

A woman with long red hair, wearing a dark t-shirt and blue jeans, is jumping in the air with her arms raised, holding a large bunch of colorful confetti. She has a joyful expression on her face. The background is a stage set with various props, including a white drum, a guitar, and a white cabinet. The floor is covered in a thick layer of colorful confetti. The lighting is warm and focused on the woman.

2017 HERE & NOW

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WELCOME



The Auckland Theatre Company studios are always pumping with energy and excitement when our young theatre-makers are creating their work for their annual season. But this year it's a takeover! HERE & NOW takes over every corner of the ASB Waterfront Theatre for a long weekend of provocative, courageous, funny and downright entertaining theatre by and for young people. I can't wait to see how these young directors, designers and actors take on the challenges and opportunities that our new theatre space offers.

Huge thanks to Lynne Cardy and Nicole Arrow for masterminding HERE & NOW and thanks to all the creatives and mentors who have been leading and supporting this essential component of ATC's annual programme.

Colin McColl

Artistic Director

Auckland Theatre Company

ATC Creative Learning thanks the ATC Patrons for their support of HERE & NOW, and we acknowledge Foundation North and the Lion Foundation for contributing to the delivery of our annual programme.

A BIG THANK YOU

Welcome to our first ever Here & Now Festival!

Its ten years since ATC launched a youth arts programme - a thing that's grown - as all good things do - wilder and stronger and more curious with every passing year. It started with a three-week summer school where 12 young actors made *Shrew'd* - a mashed-up *Taming of the Shrew*. Back then Toi Whakaari student Julia Croft played feisty feminist Kate and I'm delighted that she's found time in her brilliant solo career to come back, this time to co-direct the mighty *Boys* with Eleanor Bishop. In 2013, as part of the Playground Collective, Eleanor created *Like There's No Tomorrow* and it's a joy to welcome her back this time as adaptor/director and deconstructor of Greg McGee's classic play.

A few years ago, Alice Canton came to Auckland and brought her delicious energy and spark to ATC youth arts. I'm chuffed that Alice is devising and directing *Dance Like Everybody's Watching* with a great cast of collaborators.

Poet, mentor and general all-round goddess of greatness Grace Taylor has been working with us since 2014 when she co-created *Skin* with ten young poets before making her show *My Own Darling* - which ATC tours to festivals later this year. Grace directs the Niu Wave Collective in their show *Mouth: Tongue: Teeth* and it's a pleasure to see an original *Skin* cast member in the line-up.

I'm also excited to welcome back past collaborators Jess Holly Bates, Dan Williams, Rose Miles-Watson, Charlette Potts and Andrew Malmo as well as festival first-timers Te Aihe Butler, Ruby Reihana-Wilson, Vanessa Crofskey, Andy Manning and Alison Reid.

Thanks to every artist who has played, made and stayed with us over the years. Special thanks to Colin and Lester for always supporting this work, and to Whetu Silver for her huge contribution to what we do and how we are. A special thanks to new festival coordinator Nicole Arrow, who has pulled this whole project together. Welcome to the whanau Nicole!

Mostly I want to acknowledge the young volunteers (performers, designers, assistant directors and crew) who are making this work for you tonight. You are a wonderful company and its your fire and your imaginations that make this festival so special.

Thank you and enjoy being part of HERE & NOW!

Lynne Cardy

Associate Director, Auckland Theatre Company



HERE & NOW FESTIVAL TEAM

Creative Director — **Lynne Cardy**

Festival Coordinator — **Nicole Arrow**

Big Schmooze Event Manager — **Charlette Potts**

Production Manager — **Andrew Malmo**

Production Assistant — **Johnny Chen**

Crew — **Ian Mardon**

INDUSTRY MENTORS & GUEST ARTISTS

Costume Mentor (*Dance Like Everybody's Watching*) — **Alison Reid**

Stage Management Mentor — **Ashley Mardon**

Stage Combat Tutor (*Boys*) — **Alexander Holloway**

Directing Mentor (Vanessa Crofskey) — **Jess Holly Bates**

OUT TO LUNCH

Andy Manning, Will Robertson & friends (Apocalypse High),

Vanessa Crofskey

MARKETING TEAM

Promotional Images — **Sacha Stejko**

Production Images — **Michael Smith**

Publicity — **Miryam Jacobi**

SPECIAL THANKS TO:

Wanda Tambrin, Natasha Gordon and Nicola Brown

THANK YOU

Thanks to Rape Prevention Education (RPE) for their support of *Boys*.
RPE work in the greater Auckland area and nationally to prevent sexual violence through the delivery of education and health promotion/prevention activities.

For further information or to give a donation please contact us on

email info@rpe.org.nz

phone 09 361 2721

web www.rpe.org.nz
www.bodysafe.nz

..... AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS FESTIVAL:

The ATC Ambassadors, AUT Associates, Auckland Live, Kenderdine Electrical / Professional Lighting Services, Glen and Arran at Bounce NZ, First Scene, Matt and Chook at 2Construct, Rochelle Bond, and the friends and whanau of all of our HERE & NOW participants.



ABOUT THE PLAYWRIGHTS/ DEVISORS/POETS

ELEANOR BISHOP

Eleanor Bishop is a writer and director who makes socially engaged performances that seek to untangle complex systems of oppression through active participation by audiences. Her pieces often blend classic plays, text from media coverage, documentary interviews, live camera and sustained personal engagement with an ensemble of actors and designers.



She has worked as an assistant director for The Builders Association, Big Art Group and as a directing intern at The Wooster Group. From Wellington, she received her BA in Theatre (Honors) at Victoria University of Wellington and in 2016 she graduated with an MFA in Directing at Carnegie Mellon University's School of Drama in Pittsburgh, USA where she studied as a John Wells Fellow and a Fulbright Scholar. Eleanor has worked in New Zealand as a freelance director, and co-director of The PlayGround Collective (with Eli Kent & Robin Kerr) whose work across site-specific, new writing and participatory forms toured to arts festivals and venues nationally. She directed many of Eli Kent's early plays: *The Intricate Art of Actually Caring*, *Tinderbox* and *Like There's No Tomorrow*.

JULIA CROFT

Julia is a performer and theatre maker trained at Toi Whakaari: New Zealand Drama School.

Julia has appeared in various productions including for The Fortune Theatre, Red Leap, Indian Ink, Auckland Theatre Company, The Town Centre as well as numerous independent theatre works. In 2014, she received a Chapman Tripp for Best Supporting Actress for Indian Ink's *Kiss The Fish*.



She has created her own devised work, including *The Keepers*, (named in Metro's Best Theatre of 2011) and she was nominated for a Chapman Tripp. Her solo performance *If There's Not Dancing at the Revolution, I'm Not Coming*, has played to sold out houses and critical acclaim in Auckland and Wellington and as part of the Edinburgh Fringe Festival 2016 where it received a four star review from the Scotsman.

On screen Julia had appeared in *Legend of the Seeker*, *Kune's Kitchen* (as a puppeteer), *The Almighty Johnsons*, *Feedback*, *Agent Anna*, *Nothing Trivial*, *The Kick* and as Ida Baker in the Katherine Mansfield tele-feature *Bliss*.

Julia works regularly as a tutor and director with young people teaching devised theatre, puppetry and movement.

GREG MCGEE

Greg McGee was born in Oamaru in 1950 and educated at Waitaki Boys' High School and Otago University, graduating with an LLB in 1973. His first play, *Foreskin's Lament*, was workshopped at Playmarket's first New Zealand Playwrights' Conference in Wellington in 1980 and subsequently presented by every major New Zealand theatre company. *Foreskin's Lament* was described as "a quantum leap forward in New Zealand drama" (NZ Listener).



McGee, a rugby player for the South Island, a Junior All Black and an All Black trialist, wrote with special authority on the rugby world, but also presented a penetrating analysis of New Zealand society and its values.

McGee continues to write not only for stage, but also film and television. He is a past President of the New Zealand Writers' Guild.

ALICE CANTON

Alice is a performer, theatre-maker and teaching-artist. She began her career as an improviser, MC, and corporate entertainer with the Court Theatre in 2003. Since then she has performed and taught throughout New Zealand, Australia and Asia, working with theatre companies including Red Leap Theatre, Groupe F, Echelon Productions, and Two Productions. In 2011, the Asia New Zealand Foundation supported Alice to travel to Southeast Asia to study performance traditions in mask and shadow puppetry. This investigation continues to be an evolving area of research in her practice. In 2015, Alice was invited to participate as the Research Series Artist-in-Residence with dance organization Movement Art Practice in Christchurch, New Zealand. This residency was followed by the premier of her first full-length solo work, *Orangutan*, which went on to win the Equity New Zealand Award for Best Show by an Emerging Artist at the 2015 Auckland Theatre Awards. Alice is a graduate of Toi Whakaari: New Zealand Drama School (B.PA) and University of Canterbury (B.FA).



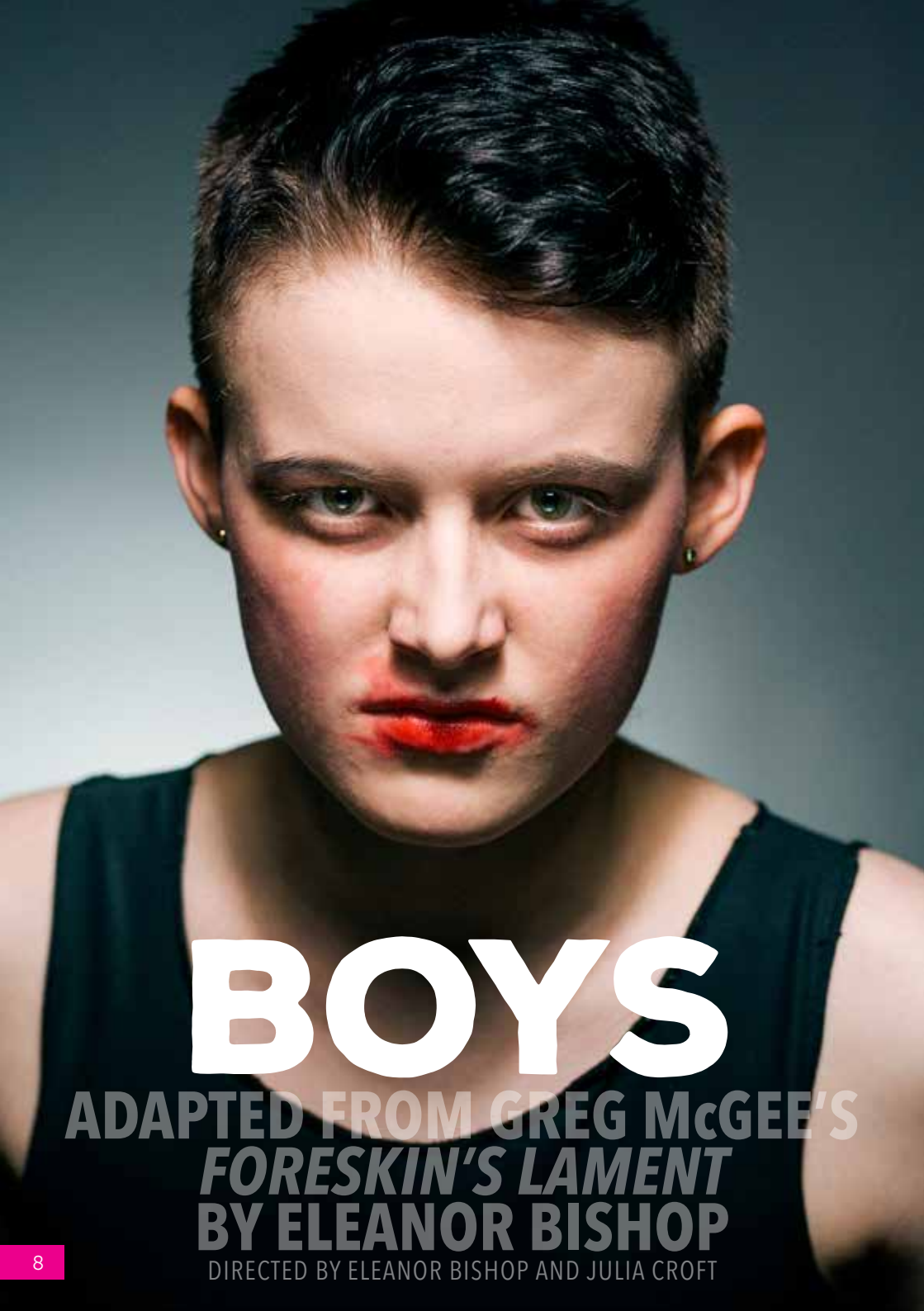
NIU WAVE COLLECTIVE

Niu Wave Collective is a fresh poetry collective, comprised of six of Auckland's most exciting up-and-coming Spoken Word Artists. Their work focuses on creating Spoken Word from the borders. Finding space and making waves, their six individual voices blend to embody a Niu Wave of spoken word artists that are fearlessly creating authentic connection in and through their unique lived experiences.

GRACE TAYLOR

Grace is a mother, poet, performer and teaching artist of English and Samoan decent and born and raised in South Auckland. Grace views poetry as a form of expression and a contemporary evolution of storytelling that allows the poet to cross barriers and impress the power of words. Grace is co-founder of the South Auckland Poets Collective and the co-founder of the Rising Voices Youth Poetry Movement. In 2013 Grace was a featured speaker at TEDx Auckland. In 2014 Grace made her directorial theatre debut with *Skin* for the Auckland Theatre Company followed by *My Own Darling* the following year. Grace published her first collection of poetry *Afakasi Speaks* with Hawaiian publisher Ala Press and is currently working on her second collection of poetry. Grace was the recipient of the Creative New Zealand Emerging Pacific Artist Award 2014 and the Auckland Mayoral Writers' Grant 2016.





BOYS

ADAPTED FROM GREG MCGEE'S
FORESKIN'S LAMENT
BY ELEANOR BISHOP
DIRECTED BY ELEANOR BISHOP AND JULIA CROFT

DIRECTORS' NOTE

Thank you for being here, in this room, with these amazing young performers and with this material.

Eighteen months ago, we spent time poring over material around Veitch, John Key and the ponytail, Roastbusters. As Eleanor toured her Jane Doe piece around America in the aftermath of Trumps' "grab em by the pussy" comments, young men started to tell her about how they've all been part of similar conversations. Trump's locker room reminded us of *Foreskin's Lament*. That locker room has never gone away. We wanted to make space where men and women could share the stage in rage and grief about how violence and gender norms harm us all.

We would like to acknowledge some of the amazing young journalists who have written insightful and inspiring writing from a New Zealand perspective on topics of feminism, violence and masculinity - Alex Casey, Amanda Gillies, Duncan Grieve, Hadassah Grace, Lizzie Marvely, Delaney Mes and Kate Newtown.

Thanks to Greg McGee for your generosity in letting us do this project.

We would like to acknowledge all the women who have come forward to the media or authorities about violence they have experienced and whose media coverage is included in the show. Your bravery inspires us. And the young women in the cast who have shared too many stories to be included.

We would also like to acknowledge the young men who agreed to be interviewed for this project and allow their words to be used. Thank you for your honesty and bravery.

Every time in this show Moira says "I am tired," we find ourselves nodding in agreement. We think the boys are tired too. This show is an invitation for the young men in this show and the young and old men in the audience, to take the spaces they have access to, that maybe women do not, and use those spaces to change the culture.

This show would literally not exist without the generosity, thoughtfulness and humor of the incredible cast of performers. We are beyond grateful for all that they have done in this process and the show we created is absolutely theirs as much as ours.

Eleanor & Julia

SPECIAL THANK YOU TO OUR FORUM PANEL: Karin McCracken, Lizzy Marvely, James Nokise, Debbi Tohill (Rape Prevention Education), Martin Putt, Richie Hardcore.



BOYS

ADAPTED FROM GREG MCGEE'S
FORESKIN'S LAMENT BY ELEANOR BISHOP

CAST

Dylan Thuraisingham — Irish / Dylan | **Matthew Kereama** — Foreskin / Matt
Simon Gilchrist — Larry / Simon | **Isaac Kelly** — Ken / Isaac
Kevin Chen — Mean / Kevin | **Anita Erikson** — Anita / Rob Fyfe
Tatum Warren-Ngata — Tatum / Paul Henry / John Campbell
Kaitlin Mahar — Kaitlin / Pam Corkery | **Caitlin Smith** — Caitlin / Margaret Comer
Kierron Diaz-Campbell — Kierron / Narrator | **Ava Diakhaby** — Ava
Bronwyn Ensor — Moira / Bronwyn | **Todd Waters** — Trev / Larry / Todd
Kyle Shields — Tupper / Kyle | **Arlo Green** — Clean / Arlo
Jaya Beach-Robertson — Jaya / Roger Moses

CREATIVE

Eleanor Bishop and Julia Croft — Directors
Georgie Silk — Assistant Director | **Daniel Williams** — Set Designer
Rose Miles-Watson — Costume Designer | **Te Aihe Butler** — Sound Designer
Ruby Reihana-Wilson — Lighting Designer

PRODUCTION

Marianne Infante — Stage Manager | **Gina Heidekruger** — Assistant Stage Manager
2Construct — Set Construction | **Spencer Earwaker** — Lighting Operator
Arran Eley — Sound Programming | **Max Bramley** — Sound Operator
Rochelle Bond — Lighting Programming

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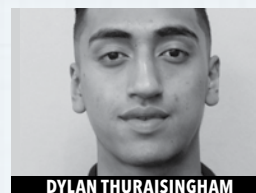


This production includes substantial text from *Foreskin's Lament* by Greg McGee. Used with permission.

Content in this play may cause distress for some people. If you need to speak to someone Auckland Sexual Abuse HELP provide a free and confidential service 24/7 Ph 09 623 1700.

Boys is the first production in the Here & Now Festival 2017. It opened on April 21 at the ASB Waterfront Theatre. The production is approximately 70 minutes long without an interval.

Every performance of *Boys* is followed by a Forum (approx. 20 minutes).



DYLAN THURAISSINGHAM



MATTHEW KEREAMA



SIMON GILCHRIST



ISAAC KELLY



KEVIN CHEN



ANITA ERIKSON



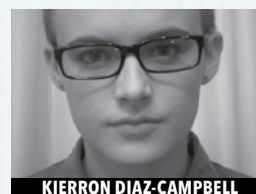
TATUM WARREN-NGATA



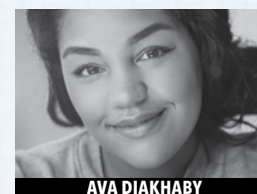
KAITLIN MAHAR



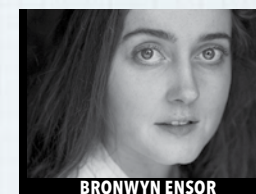
CAITLIN SMITH



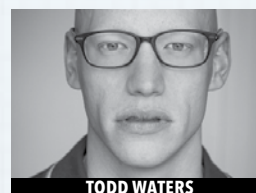
KIERRON DIAZ-CAMPBELL



AVA DIAKHABY



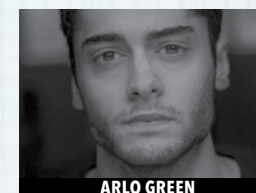
BRONWYN ENSOR



TODD WATERS



KYLE SHIELDS



ARLO GREEN



JAYA BEACH-ROBERTSON



DANCE LIKE EVERYBODY'S WATCHING

DEvised BY THE CAST | DIRECTED BY ALICE CANTON

DIRECTOR'S NOTE



"Be better. Be hotter. Be smarter. Be bigger. Be skinnier. Be faster. Be the first. Be the one. Be the best. Care more (care less). Be woke. Be bold. Be individual. Be true. Be your own truth. Know the truth. Follow the truth. Follow the news. Follow the latest. Follow trends. Follow trends but don't be 'trendy'. Get followers. Don't be a follower. But, don't like be a leader. Be yourself. But like, don't. Don't be weird. Don't be a loser. Don't be a loner. Don't be lame (unless you're being ironic). Don't be 2016. Don't be loud. Don't be proud. Don't draw attention to yourself. Don't be yourself."

But, like, do?"

In the very early stages of our process, I invited the company to respond to the idea of 'reclaiming space'. The work began as an inquiry into physical site and how we might occupy a shiny, new theatre. As our ensemble developed, our collective understanding of space became more introspective, specific and complex. Together, we arrived at the body as a space. So, how do we reclaim the body?

Dance Like Everybody's Watching is about hyper in/visibility. We invite you to consider what it means to watch and be watched, as both a spectator and participant, and what it means to 'Just Be Yourself'.

I would like to thank ATC for their unwavering support, and for creating essential opportunities for next generation artists; the cast for your hard work, especially in the void of the unknown, and trusting the process; the design and production crew for meeting me so openly in this collaboration, and Tate Fountain, for your tireless work as Stage Manager/Cat Wrangler.

As a wise internet meme once said, "Be yourself. No one else wants to be you".

Alice Canton

SPECIAL THANKS: Nic Sampson's Instagram (@nicthesampson)

DANCE LIKE EVERYBODY'S WATCHING

CAST

Steven Glyde
Maddison Lewis
Zoe Fong
Momo Wakino
Ellen Ranum
Raoul Shahil
Stefani Shaw
Melissa Smith
Emma Buckley
Opara Panagoda
Charlotte Brewer
Hana Vause
Tasmin Harker
Lauren Middleton
Kate Littlejohn

CREATIVE

Alice Canton — Director
Dominique Bela — Costume Designer
Nick Garrett — Sound Designer

PRODUCTION

Tate Fountain — Stage Manager
Aylana Francis-Darrah, Sean Farrell, Payge Swanson — Assistant Stage Managers

Dance Like Everybody's Watching is the second production in the Here & Now Festival 2017.
It opened on April 21 at the ASB Waterfront Theatre.
The production is approximately 45 minutes long without an interval.



STEVEN GLYDE



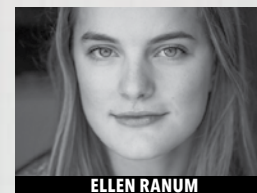
MADDISON LEWIS



ZOE FONG



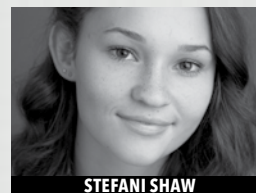
MOMO WAKINO



ELLEN RANUM



RAOUL SHAHIL



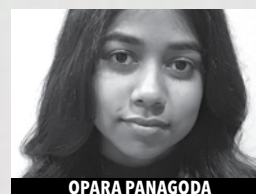
STEFANI SHAW



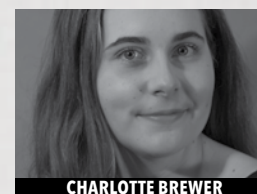
MELISSA SMITH



EMMA BUCKLEY



OPARA PANAGODA



CHARLOTTE BREWER



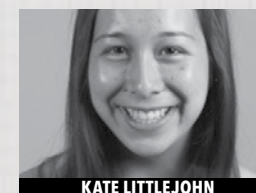
HANA VAUSE



TASMIN HARKER



LAUREN MIDDLETON



KATE LITTLEJOHN



MOUTH: TONGUE: TEETH:

BY NIU WAVE COLLECTIVE | DIRECTED BY GRACE TAYLOR

DIRECTOR'S NOTE

One of the jobs of the poet is to be a reflection of their present. The beauty and struggle, the seen and hidden, the encouragement and the call to action. *Mouth:Tongue:Teeth* marks the tasty poetic debut of the latest spoken word poetry Collective of Auckland, Niu Wave Collective.

I have watched the growth of each of the cast explore their jobs as young poets over the last 3 years. Thank you Zech, Kait, Kyla, Liam, Saracen and Manu for trusting me with the task of helping you bring your poetry to the theatre space.

I like to think of this new wave of poetic theatre over the last 2 years as a revival of traditional oral storytelling traditions evident in most cultures across the world. The collision of poetry and the playground of theatre allows the poet to stretch their word play and sink their teeth into characters that tap into unwritten stories.

Fa'afeatai Tele Lava to Auckland Theatre Company for once again being down to programme poetry past the page, slam stage or pub open mic to a theatre space.

Mahalo

Grace Taylor



MOUTH: TONGUE: TEETH

FEATURING

Zechariah Soakai
Kait Weir
Manu Vaeatangitau
Liam Jacobsen
Kyla Dela Cruz

WITH GUEST APPEARANCE BY

Saracen Aiono
Vanessa Crofskey

CREATIVE

Grace Taylor — Director
Andrew Malmo — Lighting Designer

PRODUCTION

Natasha Lay — Stage Manager
Spencer Earwaker — Lighting Operator

Mouth:Tongue:Teeth is the third production in the Here & Now Festival 2017. It opened on April 22 at the ASB Waterfront Theatre. The production is approximately 30 minutes long without an interval.



ZECHARIAH SOAKAI



KAIT WEIR



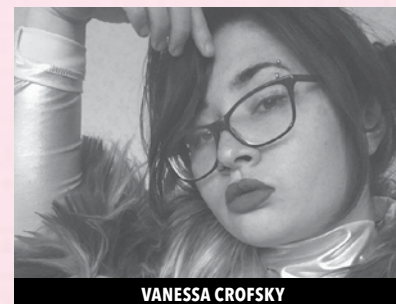
MANU VAEATANGITAU



LIAM JACOBSEN



KYLA DELA CRUZ



VANESSA CROFSKY



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Anonymous (1)

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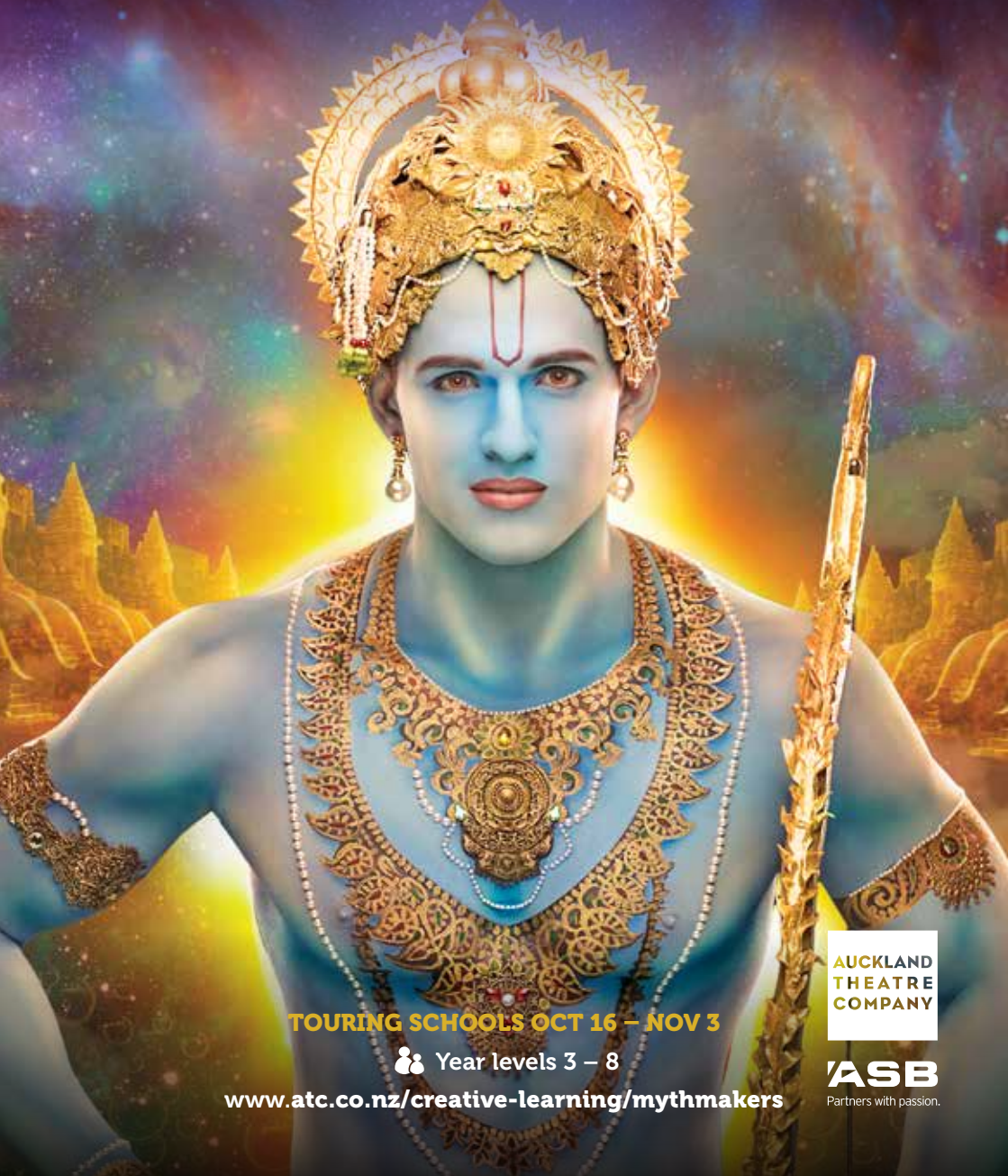
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by Ahi Karunaharan | presented in collaboration with Agaram Productions



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