

**NEXT  
BIG  
THING  
2016**

**BASEMENT  
THEATRE**



**AUCKLAND  
THEATRE  
COMPANY**

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# WELCOME



Every year Lynne, Whetu and the team here come up with surprising and innovative ideas for NBT - the Next Big Thing Festival. They're joined by a bunch of enthusiastic, energetic and talented young theatre makers to explore and workshop those ideas and develop them into three distinctive theatre experiences.

Throughout the first half of this year, thanks to support from Creative New Zealand, we've been running The Engine Room, a director's internship programme with ATC, NZ Opera and Fortune Theatre, Dunedin. The lucky interns this year are Benjamin Henson and Ahi Karunaharan. As part of that internship they are both all over this year's Next Big Thing. Ahi's directing *Shoulda, Woulda, Coulda*. Its part riot and all party and Ahi's devised it with his cast. Benjamin is mentoring *Bravado!* - stories from four talented women woven together by director Naomi Cohen with live music from Galaxy Bear. The third offering this year is *Angels [Re:born]*. Originally created by Joy Vaele and Tanya Muagututi'a for iconic Pacific Underground - it's been given a new treatment by the writers and new life under the direction of Lavinia Uhila. So, three new and surprising works; exactly what NBT is all about.

On behalf of ATC, big ups and thanks to everyone involved in the NBT season and especially to Lynne Cardy, our Associate Director for masterminding it. Lynne is taking part in workshops at the Lincoln Center in NYC so she won't see her baby up on its feet until later in the season but I know she'll be rooting for another successful NBT from Broadway.

Enjoy the shows.

**Colin McColl**

Artistic Director, Auckland Theatre Company

# A BIG THANK YOU

NBT is all about taking risks and experimenting, for everyone involved. Some of our actors have never been onstage before, others are drama school graduates devising new work, or NBT alumni coming back to take on a different role – often back stage. Two of this season's industry professionals (Naomi and Lavinia) are experienced actors who are turning their hand to directing for the first time, and *Shoulda* director Ahi, is devising with young actors for the first time ever too. Scary and exciting stuff no matter how you come at it.



This year we have made a big push to showcase female writers and it has been delightful to work with Tanya and Joy to rebirth their 2009 baby *Angels*, and to foster the four wonderful young women who have contributed so beautifully to *Bravado!*

We have had so much fun with the NBT this year. As always the joy comes from working alongside our dedicated creative teams, our amazing volunteer performers and crew and with the support of our fabulous friends at the Basement.

Big thanks to our amazing writing team (Tanya, Joy, Frith, Natasha, Beanie & Billie) and our daring dramaturg Phoebe Mason, to set designer Daniel Williams, costume designers Christopher Stratton and Rose Miles-Watson and our musical directors Lucas Haugh and Pos Mavaega.

Huge hugs and thank you to our industry mentors; Bronwyn Bradley, Johanna Smith, Jason Te Mete, Margaret-Mary Hollins and Khalid Parker and to the ATC team - especially production manager James Johnstone and our lady of perpetual brilliance, the star who holds it all together and makes it shine - Whetu Silver.

Enjoy!

**Lynne Cardy**

Associate Director, Auckland Theatre Company

## NEXT BIG THING

### THE NEXT BIG THING FESTIVAL TEAM

Creative Director – **Lynne Cardy**  
Festival Manager – **Whetu Silver**  
Production Manager – **James Johnstone**  
Production Assistant – **Lauren MacLay**  
Production Runner – **Tanya Muagututi'a**

### EVENT MANAGEMENT INTERN

**Charlette Potts**

### INDUSTRY MENTORS & GUEST TUTORS

DIRECTING MENTOR (ANGELS (RE:BORN)) – **Bronwyn Bradley**  
DRAMATURG MENTOR (BRAVADO!) – **Johanna Smith**  
SOUND DESIGN MENTOR – **Khalid Parkar**  
STAGE MANAGEMENT MENTOR – **James Johnstone**  
VOICE TUTOR – **Margaret-Mary Hollins**  
SINGING TUTOR – **Jason Te Mete**

SPECIAL THANKS TO:

**The ATC Production Team:  
Robert Hunte & Elaine Walsh**

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THE BASEMENT

The Basement acknowledges the generous support of Creative New Zealand, Auckland Council, Foundation North, The Lion Foundation, Pub Charity, The Wallace Arts Trust, The Basement Lovers Club and our incredible community, which, since you are holding this, is you too, x

For info about upcoming events visit [www.basementtheatre.co.nz](http://www.basementtheatre.co.nz) or find us on Facebook.

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

Gabrielle, Sam, Ronnie, Julie and the fabulous Basement crew, and the friends and whanau of all of our NBT participants, Centennial Theatre, Sam and Amber at Creative Ambience Stage Technologies, Xytech, Bill at Light FX, Mitch at Auckland Live, Silo Theatre, Q Theatre, National Youth Theatre Company, and Jo from Catch Casting.

# ABOUT THE PLAYWRIGHTS

TANYA MUAGUTUTI'A AND JOY VAELE

Together Tanya and Joy have sung; co-devised plays and worked on events in Auckland and Christchurch. We started our arts careers with Pacific Underground, recipients of the 2016 Lifetime Achievement Award at the Vodafone Pacific Music Awards. *Angels (Re:born)* is about the love for our sisters in the arts and this season is dedicated to Erolia Ifopo, Mishelle Muagututi'a, Barbara Carpenter and Flo Lafai the women in PU who have always had our backs.



TANYA

In the '90s Tanya began singing in bands and worked with youth providing arts programmes, and once she learnt to rig lights for a play (and then acted in one), she caught the theatre bug. So in the last 23 years Tanya has created theatre, music gigs and events. She has travelled the country and the Pacific performing in festivals with her life partner Pos, and more recently with their amazing daughters. In 2015 Tanya produced Pacific Underground's play *Rangi And Mau's Amazing Race* at Te Oro. Tanya is the Participation Coordinator at Auckland Theatre Company.

**JOY**

Twenty years ago Joy started out as an actor in plays such as *Romeo And Tusi* by Oscar Kightley and Erolia Ifopo. She toured in theatre-in-education plays around the country for a few years before travelling to Sydney and then later to Europe and Canada in Makerita Urale's *Frangipani Perfume*. Joy has starred in feature films *The Last Saint* and *Sione's Wedding* and the upcoming *One Thousand Ropes*. Joy also works in events and production and in 2015 was a Creative New Zealand Tautai Pacific Intern as a Producer. Last month Joy worked at NZ's Inaugural Pacific Dance Festival held at Mangere Arts Centre.

**FRITH HORAN**

A graduate of Toi Whakaari's acting program, *Bravado!* is Frith's 3rd foray into writing. Previous works include co-writing and performing in 2015's *The Best Possible Album Party That Anybody Has Ever Been To* and *Callback: Behind Frenemy Lines*, both staged at the Basement Theatre. With a strong background in comedy and physical performance, Frith has enjoyed the opportunity to explore new territory in her writing with a cast of talented and brave performers. Frith is currently working on a development season of *Album Party*, to be staged at the Basement later this year.



**NATASHA HOYLAND**

Natasha Hoyland has been doing comedy since the age 15 and is a regular on Auckland's comedy circuit, recently finishing her stint at the 2016 NZ International Comedy Festival with her debut solo show *Food For Thought*. When she's not on stage telling jokes, she's often found behind the scenes, stage managing shows for the Basement and Q Theatre, or at UNITEC working towards her performing arts degree.



*"I've wanted to address the issue of sexual assault forever, mainly because I dislike the way that TV and media often address it. There's just something about the way that they tackle it that I hate. I wanted to change that, and I'm so glad that this show has given me the opportunity and chance to do so. I've finally been given a voice."*

**BEANIE-MARYSE RIDLER**

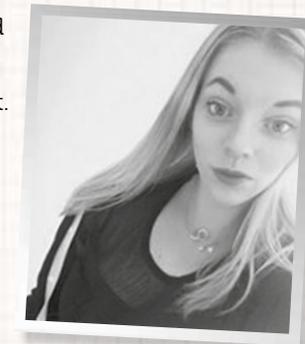
Beanie-Maryse Ridler completed her Masters in Creative Writing at the International Institute of Modern Letters in 2013. Since then she has written across many mediums, returning to write for script with her debut play *Defending the J.J.MAC* which played at the Basement Theatre in February. Currently located in London, Beanie – Maryse has written for *Bravado!* from abroad. She saw *Bravado!* as a chance to write about some of the pressures young females face in society today - a topic she is looking forward to exploring more off the back of this piece.



**BILLIE STAPLES**

Billie Staples is an emerging artist born in England and raised in NZ. Billie has grown up in theatre and music. *Bravado!* is Billie's first produced show as a playwright. Billie will be presenting her writing again in a solo show, *When The World Was Wide* at Short and Sweet festival in September.

*"I am alive, I am angry and I am desperate for change."*



6 PM

# SHOULDA WOULDA COULDA

DEvised WITH THE CAST  
DIRECTED BY AHI KARUNAHARAN



## DIRECTOR'S NOTE



*The theater itself is not revolutionary: it is a rehearsal for the revolution. - Augusto Boal*

Part Riot, Part call to action, *Shoulda Woulda Coulda* grew out of the need for political theatre created by and for a young audience. Our process of devising has been focussed in exploring and bringing to light the many diverse voices that this next generation of performers represents in Aotearoa now – with much theatrical revelry.

It's been an absolute delight and privilege to have been invited into the world and thoughts of these young performers. I'm thankful for their generosity and fearlessness. Over the rehearsal process we have explored the works of Artaud, Grotowski and Boal and acknowledge the artists in New Zealand who have paved the way for us to move forward.

This theatrical mixtape is a tribute to the act of protest, a celebration of revolution, a collage of small acts of stepping over the line and to be heard. I thank the staff of Auckland Theatre Company, the designers and production team from Next Big Thing and all the friends and family who have supported us in getting this work up tonight.

Let the party begin!

**Ahi Karunaharan**

# SHOULDA WOULD A COULDA

DEvised WITH THE CAST  
DIRECTED BY AHI KARUNAHARAN

## CAST

Anita Erikson  
Raven-leigh Faifua-Young  
Ivanha Heynes  
Alex Dyer  
Iana Grace  
Michael Lough  
Nathaniel Tan  
Tessa Rao  
Isaac Kelly  
Niamh Swannack

## CREATIVE

Ahi Karunaharan — Director  
Daniel Williams — Set Designer  
Christopher Stratton — Costume Designer  
Marshall Bull — Lighting Designer

## PRODUCTION

Raoul Shahil — Stage Manager  
James Johnstone, Daniel Williams, Ronnie Livingstone  
and Lauren McLay — Set Construction  
Sean Randall — Operator  
Khalid Parkar — Sound System Engineer

*Shoulda Woulda Coulda* is the first production in the Next Big Thing Festival 2016.  
It opened on July 15 at The Basement. The production is approximately  
60 minutes long without an interval.



Anita Erikson



Raven-leigh  
Faifua-Young



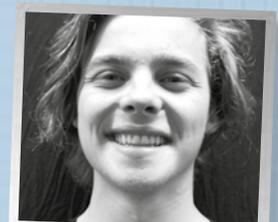
Ivanha Heynes



Alex Dyer



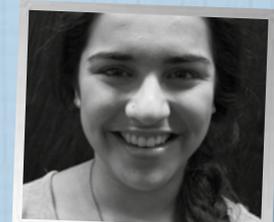
Iana Grace



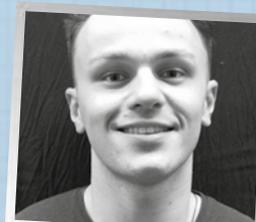
Michael Lough



Nathaniel Tan



Tessa Rao



Isaac Kelly



Niamh Swannack

7.30 PM

# ANGELS (RE:BORN)

BY TANYA MUAGUTUTI'A AND JOY VAELE  
DIRECTED BY LAVINIA UHILA



## DIRECTOR'S NOTE



Malo e tau lava,

To the Lord my God, thank you for this opportunity.  
I am truly blessed.

It has been my absolute pleasure and privilege serving as the director of *Angels (Re:born)*. A fantastic opportunity on so many levels, I have been able to develop as an emerging director, whilst also getting to work alongside gifted industry professionals Tanya Muagututi'a and Pos Mavaega, Joy Vaele and Bronwyn Bradley. Thank you all for entrusting me with this beautiful piece, and for your unwavering support.

*"Sometimes you have to die a little inside in order to be reborn and rise again as a stronger and wiser version of you."*

It has been a real treasure seeing six incredibly talented and diverse young strangers come together and form strong relationships both on and off stage. I got to see them explore Samoan culture, the roles within the church and the influence of 90's pop culture and music. They got to discover how a teenager experiences their first love, to sacrifice something important to you, to struggle with loyalty within friendships, to wrestle with uncertainty, and to passionately chase your dreams.

I got to walk alongside them and see them become more comfortable in knowing who they are, what they are capable of; to be vulnerable, to question why things function the way they do, to take risks, to push themselves out of their comfort zones. What is rewarding for me is their willingness to bring this piece into existence and really mean something truthful for them.

Malo 'aupito to the whole cast and creative crew. Dan you're the man for creating our world on set, Rose for making our kids look fabulous, Kate for lighting it up, to Ella Mavaega and Jason Te Mete who helped bring the groove with music, and last but not least to our fantastic stage manager Lucie Everett-Brown. Her dedication and heart to serve to the best of her ability is admirable. Look out for Lucie in the show!

Have a wonderful season *Angels!*

**Lavinia H.R. 'Uhila**

# ANGELS (RE:BORN)

BY TANYA MUAGUTUTI'A AND JOY VAELE  
DIRECTED BY LAVINIA UHILA

## CAST

**Josephine Mavaega** — Sing  
**Mile Fane** — Stevie  
**Lyncia Muller** — Eleni  
**Dylan Thuraisingham** — Sale  
**Ahrin Swift-Mayor** — Johnson Bright / Kenny Milne  
**Saale Ilaua** — Teacher / Pastor

## CREATIVE

**Lavinia Uhila** — Director  
**Pos Mavaega** — Musical Director | **Daniel Williams** — Set Designer  
**Rose Miles-Watson** — Costume Designer | **Kate Burton** — Lighting Designer

## PRODUCTION

**Lucie Everett-Brown** — Stage Manager  
**James Johnstone, Daniel Williams, Ronnie Livingstone  
and Lauren McLay** — Set Construction  
**Khalid Parkar** — Sound System Engineer  
**Austin Mason** — Operator

## SPECIAL THANKS

Tanya and Joy would like to thank: Lynne, Whetu and Jo of ATC for allowing us to revisit this story, and vicariously re-live our younger days. To Lavinia, Pos and Bron and the incredible cast thank you for your work, your talent and passion.  
Fa'afetai tele lava.

They would also like to acknowledge: Jet, Dray, Soesa Vaele, the Vaele siblings and the late Vaele Ilalio; Sefa Enari, Arnette Arapai, Ave and Tsani. Vanilau family – Grace, Mark, Eleitino and the Late Pastor Talosia; the late Jackie Phillips-Sinclair, the late Elizabeth O'Connor; the Mavaega - Muagututi'a families and Pacific Underground.

*Angels (Re:born)* is the second production in the Next Big Thing Festival 2016. It opened on July 15 at The Basement. The production is approximately 60 minutes long without an interval.



**Josephine Mavaega**



**Mile Fane**



**Lyncia Muller**



**Dylan Thuraisingham**



**Ahrin Swift-Mayor**



**Saale Ilaua**

# BRAVADO!

BY FRITH HORAN, NATASHA HOYLAND, BEANIE-MARYSE RIDLER AND BILLIE STAPLES  
DIRECTED BY NAOMI COHEN & BENJAMIN HENSON



## DIRECTOR'S NOTE



Original works for Next Big Thing have always celebrated the unknown and the bravery of leaping into the dark in search of fresh, immediate and reactionary theatre experiences. At the core of this particular experiment, however, has been a very clear objective - placing the voice of young female playwrights centre stage. What we have discovered, in fact, is a step further - the elevation of the female writer to rock star status - as you'll discover in our gig-style, roadie-world of immersive songs, ideas and moments.

Our four writers are united by similar stages of life, but are from very different perspectives in their personal and creative practices. Traditionally a writer sits alone and writes but we've offered a supported process where their ideas have been teased out and antagonised with the cast of actors at their disposal. Using songs that have changed their lives as a launch pad the writers have pushed beyond themselves to give us their perspective on a world that can all too often leave them out or forget to ask.

Despite a wealth of prolific and impactful plays by female writers, theatre is still dominated by the male voice, and sadly at times this seems far from being changed.

But for these actors, for you supporting tonight and of course for our four fearless writers, change is coming. For their part its taken intrepidity, it's taken conviction, its taken heart.

So swing from the f\*cking chandelier and celebrate their bravado.

### Creative Director - Benjamin Henson

.....  
This show would not have been possible with out the bravery exhibited in the rehearsal room by the beings that make up the cast of *Bravado!* Every session has been filled with a resounding YES by each and every one of them and I could not be more proud. They have been patient and understanding through all of the changes and reshuffling that would have most professional actors up in arms.



It is safe to say that all of us have been on a journey that can only be described as flying by the seat of our pants. As we emerge triumphantly, we ask that you stand with us as we explore a voice that is close to our hearts. A voice that is often silenced or simply not heard, but that has a place in our society.

This is our voice, and it has Bravado!

### Director - Naomi Cohen

# DRAMATURG'S NOTE



In a short four months, this show has exploded from silence into four writer/eight cast/live band delicious cacophony. April and May were led by the four writers. On our first weekend, I sat in a room with four young women and we talked about life, youth, creativity, music, theatre, voice, pain, stories, and how rarely we spoke so frankly about those things, and how rarely young women are heard. They patiently humoured my strange writing exercises and coped with a lot of world music and minimalist classical. And then they wrote. Each writer had a four hour workshop with the cast, who were thrown scripts left, right and centre, provocations, writing exercises, discussion topics, movement exercises. The cast were amazingly giving and impressively resilient. The writers were brave (so brave), clear, firm, strong, open. I am astounded by what they have written. June and July have seen the collation (and re-collation (and re-re-collation)) of four wholly separate, but mystically aligned pieces of writing, into this show. The cast and directors have gobbled up, absorbed, embodied and created the world for this sometimes challenging text. The band has been an amazing improvising presence in the rehearsal room, and everyone has poured their energy in to tie the show into a whole. It has been kind of mad, but I have a sneaking suspicion that the beating heart of this show is more muscular, more stable, for having had so much sprint training.

Every person in this process has been very, very brave, and actually pretty bloody defiant. They have brought the world onto the page and into the theatre with them, to share with you. These are people who define themselves, and have defined this show by their generosity and fearlessness. Frith who loves cheese platters and Grimes, and whose warmth and delight makes space for an undaunted existentialist. Billie who loves crumbed aubergine and Patti Smith, and who speaks burning truth with a nonchalant groove. Natasha who loves tacos (I think she meant KFC) and Tame Impala, and who is seriously brave and wonderfully direct. Beanie who loves gnocchi and Tiny Ruins, who understands both the fearful isolation and the warm whimsy of life. All tied together by Naomi, Ben, the wonderful and bright cast, the dreamy Galaxy Bear boys, the whole design and production team. ATC.

Dramaturgy is a fairly elusive beast, and an iterative one. In this process it has meant being script advisor, sounding board and gentle prodder to four writers (who need very little prodding or advising); as well as co-curator, communicator, extra pair of hands to Naomi and Ben in this frantic process. It has been sweaty work and a huge learning experience. But when I step back, what I see is a raw beating heart which like an animal has required careful wrangling but which has had no shortage of fire and spark. The fire and voice of each person involved. Despite being chosen before the project had any substance to call its own, the name 'Bravado' has become a deeply apt description of this process and the show itself, which arose from a blank page and dove headlong into the pandemonium it is. I am deeply proud of these writers, that defiance, that bravery, and of this show. I hope you are as emboldened by it as I am.

Phoebe Mason

# BRAVADO!

BY FRITH HORAN, NATASHA HOYLAND, BEANIE-MARYSE RIDLER AND BILLIE STAPLES  
DIRECTED BY NAOMI COHEN & BENJAMIN HENSON

## CAST

**Eden Li'a** — Prime Minister/Sorry/Jen/Dr?Tee  
**Sophia Cussell** — Auctioneer/Brit/Twig/Xandra  
**Ian Mardon** — Preacher/Elliot/Bobby  
**Murdoch Keane** — Buzz/Pat/Serge/Ralph/Seeking Validation  
**Hannah Horsfield** — Watcher/Beth/Blair  
**Sebastian Diaz-Campbell** — Plugged/James/Smith  
**Grace Neely** — Belle/Flo  
**Momo Wakino** — Usher/June/Lilly/Twig

## GALAXY BEAR

**Calum Haugh, Lucas Haugh, Michael Gianan, The Bear**

## CREATIVE

**Naomi Cohen** — Director  
**Benjamin Henson** — Creative Director  
**Phoebe Mason** — Dramaturg  
**Lucas Haugh** — Musical Director  
**Daniel Williams** — Set Designer  
**Rose Miles-Watson** — Costume Designer  
**Kate Burton** — Lighting Designer

## PRODUCTION

**Lizzie Morris** — Stage Manager  
**James Johnstone, Daniel Williams, Ronnie Livingstone and Lauren McLay** — Set Construction  
**Khalid Parkar** — Sound System Engineer  
**Natasha Lay** — Operator

*Bravado!* is the third production in the Next Big Thing Festival 2016. It opened on July 15 at The Basement. The production is approximately 60 minutes long without an interval.

# BRAVADO!

BY FRITH HORAN, NATASHA HOYLAND, BEANIE-MARYSE RIDLER AND BILLIE STAPLES  
DIRECTED BY NAOMI COHEN & BENJAMIN HENSON



Eden Li'a



Sophia Cussell



Ian Mardon



Murdoch Keane



Hannah Horsfield



Sebastian  
Diaz-Campbell



Grace Neely



Momo Wakino

## AUCKLAND THEATRE COMPANY

### AUCKLAND THEATRE COMPANY

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