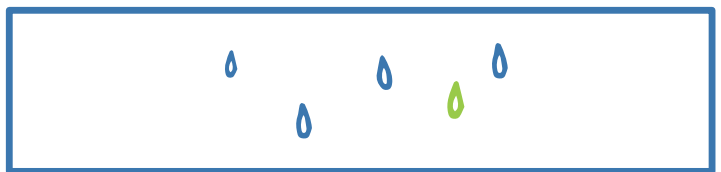
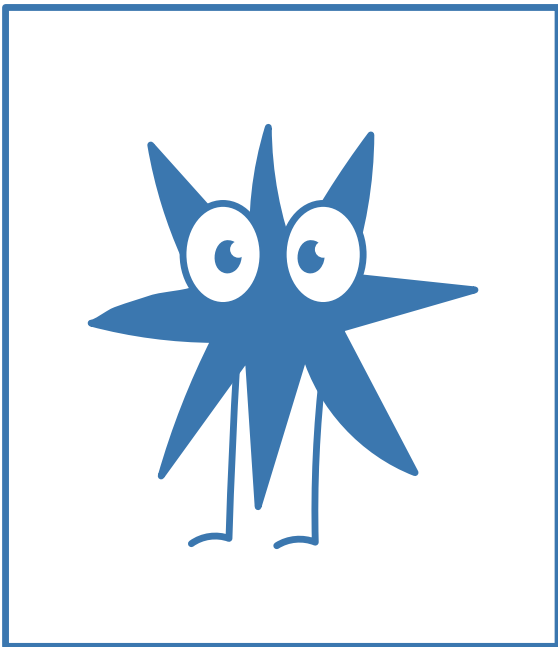
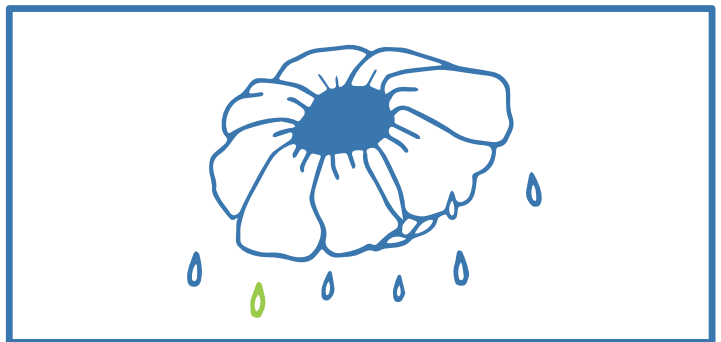
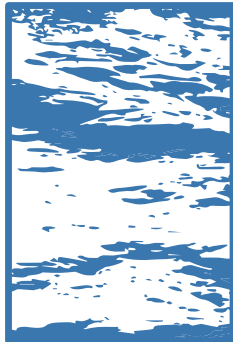


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Wow, it's May already? We're almost halfway through the year, the break is approaching and, most importantly, it's Aotearoa Music Month!

Music Month is a time to celebrate the rich variety of artists we have across the motu. Get out there and buy tickets to that gig, or that record you've been eyeing up. There's so many ways to support artists in Aotearoa, even if it's just showing up and buying some merch.

It was heartbreaking to see legendary promoters/DJ collective Friendly Potential announce their indefinite hiatus a couple of months ago. They took a hit from their festival, Beacon, despite putting together an incredible hand-picked line up of local and international artists. They've done so much for music in Aotearoa over the years, bringing over a diverse selection of underground artists - from Nina Kraviz and Omar S to composer Nils Frahm at the Town Hall. Their radio show put over 400 DJs and artists on the airwaves, many of them from Aotearoa. In a sense, they paved the way for like-minded club nights. They made strides in the club scene here, by prioritising their 'safer space' policy at all their gigs. It created an atmosphere that should be the norm, which is unfortunately still hard to come by. Groups like Friendly Potential organise these incredible, one-of-a-kind gigs, but they need our support. It's a big reminder to give back to music in Aotearoa, however you can.

Beacon Festival was amazing - which is why it was so sad that they didn't get the love they deserved. It's what a festival should be - great music, beautiful (but not over the top) set design, with lots of areas to hang out. And over summer, 121 and Welcome to Nowhere were very much in the same vein. At both festivals, the venue was genuinely lovely to be at - with lots of shade that everyone had access to (cough, Laneway). It's not very often the day of a festival is a highlight - usually you're running to get as far away as you can to avoid cooking in the sun. It'll make me think twice before I shell out for another New Year's festival. To quote a friend - they're just background music to take drugs to.

During Aotearoa Music Month, we can also be critical of the industry and think of how things can be improved. Spotify is terrible, but we all use it because it's convenient - myself included. Spotify pays artists abysmally, yet they would be nothing without their music. I hate to break the news, but their 'recommendations' are derived from contracts with big music labels. Streaming music is also terrible for the environment. Every time you play a song, a server powers up and sends a file to your device from halfway across the world. You should listen to what makes you happy - apart from the charts. There's so much interesting music out there that doesn't come from the board room at Universal. Use this month to support local and independent artists!



Sammy Backroom

New regulations needed to curb greenwashing

By Vanessa Elley (she/her)
News Writer

Consumer NZ is calling for new regulations on greenwashing, to crack down on companies making misleading or false environmental claims.

The call also pushes for independent investigation into greenwashing in Aotearoa, to assess the scale of dodgy sustainability claims on our shelves.

Head of Research and Advocacy at Consumer NZ, Gemma Rasmussen, says that it is often more profitable for companies to “appear” sustainable.

“When companies appear to be more sustainable, often it means that they can be more profitable because people do want to make the right choice... it also undermines the work of companies that are making genuine steps towards being more sustainable.”

Currently, the Commerce Commission has strong environmental claims guidelines in place for businesses to follow.

However, some businesses are ignoring the guidelines in favour of cashing in on consumer’s environmental concerns.

Rasmussen says it’s hard for consumers to make real eco-friendly choices when buying, even though there has been a large increase in “green” products on shelves over the past ten years.

“It took our investigator hours to contact companies to get them to verify the claims that they were making, to cut through their marketing jargon... there really isn’t a lot of hope for shoppers to be able to differentiate between what is legitimate to what is not.”

Companies who are committed to environmental leadership are opting to clarify their sustainability claims in response to heightened awareness of greenwashing.

New Zealand home care and skincare company Ecostore said in a statement: “Greenwashing has been on consumers’ minds recently and rightly so. Regulators in the EU, UK, and Australia have found that 40-50% of environmental claims in industries like clothing, cosmetics, food and drinks are false... So we thought we’d share more about why we say the things we do about our products.”

Although shoppers’ main concern during the cost of living crisis has been price competitiveness, events such as Cyclone Gabrielle have renewed climate concern, says Rasmussen.

“Climate is coming to the forefront of concerns, and people do rightly want to make the right choice where they can. So we would really like it to be clearer for people, because we don’t think it’s reasonable to put the onus on shoppers.”

Consumer NZ’s latest call comes as part of a larger campaign to end greenwashing in Aotearoa.



NEWS

Public feedback is now open for emission reductions in Aotearoa

By Nic George (he/him)
Chief Reporter

The Climate Change Commission is looking for feedback from the public regarding their advice for the country's second emissions reduction plan.

He Pou a Rangi is an independent crown entity established to provide evidence-based advice to the Government regarding climate change issues.

Live events will be running until June 20th with online seminars detailing the advice in the report so those wishing to contribute can understand the current solutions they are proposing.

Feedback will be collected through an online survey that can be found on the He Pou a Rangi website.

In a press release, He Pou a Rangi highlighted the importance of engaging with the community to help ensure a variety of perspectives are heard.

"We know from previous experience, engaging with New Zealanders from a variety of sectors and communities improves our mahi, and we are committed to meaningful consultation on this draft advice."

This advice will inform the Government's next emission reduction plan, specifically focusing on the period between 2026–2030.

It covers a wide variety of topics relating to climate change such as agriculture, transport, waste management and energy.

The commission says the draft advice prioritises the key issues that need to be tackled if Aotearoa hopes to meet its reduction goals.

"The proposed recommendations in the draft advice are what the Commission considers the highest priority, most urgent actions required to achieve Aotearoa New Zealand's 2026–2030 emissions budget and enable the country to meet its emissions reduction goals."

Strategies for advancing Iwi and Māori climate change leadership are also included in the draft advice, as it advocates for an equitable transition.

Chapter 5 of the report says, "The Government needs to work in partnership with Iwi/Māori to accelerate our transition to low emissions and collectively build climate-resilient communities."

The online seminars will be recorded and uploaded to the He Pou a Rangi YouTube channel for anyone unable to attend the live events.

The commission says they are also planning to engage with universities for this feedback.

"We are running a series of public panel discussions with universities around the country."

The first webinar, held on May 1st, detailed the general outline of the report and its main goals for reducing emissions.

Following consultation, the Commission will incorporate feedback before finalising the advice and presenting it to the Government by 31 December 2023.





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Dive into 'Aquatek',
the edge of electronic
music in Tāmaki

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By Sam Clark (he/him)
EDITOR

Central Alt Sound is Auckland's new label connecting experimental producers and artists to a keen audience every month for 'Aquatek' at Whammy Backroom.

Musician and owner of Central Alt Sound, Faber Morrow is sipping a flat white on a rainy autumn day in Morningside. I asked to meet in his studio, but as he explains, Central Alt Sound is "More of a laptop on my bed type sitch."

But you wouldn't expect that from their Aquatek club nights, which never fail to attract an eager crowd. They're usually relaxed to begin with, but as the night goes on, the breaks get harder and the dancefloor fills out. It's an eclectic soundscape that doesn't reflect any one genre, which is all very intentional. Faber says there's no specific aesthetic or sound, just people making good music. His ethos is 'anything goes'. As he puts it, "I think it's really important to constantly be changing our palettes."

Aquatek, hosted in Whammy Backroom, reflects the unique club culture of Tāmaki, and Aotearoa as a whole. Faber explains how this came to be. "You've got such a small audience, so when you take risks down here it's not as strict... there's so many influences as well, so it's constantly changing." Since their launch, they've featured names like Christoph El Truento, AJHoneysuckle, Hasji and a constantly evolving selection of underground artists and DJs. The vibe at Aquatek is genuine, and the music speaks for itself. A special moment from their show in January was Faber's back-to-back set with his cousin and fellow DJ/producer, Zeb Morrow.

Follow the stairs from St Kevin's Arcade, and you'll be greeted with a friendly atmosphere, green-blue ocean hues and a diverse crowd. Their posters ring true: "Safe waters to be who you are." Having a strong social message is another huge part of the label. Faber says this means paying people fairly, creating an accepting atmosphere, and overall, "Being a safe haven for doing what you want to do. That's number one."



The underwater themes behind Aquatek are a homage to Detroit techno group, Drexciya. Faber has always been fascinated by their Afrofuturist mythical backstory, which is about an underwater civilisation populated by the descendants of the Atlantic slave trade, whose babies learnt to breathe underwater. Faber says he loves the idea of music having a story behind it, transporting you out of this world. "When you go to these nights, you're being taken out of this reality... It's not just an audible experience, it can be a visual experience, too."

"When you go to these nights, you're being taken out of this reality... It's not just an audible experience, it can be a visual experience, too."

There's also free food provided at every gig. Faber's set up a fruit, nuts and hydration station for club-goers. He says the idea came from nights out on K' Road, when he struggled to find food. "I wanted to have food, so people can nibble on something and feel good... I personally always need to be eating to be happy and healthy." As well as giving people some energy, food also gives some support for people getting too out of it. Faber says that you're not going to stop people taking drugs, because it's always going to be a part of club culture – but it's important to help them be as safe as possible. "I think it's really important that we get better at making some healthy decisions and having food available is part of that ... I feel like a few nights could have been saved by a banana or a handful of nuts."

"I think it's really important that we get better at making some healthy decisions and having food available is part of that ... I feel like a few nights could have been saved by a banana or a handful of nuts."



Faber spent a big chunk of his childhood overseas, enjoying the music of Tāmaki from afar, through friends. He felt a sense of belonging in the scene here, even though he wasn't always physically there. However, when he came back to Tāmaki, he felt isolated. "I came back and felt like I had disconnected roots." After talking to friends and musicians around him, he realised many of them felt the same – there was something holding them back. "I'd hear them say 'I don't think it's good enough', or 'I don't feel like people would listen to it enough', or 'I don't have enough followers'."

So, he launched Central Alt Sound with a mix of his own, featuring music strictly from Aotearoa. Faber says Central Alt Sound doesn't stick to any one genre, but its artists can feel confident that people are going to listen to their music. He says, "It's a weird thing with music, or art – that it needs to have a label ... it's not the best way of enjoying art. But it is a way to get connected." He explains how in Tāmaki there are plenty of people making great music, but they're very disconnected aesthetically and by genre. "For me to join any of those things, I'd have to change the way I do things. I'd have to find something very niche and specific to take me on."

"It's a weird thing with music, or art – that it needs to have a label ... it's not the best way of enjoying art. But it is a way to get connected."

Faber has applied that same approach to Central Alt Sound's monthly show on online radio station, Mouthfull. The show features mixes from eminent Aotearoa artists and DJs like Bbyfacekilla, Awa and Dylan Biscuit. Their latest mix is from dubstep and UK bass DJ, Sheboy. Faber's message to all guests on the show has been, "Don't worry about what we're going to think about it. Just do whatever the hell you want. Do you." He explains how when making a mix for a radio show, artists might feel pressured to adjust their sound to match what's come before.

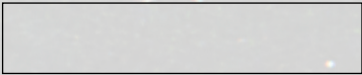
So, by creating this unique space, audiences are exposed to something they might not hear otherwise. "It's a very personal piece of their mind."

He's a producer and DJ himself, and makes experimental house music, utilising a healthy amount of breakbeats, synths and trippy chopped-up samples. In March, he released Deep Cuts Vol. 1, an EP he independently produced, mixed and mastered. It's available now on Bandcamp. He's taken this same DIY approach to Central Alt Sound and runs the label on his own. This includes designing their posters, which you may have seen around the city. "It's mostly all myself, which has been funny. But it's also been stressful... I need to find someone I really trust to work with me."

Central Alt Sound, as its name suggests, is focused in and around Central Tāmaki – for now. Faber explains that he doesn't want the label to be just that. He foresees a night with punk bands coming on before midnight. "To merge those two scenes, would be really cool... I know so many punk heads that are really into techno as well, but they only want to hear it in the club." Faber explains that sometimes you need that context, to be open to new sounds and styles. "It's an opening of minds as well. In my own case, I've gone to so many performances... and something unexpected will be played and I'll be like, 'Wow, I really like this, I never thought I would like this.'"

The scene in Tāmaki is very enticing for Faber – it's what keeps him coming back. "It's a very small, tight-knit community where you have room to be experimental." The unique and supportive music scene in Tāmaki has fostered many great artists across all genres, and Faber describes it like this: "People are very accepting. It's a really cool, small city that has allowed me to do a lot of these things... It's a free little place."

Aquatek 4: is on Saturday May 13th. Featuring: Cellphii, Clay Louis, Ellay W and Faber Morrow. Buy tickets from Under The Radar.



CAS RADIO 014



central alt sound

Sheboy

The Sound of Success

Words and illustrations by
Stella Roper (they/she)

Stella Roper speaks to four people from across the music industry in Aotearoa, which has produced some of the most iconic and unique sounds in the world. They discuss its highlights, downfalls and how it could be improved.



Noah Page

Noah, 19 years old, is the studio manager and audio engineer at Depot Sound recording studio in Devonport. After taking over from his mentor, Neil Baldock, he now records music for all sorts of projects, while also playing drums for his up-and-coming band 'Thinking Foxes.' However, balancing work whilst playing gigs is nothing new for him - he also was a part of 'Universal Authors,' a band that's now out of action but used to be a staple of the Auckland gig scene.

How has your experience as working in music production influenced your approach to creating and recording music?

Things have changed a lot for me since I started working in this field. My priorities have shifted. I'm not as obsessed with finding the "perfect" way to do things. I used to get caught up in using the right microphone and adding lots of effects to make my recordings sound great. But working with Neil taught me to keep things simple and focus on the most critical elements of a song.

What are some of the challenges of building a career in music production?

One of the main things I've been trying to deal with is burnout. I really love what I do, and I tend to pile on a lot of work for myself. On top of working at the Depot, I also had another job but due to seeing how the burnout has been affecting me, I reconsidered that position. I am interested in refocusing my vision and evaluating my priorities in terms of time management. By investing more energy into the studio, I can free up more time to meet new musicians, bring them to the depot, and ultimately devote more time to what I truly want to be doing.

What's the most important lesson you've learned from all of this?

Being in bands I've learnt that being able to co-mediate is an essential lesson to learn. There are lots of differing opinions, tastes and preferred genres and you need to respect them all. Because at the end of the day, all those creative differences form the identity of the band.

Musician to shoutout: Faye Webster (@fayewebster)



Matt Ealand

Matt is the General Manager of Arc Up Rock Waves Promotions, an event company that runs seven different platforms for young creatives throughout New Zealand. Their oldest and biggest platform is Rock Quest - is a music competition featuring bands and solo, duo musicians. Formerly a Rock Quest judge, he currently specialises in event management.

What do you look for in a winning performance?

When it comes to judging art it can be a challenging task. In the case of Rock Quest, while it's not exactly comparing apples to apples, the song itself is the primary focus. A good, strong song is what will make an artist stand out above everything else. What makes a good, strong song? It's unique and has its own identity that sets it apart from others. It's not difficult to recognize a great song when you hear it.

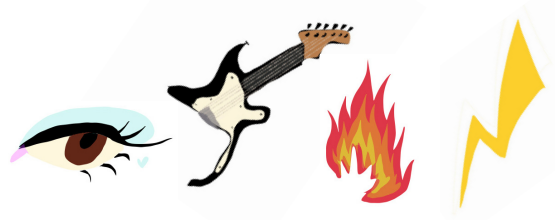
What challenges do emerging artists face today?

The biggest problem is that we're a small country with a tiny population that doesn't like to spend money on art as much as other places. Which is a bummer. We can pack out stadiums with 50,000 rugby fans, but getting 100 people to a gig is a struggle. It's tough because everyone loves music, but it's hard to get people to show up and support local artists. So, we need more people who appreciate and value music enough to pay for it. Due to the still powerful impact of radio in NZ, it's essential that emerging artists have more access to recording equipment and mentors with experience so they can be heard worldwide.

What's next?

It's a bit of a secret project, but without giving too much away, I'm planning on launching a programme in the next 12 months that tailors pathways for young emerging artists into actual roles; actual career paths. I'd like to create a physical space for artists to continue to grow in their craft as there is a large gap for this kind of space in Aotearoa.

Musician shoutout: Last years highlight Rock Quest country act, 'Zac & Maddison'



Chris Mac

Chris Mac is a member of iconic NZ band, Six60. He is also a Rock Quest mentor and produces music for artists with a variety of experience.

How has the music industry changed in the last 10-15 years?

Although at often a slow and resisting pace, the industry has changed to become more inclusive - which is awesome! There is more discussion surrounding inclusivity amongst lineups and I see foundations and projects being created to fund groups that are underrepresented in the NZ music scene specifically. Despite that, there is a long way to go.

What do you think a challenge is for emerging artists?

I think a challenge that new artists struggle with is how, due to the takeover of social media in music, people are looking for the 'next thing' at a much more rapid pace. That can be tough for young artists who are just starting out. They might have a big hit online, but they don't know how to play a live show or handle the pressure. I won't name names but I've noticed new up-and-coming artists who are seen in NZ that got it big online and don't even know how to play a show, they've got no idea. And that's not on them, that's just how you are when you've just started out. This environment created by the digital age can be difficult like that.

Musician shoutout: Bella Bavin (@bellabavin)



Jade Lewis

Jade currently is doing a degree in Music and Business at UoA, DJing at a radio station and leading her band 'Club Ruby.'

Having experienced a patriarchal, misogynistic and racist structure of Mormonism through the lens of the only child of a Vietnamese immigrant woman and an Orthodox pākehā man, Jade, 24, confidently states 'The early life struggles I faced determined my trajectory.' Her experience growing up a part of the church led to early exposure to criticism that left her feeling alienated from other church members. Despite negative experiences she had during her developing years, she continued to pursue music and moved from DC, where she had grown up, to New Zealand and attend UoA to undertake a degree to develop her songwriting and performance skills.

What are your goals for your career?

Well, we'd really like to get all the ticks to reach funding. We didn't think that that would be an achievable goal until we actually got a spot in the 'Asians in Music' Sandbox programme, which allowed us get partnered with a mentor, Mareea Paterson, who helped us get onto mixing and mastering our first EP that we had been sitting on for about a year. It's really exciting finally getting onto releasing that. It's five songs and we will be releasing the first single: 'BADA, (You're born alone and you die alone, and that's good enough for me so I hope that's good enough for you too.)' It's Fall Out Boy style.

How have you found the production side of things?

Producing can be quite intimidating for some people. This is especially the case for female-identifying and presenting people, as it seems like such a male-dominated space. I believe that it is essential for there to be more funding for emerging artists, especially grants that are for people who aren't often seen and encourage them to get into the industry. Aotearoa is such a diverse country and we must empower voices in the music industry which reflect that.

Musician shoutout: Check out Goodspace, a band we met through Sandbox who have such good vibes. Also our single-release party - a collaboration of Club Ruby (@clubrubysucks), Pink Plates (@pink_plates_band) and Speck (@speckcomics). Get tickets for our gig through those handles!

The Chills

Straitjacket Fits

The Bats

Able Tasnans

3Ds

Goblin Mix

The Pop Art Toasters

The Clean

The Clean

Nocturnal Projections

The Magik Heads

Baiter Space

The Verlaines

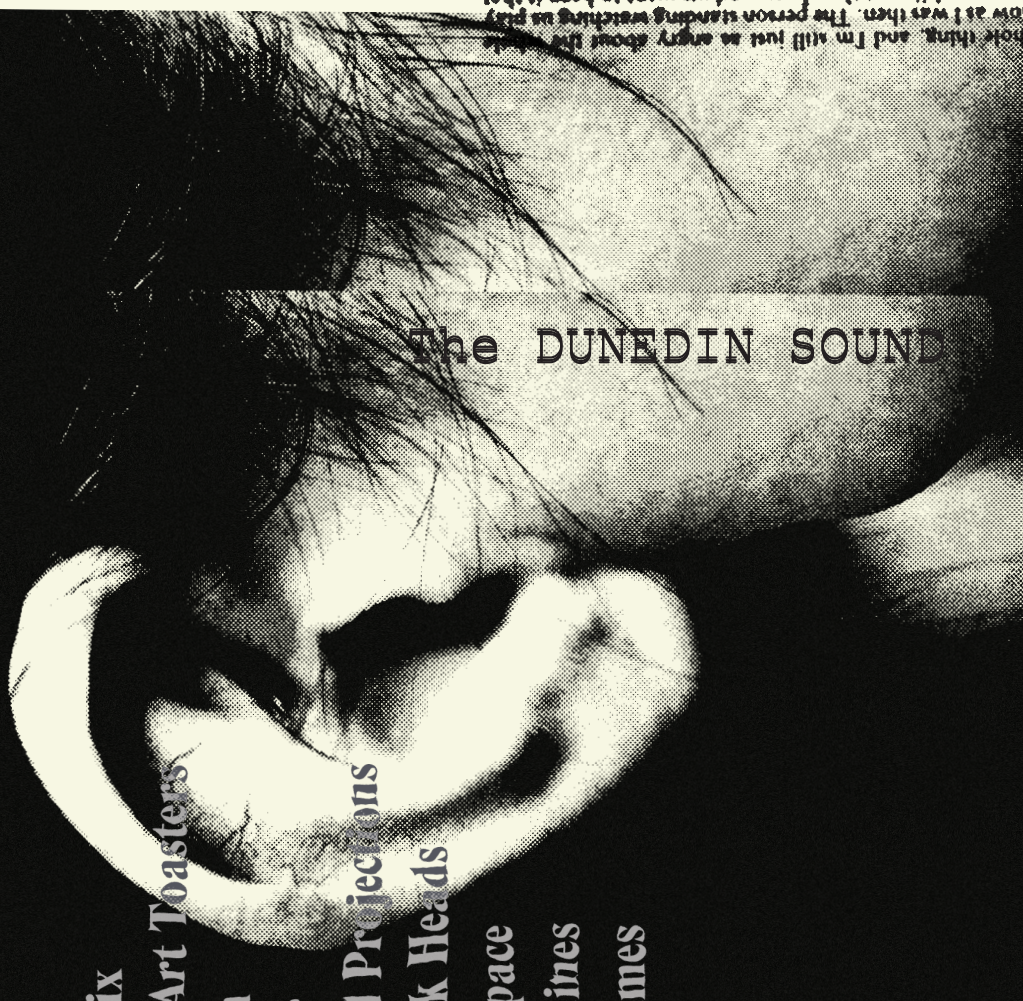
Bored Games

Terraces

The Rip

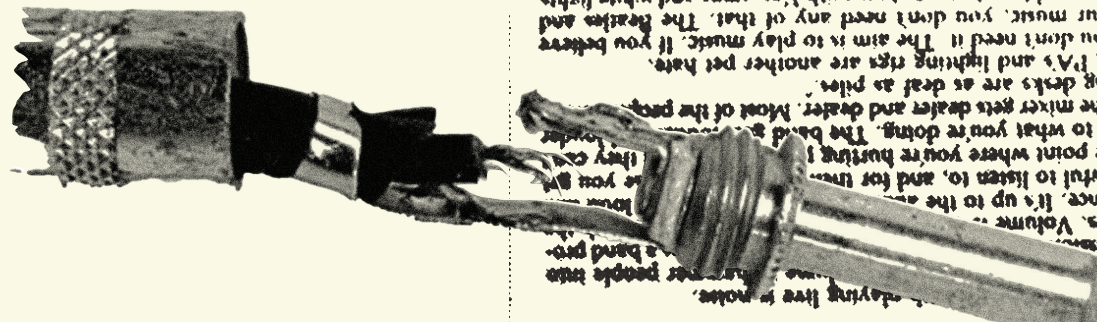
Rite

The DUNEDIN SOUND

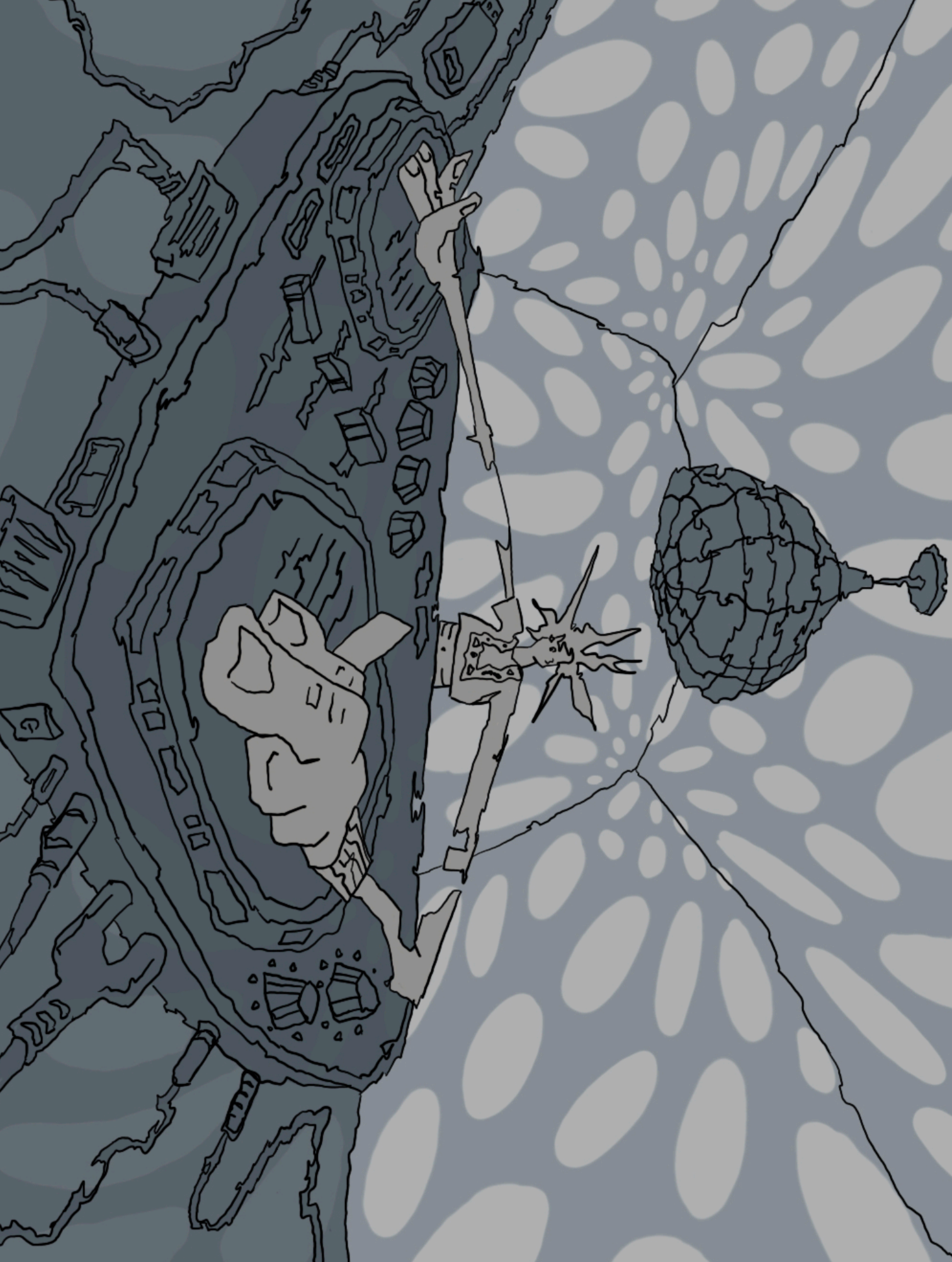


...not a thing, and I'm still just as angry about the whole
...as I was then. The person standing waiting us play
...or different than I am, and we want to keep it that
...hate drum routine because it's like elevating yourself
...people.
...hotel syndrome of 100 many people just having a night
...d getting drunk regardless of the band is equally foolish
...would be good to break down the whole ritualised
...our pattern of the audience facing bands and getting
...The best thing would be to move away from hotels, but

...Volume -
...up to the
...to listen to, and for un-
...point where you're hurting I
...to what you're doing. The band
...mixer gets dealer and dealer. Most of the pro-
...g decks are as dead as piles.
...don't need it. The aim is to play music. If you believe
...music, you don't need any of that. The heaters and
...used to get up on stage with a amp and white light
...he must wear alive. Now it's more business oriented
...light shows and laser stadiums. Lasers don't fall
...the lights, there is built-in music and just more









Debate catches up with:

JUJULIPPS



Tāmaki Makaurau's Jujulipps has only been in the local rap scene for a couple of years, but the impact she's made in such a short, Covid-struck amount of time has been wild. She went from releasing her debut track 'Hilary Banks' in the middle of 2021, to performing at 95bFM's Fancy New Band Showcase, to opening for Synthony in the Domain. Her powerful music is impossible to ignore (and it'd be pretty stupid of you to try and ignore it in the first place). I sat down with her shortly before the release of her newest track 'Saucy' in the recording studio of her new label, Big Pop, to chat about the new release and the grind of touring.

Debate:

Kia ora, Juju! How are you doing?

Jujulipps:

I'm good! I woke up today and was immediately tired. I feel like it's been one thing after the other - I'm still recovering from CubaDupa.

Debate:

I can't blame you! The entire start of this year has been jumping between different festivals and opening slots. You've been at Cross Street, CubaDupa, you were gonna be at Laneway... What has the daily grind of different performances been like over the past couple of months?

Jujulipps:

It's been cool rehearsing a set list that's not out yet! I've only had one track out for them, so I'm really giving the audience something that they've never heard before. I feel like a really cool one of a kind experience that I'm really having fun with.

Debate:

Has having that audience there and playing these unreleased tracks to them been informing the music itself at all?

Jujulipps:

Absolutely, yeah, I feel so blessed to be able to perform them, because most of them actually aren't even mixed and mastered. There've been so many times that I come back into the studio, and I'm like "Okay! After I performed it a few times, this is actually how I want it to go, cause the audience really relates to this part". That's a real blessing, to be able to go back and forth with my work.

Debate:

It's especially a privilege after the past couple of years of Covid.

Jujulipps:

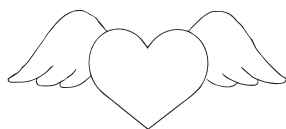
1,000%. Covid was a little bit of a bitch. 'Hilary Banks' was released in June, July of 2021. It was fun, it was great, and then three months later, everything's cut. I would always end up saying to myself, "I should have started this six years ago, five years ago, like I should have started this when I was 19." I was forced into a break when I really wanted to go in and go hard. But everything happens for a reason, so when I look at where I am right now - I'm not happy Covid happened, but I'm really glad that things played out the way that they did. I'm just in the best place to be doing this right now. Like, a year ago I thought "I'm ready! I can do this!" Now that I'm actually here, I'm stressed. If I did this a year ago, I don't know how I would have coped.

Debate:

So, where did your new track, 'Saucy' originate?

Jujulipps:

I had just moved out of my home, so that was the first time I was properly independent and really feeling the anxiety that can come from that. The energy very specifically came from my environment and my friends supporting each other and hyping ourselves up. I mean, the entirety of 'Saucy' was made through Covid. It was just me in my room with my shitty little recording setup.



Debate:

So if it comes from a place of uncertainty, were you trying to manifest the confidence to get through the rough period of becoming independent and getting through Covid?

Jujulipps:

Oh, absolutely, I'm a strong believer of words of affirmation. Before I even had a name for what it was, when I was younger I would just speak to myself, telling myself that I am this strong woman. While making 'Saucy', that's all I was thinking about. I really needed to understand who I was again, and wanted other people to understand it as well.

Debate:

Do the people around you tend to influence your music a lot, both in a platonic sense and a creative sense?

Jujulipps:

Yeah, 1,000%. I've written tracks about being frustrated at my girls for going with really, really stupid guys. I think the best music is made from experiences that are relatable, so I really try to take on what's happening in my life and put it into what I do. One thing I need to work on is being a lot more vulnerable, and putting those elements into my music.

Debate:

Does that happen in a sense of almost journaling? Like, what is the process of writing lyrics and putting them to music for you?

Jujulipps:

I think it goes both ways - there's the journaling aspect, but there's also when I'll be sitting with my friends, and someone will say something random that I'll quickly write down. If you went into my notes app, you'll just have four lines, then another random four lines, and another random four lines. Those are just little snippets of moments that have happened around me. And the journaling aspect - to be honest, I could write a whole poem or write a whole essay on how I feel, and summarise it into a song.

Debate:

A lot of your live performances so far have been in front of massive audiences, which is pretty rare for such a small artist. What has it been like jumping straight into performing in front of major crowds?

Jujulipps:

It's weird. When I was first booked for Synthony - shows that are on the biggest stages ever - I had probably performed three or four times. My manager asked me if I wanted her to go down with me to the first show in Wellington, and I was like, "No, you know what, it's fine. If I can go on stage in front of 7,000 people, after literally doing three performances, I can do anything." And I stepped on that stage. I did it.

Debate:

That's in contrast to the stages at CubaDupa, Cross Street, and Whammy. Do you find that you prefer the smaller venues, or the larger venues?

Jujulipps:

I like the bigger stages more, maybe that's because it's where I started. I try to take the attitude from the biggest stages to every stage - it doesn't matter if there's six people and it's a tiny little stage, you are gonna see a performance like you're at an arena. I think that there's a real difference between going onstage and performing and simply singing your track or doing your track. I think that's what's cool about the biggest stages is that you've got the opportunity to do that. But in the same sense, I wouldn't care if there was one person or if there were 60,000 people there.

Debate:

You're already putting on that show with each of these things, bringing in more visuals with dancers. How has it been bringing them into your shows?

Jujulipps:

It's been super, super fun, but super challenging. Everything from the surface seems a lot more straightforward than it actually is, like finding dancers that you really connect with. The audience can see whether there's a connection or not, so it's the number one I look for in dancers. There's always going to be choreography regardless - I could get two different strangers and be like, "Listen, this is what we have to learn, we have to do it in two days, and we're gonna do it." But having people that you really, really gel with is really, really cool. They bounce off of me just as much as I bounce off of them. The process for the choreography is collaborative - the dancers would make up some of it, and then from there I'm like, "Okay, this part doesn't work, because I need to be rapping here, or this part could go for longer, because then this does that." I remember just before one show, I was like, "This audience is going to love it if you give them facial expressions, you're gonna love it if you do a little something to them." So each performance, depending on what I see, just from the audience is altered a little bit.



Debate:

What's been challenging about it?

Jujulipps:

It's just a lot of effort. It takes a lot of syncing calendars, a lot of rehearsals and a lot of outfit design for us to give the image we're wanting to give. I'm also at the start of my journey, so I'm asking for a lot of people to be available for everything. Managing all that with my day job has been hard, because I'm really just a normal person. So if I finish work at six, I have rehearsal from seven to nine, and then I'll go to sleep, and then I wake up and do it all over again. I suppose I always tell myself when I get too tired or frustrated, "This is gonna be your career for the rest of your journey. You just got to get used to it." Even when we go on these trips, I have to logistically make sure everything's fine - the hotels are booked, everyone's gonna get picked up, there's a lot to it.

Debate:

Yeah, it's super hard to build a creative career that heavily involves others in the first sense. I mean, have you been making music since before the Jujulipps name?

Jujulipps:

Before Jujulipps, I just did things as a joke - I guess it's my background. Where I come from music was never a thing that was going to be a career. It was just having some fun in my friend's little bedroom studio. But I think after Covid hit the first time, I realised those sessions were the things I enjoyed and missed most.

Debate:

It goes back to how you don't know how your life could've changed without Covid. I don't think that I would be here interviewing you if it wasn't for the pandemic happening! But yeah, on the creative careers side of things - how have you been getting by trying to build both this side of your life as Jujulipps, whilst also trying to make a living?

Jujulipps:

I honestly live how Hannah Montana lives. Like, it's so funny, because I'll get off one of the biggest stages ever. The next day, I can't get to work because of traffic. After CubaDupa, I remember coming home on Sunday and thinking, "You're telling me I have to clock in?!" And it's so annoying because I'm not just working for luxuries. It's so I can pay the rent. But it's really humbling, and I'm glad that I get to have this process. Because I mean, we hope and we pray to the whatevers, that one day I won't have to be doing two jobs, and my main focus can be music. Yeah. But while I'm in it, it's really cool to see the hustle. It's not every day that someone goes and does a massive show, and then has to clock the next day.





Debate:

It makes the music so much more genuine.

Jujulipps:

Exactly, exactly. That's also why I really do want to get a lot more vulnerable in my music. Like, I quite like seeing how people treat you with nothing to the name. My parents would always say, "Never tell someone how much money you make, because they will treat you accordingly." I can be struggling as this individual, but I've got this entire life that I'm so proud of and that I'm so happy about.

Debate:

It must be so energising to be on the heels of a new EP coming out later this year. Has that been a good source of motivation for you?

Jujulipps:

Oh, 1,000%. The closer we get to any type of release, it reminds me that I'm doing this for a reason. You can sort of just get into this cycle of the little headspace where you feel like you're not doing enough. But this month, I've just been so much more optimistic about everything. I'm an optimistic person in general, but this month all of the hard work is going towards something. Even when I go to work, I'm using this cash to do something with my life - it all folds back to music.

Debate:

Is there anything you want to say to our *Debate* readers before we wrap up?

Jujulipps:

'Saucy' is out now! Just watch it with an open mind. Enjoy it. Have fun. Listen to the lyrics, take it in, take that confidence and just have fun with it. This is my first music video, and I feel like I didn't know how much work would go into it. My team and I have just done such a great job with this project, and my manager Helena has backed me so much. There's just so much behind the scenes that goes on. I really hope people listen to it, and get that sense of confidence. If you listen to my music, and understand that you are the shit, then I've done my job.

Robinson on the Power of Music & What it Means to 'Make It'.

By Thomas Giblin (he/him)
CULTURE & LIFESTYLE WRITER

In the pantheon of famed New Zealand artists, Robinson is an anomaly. With 700,000 monthly Spotify listeners, she surpasses Stan Walker, Gin Wigmore and even Dave Dobbyn - yet Robinson is an unknown quantity in Aotearoa.



Nelson-born Anna Robinson, who goes by the mononym, Robinson now resides in London, which is her second home. She's far from Nelson's Garin College, where she was encouraged to perform. She and Olivia Nott, younger sister of New Zealand musical duo Broods Caleb and Georgia, formed a duo reaching Rockquest's national final in 2014. Once she'd left school, her career began to grow, signing to the independent label Dryden Street, allowing her to collaborate with other artists and experiment sonically. But with the release of 'Nothing To Regret' in 2018, everything changed, there was no going back. The track exploded, reaching over 120 million streams on Spotify, a feat unheard of for Kiwi artists, bar Lorde.

'Nothing To Regret' is a fun, energetic bop about spending time with their friends, but its global success has yet to translate to domestic stardom for Robinson. Yet, her fans turned up at The Tuning Fork, ready to rock as if there were hundreds. To thank those fans, Robinson sings to them as if they were the only person in the room - their eyes pore deep into each other and hands reach out like The Creation of Adam. The size of this crowd doesn't matter as she struts the stage with bushy hair and eyes that could turn you into stone. She performed to thousands the night prior opening for One Republic, so a more low-key show is a welcome change of pace for Robinson.

Touring with One Republic has been a "surreal" experience, Robinson says, allowing her to reconnect with her whānau and her childhood self. Having recently performed in Brisbane, where she once lived and where her dad passed away, Robinson could feel his presence, making an 'ordinary' stop on a whirlwind tour beautiful. She's lived all over the world - still, her roots are firmly in Aotearoa. Robinson cites her New Zealand identity as being in

her soul. "It's such a part of me... sometimes I do get that feeling of, oh God, I really need to go home, or just be in nature."

Her latest track 'Things Aren't Nice in Paradise' about "the journey many of us go on in finding ourselves", unravels the misconceptions around happiness and chasing the 'perfect' life.

Robinson's pained vocals, backed by a killer synth and drum beat, make the track stand out. The opening crescendo got a low-key crowd in the mood to groove, and dance they did. Robinson's otherworldly presence on stage commands attention. She says "the nature of live performance is it's real, you know, and it's organic, and it's just you being a human in that moment. I think that (anxiety) becomes a part of the experience and...kind of makes it more exciting."

Unlike many pop artists, whose music is self-involved and lacks a sense of introspection, Robinson writes music that offers a deeper understanding of life and love.

Informed by personal experiences, she goes inward to explore universal ideas, with the best studio sessions being the ones where the "music's just flowing through you...and I feel that magic in the air."

The genesis of 'Things Aren't Nice in Paradise' is informed by her pursuit of happiness and how "in life, we often chase so much and, we're constantly taught that happiness exists in the future or in a moment that's so far away." The explosion of 'Nothing To Regret' catapulted her career upwards, but by 'making it', that feeling of chasing doesn't stop. To Robinson 'making it' doesn't exist as "our whole life is about making it...every moment is a part of the journey". With this mindset, she lives in the moment, not fearing the unknowns of the music industry.



From only speaking to Robinson for a few minutes, it's clear that music is an evocative force in her life.

In creation and performance, she explains that music "is the connector of emotion that makes us feel less alone in our experience."

Robinson is impassioned, describing how music "is such a powerful force in the world to connect people, to heal pain, to create joy and to kind of soundtrack our lives."

Robinson is evidently at her best when crafting pop hits like 'Things Aren't Nice in Paradise' and 'Oblivion' that speak to the human condition. So with her upcoming album being released later this year, will she finally break into the Aotearoa scene and receive the fame her fans think she deserves?

In creation and performance, she explains that music "is the connector of emotion that makes us feel less alone in our experience."





FILM

Auckland Independent Film Showcase

Bridgeway Cinema, CBD

Thursday, 11th May

\$20

Come along for a showcase of short and feature films all by New Zealand Independent Film markers. The selection includes short films Milk (Celia Jaspers), Karanga (Mary-Lyn Chambers), Photographing Dead Flowers (Fauze Hassen) and You Could Have Seen the Mona Lisa (Doug Dillaman). As well as feature film Two Distance Figures, Walking in a High Wind (f. theodore elliott).



COMEDY

Chris Parker: Lots of Love

Kiri Te Kanawa Theatre, Aotea Centre

Saturday, June 17th

\$44.90

First came love, then came marriage – now, as a 32-year-old, childless inner-city living homosexual, Chris is naturally wondering what's next. Award-winning comedian and self-proclaimed people's princess of New Zealand Chris Parker is back with a brand new show: Lots of Love.



GIG & LAUNCH

Triple Launch: Speck Comics, Club Ruby and Pink Plates

Wine Cellar

Friday, May 26th

\$20

An epic triple launch from Tāmaki bands Club Ruby and Pink Plates, with Speck Comics. Get ready for a night of thrashin' dancin' and wholesome vibes as they celebrate the triple launch release of new music and a new issue from Speck.



CAMPAIGN

Pink Shirt Day

Friday, May 19th

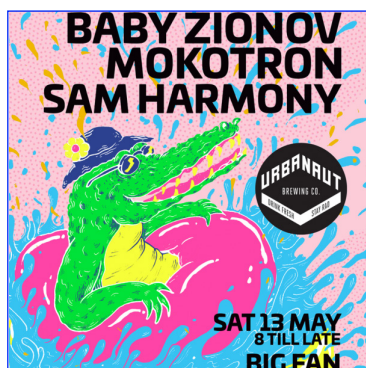
Pink Shirt Day is Aotearoa's national call to action against bullying. A celebration of diversity, kindness and inclusion, don't forget to wear pink on Friday 19th May!

Kōrero Mai, Kōrero Atū, Mauri Tū, Mauri Ora!
Speak Up, Stand Together, Stop Bullying!

* Gig Guide *

MAY 2023

TĀMAKI MAKĀURAU – AKL



**Baby Zionov, Mokotron,
Samuel Harmony**

Where? Big Fan
When? Saturday, May 13th
Cost? Free!



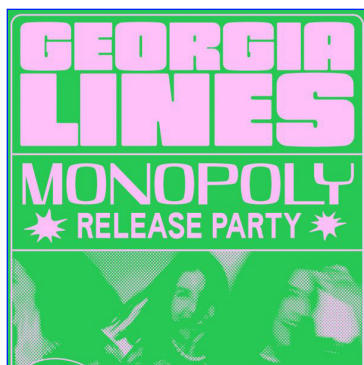
Soft Plastics

Where? Whammy Bar
When? Saturday, May 13th
Cost? \$20



**Central Alt Sound presents
Aquatek – Cellphii, Clay
Louis, Faber Morrow**

Where? Whammy Backroom
When? Saturday, May 13th
Cost? \$15



Georgia Lines

Where? Big Fan
When? Friday, May 19th
Cost? \$22



**Community Garden presents:
Ehua – w/ Ajhoneysuckle
and Hasji**

Where? Whammy Bar
When? Friday, May 26th
Cost? \$45



Tiny Ruins

Where? Hollywood Avondale
When? Saturday, May 27th
Cost? \$45

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WORDFIND

Jujulipps

Aquatek

Saucy

Midnights

Afrofuturist

Robinson

Club Ruby

Whammy

Powerstation

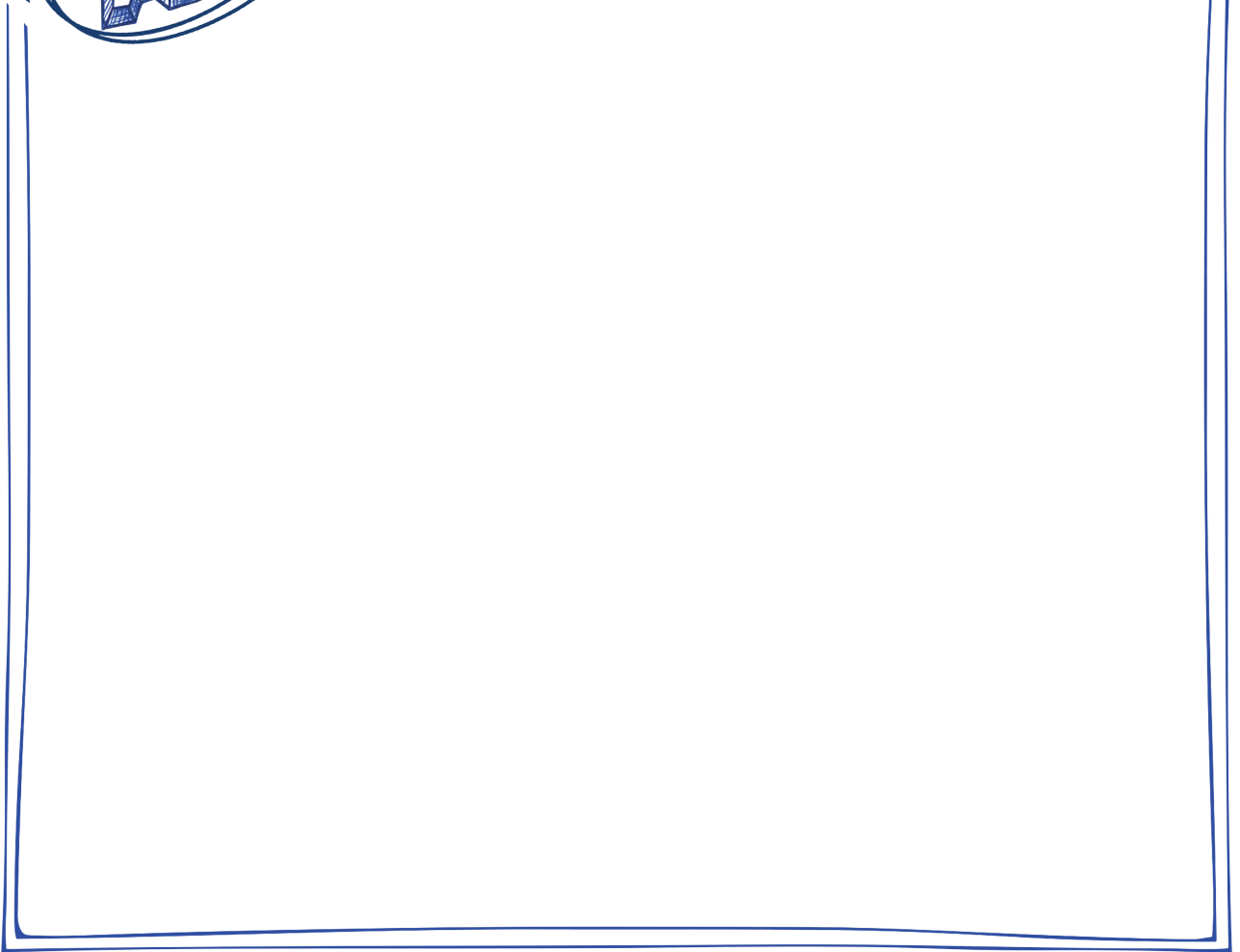
Drexciya

95bFM

Breakbeat

Sheboy

Undertheradar



1



DRAW YOUR DOODLE WITHIN THE FRAME ABOVE

2



TAKE A CLEAR PHOTO INCLUDING THE FRAME

3



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