOD

Oysters, raw food, and a new Ponsonby cafe.



NEW OPENING

Gelato and oysters to stay or to go

Island Gelato and Shucker Brothers open downtown

Geoff Tippett and Ana Schwarz started making gelato three years ago in Oneroa on Waiheke Island, selling it from a converted shipping container. With 30 bespoke flavours to choose from – like Thai basil and mandarin, buttermilk and dulce, or Waiheke honeycomb, plus dairy and gluten-free options – their store has been hugely popular. So much so, that last week they opened another in the downtown Ferry Building, and moved their research and production kitchen to Eden Terrace, which will service both the Waiheke and downtown sites.

Designed by Cheshire Architects, the new store – with its marble benchtops, brass accents and fun menu fonts (by Anthony Hos) – feels like a revamped version of the ice cream parlours of yesteryear. A custom neon sign by Neon Fabrications hangs from the high ceiling above all of this, inviting ferry-riders and tourists inside.

The building itself was actually too large for just a gelato parlour, so Tippett and Schwarz divided the space. Shucker Brothers, their new oyster and wine bar next door, will start shucking oysters at around 11am every day. Te Matuku oysters will be standard but there will also be an ever-changing array of local, seasonal varieties too – Mahurangi, Pacific, and so on. The wine list focusses on premium producers at fair price points and there will be bar snacks, like crab-filled doughnuts and raw fish, created by head chef and co-owner Mark Nicholson. *Auckland Ferry Building, 99 Quay St, central city*

ANGIE HUMPHREYS

TASTE OF AUCKLAND

Man Mohan of Federal Street's 1947 tells us what he'll be rustling up for Taste of Auckland this year.



Tell us a little about 1947: 1947 eatery was started to showcase authentic Indian food from the bustling streets of Bombay to the royal places of Nizams; a unique dining experience which introduces people to India and its rich flavours. The interior is definitely a page from the history book, taking you back to the British-ruled India. A team of passionate hospitality professionals, we strive to make this a very unique experience for our guests.

What will you be presenting at Taste of Auckland? We will present four dishes.

The first, Bombay Bunny Chow, is a spiced, boneless dry goat curry cooked with fresh spices for three hours, until tender and melting. This is piled into a soft bread bun and topped with tangy yoghurt and pickled baby carrot. It's inspired from the original South African-Indian dish Bunny Chow.

Second, Papri Chaat is crisp fried wafers with spiced potatoes, yoghurt, tamarind chutney, and mint chutney, topped with red onions and crispy thin noodles – a popular street food in Mumbai, where I'm from.

We'll also serve Chilli Chicken, which is always a crowd favourite! Deep fried chicken gets tossed in soy sauce, chilli, capsicum and spring onions. The dish is inspired by popular Indian-Asian fusion street food throughout India.

And the Malabar Prawn Fry is king prawns in gunpowder spices, fried to perfection.

What does it mean to you to cook Indian food in Auckland? It means a lot serving customers of all ethnicities with food that is as authentic to India as possible. Putting together all the emotions and serving it on a plate is something every chef dreams of!

Who are you excited to see at Taste and what are you excited to eat there? I am definitely looking forward to seeing George Calombaris, my idol who I have followed for a while; and Simon Gault. While these two are my picks, the other chefs on the list are gems of the hospitality crown. This opportunity to be included in Taste of Auckland is definitely a dream come true.

Taste of Auckland in partnership with Electrolux, 16-19 Nov, Western Springs Park, Western Springs. See tasteofauckland.co.nz for tickets.

POP-UP PAELLA

Casita Miro continues its Sunday paella nights this month: \$45pp for sangria, paella, bread and churros – 12, 19, 26 Nov, casitamiro.co.nz



NEW OPENING



The raw food movement continues

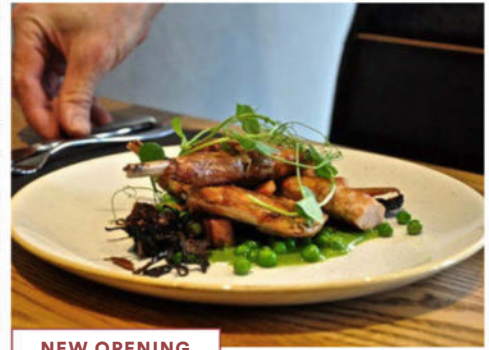
The Raw Kitchen opens a second branch on Elliot Street

When Olivia Scott (pictured above) was studying in Wellington, she won a year's worth of free coffee from Peoples Coffee. The cafe she won it from was right next door to her flat, so she never missed a daily cup that whole year. The machine from that cafe, now painted 'New York Pink', sits proudly on display in Scott's newest branch of The Raw Kitchen on Elliot Street. A little bit of nostalgia among the newness, Peoples had it refurbished especially for her. Scott only took the lease on this heritage building – with its curved bay window at the front and a dangerously steep staircase leading up to a cosy mezzanine level – six weeks ago. In that time she's stripped back the tell-tale signs of owners past – dodgy wallpaper, even dodgier floor work – to reveal the space's shell. The fit-out is painted in soft pinks and cream, with some linen thrown in for good measure. It's mumsy in a good way. The menu will be a slightly extended version of the City Works Depot branch and will include new ketogenic-friendly slices for those avoiding sugar. She'll be keeping both shops and working between the two. *Shop 1, The Strand Arcade, Elliot St*

Cream of the crop

Join the Parnell Waiters' Race

Kicking off at 11am in Fraser Park, waiters from around the city will compete in a series of challenges that will test their tableside abilities. Catch all the thrills and spills then chow down on some street food with Wise Boys, Double Dutch Fries and The Rolling Pin peddling their wares. A family-friendly event. *Sun 12 Nov, Fraser Park, Parnell*



NEW OPENING

A new Ponsonby cafe

A little secret off the main street

Hyde Kitchen & Cellar is hidden (get it!?) just off the main Ponsonby drag, behind Superette. There are a couple of tables inside, and a few more out in the courtyard. A game-heavy menu features anything from goat to rabbit, depending on the season, and it's all sourced from a second-generation hunting family in Marlborough. Head chef Blair Johnstone uses the meat and a dash of kitchen skill to turn out wild goat pies and venison sausage rolls, rillettes, salamis and more – the charcuterie platter offers a taste of most things. *282 Ponsonby Rd, Ponsonby*



NEW OPENING

WILLIAM CHEN

Double the noodles

Eden Noodles opens a second branch in Albany

Praise be! Tiny Sichuan eatery Eden Noodles has opened a second, larger (and flashier) restaurant in Albany, which means the likelihood of getting your hands on their famed noodles has increased tenfold. The more modern fit-out lacks some of the charm of the Dominion Road site, but Tina Xiao's (pictured above) food is still one of the best examples of Sichuan cooking in the city. *Shop 3, 14 Corinthian Drv, Albany*

NEW OPENING

Nosh Supermarket Balmoral has been sold and is now **The Grocer's Market**, a more affordable speciality food store, 422 Dominion Rd



FOOD

Food neighbourhood

Waiheke is an eater's (and drinker's) paradise. Here are some of our favourite island haunts.

TEXT KATE RICHARDS



Lunch with a view

Tantalus Estate

Fancy new digs

When owners Carrie Mendell and Campbell Aitken bought this site, they only wanted to make beer. The refurbished Tantalus Estate, however, offers a restaurant, vineyard and brewery, and is number one on many people's wedding venue lists. Winter has seen the interior and kitchen refreshed and some heavy landscaping, including lower wetland planting. *70-72 Onetangi Rd, Onetangi*

GETTING THERE

Take the ferry from either the Downtown or Half Moon Bay terminals – boats leave half-hourly and the trip only takes 40 minutes

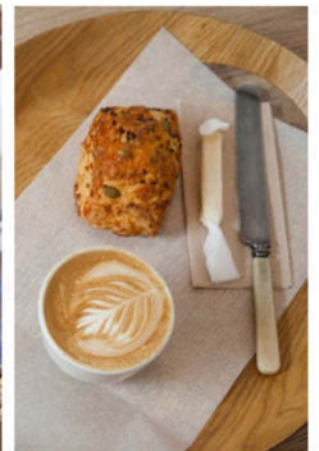
Pizza, pasta, cheese



Fenice

A popular local haunt

Pronounced feh-knee-chee, all-day Fenice – Italian for 'phoenix' – is popular with locals. A dish of Zany Zeus ricotta, cherry tomatoes and fennel seed dukkah on ciabatta, finished with grassy New Zealand olive oil, is a great start to the day. For lunch, you should try the local mushroom ravioli with truffle oil, or the pappardelle with duck and mushroom ragu. Pizzas are available from 11.30am daily to eat in or take away, and there's a special kid's menu if you have the sprogs in tow. *122A Oceanview Rd, Oneroa*



KEN DOWNE

The Annex

Giant toasties and hot coffee

Slightly off the beaten track is The Annex, a kitschy converted cottage. Sip pour-over or espresso Island Coffee and munch on gigantic cheese toasties that come with a splodge of locally made chutney on the side. The cheese straws are good, too. Loose-leaf tea is served in a glass Chemex to pour into handmade ceramic mugs, and is a special kind of ritual. Poke around the artisan gifts or, if on offer, take an intimate art class – giant knitting, maybe? *10 Putiki Rd, Ostend*



Gourmet treats and French eats



The Oyster Inn

Simply excellent food and service

The clue's in the name. Start with a dozen or so Te Matuku oysters before progressing to main courses (above), and enjoy with a glass of local wine. Could this be any more Waiheke? *124 Oceanview Rd, Oneroa*

Frenchot

A sweet little bistro

Hilariously, and in true French style, the owners here have put together an entirely imported wine list. And that's the thing about Frenchot – it's very, well, French, offering



Good spots to enjoy a drop

Te Motu Vineyard

Fantastic bordeaux blends

While Waiheke weekenders party next door at Stonyridge, a low-key, informed and personal wine tasting can be found here, with a wooden deck shaded by native trees and black umbrellas to protect you from sunburn. A great spot for lunch, if the mood strikes, with plenty of good vegetarian options. *76 Onetangi Rd, Onetangi*

hearty bowls of le cassoulet or le canard confit and thick slices of crusty bread, as well as delicious sweets (above right). *8 Miami Ave, Surfdale*

Dragonfired Pizza

One of Auckland's first food trucks

Pizza (above) from this beachside van starts with a classic margherita, then you add toppings like artichokes, capers and free-range ham. There are also pocket breads with braised lamb and tzatziki, and the vegetarian polenta box is great. Pop down to the sand to eat. *Little Oneroa Beach, off Goodwin Ave*



Man O' War Vineyards

A slice of paradise

While it requires a bit of driving to get here – along a road not that suitable for bikes – you can reward yourself for making it with a glass of the sublime, new vintage rosé. A lush lawn offers bean bags, a place to play petanque, and fronts a small bay for swimming and collecting fresh oysters off the rocks. *725 Man O'War Bay Rd*

Food shopping

Four places to stock up the bach cupboard



Timmy Smith

A sophisticated tea house

Time slows at this boutique tea shop, where owner Timmy offers tea tastings and blending sessions. Tea for two is served with three cups, and guests are encouraged to pour for absent friends. *143 Oceanview Rd, Oneroa*

Ostend Market

Fresh produce and artisan goods

Get everything you need for a picnic lunch or evening meal from the Ostend community hall market, which runs every Saturday, rain or shine. There's the usual fruit and vege stalls as well as Waiheke-made artisan breads, cheese, honey and excellent handmade organic sausages. Friendly stall holders will have you leaving feeling like a local. *Saturdays, 7.30am-1pm, 76 Ostend Rd, Ostend*



The Island Grocer

Your one-stop shop

This independent, family-operated grocery store has many hard-to-find items as well as convenient pre-made meals, which means you can pull the classic disorganised-parent-trick of heating dinner at the bach and throwing away the wrapper before anyone notices. *110 Oceanview Rd, Oneroa*



Waiheke Honey Company

Honey to the bee

Richard, Sheena and sons Leo and Lex Evatt and their "girls" (thousands of bees) make honey in hives dotted around the island. Their Ponui Island bees make slightly salty, creamy white nectar; multiflora roamers take sweet juice from the underside of grape vines, leaving vague cabernet notes in the end product; and coastal sites produce pōhutukawa-laced, 'champagne'-style honey. *78 Hauraki Rd, Oneroa*

STYLE

Sweet as boxers and new sunnies.



BRAND TO WATCH

Take five

New Zealand-designed boxers from Champtaloup

Auckland-based designer Harry Champtaloup started his boxer shorts brand Champtaloup after noticing a particularly sad-looking collection of boxers on the washing line at his nine-man flat in Wellington. “It was a haggard collection of jocks and not a display of underwear to be proud of,” he says. He saw an opportunity to create quality, stylish boxer shorts, and has done so since his first collection launched in 2015. His new range of classic-cut boxers are unisex (they make great sleeping shorts) and are made from 100 percent cotton. There’s also new linen and cotton ‘sleep’ shorts and t-shirts dropping in early November. [See champtaloup.com](http://www.champtaloup.com) for Auckland stockists



Lit From Within illuminating drops, \$50, from Mecca.



Mini half spatula, \$44, from Petley.



Kuaki bikini top, \$89.90, and Zendia bottoms, \$79.90, from Witchery.



Classics Foundation tote bag by Reebok, \$79, from Good as Gold.



Acqua Fiorentina by Creed, \$399, from WORLD Beauty.



NEW RANGE

Second take

A new sunglasses collection from Juliette Hogan

Juliette Hogan has introduced some new eyewear styles for summer. ‘Collection Two’ comprises three new pairs of sunglasses, available in black and a petal-pink shade. No.7 is our pick (pictured above left) – a modern take on the aviator with metallic hardware, black glossy frames and Japanese acetate. *No. 7, \$549, from Juliette Hogan*

K&P Home Curators + Paperboy



Home beautiful

Introducing K&P Home Curators

Kate Chetwin and Pam Scales are the women behind K&P Home Curators, a small bespoke business helping clients transform their homes through styling and decor curation. “We don’t aim for perfection, we aim for soul and individuality,” say the pair. Services include decluttering, furniture and homeware advice, styling and colour consulting, all in the name of helping turn a house into a home. [Visit kandp.co.nz](http://www.kandp.co.nz)

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CULTURE

THE WAY LOVE GOES

She is a femme fatale sex bomb one moment and humble Samoan daughter the next. Now Moe Laga is debuting an autobiographical show that mixes personal pain, creativity and an inspiring sprinkle of Janet Jackson.

TEXT COURTNEY SINA MEREDITH — PHOTOGRAPHY RALPH BROWN

It started with Janet Jackson. Moe Laga was three years old when she first remembers hearing the singer's melodic, syrupy tones in her Balmoral home. "It's all Janet's fault," she cackles. "I wanted to be like Janet. I didn't just want to hang out with the girls – I wanted to be one." It was a feeling that never went away. When she heard Jackson's song 'That's the Way Love Goes', she says her life was forever changed.

Laga's story reads like a movie script. She is a femme fatale sex bomb one moment and a humble Samoan daughter the next. She's the youngest child in a large family. And she's now a 26-year-old performance artist known as Mistress Supreme, an original member of the art collective FAFSWAG, and mother of the house of Coven, a performance collective in its second year that's bursting with local talent. "I treat the others how I want to be treated," she says of the other Coven members. "They all come from such incredible families, I think that's where they get their strength from."

Right Moe Laga hopes young trans girls come along to her new show. "I don't want things to be the same for trans girls now."







Left Laga describes her show *Neon Bootleg* as an “unauthorised autobiography” exploring the trauma she experienced growing up.

Laga has spent much of her life defying family expectations, battling to be what she wanted to be. She was adopted by a cousin of her father’s and grew up between Balmoral and Māngere Bridge. When she was seven, she wanted to learn jazz dance but wasn’t allowed to. Later, she was accused of trying to escape the family when she shared her plans of studying drama in Wellington after she finished high school. Her family, she said, wanted her to “be a straight guy that worked at Air New Zealand so I could get discounts”.

Laga graduated five years ago with a Diploma in Performing Arts from the Pacific Institute of Performing Arts. Initially, she had buckled to family pressure after her first year, opting out of the course to get a job. Asked what she wanted as a 21st birthday gift, Laga, still presenting as a male at home, asked her mother if she could go back to school and finish her performing arts course. Her mother agreed as long as she continued to work part-time.

“My mum was slowly starting to be like, ‘son there’s a puletasi in there for you to wear, but don’t tell your sister you got it from me or she will go crazy,’” Laga remembers. “My mum was coming around but my sister couldn’t accept my sexuality. I used to babysit her kids all the time and then one day she told me that she didn’t want me to look after them because she thought I was gay. She asked if my rugby friend was gay too – she said if he was, she was going to rip his poster down from her son’s wall.”

At her graduation ceremony from the Pacific Institute of Performing Arts, Laga looked out to the audience, searching in vain for the faces of family members. The realisation that none of them had ever come along to a single show was a turning point. After graduating, she went on a two-week bender. Tired of living a double life – a woman by night and a suffering son by day – Laga made a choice: “I packed my bags.”

She told her mother she’d only be away for the weekend. Her mother told her not to forget church on Sunday. And then: “I never went back. I haven’t seen my family in five years.”

She moved to a friend’s house in Ōtara, and was given the biggest room upstairs, away from the hustle and deals going on down below. The lady of the house was convinced of her talent. They had met at a party while Laga was having a “wah wah”, as she calls it, and the offer came to live rent-free and without rules. “She said, ‘you know what – you should just come move in with me! You’re really talented, I can see that.’”

Surrounded by gangster boys who vied for Laga’s attention, every night was a wild party. Laga’s newfound confidence propelled her into an arts degree at Manukau Institute of Technology, where she quickly established herself as a faculty favourite with both staff and peers,

later graduating with a Bachelor of Creative Arts in Performing Arts.

“It birthed me as an artist,” she says of her study. “I loved being there because I got to really explore and experiment with being all the different types of women that I wanted to be.” Even so, “I feel like I transitioned too late,” she says, “I mean, it’s never too late – but I don’t want things to be the same for trans girls now.”

These days Laga is surrounded by new whanau: her art friends Cat Ruka, Tanu Gago, Ralph Brown and Pati Solomona Tyrell. She’s also launching a solo show, *Neon Bootleg*, at Basement Theatre this month. The show is directed by Ruka, produced by Gago and designed by Brown. Described as an “unauthorised autobiography”, *Neon Bootleg* will explore the space between sexuality and religion through the prism of Laga’s own life experiences. Audiences will be treated to a mash-up of choreography, ritual activation, spoken text and video, all with a sprinkle of Janet Jackson.

“It’s all Janet’s fault. I wanted to be like Janet. I didn’t just want to hang out with the girls – I wanted to be one.”

“I have the best people on board,” Laga says. “Those are the best people to have, especially while I’m exploring all this traumatic stuff – the abuse, feeling isolated as a kid, lots of stuff. I’m creatively trying to explore it all through performance art and activation and channeling a lot of my younger self, and asking questions.”

This exploration hasn’t come without pain. “I catch myself crying sometimes, randomly, and Tanu will be there and he’ll ask me what’s wrong, and I’ll just tell him how much I miss my mum.”

It’s not all grey clouds. Laga lights up when she talks about her nieces and nephews reaching out to her online. “They’re like, ‘hey aunty! Today we set up the projector and we put up all your art photos and mum came into the lounge and we were like, hey look it’s aunty! And she kind of smiled.’”

The show, in a way, is a kind of therapy. “Hopefully by the end of the show I’ll find a resolution for this pain,” she says. “To be honest, I haven’t been the same since I left home. I hope young trans girls come along to *Neon Bootleg* and it encourages them to speak out about how they really feel. We have so many layers. For us trans girls – our guards are forever up.” ●

Moe Laga’s show, Neon Bootleg, runs from 21-25 November at Basement Theatre.

NOW WE'RE HERE

What just happened? After a headspinning election campaign, New Zealand's new Prime Minister is a 37-year-old woman who calls Auckland home. Jacinda Ardern dropped by Paperboy HQ to talk about her hectic first few weeks in office, her teenage music favourites, and her hopes for the city she loves.

TEXT FINLAY MACDONALD — PHOTOGRAPHY TODD EYRE

NINE MONTHS IS an eternity in politics. When I last interviewed Jacinda Ardern she was preparing for the Mount Albert by-election, pottering about her new electorate office with a couple of volunteer helpers for company. We retired to a nearby wine bar to chat. When we next meet she is Prime Minister. Her schedule is nailed down to the minute. The Diplomatic Protection Service shadows her every movement, and her mind is already on that weekend's flying visit to Sydney and the first meeting with her Australian counterpart Malcolm Turnbull, followed in quick succession by the opening of parliament and the speech from the throne. Already a fortnight into her government's first 100 days, she has had no time to pause, reflect or ruminate on this remarkable trajectory. She reapplies her lipstick, and suggests the photographer check for stray poppy seeds from the bagel she grabbed on the way in.

When I suggest the year has been quite a ride for her, she laughs: "2017, oh boy."

FINLAY MACDONALD: The question on the nation's lips, of course, is was the Labour caucus really applauding *Family Feud* while you were waiting for Winston Peters to announce his decision, or did you have secret advance knowledge of which way he had gone?

JACINDA ARDERN: Yes, that was the theory: I can confirm that the secret knowledge is that there is apparently much hilarity in *Family Feud*. But no, it was absolutely true, they were watching *Family Feud*. Clarke [Gayford, her partner] actually, for our own purposes, filmed that evening. And if anyone ever sees that footage they'll know that I learned the outcome at exactly the same time as the rest of New Zealand.

Were you mentally preparing for the other decision – for disappointment? Yes. I think in some ways it would have been hard to fully mentally prepare for either, because there's such huge weight behind both decisions. But to a certain degree, when you've been in opposition for nine years and you've lost a few elections, probably what you're most prepared for is loss.

Looking back on the campaign, from the moment Andrew Little stepped down, things changed dramatically. But it was still the same party, the same policies – what made the difference, what's your secret sauce? You must have thought about the "Jacinda effect". You know, to be honest, I haven't thought about it... there's been no time to sit back and think about what happened in that campaign, or even what's happened in the last two weeks. Because three

Opposite page New Zealand Prime Minister Jacinda Ardern, photographed by Todd Eyre on her visit to our City Works Depot offices.



years isn't a long time and I don't want to waste a moment in an exercise that doesn't really get us anywhere now. Probably at Christmas I'll sit and have a little think about the last couple of months. But for now there's just – I know it sounds trite – but there's just so much to do.

I get that. But there wouldn't be so much to do if you hadn't made the difference that got Labour to a place where it could form a government. So you'd have to think there's something emotionally intangible about the way people vote. I've certainly observed that in other countries' politics, and I've viewed it with an equal measure of interest and concern. I've always been of the view that, yes, knowing who your leaders are and understanding their attributes and character traits is incredibly important. Because there will always be a time when they make a decision that they didn't campaign for, that you don't know their position on, and you do want to have a sense of their values and what drives them. But that should never be at the expense of understanding their policy platform. So, yes, personality matters, but it is not everything, and I would be loath for that to be the case.

How would you describe the weeks since you learned you could form a government? Have your feet touched the ground? Yes. You know, probably those moments when I had enough time to pull my chair into the desk and start methodically working through briefing papers, that was the moment I was anchored in a moment in time. I was at a desk, I had enough time to calmly start processing some of the things I needed to process. So it might seem unglamorous, but that was the moment when I was, "okay, now we're here".

Has anything about being a prime minister surprised you so far? No, I think I always had a sense of the scale, but also the sensitivity. And there is sensitivity in the job, as people would expect. So it's very different to confront the reality of that. But I haven't been surprised. It probably has helped having worked even on the periphery of that environment, working for Helen Clark. I was the tender age of 24 or 25. But when I came back up to the ninth floor there was still a familiarity for me. I can walk through and see the place where I sat and where I played my



Top Ardern at Fowlds Park during a rugby league match between Mt Albert Rugby League Premiers and Te Atatu in August. Above Ardern poses for photos at the Sandringham Street Festival in October.

tiny little role, and actually that has helped me hit the ground running.

Some people have said you haven't had the honeymoon you were owed, that previous prime ministers or governments might have enjoyed. Do you see it that way? I don't think anyone has an entitlement

to be treated as anything other than a person who has power and should utilise it properly. So should anyone really get a honeymoon period when they have an obligation to fulfil all the things they said they were going to do, and be competent and confident and just get on with the job? So I had no expectation of that.



malice or ignorance? No, I think probably disappointment. And we know, of course, with any election there will be people who are unhappy with the outcome. Instead of being unhappy with what democracy decided, they channelled that in another way and called out the process. I think that's unfair. We by default could not have formed a government unless we had the majority. The two go hand in hand.

“I don't think anyone has an entitlement to be treated as anything other than a person who has power and should utilise it properly.”

You've never voted under any system other than MMP. Do you think your generation might have a subtler, or better understanding of the system?

I like to think so. And this will probably be one of the most pure examples of an MMP government. We formed a government using a coalition but also a confidence and supply agreement. We have ministers from three parties. Of course there's a lot to prove. But it's a robust system, and I've seen what it takes to make it work. And I know that we've got the relationships to make it work too.



Top Ardern and her partner Clarke Gayford on election night. **Above** Governor-General Dame Patsy Reddy joins Ardern and her team at the swearing-in ceremony at Government House in October.

I wonder if MMP negates that old way of thinking, too. The transition of power is, in a funny way, gentler. Yes, because the transition of power didn't happen on election night. It happened over a gradual period. Which does make it a very different experience probably for voters, but also for us as politicians. The only time I felt we could really

say, “okay now here we are”, wasn't election night, it wasn't even the night Winston Peters made the decision. Probably there was a brief glimpse of it the afternoon we were sworn in. But actually, no time to waste.

There was also, of course, the carping about coups and an illegitimate result –

THE ASCENDANCY OF someone born in 1980 to the job of Prime Minister feels like a genuine generational shift. Ardern sits on the cusp of Generation X and the Millennials. At 37, she is easily the youngest New Zealand prime minister of the modern era. She is also undeniably the only one ever to have played a 45-minute DJ set at Auckland's Laneway festival.

Do you put much store in generational labels? Do you think there's some truth in them? I do think there are generational differences... the kids who grew up in the 1990s grew up understanding and being acclimatised to notions of user pays, and it has probably shaped the way they view the world and politics, and view their expectations of their government and society. Millennials have grown up in a relentless bombarding of information. I think I'd describe them

as being in an almost overwhelming environment, and we have these expectations of them to be able to filter through everything that surrounds them, or manoeuvre through, that we just didn't have to.

When you talk about kids growing up in the 1990s, that's you. What are your memories of growing up and coming of age, culturally speaking – what were your touchstones? Smashing Pumpkins. Portishead. Nirvana. Metallica. Keeping in mind of course I was raised in Morrinsville, so I had a bit of an alternative bent. Alice in Chains.

You had a bit of a goth phase? Yeah, well, my friends did. I probably didn't fall into that. And over here my friends were listening to Pantera, Sepultura and Metallica. And over there, being culturally Mormon, K-Ci & JoJo and Boyz II Men. So a very eclectic world. I'm very grateful for that, because I think it's built a level of empathy. When I say empathy, not just for people in hardship, but empathy for people's perspective, be it rural or urban. Be it alternative or bogan.

What about your political awakenings? You could grow up in the 1990s and simply absorb market orthodoxies as the norm, so where do your political instincts come from? Initially I wouldn't call them political instincts. I would just call them a real social awareness. And so even though I wouldn't call my immediate family overtly political when I was growing up, they were very socially minded. My mum was always looking out for ways to help other people in the community, she's just that kind of person. My dad was a community-based police officer – nothing was ever black and white. So that probably came first. Then when I started to become the angsty teen who wanted to change the world, I just remember seeing politics as an avenue for that. And it was my aunty who saw that in me and connected me to the Labour Party.

Did you stand out at that age, as politically motivated – did you feel like a freak? Well, I was already Mormon... I was a Mormon who openly affiliated with the Labour Party, and I was a teenager, so put all those things together.

A mixed-up kid. I was other. But my friends were always fantastic about it – probably

because I was their sober driver. But they also by default identified me as the political kid. They always saw me in that way. And that was fine, it was part of my identity, it was who I was.

ARDERN HAS LIVED in Auckland since 2009. She says most of her friends rent, and those who don't, don't live in Auckland. In that sense, she connects better with the reality of life in our biggest city than her predecessors. But there have been Auckland prime ministers before, and the vexed relationship between the city and central government has rarely improved. Right now, Auckland's logo should be an orange road cone, so intense is the work required to cope with a rapidly growing population and compensate for decades of neglect. Dealing with that, while not ignoring priorities elsewhere, will be a major challenge for the new government. Housing and homelessness, immigration and employment, overcrowded hospitals and chronic health crises, congestion and transport failure – all of these issues find acute expression in Auckland. And even a crown limousine must travel the same roads as the rest of us.

“What I'm really firm on is that you can be empathetic and have steel. I think that's probably the combination required for government.”

Do you think you might bring an Auckland sensibility to your national role?

What I hope to bring is an understanding of the problems and opportunities. You know, this is my home. I love living in Auckland. I also, having grown up outside of Auckland, know that there is a sensitivity around making sure we don't neglect other parts of the country. So for me it will always be around making sure Auckland thrives, but that never being at the expense of anywhere else. And nor should it be, nor does it have to be. But that is something that has to be really carefully managed. At the same time, I met with Phil Goff yesterday and we sat down and had a conversation about how both of us list the same top priorities – affordable housing, people having a roof over their heads, being able to move around their city, and having

clean water. So even just having those as shared priorities takes us a long way.

What kind of Auckland would you like to see or live in in 10 or 20 years? If I was going to capture it in just a sentiment, I want people to feel proud of their city, and I want New Zealanders to feel proud of this city as well. What does that mean? Well, actually, just some of the basic things that when you travel to other cities you have an expectation around – decent public transport, a massive missing piece of our puzzle. And that will solve so many of our other productivity problems.

At its most basic, just being able to get a sparky who is willing to travel to your home without having to give up half a day's labour just because they're in a van. So transport matters. But actually I want people to be able to walk around these streets and not see homelessness. I can remember living in New York and reflecting on how lucky we were as a nation not to have the homelessness we saw in this district I worked in, in Brooklyn. And coming back and noticing this massive escalation. So I hope we'll have a city we're proud of because we're world-class in our facilities, but we're world-class in our treatment of people as well.

Which echoes something you said during our last interview – that you'd like to be remembered for being kind. You've also said you'd like this to be a kinder government. How kind will politics be to you, though? It can be brutalising. How do you propose to guard against that?

What I'm really firm on is that you can be empathetic and have steel. I think that's probably the combination required for government. In fact, you want empathy with a bit of steel behind it, because sometimes you're going to come up against the real detractors from what you're trying to achieve. But as long as you always feel confident that you're doing the right thing, I feel you'll be surprised what it can carry you through. So that's a big part of what gives me my foundation. But otherwise, basic things like, actually, I don't spend a lot of time on social media. I post and I engage as much as I can, but I don't spend a lot of time getting too drawn into the super-personal stuff, because it can really weigh you down. And so just giving yourself a little bit of mental space to rise above and focus on the big stuff. And that's hopefully a lesson I'll take well beyond politics. ●

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WAY OF LIFE

The word ‘circus’ conjures up notions of big tops and enslaved animals, but the gravity-defying physical prowess of The Dust Palace performers is giving an old spectacle a human-centred spin.

TEXT INDIA HENDRIKSE — PHOTOGRAPHY REBECCA ZEPHYR THOMAS

“This is something I’ve been training for for a long time,” says 17-year-old Ella Edward, resting on the floor after a spellbinding contortion in the ‘birdcage’ above us. “I definitely don’t want to stop until I’m world-class.” The birdcage – a hanging metal apparatus – is just one of many difficult toys the performers play with at The Dust Palace, a circus company which also runs a school, situated within Penrose’s industrial area. Edward essentially grew up with the circus – her father and stepmum are The Dust Palace founders Mike Edward and Eve Gordon – so wrapping her body in aerial silks and doing back bends and handstands within a metal cage is second nature.

For the other performers at The Dust Palace, circus is also a way of life. Many rehearse up to eight hours every day, and their lives are currently dedicated to training for a collaboration with the Auckland Philharmonia Orchestra in a show titled *Midnight*. The fairy-tale circus extravaganza is set to a live orchestra – 14 performers are in the onstage cast, catapulting and spinning about to a composition of music from classics such as Tchaikovsky’s *Swan*

Lake, Prokofiev’s *Romeo and Juliet* and Mendelssohn’s *A Midsummer Night’s Dream*.

There’s an air of barely controlled chaos at the rehearsal I attend in Penrose: Jane Mieka stands in front of a mirror spinning three hula hoops about her hips, then later, three more, raising her arms in the air to make her whole wiggling body the axis upon which the six hoops spin. Nearby, Harry Adams hurls himself across the room on bouncy stilts. Ariel Cronin pulls herself up the silks hanging from above, wraps them around her legs and then drops in what looks, out the corner of your eye, like a free-fall to the ground below.

Eve Gordon wants her performers to help break away from the circus reputation of big tents and trained animals. “I’m hoping that *Midnight* will do that a little bit because it’s so high art,” she says. “Every second person you talk to, you tell them you’re a circus performer and they’re like ‘what, are you a clown?’ or any one of those stupid jokes. What these guys do, they’re really athletes.”

Here, we talk to the The Dust Palace performers who will appear in *Midnight* this month.

Opposite page Aerialist and contortionist Ariel Cronin wraps herself in silks during training for *Midnight*.





Above left The Dust Palace tutor and performer Geoff Gilson supports owner Eve Gordon as she does the splits. Above right Jay Clement in a handstand.



Eve Gordon

35 / Founder of The Dust Palace, performer

This company's your baby. How does it feel doing large-scale productions like this? Amazing, terrifying. Every show that we do is kind of the next level of validation that we need to get, you know? Just the name of circus in New Zealand, it still doesn't have a good reputation. Also, we're still a small company, so each show is like this "gotta prove ourselves, gotta prove ourselves".

How do you think you can change the reputation of circus within New Zealand? I'm hoping that this show will do that a little bit because it's so high art, and that's kind

of the plan: to always present stuff that is an alternative to the historical reputation of circus, what it was, whether that be alternative in a risqué way or alternative in a high art way.



Ariel Cronin

24 / Psychology student, performer

How is The Dust Palace breaking away from the usual stereotypes about circus? I think what's unique about Mike and Eve's approach is that they both came from an acting background, so they've automatically come from a narrative as opposed to an acrobatic focus. That's what really drew me to The Dust Palace and drew me to circus initially – circus aiding the

narrative as opposed to being separate to the story.

What does the circus community offer you? I think when you're doing things that are very challenging, not only physically but also emotionally – everything we're doing is dangerous and there's a risk involved – I think that builds relationships and ties with people that you don't get elsewhere. You really have to have a strong trust between you in order to be able to train safely, so that builds a specific type of bond that's really unique to performances in a circus space. The circus community does tend to attract a lot of misfits, for want of a better word, but what is beautiful about that is it's a space of acceptance and support, no matter your background or where you come from.



Ella Edward

17 / Performer

How did you become involved with The Dust Palace?

Eve [Gordon] is my stepmum, and my dad [Mike Edward] helps run the school and the classes and directs most of our shows now. So I started with The Dust Palace basically as it began – I was there because I was the kid who was around in the studios. So I started training back then when I was really young, but I pushed myself really hard and with the influence of the amazing performers who were around me, I got to the level I'm at now.



Jay Clement

28 / The Dust Palace tutor and performer

Why do you do circus?

I really can't not do it. I explored pretty much all other avenues of the professional side of life and none of them really worked out for me – I didn't really jam out to any of them.

How do you train each day? For me personally, I have to focus more on my flexibility – my body kind of builds muscle in a more rapid way, so I've stayed off the strength training as much and I do a lot of active stretching. I flip-flop between aerial training one day and then handstand training the other day; I actually consider myself more of an aerialist than a handstander. I get most excited about aerial rope but I do aerial straps as well, but hand balance gets me the most work.



Geoff Gilson

40 / The Dust Palace tutor and performer

You come from a dancing background. Do you feel like your circus skills are closely related to dance? Yeah totally, especially the acts that I do. In this show I'm doing aerial straps – a duet with Eve at the end that's essentially flying around in the air and a lot of partnering like you would in dance. I have to hold on with one hand and hold her weight as well, so it's a lot of physical strength, but it's the same skills as, say, tango.



Above Ariel Cronin, left, and Ella Edward perform in the "birdcage", an apparatus designed by Eve Gordon.



Harry Adams

19 / Parkour trainer and performer

How did you get into this field? I started off competitive dancing – I did that the majority of my life, but I just found myself not enjoying it after a while. The dance industry becomes really catty toward one another and I wasn't into that – I just wanted to do things with like-minded people who enjoyed what they were doing and didn't do it to be better than everyone.

I actually shifted from dancing to parkour and free running, so I started there and I'd done a bit of circus stuff, but never realised it was something you could do as a career.

What do you specialise in? I do bouncy stilts – big stilts that you put on and can jump around in. It helps doing the parkour and free running with those because I can transfer the flips and stuff to them, so that's awesome. I really enjoy juggling, as well as German wheel [acrobatics], parkour and free running.



Above left Johan De Carvalho perfects his Cyr wheel techniques. **Above right** De Carvalho and Reid McGowan hold Eve Gordon as she contorts into a backbend.



Reid McGowan

24 / Commercial real estate agent and performer

How did you get involved?

I was a gymnast for 17 years. At 21 I quit and decided I wanted to do something else. I was coaching handstands here at the time and they said “hey do you want to start performing?” and it just went from there. Coming from a competitive background, it was all for yourself, to win. But performing is for the audience. I don’t get nervous anymore – it’s all for everyone else so it’s really cool, I really enjoy it.

So it’s your full-time thing at the moment?

No, I’m a commercial real estate agent. So I kind of lead a double life, I wear a suit to

work and then come here.

So is this your creative outlet? Absolutely, it keeps me fit. I’m paid to stay in shape.



Jaine Mieka

24 / The Dust Palace tutor and performer

What do you love about circus and what keeps you coming back here?

I love getting to be really physical in my body every day, and as an art form I really like the storytelling aspect of circus and circus theatre. I think that’s what makes me so excited about this show – using the apparatus and the movement as part of the story, not as something extra or as something meaningless.



Johan De Carvalho

32 / Rigger and performer

Why do you love this sport?

It’s a good way to stay fit and I love circus because it’s a good way to live. I prefer doing this than being behind a desk and doing an office job kind of thing. I love the spark in people’s eyes when they see a circus performance, being so mesmerised and giving them the passion to try to do it as well. When I hear people saying “oh wow, I wish I could do that,” I say “you can do it, everyone can do what we do – it’s just the way you learn.” ●

See The Dust Palace and the Auckland Philharmonia Orchestra’s show, Midnight, on Thu 23 Nov

Artistic strength

Fostering creativity alongside a strong academic grounding, ACG Senior College is producing the next generation of artists.

The art department at ACG Senior College has won a swathe of prizes and awards, and produced a number of exceptionally creative students who have gone on to forge artistic careers in New Zealand and around the world.

This year, our students have received prizes in art and photography competitions and exhibitions around the country. Some have sold, and continue to sell, their work.

We have had 13 students come top in the world in their Cambridge art programme over the years and we regularly see our graduates go on to study art, textiles and design at universities all over the world.

Recently, we had a clean sweep at the 31st Trusts Art and Sculpture Awards Exhibition at Corban Estate Arts Centre in Henderson – our students' work took out the top three places for 13-15 year olds in art, and the top two places for 16-18 year olds in photography.

“ACG exposed me to ideas and ways of thinking that gave me the confidence to carve my own path.”

Art teacher Debbie McLachlan said the judges seemed to choose pieces that were more unusual, a little bit out of the box.

“They selected highly creative, sensitive and imaginative works; that’s exactly the kind of work our students produced. Their artworks were stunning, I’m glad I didn’t need to choose between them.”

We asked our alumna Lizzie Snow, a successful visual artist and founder of



Clockwise from top ACG student Lucy Grunfeld's disability-inspired art won a Pat Hanly Creativity Award; ACG alumna Lizzie Snow; ACG student Caitlyn Myers, whose photography placed second at the 2017 Emerging Artist Awards and first at the recent 31st Trusts Art and Sculpture Awards Exhibition.

fortyonehundred, how art and creativity is fostered at the school.

She told us the school gifts its students with independence and autonomy, alongside a brilliant academic and creative education.

“It taught me how to be self-sufficient and multi-skilled. It exposed me to ideas and ways of thinking that gave me the confidence to carve my own path and pursue my creative career. To me, it’s a place that allows young people to be successful without fitting the mould.” ●

ACG Senior College offers free guided tours every Thursday at 2pm.

seniorcollege.acgedu.com
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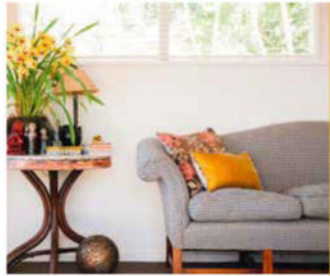
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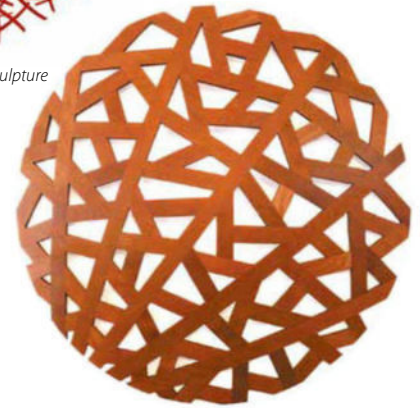
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The New York Times



PHOTOGRAPHS BY VINCENT TULLO FOR THE NEW YORK TIMES

Ai Weiwei's refugee project shows a tension between menace and shelter, and includes "Gilded Cage," and "Arch," below.

ARTS AND DESIGN

Refugee Barriers Infiltrate New York

BY JASON FARGO

Ai Weiwei lives his life in public: blogging his anger at the Chinese government, transforming his detention into harrowing dioramas, and now Instagramming up a storm from his exile in Berlin. Over the last two years, the artist-activist has been traveling to refugee camps from Greece to Iraq and Gaza to Myanmar, documenting the displacement of millions and the borders they are desperate to cross.

The crisis is the subject of "Human Flow," Mr. Ai's new film, and it also informs a gargantuan undertaking of new public artworks set



throughout New York and united under the title "Good Fences Make Good Neighbors."

Construction of walls and fences has surged worldwide to deter unauthorized migration. Mr. Ai

saw those barriers firsthand while filming "Human Flow." Now he has brought them to New York.

In the Queens section of the city, Mr. Ai has encircled the Unisphere — the steel globe that's the primary symbol of the 1964 World's Fair — with a running mesh lattice that rises to about knee height. "Circle Fence" cannot be traversed; this is an insuperable border. Yet the nets' soft and pliant forms, which you're free to touch or sit upon, may put you in mind of fishermen or trapeze artists more than of guards and wardens.

There's a similar tension between menace and shelter in a series of fences and barriers erected in Manhattan and behind bus stops in Brooklyn and the Bronx.

The strongest of Mr. Ai's new sculptures is "Gilded Cage," standing seven meters tall at an entrance to Central Park. This elegant, quietly ominous pavilion consists of an inner ring, inaccessible to viewers, fenced off by hundreds of soaring arched steel struts. A small section of the ring has been cut out, so you can walk into the heart of this pergola. Look up from inside, and the sculpture resolves into abstract beauty; look into the ring, and you'll see its symmetry disrupted by turnstiles familiar from the New York subway, or United States-Mexico border crossings.

The counterpart to "Gilded Cage" is the even taller "Arch," which occupies nearly the whole space underneath the marble arch in Washington Square Park. This simpler, unpainted steel cage is pierced by a mirrored opening, its form suggestive of two conjoined figures who may appear to be wea-

WEIWEI CONTINUED ON PAGE IV



PHOTOGRAPHS BY JOSH HANER/THE NEW YORK TIMES

Despite planting three million trees, in areas like this one in Hólasandur, the forested portion of Iceland has barely increased.

THE ENVIRONMENT

Poor Soil Sabotages Reforesting of Iceland

BY HENRY FOUNTAIN

GUNNARSHOLT, Iceland — With his flats of saplings and a red planting tool, Jon Asgeir Jonsson is a foot soldier in the fight to reforest Iceland, working to bring new life to largely barren landscapes.

The country lost most of its trees more than a thousand years ago, when Viking settlers took their axes to the forests that covered 25 percent of the countryside. Now Icelanders would like to get some of those forests back, to improve and stabilize the country's harsh

soils, help agriculture and fight climate change.

But restoring even a portion of Iceland's once-vast forests is a slow and seemingly endless task. Despite the planting of three million or more trees in recent years, the amount of land that is covered

cal forestry groups in this island nation of 350,000 people. "We have gained maybe half a percent in the last century."

Even in a small country like Iceland, a few million trees a year is not much.

The lack of trees, coupled with the ash and larger pieces of volcanic rock spewed by eruptions, has led to severe soil erosion. With vegetation unable to gain much of a foothold, farming and grazing have been next to impossible in many parts of the country. And the loose soil, combined with Iceland's strong winds, has led to sandstorms that can further damage the land — and even blast the paint off cars.

And as climate change has become a greater concern, Iceland's leaders have viewed reforestation as a way to help the country meet its climate goals.

Despite the widespread use of

geothermal energy and hydropower, Iceland has high per-capita emissions of greenhouse gases, largely because of transportation and heavy industries like aluminum smelting. Trees, by incorporating atmospheric carbon dioxide into their trunks, roots and other tissues, can offset some of the country's emissions.

"An important contributor to Iceland's

mitigation policy is planting trees," said Gudmundur Halldorsson, research coordinator of the Soil Conservation Service of Iceland. "It is a big discussion here."

But as Mr. Jonsson's work shows, once the trees are gone, it's not easy to bring them back.

Eruptions from some of Ice-



Jon Asgeir Jonsson is using larch saplings to help combat the soil erosion that Iceland has struggled with for centuries, since the Vikings cut down trees.

in forest — estimated at about 1 percent at the turn of the 20th century, when reforestation was made a priority — has barely increased.

"It's definitely a struggle," said Mr. Jonsson, a forester who works for the private Icelandic Forestry Association and plants saplings with volunteers from the many lo-

land's many volcanoes deposited thick layers of volcanic material. The ash, while rich in nutrients, made for very fragile, poor soil that couldn't hold water and moved around as the wind blew.

As a result, Iceland is a case study in desertification, with little or no vegetation, though the problem is not heat or drought. About 40 percent of the country is desert, Dr. Halldorsson said. "But there's plenty of rainfall — we call it 'wet desert.'"

The situation is so bad that students from countries that are undergoing desertification come here to study the process.

For Saemundur Thorvaldsson, a government forester, the "right" tree to plant in Iceland about 30 percent of the time is birch, the same species that was dominant when the land was settled. Birch can tolerate poor soils, and although it grows very slowly it eventually provides shelter for other species.

Most of those other species — Sitka spruce, lodgepole pine, black cottonwood — originated in Alaska. They are now grown as saplings at greenhouses in Iceland, because importing live trees is prohibited.

They grow faster than birch, so as a way to store carbon they are more effective. But everything in Iceland grows slowly, Mr. Thorvaldsson said. At one forest outside Isafjordur, planted in the 1940s, spruces were perhaps 15 meters tall. In southeast Alaska they could easily reach three times that height, he said.

Even more modest gains will take a long time, Mr. Thorvaldsson said.

"The aim now is that in the next 50 years we might go up to 5 percent," he said. "But at the speed we're at now, it would take 150 years to do that."

ON STAGE

Springsteen's Broadway Debut Pulls Away Some of the Masks

At 68, a rock star sums up his life's work in an intimate setting.

By JESSE GREEN

There came a moment, near the end of Bruce Springsteen's uncatagorizable Broadway show, when it seemed possible to see through his many masks to some core truth of his being.

This was when the audience, which had mostly restrained itself through the first 13 songs, could no longer. Now, entire swaths of the theater, apparently unmindful of downbeat lyrics like "I ain't nothing but tired," started clapping to "Dancing in the Dark," Mr. Springsteen's biggest hit, from 1984.

He stopped cold. "I'll handle it myself," he said, shutting them down with a small, sharky glint of a smile. Make no mistake, "Springsteen on Broadway," which runs until February, is a solo act by a solo artist. Even though Patti Scialfa, his wife, shows up to harmonize on two numbers, this is not a sing-along arena show. Rather, "Springsteen on Broadway" is a painful if thrilling summing-up at 68: a major statement about a life's work.

The idea for the show started at the White House. On January 12, in the last weeks of the Obama administration, Mr. Springsteen played an acoustic concert as the Obama family's parting gift for about 250 staffers. He assembled a set list spanning his career; he illuminated the songs with spoken stories echoing "Born to Run," the autobiography he published in 2016.

Heading home, Mr. Springsteen, Ms. Scialfa, and his manager, Jon Landau, thought more people should experience a performance like that. Call it a greatest anti-hits concert: Many of the songs Mr. Springsteen has chosen are less fa-



BRYAN DERBALLA FOR THE NEW YORK TIMES
"Springsteen on Broadway" grew out of a show at the White House in January, at the end of the Obama era.

miliar, and those that were chart-toppers are almost unrecognizable.

"Dancing in the Dark," sung at a slower-than-usual tempo, and accompanied only by Mr. Springsteen on acoustic guitar, is no longer the casual invitation to sex it seemed to be. It is instead a parable about the nihilism underlying such invitations.

This will not be news to anyone who has read his memoir. "Springsteen on Broadway" distills the same daunting dream; its spoken portions make up about half of the two-hour show. This is a well-honed story, a self-portrait of a mask. There have been many masks over the years — mama's boy, loner, stadium stud, Woody Guthrie — developed through songs that would seem to cancel each other out.

"Springsteen on Broadway" sets out to reconcile that contradiction by reshaping his glibber hits and personas along the lines of his mature, "Ghost of Tom Joad" vision.

But first he acknowledges the contradiction: a bard of the working class who has "never held an honest job" and a rebel who despite his millions still lives 10 minutes from the house he grew up in.

The Mix

THEY'RE NOT WORTH IT

The calculation that employers use to ignore bad behavior by star employees is frequently wrong. A 2015 study found that the benefit of retaining a "toxic" employee, such as a sexual harasser, who was in the top 1 percent of productivity was outweighed by the cost of keeping that employee — by a ratio of more than two to one. The main reason: toxic workers tended to drive out other employees.

THE NEED TO SWEAT

A study of 14 participants from the "Biggest Loser" television program showed those who maintained weight loss



averaged 90 minutes a day of moderate activity, like walking, or 35 minutes of

vigorous exercise, like running. The American Centers for Disease Control and Prevention recommends at least 150 minutes of moderate exercise or 75 minutes a week of vigorous exercise.

LOOKING FOR SIGNS

The popularity of tarot cards has been soaring. After Christian Dior incorporated the Motherpeace Tarot Deck into a fashion line, sales jumped. Decks are being created with diverse audiences in mind, including the Next World Tarot, which features images of gay couples, people in wheelchairs, women in hijabs, the poor and the elderly, all set against a dystopian landscape.

WEIWEI
CONTINUED FROM PAGE 1

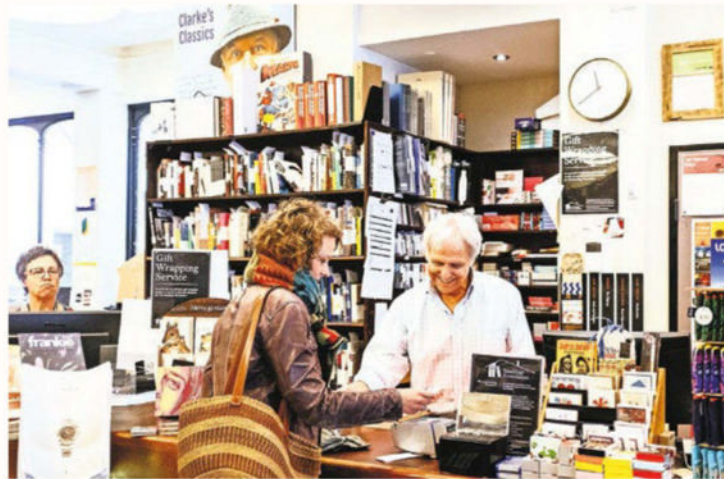
ry travelers.

Bridging all these works are two hundred lamppost banners, depicting immigrants and refugees — some of whom Mr. Ai photographed in Iraq, others snapped on his cell phone during his travels for “Human Flow,” and still more borrowed from historical sources. Rather than printing the images with ink, the artist used a laser cutter to remove the white space from each photograph; each banner, therefore, is a cutout negative of a refugee, and the sky and the city are visible through their faces.

Mr. Ai turned to direct advocacy in 2008, when he began his “Citizen’s Investigation” of the death toll of the 2008 Sichuan earthquake, whose results are on view at the Guggenheim. Since then he has reoriented his sculpture, videos, and social media accounts to serve almost as a broadcast medium for freedom.

One of the great surprises of this citywide artistic outcry is that Mr. Ai’s obstructions — “very almost-art, but maybe, maybe not,” as he told *The New York Times* — don’t actually disrupt the city much, but plug into the urban fabric with disturbing ease.

Passengers waiting for the bus on 125th Street behind Mr. Ai’s barricades went right on with their commutes. Tourists in Queens were taking selfies with a fence in frame. South of “Gilded Cage,” shoppers on Fifth Avenue wended through concrete obstacles around the president’s own tower. Mr. Ai’s citywide checkpoints are a hundred muted bells that add up to a deafening alarm: We have accepted so many physical and political limits that new ones go unnoticed, and we may not protest our shrinking freedom until it’s too late.



ASANKA BRENDON RATNAYAKE FOR THE NEW YORK TIMES

Mark Rubbo, the co-owner of Readings bookstore in Melbourne. He is determined to beat Amazon, which is finally bringing its retail operation to his country.

ON THE SHELF

Australia is Bracing For Amazon’s Arrival

A nation that takes books seriously acts to protect the local stores.

By DAMIEN CAVE

MELBOURNE, Australia — When a Borders chain store opened in 2002 across the street from Readings, Melbourne’s best-known independent bookseller, catastrophe looked imminent for the musty old shop.

Instead, Australians rejected Borders right into bankruptcy. And when it comes to Amazon, which will open its warehouse-based online sales juggernaut soon, many Australians are not shy about hoping for another epitaph. “I want to beat them,” said Mark Rubbo, a Readings owner. “I don’t like the idea of this monolith devouring everything.”

Several Australian retail chains have already seen their stock prices decline since Amazon announced its plans in April. Many Australians are hoping that Ama-

zon will bring them an easier online shopping experience.

But changing Australians’ reading habits may be more of a challenge. Books are bellwethers of great symbolic weight, not just because they were Amazon’s first product and because the company often uses them to wedge itself into new markets, but also because books and bookstores are tightly linked to Australia’s sense of itself, and to the country’s beloved ecosystem of local commerce.

“Our culture is, and all cultures are, being swamped by outside influences,” Mr. Rubbo said. “We’re fighting to defend our voice.”

Amazon, which turned down requests for an interview, hasn’t explained why it has taken so long to bring its retail operation to Australia. But Australians have been able to order from Amazon’s American

site for years, and even with shipping costs, prices are often cheaper than what can be found locally.

There are other digital booksellers already in Australia, too, including Book Depository, an Amazon subsidiary from Britain, and Booktopia, a start-up.

The government, meanwhile, is taking steps to protect the local bookstores. Starting in July, a new digital services tax will be levied on all online purchases of 1,000 Australian dollars, or roughly \$780, or less.

Australian lawmakers have also resisted calls to eliminate the country’s parallel import restrictions. Booksellers are not allowed to import books from another country if the book has been published by an Australian copyright holder within 30 days of overseas release and if the Australian publisher can supply the book within 90 days. These restrictions, copyright lawyers say, should keep Amazon from stocking its warehouses with cheaper books shipped in from abroad.

Inside the Readings flagship store, Australian authors get prominent displays. At Riverbend Books in Brisbane, 60 percent of the books are written by Australians.

Many customers seem pleased with the status quo for books. “I like seeing the physical book itself, and the chance to find things you wouldn’t find otherwise,” said Sonya Theys, 24.

Authors are even more zealous. “If literature is a religion, the bookstore is the church,” said Alec Patric, an award-winning novelist.

Mr. Rubbo and Suzy Wilson, the owner of Riverbend Books in Brisbane, both said that in their nightmares they see declining revenues, shuttered stores and silent, dying neighborhoods.

“It’s really crucial that these places survive and thrive,” Ms. Wilson said. “I wish I was more optimistic.”



YUYANG LIU FOR THE NEW YORK TIMES

Comedians in Asia resort to creative ways to get around censors.

中国，香港，新加坡和马来西亚的喜剧演员都采取创造性的方式来绕过审查。

Comics Need License To Tell Jokes in Asia

亚洲单口喜剧演员的夹缝人生

BY CHARLOTTE GRAHAM

在亚洲，一个充满活力的美式单口喜剧圈子正在发展壮大，在遇到了审查和文化禁忌的阻力，中国、香港、新加坡和马来西亚的喜剧演员们都在寻找创造性的方式来讲出关于性和政治的笑话。

由于当地政府的不介入政策，香港已发展成为来自亚洲和更远地区的巡回表演喜剧演员的中心。

尽管10年前才开始表演，34岁的维克·马布巴尼已经被视为香港最杰出、从事表演时间最长的当地喜剧演员之一。马布巴尼能用英语和粤语进行演出，有时在同一个笑话中切换语言，他的笑料涉及当地人们的忧虑：

香港的地铁系统，以及他作为在香港出生的印度裔居民所遭受的警察虐待。

印度受欢迎的喜剧演员索拉博·潘特最近在香港巡演时，谈到了民主这个话题。

“太可爱了！”他拿香港的选举开玩笑说，在那次选举中，一名亲北京的候选人从由支持北京的选举委员会提名的几位候选人中胜出。“你以为自己的投票很重要！这真是业余人士会犯的错！”

他开玩笑说，香港选出一位同情北京的行政长官，显示出香港只不过是最新的一笔收购。“这不是一个国家。你们被转租了，”他说。“这是一个特许经营店。”

新加坡的情况不大一样，37岁的杨金克就在新加坡表演。尽管他在30岁出头才开始进行喜剧演出，但他被其他喜剧演员称作亚洲喜剧圈子的“智者”之一。

尽管新加坡没有喜剧俱乐部，但杨金克已把喜剧作为了自己的全职工作。他的大部分表演是每周工作日晚上在酒吧里进行的，他还靠在各家公司获利颇丰的演出，来补贴自己的收入。

为了获得在新加坡剧场演出的许可，杨金克必须提前交审脚本，就像中国的喜剧演员一样。他的作品经常是政治性的；最近在香港表演时，他用《悲惨世界》音乐剧的曲子演唱了自配的讽刺歌词。

在另一个笑话中，他想象了如果新加坡以允许抗议的方式，同样将通奸合法化的话会发生什么：需要事先向政府报告，而且只有在指定的公共公园里才能进行。

杨金克说，审查制度是新加坡喜剧圈子面临的最大障碍。不像西方国家有前途的喜剧演员，在酒吧表演的新加坡喜剧演员很少有机会能上电视，因为新加坡喜剧演员的最佳笑料不太可能通过审查。

30岁的徐益住在上海，以全职从事美式单口喜剧为生。他最近在上海创办了自己的喜剧俱乐部。他在作品中避开了政治幽默，因为他觉得，在他帮助开创了一个新的喜剧行业的时候，让自己成为牺牲品、或冒险破坏自己的职业生涯没有多大意义。“我们遇到了很多障碍，也有很多机会，”他说。

在马来西亚，22岁的汗南·阿兹兰在2016年全职从事喜剧表演后，在当地喜剧舞台上一直不断赢得粉丝。她是香港国际喜剧节有史以来最年轻、也是首位女性冠军。自那以后，表演机会不断涌来，包括今年在爱丁堡边缘艺术节上的表演。

阿兹兰用甜蜜声线演唱的喜剧歌曲是对性别歧视、种族主义和性别刻板印象的讽刺。她说对于自己是否成功的一个检验是，她能否在更保守的马来西亚表演最巧妙的社会评论。

“喜剧是一种软实力，”她说，“我正开始在国内更多地谈论马来西亚政治，而且反响很不错。”

China's Richest See Benefits

大亨许家印成中国新首富

BY SUI-LEE WEE

据跟踪中国财富状况的胡润百富榜最近公布的一项调查，中国最声势浩大的房地产开发商之一、恒大集团背后的企业家许家印已成为中国最富有的人。

新排名描绘了一个由消费驱动、也对房地产有极大胃口的充满活力的经济宏观图景。消费和房地产都在帮助推动经济增长，而中国经济的传统引擎——制造业和政府项目的巨额支出——已开始失去动力。

“我们富豪榜上的前十名在过去一年的进步是十年来最快的，”胡润百富董事长胡润说。

胡润把中国恒大集团董事长兼创始人许家印的财富估值为2900亿元，很大程度上是因为他的公司在香港上市的股票在过去一年中涨了五倍。尽管该公司去年的债务负担随着公司的扩张大幅增长，导致人们对恒大的债务负担有所担忧，但该公司股票仍出现大涨。

中国的科技巨头——腾讯的马化腾和阿里巴巴的马云——在百富榜上分别排名第二和第三。胡润估计马化腾的财富为2500亿元。作为中国财富榜上的第二名，马化腾超过了马云。马云的净资产为2000亿元，下降了2%，这是因为他卖掉了他持有的阿里名下的金融子公司蚂蚁金服股份。

百富榜前10名中的新成员包括房地产开发商碧桂园的杨惠妍、快递公司顺丰的王卫，以及汽车制造商浙江吉利控股集团的书福。

据胡润称，中国现在有全球亿万富翁中的36%。中国有647位以美元计算的亿万富翁，高出去年的594位。而在2003年，中国一位都没有。

To read in English, go to nytimes.com: Search Asia comedy scene and China's richest



My Auckland

Louise and Robert Sly share the best spots around Māngere and beyond.

1. We quite often go for drives around Māngere, out to the Stonefields and round and about, spotting our favourite landscapes and architecture. The Māngere War Memorial Hall building is one of our favourites.



2. We often go to Māngere Mountain on the weekends, as it's a great place for a walk or some tree climbing with the kids. It gets pretty wild and windy up there. Once you drive round the back of the mountain, it quickly turns to farmland and you forget that you're a 15-minute drive to the city.



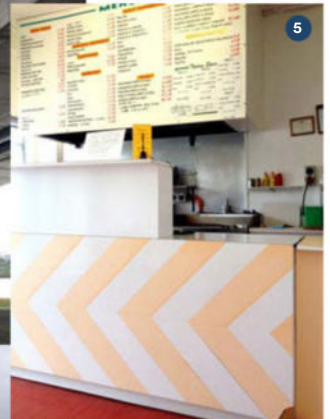
3. This is us at Starkwhite Gallery [510 Karangahape Rd] with our kids Charlie and Edna.



4. This is Māngere Bridge. There's a good loop to do of both the old and new bridges, good for bike rides or walking over to Onehunga for a coffee. It's good to see people still fishing off the old bridge.



5. Our Sunday night ritual, when we can't be bothered cooking, is to go to Coronation Takeaways [43B Coronation Rd, Māngere Bridge] for the best, good old classic kiwi fish burger.



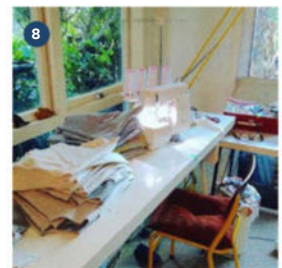
6. Only minutes along Kiwi Esplanade, you can escape the city and be surrounded by farm and beach at Ambury Farm [43 Ambury Rd, Māngere Bridge].



7. Robert designs gardens and is the resident green thumb. Our garden is a green, secluded little oasis. We spend heaps of time round the house and garden in the weekends. We're homebodies at heart.



8. This is Louise's workroom for her small clothing label Sly & Company, where she ends up spending half the weekend, in between working for a charity store in Flat Bush.



9. A great way to spend a lazy afternoon is at Villa Maria [118 Montgomerie Rd, Mangere], doing a wine tasting and laying on the lawn in the sun.





FLUME | SHAPESHIFTER
MAJOR LAZER | DAFT PUNK | NETSKY
KINGS | RUDIMENTAL | FAT FREDDY'S DROP
ALISON WONDERLAND | DIPLO | SACHI | PEKING DUK
LORDE | CHEMICAL BROTHERS | MT EDEN
KARA RICKARD | CLINT ROBERTS | TAMMY DAVIS
DAN AUX | GENERAL LEE | JAY BULLETPROOF
CLUB CLASSICS | NICE 'N' URlich | CHILLSVILLE | LOGG CABIN | SATURDAY REVIVAL
UPTOWN BOOGIE | MAGIK SESSIONS | SATURDAY HOUSE PARTY & MORE

LOSE YOURSELF

IN OUR LINEUP

George^{FM}

beats working...

Festivo!

LA VITA RUFFINO



Please enjoy our wines responsibly.