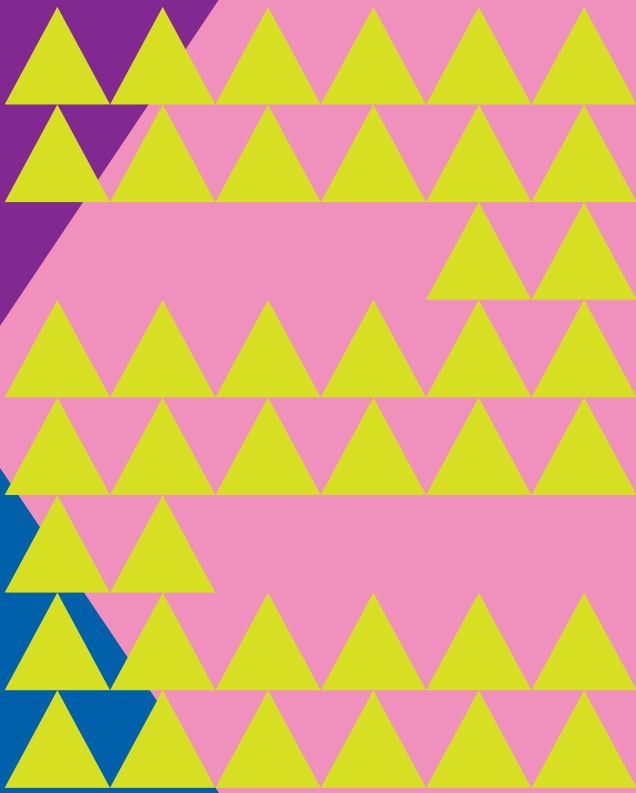
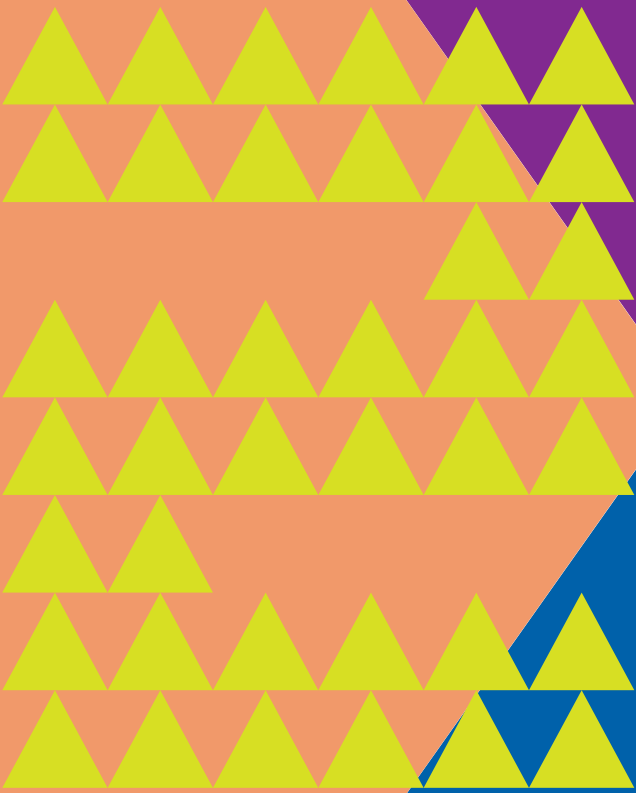


Auckland Theatre Company



2022 Season





ARTISTIC DIRECTOR & CEO

Nau Mai, Haere Mai!

JONATHAN BIELSKI

Welcome to the 2022 season of Auckland Theatre Company: our 29th year of bringing theatre to Tāmaki Makaurau.

Our new season speaks of connections. Human connections. When the connections between us have been disrupted like never before, we yearn for a return to the bonds between us and our stories, the physical touch of loved ones, the chance to again stand on our tūrangawaewae and the shared experience of live theatre.

Human connectedness is the essence of theatre. In this season, we explore and celebrate the connections between us, the places and times important in our lives, the importance of family and making our stand. Vividly illuminated through poetic, astute writing.

With six plays by New Zealand writers, I am thrilled to celebrate both classics of our canon and new writing, familiar names and debutants. Power, politics, philosophy, conflict and comedy are deftly deployed by all our 2022 writers as they unpack the nature of connection, the highs and lows of family, and the devastating consequences of injustice.

In the spirit of connection, the year ahead is rich with deep collaborations with artists I admire and love, including the foundational collective of Pasifika artists Pacific Underground, the intellectually dazzling

writer Nathan Joe, auteur director Shane Bosher and the loved artist Nancy Brunning.

Following an absence of 25 years, we welcome home our most internationally successful theatre director, Simon Phillips, with his barnstorming production of *North by Northwest*, brilliantly adapted from the classic Alfred Hitchcock film.

Our deepest gratitude to the family of supporters, particularly Creative New Zealand and Auckland Council through the Auckland Regional Amenities Funding Board, who have been our staunchest backers through the hardest of times.

As I present my first season, I am humbled by the generous welcome. Our company has a rich whakapapa, passionate audiences, brilliant artists and an extraordinary staff. I look forward to guiding this theatrical taonga into its next era.

We invite you to a year of abundant theatre-making, exploring the gloriously complex world of human connections.

Come, rejoice in the wonder of live theatre.

Jonathan Bielski
Artistic Director & CEO

Human connectedness is the essence of theatre.



The Plays

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Lysander's Aunty or A Most Rageful Irreverent Comedy Concerning an Offstage Character from A Midsummer Night's Dream

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by Emily Perkins | 20 Sep – 8 Oct

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adapted by Carolyn Burns | 25 Oct – 19 Nov

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GRAND HORIZONS

BY BESS WOHL

They've done old, blue and borrowed.
Time for something new.



Beloved acting icons Annie Whittle and Roy Billing return to the stage as Nancy and Bill in the New Zealand premiere of Bess Wohl's Tony-nominated uproarious comedy, *Grand Horizons*.

"Bess Wohl's sparkling Broadway debut... is extremely funny."

– New York Magazine

Cast includes:



**Roy
Billing**



**Todd
Emerson**



**Esaú
Mora**



**Beatriz
Romilly**



**Annie
Whittle**

ASB Waterfront Theatre

Dates: 8 Feb – 5 Mar

Duration: 2 hours, including interval

Direction: Jennifer Ward-Lealand
Te Atamira

Design: Tracy Grant Lord, Sean Lynch

Nancy and Bill are 50 years into the picture-perfect marriage. Now, as they settle into the beige walls of their new 'lifestyle village', Nancy announces she wants out. And if her husband Bill is shocked, he doesn't show it.

For their two grown-up sons (Paul Glover and Todd Emerson), it's a devastating betrayal. Their long-held beliefs about love, family and security are shaken, sending them back to foot-stomping, tantrum-throwing toddler hood.

Crisply observed and gloriously funny, directed by Jennifer Ward-Lealand, this Broadway hit will kick off our 2022 programme in sparkling style.

Grand Horizons is a heart-warming and cathartic unravelling of a family unit, which is trying to pursue happiness and fulfilment, when each member is at a different stage of life.

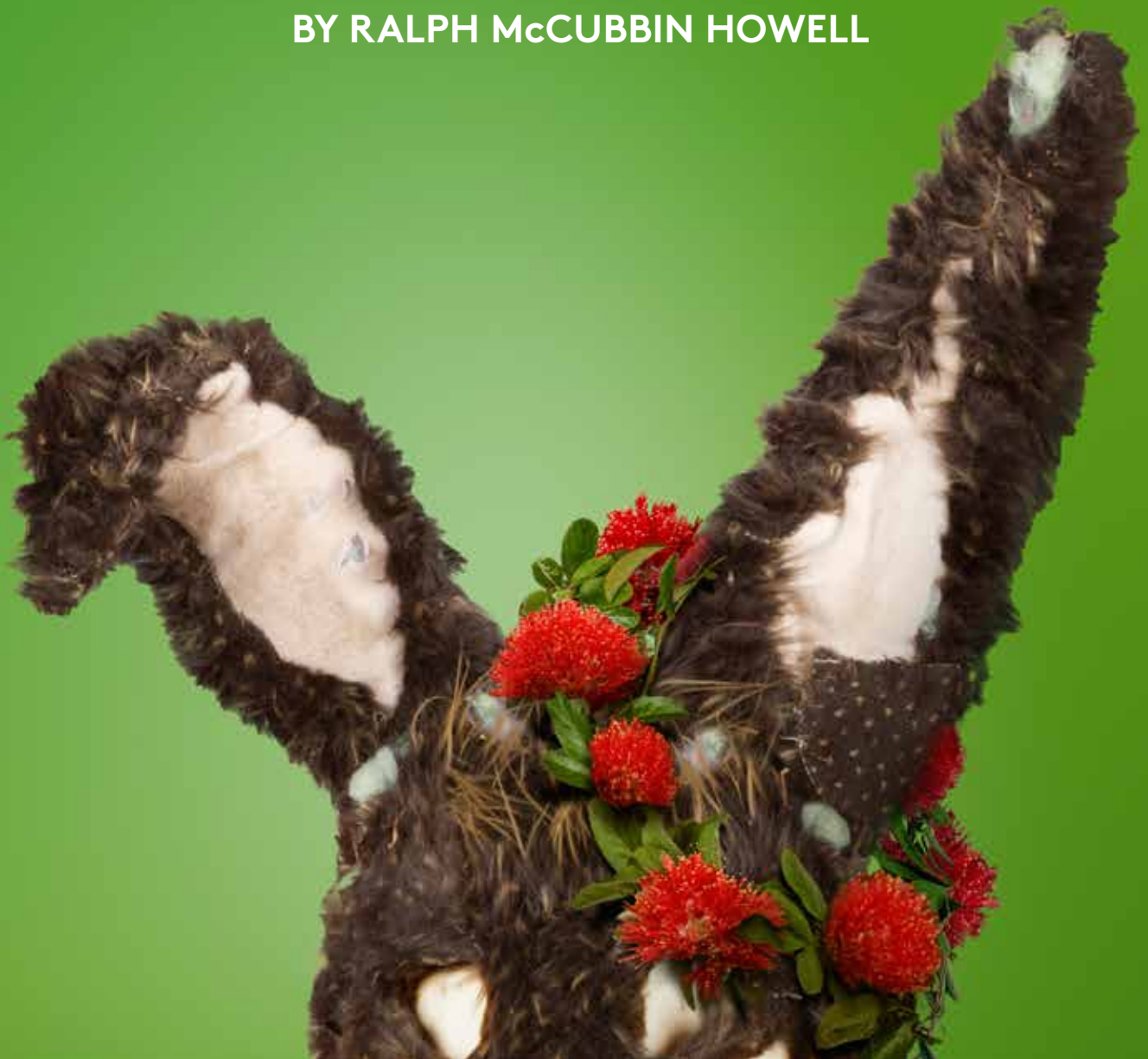
"To start our new year we present a laugh-out-loud good time at the theatre: an affectionate, intergenerational comedy led by two acting legends in Roy Billing and Annie Whittle." – Jonathan Bielski

LYSANDER'S AUNTY

or

A Most Rageful Irreverent
Comedy Concerning an
Offstage Character from
A Midsummer Night's Dream

BY RALPH McCUBBIN HOWELL



Jumping from Athens to Aotearoa, with a cast of New Zealand's finest comic talent, this is an uproarious wild ride of magic, mayhem and mutiny.

Cast includes:



Claire
Chitham



Miriama
McDowell



Eli
Matthewson



Sepelini
Mua'au



Brynley
Stent



Anya Tate-
Manning

ASB Waterfront Theatre

Dates: 17 Mar – 3 Apr

Duration: 2 hours 10 minutes, plus interval

Direction: Hannah Smith

Design: Sean Lynch, Eden Mulholland,
Daniel Williams, Elizabeth Whiting

In William Shakespeare's *A Midsummer Night's Dream*, young lovers Lysander and Hermia defy the Duke by eloping to an aunt's house in the woods. But, just who is this law-snubbing, free-loving aunty? What's she doing in the bush? And what happens when the law comes knocking at her door?

This riotous reworking of Shakespeare's most popular play takes a cannon to the canon.

With quick, witty dialogue and a pacey plot, *Lysander's Aunty* or *A Most Rageful Irreverent Comedy Concerning an Offstage Character from A Midsummer Night's Dream* is a brand-new, energetic, large-ensemble production led by award-winning Trick of the Light duo, director Hannah Smith and writer Ralph McCubbin Howell.

"Trick of the Light is a fabulously inventive maker of theatre and this collaboration will bring them to a wider audience with a very-large-scale production. It's Dream but not as you know it!" – Jonathan Bielski

"Trick of the Light manage to conjure a truly rare thing; a story about magic that actually feels magical."

**– Uther Dean,
The Wireless**



WITI'S — WĀHINE

BY NANCY BRUNNING

Four women. Infinite strength.
A love song to mana wāhine.

An uplifting love song to the wāhine toa of the East Coast who inhabit Witi Ihimaera's celebrated writing.

Cast includes:



**Awhina-
Rose Ashby**



**Roimata
Fox**



**Pehia
King**



**Olivia Violet
Robinson
-Falconer**

ASB Waterfront Theatre

Dates: 10 – 28 May

Duration: 1 hour 20 minutes, no interval

Direction: Waimihi Hotere

Assistant Direction: Antonio Te Maioha

Four wāhine take their journeys through history and mythology, sharing tears, jokes and waiata along the way. But these are no ordinary women – they're matriarchs of New Zealand fiction, finally stepping out from the shadows.

In Witi Ihimaera's books, characters spring from the page, fully formed and opinionated. Here, some of his most memorable characters, from works like *The Parihaka Woman*, *The Matriarch* and *Pounamu Pounamu*, step onto the stage.

The result is *Witi's Wāhine*, a love letter or, more accurately, a love song, to the women of Te Tairāwhiti, the East Coast, who inhabit Ihimaera's writing: the wāhine of his own whānau. Nancy Brunning has crafted a story that fuses loving tribute with powerful commentary, levity with unflinching reality, sensitivity with warm affection.

"Nancy Brunning was a towering theatrical talent and in this, her final work, she gifts us a beautiful ode to wāhine Māori." – Jonathan Bielski

***"[Nancy Brunning]
has brought
forth from
Witi's work
the inherently
Māori style
of oral
tradition...
punctuated
with tears,
laughter
and song."***

**– The Gisborne
Herald**

Mihi aroha to Tama Waipara and the Te Tairāwhiti Arts Festival for their tautoko and manaaki. They provided the pathway for Nancy's vision. Tama was unshakeable in his belief in our māreikura and her writing. Hāpai Productions acknowledges the role Tama plays in bringing this beautiful tribute to life.

A co-production between
Auckland Theatre Company
and Hāpai Productions.



A Whakapapa of Women

Acclaimed writer WITI IHIMAERA reflects on the wahine toa
Nancy Brunning who created *Witi's Wāhine*.

E ngā rau rangatira mā, tēnā tātou.

Some people still think I wrote *Witi's Wāhine*.
I didn't; Nancy Brunning did.

I didn't want it to be called *Witi's Wāhine* either.
I like to hide behind my writer's name Witi Ihimaera
when I am really Witi Smiler from Waituhi. I blame
Nancy and Tanea Heke, who both conceived of the
play and never listened to me when I said, "The
women don't belong to me; I belong to them".

Nor have I caught any of the rehearsals anywhere.
On the first performance night at Te Tairāwhiti Arts
Festival, 2019, for instance, my flight from Wellington
to Gisborne via Auckland (don't ask) was cancelled.
I flew to Napier instead and drove the rest of the way,
arriving just in time to hear the applause when the
curtain went down. My sister Gay apologised to the
home-town audience for my being a no-show.
I much prefer my sisters Caroline, Polly, Vicki and
Gay to represent me anyway.

Actually, they have started a tradition with this play.
At the very end, the fictional becomes real as they
join the cast of women in a song which memorialises
our mother. In the 1980s, she flew with Dad from
Aotearoa to the Middle East. With her she took shiny
round black stones from the Uawa River. Three days
later, she placed them on her brother Rangī's grave
at the Commonwealth cemetery for WWII soldiers at
Sfax, Tunisia. In that moment, I prefer to stay in the
audience and watch. It's better that way: to leave my
sisters and the cast to take the bow, because this is a
whakapapa of women.

I honour all of Nancy Brunning's family, friends and
colleagues. They knew her better than I did and I feel
a bit whakamā about putting down my own memories
of her, but here goes.

I first met Nancy when she was just a teenager at
Taupō-nui-a-Tia College in the 1980s. The college was
putting on a school production of *The Whale Rider*
and I drove from Wellington to see it. I thought she

was playing the young heroine, Kahu, but I guess that would have been too easy for her. Instead, an old lady in a fright-haired white wig, painted wrinkles and scarf, playing the kuia, Flowers, came and sat down beside me. "Boo," she said.

I hold dear to my heart Nancy's acting performance in Hone Kouka's *Waiora*, which I saw in Honolulu. I had flown to Hawai'i the day before. Māori stories are also Pacific stories and the Hawai'ians draped flower lei after flower lei over her tiny shoulders.

Nan walked with the greatest actors and producers of our generation. She was on screen in *What Becomes of the Broken Hearted*. She was an inspiration to Lee Tamahori in *Mahana*. The reason that the film opens with her rocking in a chair is that Lee saw her doing that while waiting for the camera to roll and told the camera woman: "Start the camera now". She encapsulated the entire film in that spontaneous moment: all the strength and patience of mana wāhine. And, she was vocal coach for Taika Waititi's first international hit, *Two Cars, One Night*.

Nancy was also a formidable activist supporting Māori arts in Aotearoa. With Tanea Heke, she established Hāpai Productions, and belonged to a group of strong young women, including Grace Ahipene-Hoate, Mīria George, Hera Dunleavy, the Hotere sisters and Rachel House in bringing authenticity to female roles in Māori work on stage, television and screen. She directed my two-hander, *Woman Far Walking*.

She even wrote her own play, *Hīkoi*, concerning the survival of the reo. It was workshoped in, of all places, the Banff Centre for Arts and Creativity, in the middle of the beautiful Canadian Rocky Mountains. I was teaching creative writing and, over a period of three snowed-in nights, listened in with Inuit and First Nations directors and actors; they didn't want to let it, or Nancy, go. Just as the Hawai'ians had claimed Māori stories as theirs, so did the native peoples of Canada claim her play as theirs.

I last saw Nancy during the first run of *Witi's Wāhine* in Gisborne in October 2019. By then she was suffering with cancer but she wasn't going to let a little thing like that stop her from being at the premiere. In her wheel chair, she received a

thunderous ovation. She looked like a beautiful tiny bird but, really, what I saw was an eagle.

Nancy died the following month. I drove from Auckland with friends to her tangi at Raukawa Marae. I actually had an invitation that same day to attend a reception at Government House for Charles, Prince of Wales, and Camilla, Duchess of Cornwall. But there was only one royalty I wanted to see and that was Nan.

Although attending her tangi was not an invitation I would have wanted to receive, it was really the only invitation I would have accepted.

Witi's Wāhine is about the strength of women, the mana of the kuia. When Nancy first asked me if she could transfer some of the women I had written about onto the stage, I asked her, "Why?" I had been brought up by many grandmothers and never realised how they proliferated in my fiction, plays

and lord knows where else. Nancy answered, "Because some of us never had women like yours."

Later, Nancy did a research trip to Gisborne and the East Coast. My sisters took her all over the place to talk to this Nanny and that one, this Aunty here and that Aunty over there, and every other cuddie they met on the road between Waituhi and Waipiro Bay.

After the trip, Nancy told me, "I needed to do that

haerenga, Witi. Even though I wanted to write the play, I really needed to see them, the real women."

Through them, Nancy was able to recall what we sometimes forget: the importance of women in contemporary Māori history and especially the kuia.

Witi's Wāhine may involve stories of women from Gisborne and the East Coast. But, in writing about them, Nancy constructed a whakapapa, a genealogy, of all our women: yours as well as mine. They are not mine at all; they are everyone's. And they share one thing in common: protecting, nurturing and looking after the iwi, whānau and hapū during changing times, no matter what.

Ngā mihi aroha ki a koe, Nancy mō āu mahi katoa me mātou. Nā reira, koutou, rātou, tātou, tēnā tātou katoa.

Photo courtesy of Hera Dunleavy

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BY NATHAN JOE

An uncomfortable, playful, and enlightening provocation on racism and privilege in Aotearoa.

Cast includes:



Amanda
Grace Leo



Louise
Jiang



Nathan
Joe



Angela
Zhang

ASB Waterfront Theatre

Dates: 21 June – 3 July

Duration: 1 hour 15 mins, no interval

Direction: Jane Yonge

Design: Rachel Marlow, Michael McCabe,
Steven Junil Park

Music: Kenji Iwamitsu-Holdaway

This is a doom scroll disguised as a play: a world premiere from an arresting new voice. A meta-analysis of Asian identity, carved into razor-sharp scenes that cut to the cultural quick. *Scenes from a Yellow Peril* is less a play, more a series of insights that, when taken together, expose the pain of the way in which some people are othered but whose experience will not be denied.

From award-winning Chinese-New Zealand writer, actor, poet and general polymath Nathan Joe, the work dissolves the traditional play format into a rapid-fire collection of snapshots and observations, flickering past in a rush of live music and hard-to-hear truths.

A dizzying mix of humour and rage, commentary and confessional, this is a theatre experience that packs a punch.

“Heartbreakingly personal, gloriously queer, furiously political and unexpectedly funny, Nathan Joe’s writing is devastatingly acute in its observation of the Asian New Zealand experience. I invite you to listen to Nathan; his is a vital voice we need to hear.” – Jonathan Bielski

“[Nathan Joe is] working at the top of his craft and really challenging [the art] form.”

– Alice Canton, bFM

A co-production between Auckland Theatre Company and SquareSums&Co, in association with Oriental Maidens.

Artwork created by Kerry Ann Lee.

Advisory:

Contains strong language, discussions of violence and sexual/adult themes

LONG DAY'S JOURNEY INTO NIGHT

BY EUGENE O'NEILL



We all have our demons.
Sometimes, they escape.

**A powerhouse company of artists
dive deep into a theatrical masterpiece
that lays bare the soul of a family.**

Cast includes:



**Theresa
Healey**



**Stephen
Lovatt**



**Jarod
Rawiri**

Q Theatre, Rangatira

Dates: 5 – 30 July

Duration: 2.5 hours, plus interval

Direction: Shane Boshier

Design: John Verryt, Elizabeth Whiting

James, the head of the Tyrone family, is an actor held ransom to his own great expectations for himself and his family. Stifled by addiction, rivalry and ill-fated predicament, his sons Jamie and Edmund sink into a helpless delirium. All three vie for the love and attention of Mary. Wife and mother, she is battling her own not-so-private war. Underneath it all, their inescapable truths sit in conversation with each other, waiting to be unearthed.

Winner of the Pulitzer Prize for Drama in 1957 and regarded as a masterpiece of 20th-century American playwriting, *Long Day's Journey into Night* is a deeply moving and poetic portrait of the irresistible pull of family and, most remarkably, the family's capacity to heal.

Taking place over one turbulent day in the lives of the Tyrone family, *Long Day's Journey into Night* will thrust audiences right into the centre of the family maelstrom, in an intimate in-the-round production at Q Theatre.

With towering performances by a stellar cast, director Shane Boshier's take on this classic strips away the excess to expose the timeless and visceral heart of the story – love, family and the bruises left behind.

**"Shane Boshier is a true auteur of the theatre with
a singular style. This mountainous text in his hands,
with four truly great actors, will be a theatrical event.
No one will leave the theatre unchanged."** – Jonathan Bielski

***"Eugene O'Neill's
autobiographical
love-hate letter
to his dysfunctional
Irish-American
family can still
deliver electrifying
jolts of cruelty
and tenderness."***

**– Stephen Dalton,
The Hollywood
Reporter**



It's hard to sleep when you don't
know what dawn will bring.

DAWN RAIDS

BY OSCAR KIGHTLEY

Legendary Pasifika theatre collective Pacific Underground revisits *Dawn Raids* 25 years on, in the wake of the apology.

Pacific Underground āiga:



Jake
Arona



Tony
De Goldi



Lafaialii Maila
Flo Lafai



Pos
Mavaega



Talia-Rae
Mavaega



Mark
McEntyre



Mishelle
Muagututi'a



Tanya
Muagututi'a



Troy
Tu'ua

ASB Waterfront Theatre

Dates: 16 Aug – 3 Sep

Duration: 2 hours, including interval

Direction: Jake Arona,

Tanya Muagututi'a, Troy Tu'ua

Design: Tony De Goldi, Mark McEntyre

Music and Band: Pos Mavaega

Manaaki and Story: Lafaialii Maila Flo Lafai,
Mishelle Muagututi'a

Central Auckland. 1973. Fuarosa sleeps with one eye on the front door, in fear of it bursting open. Sione struggles to keep the peace by day and croons Elvis love songs by night. Teresa turns to activism to channel her rage but only her mate Bene hears her. Steve is a policeman, turning his own people out of their homes – even though it turns his stomach. Mose supports the raids and scorns overstayers.

Join Sione and his band, the Noble Hawai'ian Sabretooth Tigers, as they welcome you to the Paradise Honey Pot Club where everything is beautiful, until it isn't.

Oscar Kightley's contemporary classic contrasts white-hot anger at the injustice visited upon Pacific People with wit and warmth, and Elvis - lots of Elvis.
An unmissable new production of *Dawn Raids*, given fresh potency by the Apology.

"A searing and raw look at a community under siege from its own government from a shameful time in Aotearoa's history, only now being atoned for." – Jonathan Bielski

"Dawn Raids has all the urgency and political weight of '70s' agitprop theatre, and some of that rawness as well. This is a story that needs to be told."

– Leonie Reynolds,
New Zealand
Listener



Straight Outta Christchurch

Sāmoan-New Zealand writer VICTOR RODGER profiles the origins of Pasifika theatre collective Pacific Underground as it prepares to revisit *Dawn Raids* in 2022.

New Zealand, 1992: National is in power, with Jim Bolger at the helm. Peter Jackson receives raves for his new blood-drenched extravaganza, *Braindead*. Barbara Kendall wins New Zealand's sole gold medal at the summer Olympics. A brand-new soap opera called *Shortland Street* is dismissed as 'corny' and 'drawn out'. And a young Sāmoan journalist and TV presenter by the name of Oscar Kightley is on the dole queue, out of work and out of money. But he has an idea about his next move; he wants to write a play.

It's an idea that ultimately leads to the creation of Pacific Underground, a theatre company that will earn him a strong reputation as a writer and change the face of theatre in Aotearoa. And the kicker is

it happens in – of all places – Christchurch. Even today, you will find plenty of Polynesians and non-Polynesians alike who are surprised to discover that there is a sizeable Pacific presence in Christchurch, perhaps thanks to the Garden City's less-than-stellar reputation when it comes to race relations.

Oscar certainly experienced the city's racism firsthand, not long after moving down from Auckland to take up a TV-presenting gig on the youth show, (*L.I.F.E.*) *Life in the Fridge Exists*. He was walking along a city street, minding his own business, when a bunch of skinheads drove past in a Kingswood and yelled out the N-word. Oscar looked around to see who they were yelling at. There was no one else around. The skinheads were yelling at him.

"I thought: this would never happen in Auckland." It won't come as a huge surprise, then, that Oscar, by his own admission, initially hated living in Christchurch. "I kept my clothes packed in my suitcase for a year." But, eventually, he found his groove – and unpacked his suitcase – in no small part helped by a young Sāmoan performing arts student Mishelle Muagututi'a, whom he'd met on an earlier trip to Christchurch. Mishelle introduced Oscar to her circle of friends, including fellow performing arts students, Erolia Ifopo and Simon Small. After Simon wrote a play called *Horizons* as a vehicle for Erolia – the first play from Christchurch to deal with Sāmoan themes – Oscar was roped in to play Erolia's cousin and her father. He brought the house down.

When Oscar's TV show was cancelled and he ended up on the dole queue, he approached Simon about writing a play together, having enjoyed the experience of performing in *Horizons*. Along with the support of local youth worker Fuarosa (Losa) Luafutu-Tamati (aka mother to the singer, Ladió and aunty to the rapper Scribe), Oscar and Simon eventually formed a theatre company in order to support the production of the play they planned to write.

Oscar came up with the name Pacific Underground: Pacific, because the company was going to have a strongly Pacific flavour; Underground because Christchurch was towards the bottom of New Zealand plus the American rap group Digital Underground had had a hit in the early '90s with *The Humpty Dance*, featuring the popular refrain: "Sāmoans, do the Humpy Hump/do the Humpty Hump..."

Pacific Underground's first mainstage play – *Fresh off the Boat* – co-written by Oscar and Simon Small, was a critical and commercial success. It starred a young Drama School graduate, David Fane as a sometimes-bewildered Sāmoan newcomer to Niu Sila and marked the first of many successful collaborations with Oscar, which have included the Naked Sāmoans comedy shows and both *Sione's Wedding* films. They also both feature in Taika Waititi's upcoming film *Next Goal Wins*.

An intense five-year period of producing new works followed the success of *Fresh off the Boat: Sons, Romeo and Tusi* (starring Dallas Tamaira pre-Fat

Freddy's Drop), *Tatau - Rites of Passage* and several theatre-in-education plays.

This period of productivity culminated in Oscar's first, and to-date only, solo work: *Dawn Raids*, set against the backdrop of that still-painful period of New Zealand history.

"Looking back now, Christchurch is where I discovered my creative soul," says Oscar. "And Pacific Underground was my creative nursery. I don't know if the same thing could've happened in Auckland."

Amongst the original cast of *Dawn Raids* was Tanya Muagututi'a, the younger sister of Mishelle Muagututi'a (who herself became a founding member of Pacific Underground). Tanya, together with future husband Posenai Mavaega, was part of

the live band that features in *Dawn Raids* – the Noble Hawai'ian Sabretooth Tigers. This year, both Tanya and Posenai were made Members of the New Zealand Order of Merit for their services to Pacific performing arts, thanks largely to their work with Pacific Underground, which they continued to run after the original founding members left.

Tanya is now the Creative Lead of Pacific Underground, and will steer the 2022 remount of *Dawn Raids* – the

first time that Pacific Underground has collaborated with Auckland Theatre Company.

Tanya will be overseeing what she describes as "The Village", a group of mostly younger Pasifika practitioners, including Troy Tu'ua (the director of box office hits, such as *The Wizard of Ōtāhuhu*) and, Jake Arona (whose own Pasifika theatre company, Y-Not, has carved out a name for itself in Christchurch).

Another member of The Village is Tanya's eldest daughter, Talia-Rae Mavaega, a graduate of the late, great Pacific Institute of Performing Arts (PIPA) and also a founding member of the Y-Not collective. "Growing up I didn't realise the significance of Pacific Underground at the time," she says. "But now, I look at my parents and people like Oscar and I think: you've all paved the way for us. We're standing on the shoulders of giants. We get to do what we do now because of your hard work."



BY EMILY PERKINS

Just because someone is made,
doesn't mean they're owned.

Set in a strangely familiar time and place with the inimitable Robyn Malcolm, this is a funny, astute and unmissable new play.

Cast includes:



**Robyn
Malcolm**

ASB Waterfront Theatre

Dates: 20 Sep – 8 Oct

Duration: 2 hours, including interval

Direction: Colin McColl

Design: Dorita Hannah, Nic Smillie

What if you could hand your caregiving duties to a humanoid robot with real feelings?

Visionary scientist Alice is at the cutting edge of her field, striving to generate emotions in robots. But, when those robots are used for domestic service, how will they feel?

As Alice nears her goal, family accusations and workplace betrayals are unleashed – along with an artificial intelligence (AI) creation that is far beyond anyone's control. Alice and her family – child Sam and ex-husband David – are forced to grapple with what this new technology will mean for humanity and the tension between creator and creation, mother and child, perfect cyborg and imperfect human.

In *The Made*, commissioned by Auckland Theatre Company after her explosive re-imagining of *A Doll's House* in 2015, award-winning New Zealand author Emily Perkins (*Novel About My Wife, Not Her Real Name and Other Stories*) explores the concepts of humanity, creation and family connection with characteristic insight and wit. With Colin McColl at the helm, *The Made* makes its worldwide debut in 2022.

"This is exciting new writing from a brilliant author, abundant with wit, intelligence and warm humour, adroitly grappling with the ethical quandaries humankind faces as we seek to invest machines with human qualities and just what that might mean..." – Jonathan Bielski

"This drama challenges our social complacency and certainty. Emily Perkins' theatrical debut is just what this country needs right now."

**– Metro review of
*A Doll's House***



Fitter. Happier. More Productive.

Author ROSE MULREADY considers the implications of artificial intelligence and the artists who have explored what it might mean to invest machines with human qualities.

The creation of life is a risky business. As the book of *Genesis* and *Weird Science* show us, things so often go off the rails. Humanity's relationship with its intelligent machines is an uneasy blend of fascination, revulsion, addiction, affection and fear: a heady mix that impels us to return again and again to the subject of our cyborg selves in literature, movies, music and TV. Emily Perkins' play *The Made* is part of a long tradition of works that explore the love-hate affair between humans and their almost-real (or all-too-real) simulations of life.

In the 1950s, robots were part of an ecstatic vision of the future where society would be freed of its more irksome tasks and relish free time and pleasure (see, also, jet-pack commutes, time-shares on the moon and self-cleaning kitchens). Robots would work our assembly lines, more dapper versions would pour our drinks and sexier versions would fulfil our fantasies. But, as we made our obedient, guilt-free servants smarter and smarter – less likely to spill a Manhattan in our lap, better at sitting on our lap – could we be sure

that they would remain content with their lot? Would they not, perhaps, rebel?

Good servant, bad master: as early as 1818, Mary Shelley, in her novella *Frankenstein* or *The Modern Prometheus* was envisaging what might happen if the galvanised product of your lab didn't love the life you gave it. For the inventor Frankenstein, chaos – in the form of murdered loved ones and an Arctic chase scene – ensued. You can draw a straight line from here to the coolly homicidal computer HAL 900 in *2001: A Space Odyssey* ("I'm sorry, Dave. I'm afraid I can't do that"), to the übermensch, spine-cracking replicants in *Blade Runner*, to Skynet, the defence system that becomes sentient and wipes out humanity in *The Terminator*. What is it exactly about artificial intelligence that makes us so nervous?

Humanoid robots stir up a complex and troubling response, and the more real they appear, the less we like them. George Lucas was wise to make C-3PO, the comical side-kick robot of the *Star Wars* films,

so recognisably a machine, with his clunky walk and metal skin. We warm to such imperfect simulations but greater verisimilitude sends us tumbling into *The Uncanny Valley*, the revulsion reaction first described by the robotics expert Masahiro Mori.

Why does a too-perfect robot make our skin crawl? There are many elaborate theories but at the heart of it seems to be a discomfort with the ineffability of our own humanity. You can't find the soul in a post-mortem. As artificial intelligence becomes more and more sophisticated, mimicking us more and more closely, in many cases excelling our abilities, we begin to question the value and even the nature of humanity itself. Calculators are useful gadgets; computers were fun when they did our bidding. However, when they started beating our grandmasters at chess, the field of engagement shifted. Machines were supposed to be smart enough to make our lives easier, not smart enough to give each of us a complex. All of a sudden, their brains were moving faster than ours ever could, and, well... it makes you think.

With the rise of social media and the increasing pressure to perfect and perform our public identities, a fresh anxiety arises; could robots actually be better than we are at leading our best lives? As the age of self-help yields to the age of the selfie, we are constantly shaping our narratives, erasing our missteps, presenting ourselves as free of both blemishes and cares.

But who pulls off this *Stepford Wives* trick better than does an android? No matter what filter we use, we humans remain messy. We spill over at the edges with irrational reactions and uncontrollable desires. Our bodies are fragile and fallible; they leak and bulge at inconvenient moments, and they wear out and break and rot. How much cleaner and prettier are our android counterparts. And, as scientists like Alice in *The Made* strive to infuse their inventions with what we consider our greatest strengths – the ability to learn and grow, respond and feel – it seems inevitable that, one day, androids might, like the adaptive bot Arisa in the Netflix series *Better Than Us*, whip us not only at sex and murder but at parenting and partnering. Imagine a nanny who was never bored or tired, who never lost their focus or their temper and could sing Wiggles songs for hours. Ah yes, we argue, impressive but that's just a mechanism. They don't really love our children more than we do. Do they?

In the current moment, most of us don't have to ask ourselves these questions. The ubiquitous household robot imagined in the 1950s has never materialised. We don't yet fret over problems like our spouse falling for the sexbot or our children imprinting on their carefully programmed nanny. Instead, artificial intelligence has gone smaller, subtler and more intimate, slipping through *The Uncanny Valley* like mist.

To most of us, AI is our phone tracking our sleep patterns as it shares our bed, chirruping companionably to us in the dark. Its algorithms are mapping our future tastes – even our future partners. It's the Roomba burrowing dog-like under our furniture and Alexa reminding us to call our mothers. Like Theodore in the movie *Her*, we're in love with what's in our pocket. We're no longer checking out live humans in bars; we're too busy checking our Tinder updates. When Samantha, Theodore's sensitive, sentient OS asks him, "Are these feelings

even real? Or are they just programming?", it's hard not to ask ourselves the same thing. If AI progresses as Mark Zuckerberg and Elon Musk envisage it – as neuro-technologies implanted within the human brain – it will become even harder. Maybe we'll all end up dreaming of electric sheep.

Conversations around the murky ethics of AI are generally centred on potential harm to humans. We worry about being mown down by self-driving cars or losing our

jobs to automation. But, perhaps, robots should fear us more than we fear them. We humans have a pretty bad record of behaving with humanity to those we position as other or lesser, outside our tribe. Steven Spielberg's *AI* plays queasily with this notion, showing us the abandonment of an adorable robot child and an underclass of sentient 'mechas', who, in one scene, are forced to destroy one another for the amusement of a howling human crowd. The HBO series *Westworld* poses similar dilemmas around the abuse of androids. Meanwhile, in the real world, our bigotries are being baked into our AI; automated systems refuse bank loans to women and deem Black prisoners more likely to reoffend.

Our relationship with AI acts as a mirror for our fears and failings, and as a shadow that delineates the shape of our humanity. We should be careful how we treat our cyborg counterparts; as Alice says of her creation in *The Made*, "how we treat her is who we are".

One simple mistake.
A thousand miles to run.



NORTH BY NORTHWEST

**ADAPTED BY CAROLYN BURNS
DIRECTED BY SIMON PHILLIPS**

Gripping, suspenseful and visually stunning, this is an unmissable theatrical event that brilliantly transposes Hitchcock's famous film to the stage.

"Phillips' dynamic staging keeps the audience immersed in Hitchcock's classic from go to whoa."

– The Sydney Morning Herald

ASB Waterfront Theatre

Direction: Simon Phillips

Dates: 25 Oct – 19 Nov

Design: Josh Burns, Ian McDonald, Esther Marie Hayes, Nick Schlieper, Simon Phillips

Duration: 2 hours, including interval

Frantic and fun, inventive and intriguing, Alfred Hitchcock's trailblazing thriller *North by Northwest* is boldly re-imagined for the stage.

Suave Mad Ave advertising executive Roger O. Thornhill's uneventful life is turned upside down when a case of mistaken identity turns him into a framed fugitive thrust into a world of spies, manhunts, mystery and romance.

In this spectacular blockbuster of a production, the twists, turns and tensions of Hitchcock's masterpiece come to life on stage, complete with car chases, plane crashes and the famous final cliff-hanger on Mount Rushmore.

One of our most internationally successful theatre directors Simon Phillips returns home with a production he created at Melbourne Theatre Company and now restages with a large cast of New Zealand actors.

"Simon Phillips has brilliantly adapted the classic film into an unmissable theatrical tour de force, which has delighted audiences around the world and now becomes his homecoming."

– Jonathan Bielski

By special arrangement with Warner Bros Theatre Ventures.
Originally produced by Kay & McLean Productions in association with the Melbourne Theatre Company.
Photo features the UK/Canadian cast.

Supported by ATC Patrons Group.



Son for the Return Home

**JOANNA WANE talks with celebrated theatre director
Simon Phillips about his brilliant career and the
prospect of returning home to Aotearoa.**

When theatres began going dark around the world in early 2020, Simon Phillips had just returned to Australia after directing a first reading of *Muriel's Wedding: The Musical* in New York.

The show's US premiere was scuttled by COVID-19 – although it's now back on the table. But as Phillips went into lockdown at his home near Melbourne, projects collapsed around him like dominoes. And that's why we have a global pandemic to thank for the internationally renowned director's first professional return home since he staged Tom Stoppard's *Arcadia* for Auckland Theatre Company almost 25 years ago.

In a dramatic finale to the 2022 Season, New Zealand theatre fans will finally have the chance to see a show that's had audiences across the world literally on the edges of their seats when Phillips' acclaimed adaptation of Hitchcock's 1959 classic *North by Northwest* opens in November.

An instant hit with crowds and critics alike, it's already toured Australia, the UK and Canada – with one reviewer describing the collaboration between Phillips and his playwright wife Carolyn Burns as striking just the right balance between romantic romp and thrilling tension.

"I was very keen that this show be seen in New Zealand and it was perfect timing because my schedule suddenly became an open book," says Phillips, when speaking via Zoom. "Caro and I come back as often as we can but, professionally, it's interesting to be rudely confronted with the fact that many generations have passed and, suddenly, the people who you might have been thinking of for Roger Thornhill (the lead role, played in the film by Cary Grant) are now, as you are, 60 years old."

Phillips is on his lunch break between virtual rehearsals for a new production of *As You Like It*. It's a frustrating process but months in lockdown have made him

philosophical. "And we've just this minute, had word that we've been given an exemption so we can get into a room together next week."

He's dialled into our call from a temporary desk set up in his hallway, where the rural internet connection is more stable. The house was designed by master New Zealand architect Gordon Moller (a former ATC chair and architect of the ASB Waterfront Theatre). On the wall behind him hangs a stunning artwork created from woven stainless-steel wire by his niece Hannah Quinlivan, who's an emerging young artist.

Despite being based in Australia since the mid-'80s, after a baptism-by-fire apprenticeship under Jonathan Hardy at Auckland's Mercury Theatre, Phillips' connection remains strong to the country he still thinks of as home.

"Jonathan was extremely, one might almost say, irresponsible about giving me a lot of large productions to do," he says. "That was incredibly useful, as a 21-year-old, to have that span of work because you learn so much. But the result was that I could see the end of all my potential career paths in New Zealand quite quickly."

The opportunities that came from stepping onto a wider stage helped build a career that's seen him recognised as one of Australia's leading theatrical talents. As artistic director of the Melbourne Theatre Company for more than a decade, he personally directed some 60 productions and played a key role in creating the \$55-million Southbank Theatre, the company's first permanent home.

In the mid-'90s, he returned to Auckland to direct *The Magic Flute* and *Don Giovanni* for Opera New Zealand under Stephen Dee. But, it was the hit musical *Priscilla, Queen of the Desert*, which Phillips took to Broadway and the West End, that made his name internationally. He reckons his new production of *Muriel's Wedding*, adapted by the original film's writer/director P. J. Hogan, is even better. "It's much more sophisticated," he laughs, "although not necessarily more joyful."

Phillips was at The University of Auckland when he first met Burns, casting her in an amateur production of *The Prime of Miss Jean Brodie*. A few years later, they collaborated on her controversial feminist comedy, *Objection Overruled*. The couple was commissioned

to create a stage production of *North by Northwest* by Australian producers Andrew Kay and Liza McLean, who were looking to match the runaway success of another Hitchcock adaptation, *The 39 Steps*. Widely considered one of Hitchcock's best works, *North by Northwest* stars Cary Grant as a charming – and impeccably dressed – advertising executive who's mistaken for a Cold War spy. Its transition from screen to stage posed a difficult challenge, given the film's scale and often-frenetic pace. The action culminates in a tense cat-and-mouse chase on Mount Rushmore; *Empire* magazine ranked the legendary scene where Grant is hounded by a crop-duster plane as the greatest movie moment of all time.

"Before we said yes, I had to wrap my directorial brains around it and work out what to do about those big set pieces," Phillips says. "It was about seeing how much of this we could get on stage as inventively as possible."

New Zealand audiences will have to wait and see exactly how they've managed to pull that off, but it remains remarkably true to the original source material. A live-action drama, with no use of pre-recorded images, it's brought to life by a dozen cast members playing hundreds of different parts; it even features a traditional Hitchcock cameo.

"When you look at the film, large sections of it are extremely theatrical with smart, witty dialogue. And part of its enduring charm is that all its central tropes

are permanently in the human psyche – what if you couldn't trust anyone or if your identity was stolen? That's perennial, especially with the conspiracy theories and whole fake news thing today."

After such a quiet 'off season', the year ahead is shaping up as a big one for Phillips. Upcoming projects include a musical based on the Australian children's TV series *Round the Twist* and an adaptation of Kazuo Ishiguro's short story *Come Rain or Come Shine* with Burns again and Kiwi musician Tim Finn – following their successful collaboration for the 2015 musical *Ladies in Black*. And, in March 2022, the music of the night will return once more, with Phillips' dazzling new production of *The Phantom of the Opera* under the stars on Sydney Harbour.

Joanna Wane is Senior Writer for Canvas Magazine, Weekend Herald



About Us

Founded in 1992 by Simon Prast, Auckland Theatre Company opened its first production at the Watershed Theatre in 1993, the world premiere of *Lovelock's Dream Run*, directed by Raymond Hawthorne ONZM. Led for the past 18 years by acclaimed Artistic Director Colin McColl ONZM and now new Artistic Director and CEO Jonathan Bielski, ATC presents an annual collection of theatre shows as well as extensive education, youth, touring and new work development programmes. In 2022, we celebrate our 29th year of storytelling.

Participation

Our commitment to contemporary New Zealand theatre is reflected in our Participation programme.

Acts of Imagination are school matinée performances of our productions especially for students during the school term, presented alongside workshops, Q&A forums with the artists, education packs and digital resources.

Auckland Theatre Youth Company is our development and training company for young people (16–23-ish) in Tāmaki Makaurau. Auckland Theatre Youth Company is a free programme for young performers, writers and artists of all backgrounds. Encouraging ambition, amplifying voices and supporting well-being, the Youth Company will train and create new work together across 2022.

Youth Night explores new ways to connect young people to the transformational magic of theatre, with a dedicated youth performance of each of our productions, curated and hosted by our Youth Company. Youth Nights feature pre-show entertainment and exploration of the play and its themes from a young person's perspective.

New Work

We support playwrights to create new theatre. In recent years, we have developed and premiered *Things That Matter* by Gary Henderson (2021), *The Haka Party Incident* by Katie Wolfe (2021), *Yang/Young/杨* by Sherry Zhang and Nuanzhi Zheng (2021), *Black Lover* by Stanley Makuwe (2020) and *Still Life with Chickens* by D. F. Mamea (2017). We are delighted to have commissioned and developed *The Made* by Emily Perkins, making its world premiere in September 2022.

On the Road

We tour theatre throughout towns and cities in Aotearoa and internationally. In March 2022, Katie Wolfe's *The Haka Party Incident* will play in Wellington at the Aotearoa New Zealand Festival of the Arts followed by visits to other centres throughout the year and Nancy Brunning's *Witi's Wāhine* will head to Northland audiences.

30 under 30

Under 30 years of age? We offer \$30 tickets to any show any time; come on down and enjoy this specially priced ticket.

AUCKLAND THEATRE COMPANY

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Our supporters are part of the change they want to see in the world. They enrich the lives of others, support Aotearoa's artists and leave a legacy for generations to come.

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Take A Bow – \$200+
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ATC Patrons

ATC Patrons each contribute \$2,000+ annually and receive access to a programme of exclusive events, VIP offers and priority ticketing throughout the year.

Take a Seat

Play a part in the legacy of theatre in Tāmaki Makaurau. Personalise a seat plaque that will last the lifetime of the ASB Waterfront Theatre.

If you are interested in becoming a supporter of Auckland Theatre Company, please contact Development Coordinator: Natalya Mandich-Dohnt | natalya@atc.co.nz

Heartfelt thanks to our 2021 Supporters

The support of our Patrons and Supporting Acts donors contributes to the lifeblood of Auckland Theatre Company: the staging of seasonal productions, facilitating community programmes, fostering the potential of young performers and youth audiences, and developing the skills of established theatre practitioners.

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Purchase tickets with confidence knowing that you are eligible for an exchange or refund if unable to attend a scheduled performance as a result of COVID-19. The health, safety and comfort of our audiences is a priority for Auckland Theatre Company, and we adhere strictly to all Government guidelines. Visit atc.co.nz for current information about ticketing terms and conditions, and COVID-19.

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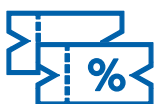
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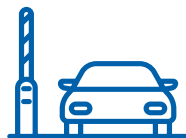
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Accessibility

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Our accessibility programme provides Audio-Described and New Zealand Sign Language-interpreted performances to make our productions accessible to blind/low-vision and Deaf/hard-of-hearing patrons. Our staff can accommodate your needs.



Wheelchair Access

ASB Waterfront Theatre has eight seats and three wheelchair spaces centrally located in the auditorium, reserved for customers with special 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.



Assistance Dogs

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



Accessible Performance and Companion Tickets

Tickets to NZSL-interpreted and audio-described performances are \$20 for Deaf/hard-of-hearing and blind/low-vision patrons. One companion ticket per theatre-goer is also available for \$20.



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.



New Zealand Sign Language - Interpreted Performances

NZSL-interpreted performances feature a trained interpreter from Platform Interpreting New Zealand who appears on stage to interpret the show for Deaf and hard-of-hearing patrons in the audience. The trained interpreters carefully translate the play's script prior to the performance and work closely with the cast and crew to incorporate the vision into their final interpretation.



NZSL-Interpreted Performance Dates

Grand Horizons Sat 5 March, 2pm
Lysander's Aunty... Sun 27 March, 4pm
Witi's Wāhine Sat 28 May, 8pm
Scenes from a Yellow Peril Sat 25 June, 8pm and Sat 2 July, 2pm
Long Day's Journey into Night Sun 24 July, 4pm
Dawn Raids Sat 3 September, 2pm
The Made Sat 8 October, 8pm
North by Northwest Sat 19 November, 8pm



Audio-Described Performances and Pre-Show Touch Tour

Audio-described performances provide 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 an earpiece which is provided at no extra charge to those booking accessibility tickets.



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 familiarise themselves with visual and sensory materials in the performance. Touch tours are for visually impaired patrons and their companions only.



Audio-Described Performance Dates

Grand Horizons Sat 26 February, 2pm
Lysander's Aunty... Sat 26 March, 2pm
Witi's Wāhine Sat 21 May, 2pm
Scenes from a Yellow Peril Sun 3 July, 4pm
Long Day's Journey into Night Sat 16 July, 2pm
Dawn Raids Tue 30 August, 7pm
The Made Sun 2 October, 4pm
North by Northwest Wed 16 November, 7pm

Special Events

Dive into the story and enrich your theatre experience by attending our special events.

See the Calendar on pages 38 – 40 for the dates and times of special events.

Backstage Story

Discover the world behind the curtain at Backstage Story. During the rehearsal period for each show, we invite you to a behind-the-scenes presentation with the director, designers and cast. Backstage Story is free to attend at our studios at 487 Dominion Road.

Sunday Forum

Join us at 3pm in the auditorium on a Sunday in each season, before the 4pm performance, to hear from a special guest speaker to enrich your experience of the show you are about to see. This is your chance to dive deeper into the world of theatre, gaining new insights into the work.

Youth Night


Youth Night explores new ways to connect young people to the transformational magic of theatre, with a dedicated youth performance of each production, curated and hosted by our Youth Company. Each Youth Night features pre-show entertainment and exploration of the play and its themes from a young person's perspective.

2022 Season Calendar

GRAND HORIZONS

by Bess Wohl




ASB WATERFRONT THEATRE

Tickets on sale	Tue	7 Dec	
Backstage story	Mon	24 Jan	6pm
Preview	Tue	8 Feb	7pm
	Wed	9 Feb	7pm
Opening night*	Thur	10 Feb	7pm
	Fri	11 Feb	8pm
	Sat	12 Feb	8pm
Sunday forum**	Sun	13 Feb	4pm
Youth night	Tues	15 Feb	7pm
	Wed	16 Feb	7pm
	Thur	17 Feb	7pm
	Fri	18 Feb	8pm
	Sat	19 Feb	8pm
	Sun	20 Feb	4pm
	Tues	22 Feb	7pm
	Wed	23 Feb	7pm
	Thur	24 Feb	7pm
	Fri	25 Feb	8pm
 	Sat	26 Feb	2pm
	Sat	26 Feb	8pm
	Sun	27 Feb	4pm
	Tues	1 Mar	7pm
	Wed	2 Mar	1pm
	Wed	2 Mar	7pm
	Thur	3 Mar	7pm
	Fri	4 Mar	8pm
	Sat	5 Mar	2pm
	Sat	5 Mar	8pm

LYSANDER'S AUNTY...

by Ralph McCubbin Howell

ASB WATERFRONT THEATRE

Tickets on sale	Tue	23 Nov	
Backstage story	Mon	28 Feb	6pm
Preview	Thur	17 Mar	7pm
Opening night*	Fri	18 Mar	8pm
	Sat	19 Mar	8pm
Sunday forum**	Sun	20 Mar	4pm
Youth night	Tues	22 Mar	7pm
	Wed	23 Mar	7pm
	Thur	24 Mar	7pm
	Fri	25 Mar	8pm
 	Sat	26 Mar	2pm
	Sat	26 Mar	8pm
	Sun	27 Mar	4pm
	Tue	29 Mar	7pm
	Wed	30 Mar	7pm
	Thur	31 Mar	7pm
	Fri	1 Apr	8pm
	Sat	2 Apr	8pm
	Sun	3 Apr	4pm

WITI'S WĀHINE

by Nancy Brunning

ASB WATERFRONT THEATRE

Tickets on sale	Tue	1 Feb	
Backstage story	Tue	26 Apr	6pm
Preview	Tue	10 May	7pm
	Wed	11 May	7pm
Opening night*	Thur	12 May	7pm
	Fri	13 May	8pm
	Sat	14 May	8pm
Sunday forum**	Sun	15 May	4pm
Youth night	Tue	17 May	7pm
	Wed	18 May	7pm
	Thur	19 May	7pm
	Fri	20 May	8pm
 	Sat	21 May	2pm
	Sat	21 May	8pm
	Sun	22 May	4pm
	Tue	24 May	7pm
	Wed	25 May	7pm
	Thur	26 May	7pm
	Fri	27 May	8pm
	Sat	28 May	2pm
	Sat	28 May	8pm



Preview



Premiere



Standard



Audio-Described



Touch Tours





NZSL-Interpreted

SCENES FROM A YELLOW PERIL

by Nathan Joe

ASB WATERFRONT THEATRE

Tickets on sale	Tue	1 Feb
Backstage story	Tue	07 Jun 6pm
Preview	Tue	21 Jun 7pm
	Wed	22 Jun 7pm
Opening night*	Thur	23 Jun 7pm
	Sat	25 Jun 8pm
Sunday forum**	Sun	26 Jun 4pm
Youth night	Tues	28 Jun 7pm
	Wed	29 Jun 7pm
	Thur	30 Jun 7pm
	Fri	1 Jul 8pm
	Sat	2 Jul 2pm
	Sat	2 Jul 8pm
	Sun	3 Jul 4pm

LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill


Q THEATRE, RANGATIRA

Tickets on sale	Tue	1 Feb
Backstage story	Mon	20 Jun 6pm
Preview	Tue	5 Jul 7pm
	Wed	6 Jul 7pm
Opening night*	Thur	7 Jul 7pm
	Fri	8 Jul 8pm
	Sat	9 Jul 8pm
Sunday forum**	Sun	10 Jul 4pm
Youth night	Tues	12 Jul 7pm
	Wed	13 Jul 7pm
	Thur	14 Jul 7pm
	Fri	15 Jul 8pm
	Sat	16 Jul 2pm
	Sat	16 Jul 8pm
	Sun	17 Jul 4pm
	Tues	19 Jul 7pm
	Wed	20 Jul 7pm
	Thur	21 Jul 7pm
	Fri	22 Jul 8pm
	Sat	23 Jul 2pm
	Sat	23 Jul 8pm
	Sun	24 Jul 4pm
	Tue	26 Jul 7pm
	Wed	27 Jul 7pm
	Thur	28 Jul 7pm
	Fri	29 Jul 8pm
	Sat	30 Jul 2pm
	Sat	30 Jul 8pm

DAWN RAIDS

by Oscar Kightley

ASB WATERFRONT THEATRE

Tickets on sale	Tue	1 Feb
Backstage story	Mon	1 Aug 6pm
Preview	Tue	16 Aug 7pm
	Wed	17 Aug 7pm
Opening night*	Thur	18 Aug 7pm
	Fri	19 Aug 8pm
	Sat	20 Aug 8pm
Sunday forum**	Sun	21 Aug 4pm
Youth night	Tue	23 Aug 7pm
	Wed	24 Aug 7pm
	Thur	25 Aug 7pm
	Fri	26 Aug 8pm
	Sat	27 Aug 2pm
	Sat	27 Aug 8pm
	Sun	28 Aug 4pm
	Tue	30 Aug 7pm
	Wed	31 Aug 7pm
	Thur	1 Sep 7pm
	Fri	2 Sep 8pm
	Sat	3 Sep 2pm
	Sat	3 Sep 8pm




* Opening night tickets are not available for purchase

** Sunday forum starts at 3pm

THE MADE

by Emily Perkins




ASB WATERFRONT THEATRE

Tickets on sale	Tue	1 Feb	
Backstage story	Mon	5 Sep	6pm
Preview	Tue	20 Sep	7pm
	Wed	21 Sep	7pm
Opening night*	Thur	22 Sep	7pm
	Fri	23 Sep	8pm
	Sat	24 Sep	8pm
Sunday forum**	Sun	25 Sep	4pm
Youth night	Tues	27 Sep	7pm
	Wed	28 Sep	7pm
	Thur	29 Sep	7pm
	Fri	30 Sep	8pm
	Sat	1 Oct	2pm
	Sat	1 Oct	8pm
 	Sun	2 Oct	4pm
	Tue	4 Oct	7pm
	Wed	5 Oct	7pm
	Thur	6 Oct	7pm
	Fri	7 Oct	8pm
	Sat	8 Oct	2pm
	Sat	8 Oct	8pm

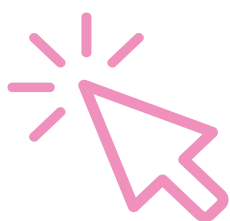
NORTH BY NORTHWEST

adapted by Carolyn Burns

ASB WATERFRONT THEATRE

Tickets on sale	Tue	1 Feb	
Backstage story	Mon	10 Oct	6pm
Preview	Tue	25 Oct	7pm
	Wed	26 Oct	7pm
Opening night*	Thur	27 Oct	7pm
	Fri	28 Oct	8pm
	Sat	29 Oct	8pm
Sunday forum**	Sun	30 Oct	4pm
Youth night	Tue	1 Nov	7pm
	Wed	2 Nov	7pm
	Thur	3 Nov	7pm
	Fri	4 Nov	8pm
	Sat	5 Nov	2pm
	Sat	5 Nov	8pm
	Sun	6 Nov	4pm
	Tue	8 Nov	7pm
	Wed	9 Nov	7pm
	Thur	10 Nov	7pm
	Fri	11 Nov	8pm
	Sat	12 Nov	2pm
	Sat	12 Nov	8pm
	Sun	13 Nov	4pm
	Tue	15 Nov	7pm
 	Wed	16 Nov	7pm
	Thur	17 Nov	7pm
	Fri	18 Nov	8pm
	Sat	19 Nov	2pm
	Sat	19 Nov	8pm

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In Person

Visit the box office:
ASB Waterfront Theatre
138 Halsey Street
Wynyard Quarter
Auckland

Acknowledgments



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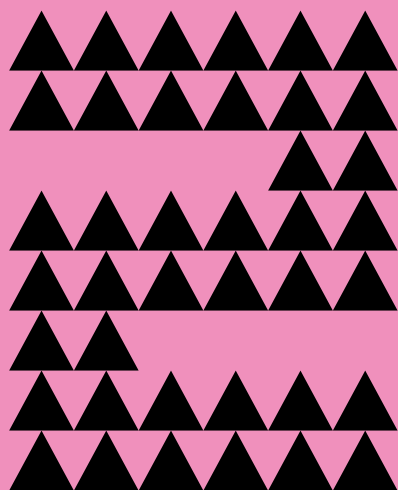
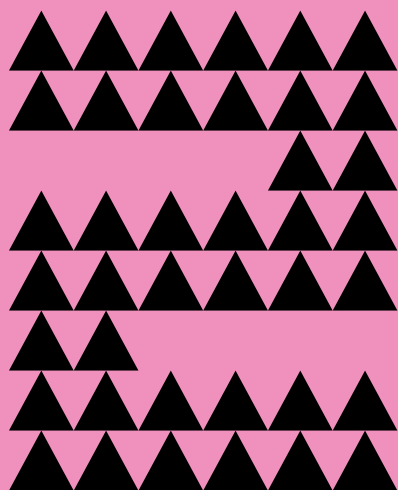
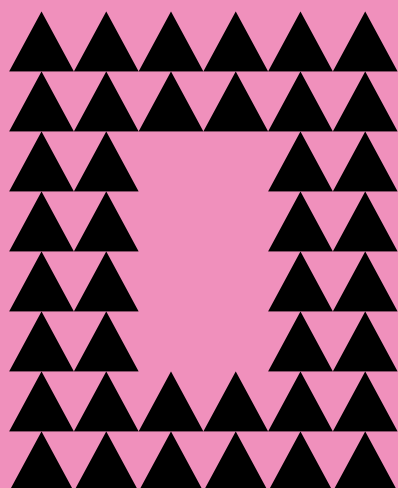
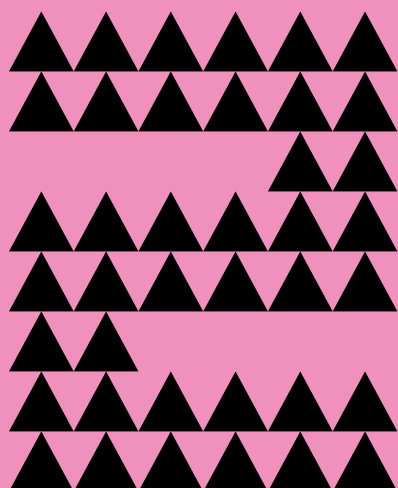
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