2025 Season

A mixtape for maladies

By Ahilan Karunaharan அகிலன் கருணாகரன்

Presented by Agaram Productions, Auckland Theatre Company, and Te Ahurei Toi o Tāmaki Auckland Arts Festival

He pou atua, he pou whenua, he pou tangata. Ko Waitematā te moana. Ko Waikōkota te whenua. Ko Te Pou Whakamaharatanga mō Māui Tikitiki a Tāranga te tohu o te kaha, o te kōrero, o te whakapapa o tēnei wāhi, o tēnei whare. Nau mai e te tī, e te tā ki te whare kōrero, ki te whare whakaari o ASB ki te tahatika o te moana. Mauri tau, mauri ora!

Pouwhakamaumāharatanga mō Māui-Tikitiki-a-Tāranga

The Memorial Post of Māui the Topknot of Tāranga

Robert Jahnke ONZM (Ngāi Taharoa, Te Whānau a Iritekura,

Te Whānau a Rākairo o Ngāti Porou) 2016

Laminated tōtara and Corten steel

Proudly commissioned by Auckland Theatre Company

for ASB Waterfront Theatre

The symbols of support, of strength and of

guardianship stand fast and proud.

The waters of Waitematā ebb and flow

against the shores here at Waikōkota,

the land upon which we stand.

The pou of remembrance to Māui Tikitiki a

Tāranga stands tall as a beacon of courage,

of stories passed down and of the history that

connects us all to this place and to this space.

We welcome you all from near and far

to this house of stories, to the ASB Waterfront Theatre.

Mauri tau, mauri ora!

AGARAM PRODUCTIONS, AUCKLAND THEATRE COMPANY AND

TE AHUREI TOI O TĀMAKI AUCKLAND ARTS FESTIVAL PRESENT

A mixtape for maladies

By Ahilan Karunaharan அகிலன் கருணாகரன்

4 – 23 MARCH 2025 ASB Waterfront Theatre

*a mixtape for maladies* written by Ahilan Karunaharan, directed by Jane Yonge, is the first production in Auckland Theatre Company’s 2025 season. It had its first public staged reading at OPEN STAGE as part of Te Ahurei Toi o Tāmaki Auckland Arts Festival, 2023, in partnership with Auckland Theatre Company. This production began previews on Tuesday 4 March and premieres on Friday 7 March at ASB Waterfront Theatre, Auckland.

*a mixtape for maladies* is a collaboration between Agaram Productions,

Auckland Theatre Company and Te Ahurei Toi o Tāmaki Auckland Arts Festival.

The production is 1 hour, 30 minutes long without an interval. It includes themes of war and trauma and is recommended for those aged 12 years and older.   
  
Please switch off all mobile phones and noise-emitting devices.

Principle Funders: Creative New Zealand and Auckland Council

## CAST

**Ambika G.K.R அம்பிகா– Sangeetha (resent)**

**Ravikanth Gurunathan – Vishwanathan**

**Ahilan Karunaharan அகிலன் கருணாகரன்– Rajan**

**Shaan Kesha – Deepan**

**Tiahli Martyn – Subbalaxmi**

**Gemma-Jayde Naidoo – Sangeetha (Past)**

**Meramanji Odedra – Rajan (At this performance of a mixtape for maladies the part of Rajan is performed by Meramanji Odedra.)**

**Bala Murali Shingade – Anton/Suthan**

## Musicians

**Ben Fernandez**

**Seyorn Arunagirinathan சேயோன் அருணகிரிநாதன்**

## CREATIVE

Playwright —

**Ahilan Karunaharan அகிலன் கருணாகரன**

Direction —

**Jane Yonge**

Production Design —

**Filament Eleven 11 - Rachel Marlow & Bradley Gledhill**

Costume Design —

**Padma Akula பத்மா**

Music Direction —

**Karnan Saba**

Sound Design —

**Te Aihe Butler**

Choreography —

**Ahalya Sathiyaselvan**

Performance Dramaturg —

**Leo Gene Peters**

Vocal Coach – Indian classical —

**Balamohan Shingade**

Vocal Coach – technique —

**Cherie Moore**

Vocal Coach – technique —

**Cherie Moore**

Props Design —

**Ella Madsen Brough**

Engine Room Assistant Director —

**Nī Dekkers-Reihana**

## AGARAM PRODUCTIONS

Co-Producer —

**Ahilan Karunaharan அகிலன் கருணாகரன**

Community & Cultural Advisor —

**Mervin Constantine**

Community Liaison —

**Sananda Chatterjee**

## PRODUCTION

Stage Manager —

**Chiara Niccolini**

Deputy Stage Managers —

**Michael Clark**

**& Eliza Josephson-Rutter**

Assistant Stage Manager —

**Sofia Miernik**

Head of Staging —

**Molloy**

Technical Manager —

**Ella Madsen Brough**

Technical Operator —

**Max Koenig**

Sound Co-ordinator —

**Nathanael Bristow**

Sound Operator —

**Joel Orme**

Microphone Technicians —

**Paul Jeffery, Louis McKendry**

**& Tim Jansen**

Fly Technician —

**T.J. Haunui**

Seamstress —

**Bhawani Sivakumar**

**& Lauren Millar**

Costume Assistant —

**Adhirai**

Teaching Artists —

**Lerato Islam**

**& Sean Dioneda Rivera**

Consultant Psychotherapist —

**Rachel Davies**

Production Photographer —

**Andi Crown**

**Welcome**

Welcome to this collaboration between Agaram Productions, Auckland

Theatre Company and Te Ahurei Toi o Tāmaki Auckland Arts Festival.

The three producers who have come together to create *a mixtape for*

*maladies* have a long and fruitful history of working in collaboration in

many guises. The universe brought the three of us together at this time

to present a work that connects the place we are in now with an earlier

period in Sri Lanka as musical memories guide a mother and son to new

understandings and a deeper closeness.

Auckland Theatre Company and Te Ahurei Toi o Tāmaki Auckland

Arts Festival salute our collaborator, the treasured playwright Ahilan

Karunaharan. *a mixtape for maladies* represents a landmark achievement by

Ahilan, who has created an epic trilogy of plays that debuted at the Auckland

Arts Festival in 2018 with *TEA*, continued with *The Mourning After* in 2021 and now reaches its climatic conclusion.

This trilogy has been exploring memory. The plays cross oceans of time

as worlds since gone speak with us now and then throw forward into what

the future might hold. The plays are shot through with universal human

experiences, the quest for love, the conflicts and resolutions of family, and

the meaning of home.

At the helm of this production is director Jane Yonge who returns to the

ASB Waterfront Theatre after her phenomenal success with *Scenes from*

*a Yellow Peril* in 2022. Jane has led the making of this work with such a

generous heart and incisive intellect. Her cast, creative team and production

team have worked tirelessly, handcrafting this beautiful new, elegiac work.

We offer our thanks and praise to the company of *a mixtape for maladies* for

the aroha with which they have approached each other and this play.

Together, we welcome you to the world premiere of *a mixtape of maladies*.

**Ahilan Karunaharan**

Agaram Productions

**Bernie Haldane**

Kaitohu Toi - Artistic Director

Te Ahurei Toi o Tāmaki

Auckland Arts Festival

**Jonathan Bielski Sophie Roberts**

Artistic Director & CEO

Auckland Theatre Company

**Agaram**

**Productions**

Agaram Productions is a boutique multidisciplinary production house, specialising in developing and creating works from New Zealand’s South Asian and diaspora voices. Founded by Ahilan Karunaharan, the multi-award-winning production company has been championing alternative narratives and otherness since 2013.

Over the past 11 years, Agaram has presented more than 14 world premieres of South Asian works, made space for more than 150 creatives and performers to be heard and seen, developed and workshopped more than 50 new voices and works, and continues to be a pioneering independent development company.

**Playwright |**

**AHILAN KARUNAHARAN அகிலன் கருணாகரன**

Ahilan Karunaharan is an artist of Sri Lankan Tamil descent, working across stage and screen in Aotearoa. A graduate of Victoria University of Wellington and Toi Whakaari: New Zealand Drama School, he has worked internationally with acclaimed companies such as Tara Arts and Belvoir St Theatre. He has presented critically acclaimed works at Auckland Arts Festival, and the Sydney and Adelaide Festivals, and directed for Auckland Theatre Company, Silo Theatre and Circa Theatre.

His large-scale, sprawling epic, *TEA*, premiered at Auckland Arts Festival in 2018, weaving together multiple threads, including workers’ rights on a tea plantation, the protests during Sri Lanka’s violent uprising, and two brothers grappling with their country being under colonial rule. *TEA* was awarded Excellence for Overall Production at the Auckland Theatre Awards that year with critic Nathan Joe hailing it as a “gamechanger for bigger and braver plays.”

Karunaharan’s other theatre-writing credits include *My Heart Goes Thadak Thadak* (2019) and *The Mourning After* (2021). The latter, his 20-minute graduate solo show which turned into a full-length work, was redeveloped following its debut season at Basement Theatre in 2015. Inspired by the idea that there is always a version of ‘home’ that lives only in our memories, the play follows a New Zealand-born Sri Lankan as he travels to his father’s village, only to discover that a tsunami has swept it away.

In 2019, Karunaharan was recognised for Excellence in Leadership at the Auckland Theatre Awards and in 2020, was made an Arts Laureate by The Arts Foundation. He won one of the Tamil National Achiever Awards for Performing Arts at the Discover Tamils in Aotearoa in 2024.

**Note from the Playwright**

*a mixtape for maladies* is the final instalment of my trilogy of theatrical excavations centred around home, memory and nostalgia.

At the time of writing the first instalment, it had almost been 25 years since we left Sri Lanka. The act of writing was one of the only ways for me to return, document and archive our past.

It is impossible to fit a nation’s history into a single narrative and just like a mixtape, I have come to understand that this is a compilation of multiple stories and truths.

This work is a collation of various stories. Mine, my mother’s, my uncles and aunties, my cousins, my extended relatives, our family friends, our neighbours and my community.

I thank the cast and creatives for their contributions in filling the gaps and making this script sing in a way that we all imagine. My hope is that perhaps one day in the future we can look back on this work, and on our nation’s past and hear a new mixtape that tells a whole new story.

**Director | JANE YONGE**

Jane is a first-generation Fiji-Chinese/Pākehā New Zealander. She is a director, devisor and dramaturg. In 2015, Jane graduated with a Master of Theatre Arts

(MTA) in Directing from Victoria University and Toi Whakaari: New Zealand Drama School. In 2019, she graduated with a Masters in Arts Politics from New York University: Tisch School of the Arts, on a Fulbright Scholarship. Jane’s directing work includes *Our Own Little Mess* (co-direction with Leo Gene Peters, *A Slightly Isolated Dog*, Aotearoa New Zealand Festival of the Arts and Q Matchbox, 2024), *Scenes from a Yellow Peril* by Nathan Joe (Auckland Theatre Company, SquareSums&Co and Oriental Maidens, 2022), *Another Mammal* by Jo Randerson (2021), *48 Nights on Hope Street* (Auckland Theatre

Company, 2020), the Basement Theatre’s 2019 Christmas Show,

*A Frickin Dangerous Space-mas*, *The Basement Tapes* (Best Director, Wellington Theatre Awards 2017, Scotsman Fringe First Award,

Edinburgh Festival Fringe, 2018) and *At the Wake* by Victor Rodger

(Circa Theatre, 2018). Jane also works as a Creative Catalyst for Te Taumata Toi-a-Iwi (Auckland’s Arts Regional Trust).

**Note from the Director**

In 2022, when Ahilan asked me to direct his play, *a mixtape for maladies*, I jumped at the chance to work with my dear friend and talented collaborator. But what I thought was a small, cabaret-style show turned out to be the final work in Ahilan’s epic trilogy of plays exploring home, belonging, grief and – of course – Sri Lanka. I am especially honoured to be directing *mixtape*, because this is the only play in the trilogy that Ahilan has not directed himself.

I love this play. It’s so honest, real, painful, romantic and nostalgic – so darkly and deliciously funny. It’s also not my story. It’s Ahilan’s story and it’s a deeply Sri Lankan story. But it is also a story that will be resonant for many tauiwi in Aotearoa, like me, who share family histories across generations of fleeing oppression, war and military occupation.

Questions of disconnection, identity-loss and language-loss tether me to *mixtape*. However, just as it is for Sangeetha and Deepan, Aotearoa is safety and it is home, and I am grateful to be here and for my children to be here. Toitū Te Tiriti!

This show could not have happened without its incredible cast, crew, musicians and creatives. A massive shout-out to Filament Eleven 11, Padma, Karnan, Te Aihe, Nī, Ahalya, Sananda, Kathryn, Chiara, Michael, Balamohan, Cherie and Leo. Thank you to Mervin Uncle for your wisdom and experience. Massive thanks to Auckland Theatre Company, Te Ahurei Toi o Tāmaki Auckland Arts Festival and Agaram Productions for hosting, producing and supporting this work. Finally, thank you Ahilan – for introducing me to your world, your heart and the music.

**Jane Yonge**

**On Remembering**

**and Reimagining**

In Tamil there is a saying: "*maranathaivida kodiyathu marakkapaduvathu*", which translates to "being forgotten is worse than death."

As artists of the South Asian diaspora, our actors have lent their voices as allies to this kaupapa so that these vital stories can still be told on our stages.

The Tamil spoken in Sri Lanka varies across regions. For the purposes of accessible storytelling, we have employed a broad South Asian accent in this production. Similarly, the songs featured in this work were originally composed and sung by legendary stalwarts of the music industry, and as a company, we have reimagined these songs and music. This is a work about a past that no longer exists. We have had to imagine and recreate it so that it is not forgotten in the future. As children of the diaspora, we are at various stages of our journey of reconnecting with our mother tongues. It is our hope that one day this work will be performed by an all Sri Lankan cast.

**Ahilan Karunaharan**

**Synopsis**

Set in both present-day Aotearoa and past Sri Lanka, the narrative follows Deepan, a young man who discovers an old mixtape in his family home. As he questions his mother Sangeetha and listens to the mixtape, he delves into the intertwined lives of Sangeetha’s family, including her father Rajan, her siblings Subbalaxmi and Vishwanathan, and her love interest, Anton.

**from the introduction to the**

**OPEN STAGE reading, 2023**

"True healing can only come with the cleansing of the wound - with truth. *a mixtape for maladies* is an ongoing artistic excavation of the multiple truths of my motherland’s past. Many of the stories of my Tamil community

remain untold and there is very little in the way of public acknowledgement of our nation’s war history. This work is a small attempt to fill that silence."

**Ahilan Karunaharan**

**SPECIAL EVENT**

***mixtape: the b-side |* THE SONGS THAT INSPIRED THE MIXTAPE**

*mixtape: the b-side* is a free evening of music celebrating the songs that

inspired *a mixtape for maladies*. Hear hidden gems, timeless classics,

and Hindi, Tamil and Western anthems that are performed on stage by a live band and vocalists. No booking is needed – everyone is

welcome to come. | THURSDAY 20 MARCH POST-SHOW, 9PM ASB WATERFRONT THEATRE | FREE TO ALL

# Cast

**AMBIKA G.K.R அம்பிகா**

**Sangeetha (present)**

## TRAINING: Covert Theatre/Art of Improv (2015); PACSA Laughs (2023); Juliet Furness Acting Level 3 Class (2024). FOR AGARAM & AUCKLAND THEATRE COMPANY: *a mixtape for maladies* is Ambika’s debut with Agaram Productions and Auckland Theatre Company. OTHER THEATRE: *Improv Masala; Skits n’ Giggles; Beam Me Up; Jester; Fizz.* OTHER: *Asian Comedy Takeover; Wednesday Laughs.*

## RAVIKANTH GURUNATHAN Vishwanathan

## FOR AUCKLAND THEATRE COMPANY: *The Adventures of Light and Dark; 48 Nights on Hope Street; The Life of Galileo; A Fine Balance.* FOR AGARAM: *TEA* OTHER THEATRE: Stetson Group – *The Best Exotic Marigold Hotel; The Downs & Ups of Peep & Squeak.* SCREEN: *The Panthers; Shortland Street.*

**Ahilan Karunaharan அகிலன் கருணாகரன Rajan**

TRAINING: Toi Whakaari: New Zealand Drama School.  
FOR AUCKLAND THEATRE COMPANY: *a mixtape for maladies* is Ahilan’s performance debut with Auckland Theatre Company.   
FOR AGARAM: *Performer: The Mourning After*  
OTHER THEATRE: Performer: *Counting and Cracking; The Night Mechanics; A Thousand Hills; Kingdom of Cards.*

**SHAAN KESHA**  
**Deepan**

TRAINING: The Actors’ Program (2020)

FOR AUCKLAND THEATRE COMPANY: *Things That Matter;*

*Sleepover* (Next Big Thing Festival).

OTHER THEATRE: *The Best Exotic Marigold Hotel; My Heart Goes Thadak Thadak; Animal; Ideation.*

## SCREEN: *Vivie; Kura.*

**TIAHLI MARTYN**   
**Subbalaxmi**

TRAINING: Morea Performing Arts: Dance and Performing Arts Diploma (2020).

FOR AGARAM & AUCKLAND THEATRE COMPANY: *a mixtape for maladies* is Tiahli’s

debut with Agaram Productions and Auckland Theatre Company.

OTHER THEATRE: *Strictly Ballroom; Something Rotten;*

*Something Rotten Return Season; Little Shop of Horrors; The Best Exotic Marigold*

*Hotel; Beauty & the Beast: The Pantomime; Aladdin: The Pantomime; Allo Allo.*

SCREEN: *One of Us Is Lying*.

**GEMMA-JAYDE NAIDOO**  
**Sangeetha (past)**

TRAINING: The Actors’ Program (2022)

FOR AUCKLAND THEATRE COMPANY: Basmati Bitch.

OTHER THEATRE: *Skate or Die; A Doll’s House.*

SCREEN: *Madam; Double Parked; Miles From Nowhere.*

**MERAMANJI ODEDRA**

**Rajan**

TRAINING: Auckland University: Post Graduate Diploma in Arts and Drama (2007); The Actors’ Program 2015 – 2016.

FOR AUCKLAND THEATRE COMPANY: *Basmati Bitch; North by Northwest; A Fine Balance; Light Vs Dark; The Curious Incident of the Dog in the Night-Time.*

FOR AGARAM: *TEA.*  
OTHER THEATRE: *Birdland; Headsand; America Rex; The Changeling; Love and Information.*

SCREEN: *Bad Behaviour; Nomad; The Brokenwood Mysteries; Madam; Motherhood Anthology: Give Me Babies; Shantaram; Power Rangers Beast Morphers.*

## BALA MURALI SHINGADE Anton/Suthan

## FOR AUCKLAND THEATRE COMPANY: *A Fine Balance.* FOR AGARAM: *Boom Shankar.* OTHER THEATRE: *Romeo & Juliet; Twelfth Night; A Midsummer Night’s Dream.* SCREEN: *Miles From Nowhere; Homebound 3.0.*

# Musicians

**BEN FERNANDEZ**

TRAINING: Master's in Music (Jazz Improvisation): University of Auckland.

FOR AGARAM & AUCKLAND THEATRE COMPANY: *a mixtape for maladies* is Ben’s

debut with Agaram Productions and Auckland Theatre Company.

OTHER THEATRE: *Snake and Lizard; Peter Rabbit; Miss Saigon* (Selwyn Community Arts Theatre); *Songs of Life* (Pauline Grogan).

SCREEN: Sony Television India – Movers And Shakers.

OTHER:   
Performance: Pianist - Government House Auckland; Auckland Writers Festival; Cannes Film Festival; Publishers Ball (Hong Kong); Masters Games (Auckland); Afro-Asian

Games Closing Ceremony (Hyderabad, India); Multiple New Zealand Jazz Festivals: National

Jazz Festival (Tauranga), Nelson Jazz Festival, Napier Art Deco Festival, Waiheke Jazz

Festival, Queenstown Jazz Festival.   
Creative Works: Co-writer Songs of Life (book

and CD) with Pauline Grogan; Harmonizing Cultures with band Arohana; Music Director

and Producer of Bollywood meets Jazz.

Other Roles: Producer Mentor - Asians in Music.

AWARDS: Gold Award for TV Jingle (Star Movies) at Pro-Max AV Awards, Singapore.

## SEYORN ARUNAGIRINATHAN **சேயோன் அருணகிரிநாதன்**

TRAINING: Carnatic Violin with Padmashri, Kalaimamani, Sangeetha Kalanidhi,

A. Kanyakumari; Flute Diploma with ABRSM; Piano Grade 7 with ABRSM.

FOR AGARAM AND AUCKLAND THEATRE COMPANY: a mixtape for maladies is Seyorn’s

debut with Agaram Productions and Auckland Theatre Company.

OTHER THEATRE: Yānum – Fragments of Femininity.

OTHER:Harmonizing Cultures Jazz Fusion Show; Thaikkudam Bridge Concert – Opening Act; Beyond Boundaries.

# Creative

FILAMENT ELEVEN 11 – RACHEL MARLOW & BRADLEY GLEDHILL

Production Design

Rachel Marlow and Bradley Gledhill are production designers and co-founders of

design company Filament Eleven 11. They work collaboratively to create dynamic

production designs (lighting/set/video) for live events and public experiences, putting

design and technology at the centre of storytelling in unique and inventive ways.

Filament Eleven 11 is drawn to boundary-pushing work, led by inspiring creative.

TRAINING: Victoria University of Wellington and Royal Holloway, University of London,

Bachelor of Arts (2008); Unitec.  
FOR AUCKLAND THEATRE COMPANY – PRODUCTION DESIGN: *Hyperspace; Things That Matter; Basmati Bitch; Scenes from a Yellow Peril.*  
FOR AUCKLAND THEATRE COMPANY – LIGHTING AND VIDEO DESIGN: *The Made; The Resistance* (co-pro with ATYP)  
FOR AUCKLAND THEATRE COMPANY – LIGHTING DESIGN: *Girls & Boys; Black Lover; 48 Nights on Hope Street; Single Asian Female; Rosencrantz & Guildenstern Are Dead (2019); Red Speedo; My Own Darling; Sons; Kings of the Gym; Little Shop of Horrors; Well Hung; The Twits; Stepping Out; Design for Living; The Female of the Species; Who Needs Sleep Anyway?; The Tutor; My Name Is Gary Cooper; The Talented Mr Ripley; The Shape of Things.*  
OTHER THEATRE/OPERA/DANCE/PRODUCTION DESIGN: *Next to Normal* (Court Theatre); *The Strangest of Angels* (New Zealand Opera); *Heartbreak Hotel* (EBKM); *ScatterGun; Every Brilliant Thing* (Silo); *The Savage Coloniser Show* (FCC).  
LIGHTING & VIDEO DESIGN: *Dakota of the White Flats* (Red Leap)  
LIGHTING DESIGN: Owls Do Cry (Red Leap); The Writer; Night of the Living Dead; Peter and the Wolf; The Blind Date Project; Wild Dogs Under My Skirt; Here Lies Loves; Mr Burns; Boys Will Be Boys; Tartuffe (Silo).  
SCREEN: LIGHTING DESIGN: Topp Class: Tribute to the Topp Twins (Neon, Prime); Stand Up Aotearoa (TVNZ); Class Act(Pango – TVNZ).  
OTHER: Rhythm and Vines Festival (2022 – present); Elemental Nights (2020 – 2023 Auckland Town Hall – Live Nation); Teeks – One Night Only (Spark Arena – Live Nation); Home Brew and ABC for Tom Scott (2018 – present);Silver Scrolls Awards (2018 – present); Pacific Music Awards (2017 – present); Fat Freddy’s Drop (Aotearoa shows 2020 – 2024); The Rock 2000 (2020 – present).

PADMA AKULA பத்மா

Spatial & Costume Designer

FOR AUCKLAND THEATRE COMPANY: *A Fine Balance.*  
FOR AGARAM: *TEA; My Heart Goes Thadak Thadak; The Mourning After.*

OTHER THEATRE/DANCE: *Dara; Yānum– Fragments of Femininity.*

OTHER: Creative Producer at Q Theatre; Prayas Theatre – in-house costume designer for 20 years; bridal make-up and hair artist, specialising in South Asian brides for 10 years.

KARNAN SABA

Music Direction

FOR AUCKLAND THEATRE COMPANY: O le Pepelo, le Gaoi, ma le Pala’ai.

FOR AGARAM: *TEA; The Mourning After.*

OTHER THEATRE: *Reclamation; Sunset Road; The Beautiful Ones; Tu.*  
SCREEN: Tawata Productions – Open Looks; fire in the water, fire in the sky.

OTHER: *Years Gone By Records – Bird Of Paradise; Eastern Sound Collective – Eastern Sound Stories.*

TE AIHE BUTLER  
Ngāti Porou, Te

Whānau-a-Apanui

Sound Design

TRAINING: Toi Whakaari: New Zealand Drama School, Diploma in Entertainment Technology (2014).

FOR AUCKLAND THEATRE COMPANY: *Girls & Boys; Basmati Bitch; Mrs Warren’s Profession; BOYS.*

OTHER THEATRE: *White-Other; The Effect; Kororāreka; Bless The Child; BodyDouble; Working On My Night Moves; Sing To Me; Ngā 80’s; Heartbreak Hotel; Thelma & Louise Don’t Die.*

OTHER: Content producer at *The Spinoff*, and member of The Modern Māori Quartet; Sound designed and mixed *The Spinoff* podcast production of *Juggernaut: The Story of the Fourth Labour Government* and won Sound Designer of the Year at the 2024 Wellington Theatre Awards for Heartbreak Hotel.

NĪ DEKKERS-REIHANA  
Ngā Puhi, Te Rarawa, Ngāti Porou

Engine Room Assistant Director

FOR AUCKLAND THEATRE COMPANY: a mixtape for maladies is Nī’s assistant directorial debut at Auckland Theatre Company.

OTHER THEATRE DIRECTION: *Lads on the Island* by Sam Brooks; *ransom.* co-directed with Stella Reid; *This Long Winter* co-directed with Micky Delahunty.

SCREEN: Acting Coach: *The Brokenwood Mysteries*

Production Manager:*Puti*   
Production Assistant:*The Haka Party Incident.*

**Accessibility**  
Our mission is to make great theatre easy to enjoy for all. We welcome anyone with access needs, along with their friends and whānau, to our venue and we are on hand to help.

**NZSL-Interpreted Performance**

**Fri 21 Mar 8:00pm**

Each NZSL interpreted performance features a trained interpreter from Platform Interpreting New Zealand. The trained interpreters work closely with the cast and creatives to translate the play into New Zealand Sign Language. The interpreter is on stage during the performance, interpreting the show for Deaf and hard-of-hearing patrons in the audience. We reserve great seats for viewing the interpreter for Deaf and hard-of-hearing audience members.

**Audio-Described Performance**

**Sun 16 Mar 4:00pm**

Each audio described performance provides a live audio commentary by professionals

from Audio Described Aotearoa, who describe key visual elements of what is happening on

stage, slipped seamlessly between portions of dialogue. This commentary is relayed to

blind and low-vision patrons via earpieces and headsets, which are provided at no extra

charge to those booking accessibility tickets.

**Pre-Show Touch Tour**  
**Sun 16 Mar 2:30pm**  
Taking place 90 minutes before the audio described performance, the touch tour is

a free experience where patrons can walk through the set, touch props, feel costumes

and might have the chance to meet the actors. Touch tours are for blind and low-vision patrons and their companions.

**Hearing Assistance**  
The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don’t use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.

**Assistance Dogs**  
Assistance dogs are welcome at the theatre. We can find a seat that’s comfortable for you and your dog or arrange for staff to look after your dog during the show.

**Relaxed Performance**  
**Tue 18 Mar 7:00pm**  
Relaxed performances are inclusive experiences designed to welcome anyone who would benefit from a less-formal theatre environment. They may be especially welcoming to autistic and neurodivergent audience members or those with anxiety or sensory sensitivities. At a relaxed performance, there is an open attitude to audience noise and movement, brighter auditorium lighting and a breakout space. You’re invited to come as you are and be yourself.

**Wheelchair Access**  
ASB Waterfront Theatre has three wheelchair spaces with eight accompanying companion seats centrally located in the auditorium, reserved for customers with access requirements. There is step-free, level access to all tiers of the building and to seating in the stalls. Wheelchair- accessible toilets are located on the ground floor. Accessible parking is available on Madden Street and other accessible parking spaces are within 150 metres of the theatre.

**Accessible Performances and Companion Tickets**  
A $20 ticket is available for each Deaf/hard-of-hearing, blind/low-vision or neurodivergent

audience member, and a companion, attending an audio-described, NZSL interpreted or

relaxed performance. Save the hassle and book an access subscription for the year. Access

subscriptions are available from the box office. Call 09 309 3395, email boxoffice@atc.co.nz or visit ASB Waterfront Theatre.

NZSL-Interpreted Performances – Platform Interpreting New Zealand

Audio-Described Performances – Audio Described Aotearoa Ltd

Sign up to receive news about the accessibility programme: atc.co.nz/access

**Acknowledgments**

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**The production acknowledges the cast and creatives from the**

**OPEN STAGE reading, who are not appearing in this presentation**

**of the play:**

**Cast —** Raj Varma, Karishma Grebnoff, Muhammad Nasir, Isha Bhatnaga-Stewert

**Movement —** Bhuvana Kannan

**Music —** Moksha Base Band (Ashwathy Sasitharan, Shankar Narayanan,

Vasanthan Raghuveeran, Prasanna Kumar, Albin Abrahim, Siva Kumar, Abishek Raj)

**Stage Manager —** Ariadne Balthasar

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