Auckland Theatre Company, SquareSums&Co in association with Oriental Maidens present

Basmati Bitch

By Ankita Singh

Directed by Ahi Karunaharan

11 – 30 July 2023

Q Theatre

This performance is audio described by Audio Described Aoteraoa

Auckland Theatre Company’s accessible programme is proudly presented by Dentons Kensington Swan

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 Taranga 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.

Mauri tau, mauri ora!

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

Taranga 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.

Mauri tau, mauri ora!

## ABOUT THE PLAY

When retired fighter Shiva is dragged into the world of illegal MMA (Mixed Martial Arts) fighting by bored, overworked Bisma, the last thing they expect is to be embroiled in the contraband black market. But that’s exactly what happens when they end up in massive debt to basmati baron Toby ‘The King’. They have seven days to acquire a truckload of rice, or else...

## CAST

Celine Dam Dảm My Linh — Refugee, Aunty 2, Goon 2, Fighter, Poet

Rob Gibson — Wittkun

Amanda Grace Hsu Hsien Leo 梁宿娴 — Supervisor, Aunty 1, Goon 1, Fighter, Mum, Guard

Karishma Grebneff करि श्मा ग्र ेबन ेफ — Bisma

Gemma-Jayde Naidoo — Shiva

Mo Nasir — Taj

Mel Odedra — Toby

Tian Tan 齐天大圣 — Jin

Dennis Zhang 张全 — Goon, Guard, Task officer

## CREATIVE

Playwright — Ankita Singh अंिकता िसंह

Director — Ahi Karunaharan அகிலன ் கருணாகரன ்்

Associate Producer — Alyssa Medel, SquareSums&Co

Production Aunty & Script Advisor — Jane Yonge

Production Designers — Filament Eleven 11 — Rachel Marlow & Bradley Gledhill

Costume Designer — Imuy Teav ទាវ អុីមុយ, Teav Studios

Composer & Sound Designer — Te Aihe Butler *Ngāti Porou*

Graphic Designer — Ant Sang

## PRODUCTION

Production Manager — Annah Jacobs, Pilot Productions

Associate Production Manager & Sound System Designer — Sam Clavis, Pilot Productions

Stage Manager — Michael Clark

Deputy Stage Manager — Chiara Niccolini

Technical Manager — Ella Madsen Brough

Technical Operator — Peter Davison

Technical Script Supervisor — Chanelle Muirhead

Audio Mix Engineer — Andrew Furness

Props Manager — Nati Pereira

Script Advisors — Andrew Bancroft, Nathan Joe 周润豪, Hayden J Weal

Voice Coach — Kirstie O’Sullivan

Intimacy Coordinator — Megan Adams

Choreographer — Rebekkah Schoonbeek-Berridge

Fight Choreographer — Dayna Grant, New Zealand Stunt School

Publicity — Elephant Publicity

Hero Image Photographer — Mark Leedom

Stills Photographer — Ankita Singh अंिकता िसंह

International Institute of Modern Letters (IIML) Placement — Lily Fitzgerald

Toi Whakaari: New Zealand Drama School Design Intern — Azalea Lewis-Milne Toi Whakaari Assistant Stage Manager Intern — Alex Dallas

The world premiere of *Basmati Bitch* is the second collaboration between SquareSums&Co, Oriental Maidens and Auckland Theatre Company, and it’s the fourth production in Auckland Theatre Company’s 2023 season. It began previews on 11 July and premiered on 13 July at Q Theatre, Auckland.

The production is 1 hour, 30 minutes without an interval. It contains strong language, haze and flashing lights.

Please remember to switch off all mobile phones and noise-emitting devices.

Principal funders: Creative New Zealand and Auckland Council

# Haere Mai. Welcome.

In the year Auckland Theatre Company celebrates 30 years, our two companies have come together to commission a new play by an exciting emerging writer, Ankita Singh.

*Basmati Bitch* is a daring, new rollicking ride through a not-too-distant dystopian future where basic commodities like rice have taken on the value of gold. Gangs fight over turf and trade, and an office stapler becomes a deadly weapon.

The characters of this genre play are vividly brought to life by a gorgeous pan-Asian cast of actors, who eat up the material with eagerness.

This is an ambitious production. The cast are asked to perform stunts, speak multiple languages and fight over rice. The creative team has conceived a dazzling alternative future for Auckland, shot through with neon lights, pulsating beats and underground bars.

We mihi to director Ahi Karunaharan, who is a close friend to both of our companies and a brilliant artist. Ahi has steered this new work to the stage, bringing a bold directorial vision and imbuing the world with a wicked sense of fun.

Ngā mihi ki a koutou to everyone who has supported this work and the artists who have created it.

The apocalyptic future Ankita has created may await us. If it does, it will be every person for themselves as we fight each other to survive. Watch closely. Pick up vital skills. Prepare for what is to come.

**Sums Selvarajan**, SquareSums&Co

**Jonathan Bielski**, Auckland Theatre Company

# **Note from the Director**

## Ahi Karunaharan அகிலன ் கருணாகரன

The opening lines of *Basmati Bitch* quote Parag Khanna from his book *Move*: “*History is replete with seismic global disruptions—pandemics and plagues, wars and genocides, famines and volcanic eruptions, and time and again after great catastrophe, our survival instinct compels us to move*.”

As a descendant of forced migration, I pay respect and acknowledge our families and communities whose current realities are not too dissimilar from those portrayed in this speculative futuristic work.

At the heart of it, *Basmati Bitch* is a comedic play about displacement, friendship and sacrifice. In bringing Ankita Singh’s script to stage we have taken inspiration from various graphic novels, action-comedy films, manga and anime that have influenced us as creatives in unlocking the text.

The burden of representation is real, and a heavy one at that. As diaspora creatives, the freedom to write about what you want to without worrying about external forces is limited. I thank Ankita for gifting us with a script that presents Asian creatives in ways we don’t get to see often on our stages here in Aotearoa.

What will our future look like a hundred years from now? When systems fail, structures collapse, what will remain of what we have built? Making theatre in these current times can feel like living in a dystopia, but very much like the characters that band together in this play, I thank my wonderfully curious and playful band of cast, designers and production team in building this work and to our producers SquareSums&Co and Auckland Theatre Company in helping us realise this production.

# **Note from the Playwright**

## Ankita Singh अंिकता िसंह

I, a nerdy South Asian immigrant from a small town, am now a playwright… on a mainstage, no less. How on earth did we get here? The seed of this play was planted in 2018 when I pitched the idea to Sums Selvarajan and Bala Murali Shingade for Oryza’s Asian Playwrights Lab. Up until then, I had never written, well, anything really… apart from NCEA essays.

It has undergone many transformations since, thanks to Creative New Zealand, Proudly Asian Theatre’s *Fresh off the Page* and many dear, patient friends.

Researching this play has been overwhelming. I have stumbled across many ideas, stories and tragedies, which I may not be able to convey fully yet as a writer, especially in a dark comedy.

If any ideas presented in this play pique your interest, I implore you to explore the following texts: *The Great Escape* by Saket Soni, *Move* *and The Future is Asian* by Parag Khanna, *Easternisation* by Gideon Rachman, *Mafia Queens of Mumbai* by Hussain Zaidi, *Born Fighter* by Ruqsana Begum, *Empire* by Goalhanger Podcasts and *Brown History Podcast* episodes 5, 7, 35, 43, 58 and 61, in particular, as well as the *EarthDiverse* and *Invisible* by Jacqueline Leckie for more local insights. These texts and resources serve as excellent gateways into the complex world of Asia, its people, the diaspora and the shifting geopolitics of our world, and the rise of China and India, in particular, which will impact all of us significantly in the next century.

As one of my mentors once said, artists are perfectionists; we’d be forever tinkering on a work if deadlines didn’t force us to let go. I hope to continue writing and delving deeper into the ideas I have begun to explore in this play. But, for now, I give you this part of my journey.

I hope you find meaning, resonance or even just joy in this hectic story.

Thank you.

P.S. This play may be dystopian but, for the record, in my vision of utopia, we are all global citizens, free from persecution, and able to move and live with dignity and safety.

# Timeline of Events

## Ankita Singh takes us on a journey to the alternate future of the world of *Basmati Bitch*.

2023 – 2030

Politicians remain complacent as climate disasters continue to hit with increasing frequency. In Aotearoa, the housing crisis continues amid a recession and torrential rain.

2040 – 2050

To economists’ surprise, India and China’s GDP surpasses the US as its economy deteriorates due to fascist domestic terrorism.

2050 – 2080

Across the globe, constant rain intensifies, submerging entire cities and displacing millions of people.

2090 – 2100

The Great Flood: A catastrophic superstorm rips across the globe, destroying cities and farmlands. In Aotearoa, infrastructure of roads and telecommunication is devastated, power cuts become the norm. State of Emergencies are declared across most nations.

Environmentalists and activists are quickly suppressed as fascism sweeps across the globe in the wake of the Great Flood.

The Trade War: The US officially declares a trade war against China, asking its allies to place embargoes on the nation.

India – once allied with the US, remains neutral in the trade war.

2100 – 2110

New Zealand and the Western Alliance place bans on any Indian or Chinese imports, including rice.

Rice prohibition enforced: The government strictly enforces this prohibition, leading to black market rice trade and underground rice cultivation.

Food riots and social unrest: The scarcity of rice, coupled with the ongoing trade war, plunges societies into turmoil.

Rise of synthetic food substitutes: In response to the rice ban, corporations exploit the demand by introducing synthetic food substitutes that mimic the taste and texture of rice. Plastic is discovered as a key ingredient in these rice alternatives.

Rice rebels and secret rice farms: A group of rebels, known as the ‘Rice Revolutionaries’, emerge to fight against the rice ban. They establish hidden rice farms in remote areas and become symbols of resistance against the oppressive government.

Climate refugees overwhelm the borders: The government freezes all visa and asylum cases. They introduce a ‘transient worker’ visa to fill any labour gaps. Citizens and the Undocumented become solidified social classes.

2123

Rice smuggling networks emerge: In the midst of the rice ban, intricate smuggling networks evolve to transport illegal rice across borders. Refugees begin to use the rice underground to attempt to migrate. They are easily exploited and trafficked by smugglers.

Government crackdown on the Rice Revolutionaries: The government, threatened by the growing influence of the Rice Revolutionaries, launches a brutal crackdown. Martial law is declared, dissent is suppressed by a specialised military Task Force, and the rebels face imprisonment or execution. Public moral nose-dives as hope seems lost.

The Task Force turns its attention to the borders: The Task Force is instructed to round up the Undocumented and stop climate refugees from reaching the border. Anyone caught is relocated to maximum security labour camps.

# Meet the Characters

## SHIVA

Former ‘merchant’, Shiva, carries the weight of a dark past. Her exceptional combat skills are matched only by her struggles with anger management (which she swears she’s working on). She claims she wants peaceful solitude but, deep down, yearns for connection.

## BISMA

Bisma is a people-pleasing immigration advisor, whose only escape from her suffocating life is her erotic novel-writing. When she discovers that violence fires her up to overcome her writer’s block, she cooks up the idea to start a fight club.

## JIN

A passionate mixologist with a taste for opulence, Jin is in severe debt after being disowned by his rice-dealing cartel family. He’s reliant on his bro, Taj, to keep his spirits up as he desperately tries to keep his derelict bar afloat.

## TAJ

A true romantic, Taj just wants to find ‘The One’ with whom to share his passion for poetry. Despite disagreeing with Jin’s illicit tactics to bring patrons into their bar, he stays loyal – Jin is the closest thing he has to family.

## TOBY

A sadistic rice smuggler, Toby ‘The King’ will do anything to gain power in the Big Smoke after his farmlands in the Waikato are wiped out by floods. He is asthmatic, loves to gamble and believes inequality is the natural order.

## WITTKUN

Toby’s head guard, ex-mercenary, Wittkun, is a deadly fighter. But deep down, he just wants to bake cakes, fold laundry and watch K-Dramas. He longs to be with Taj but feels tainted by the things he has done in the past.

## THE MAHJONG AUNTIES

This pair of wily, jazzy, wheeling-dealing aunties will do anything for coin and grain to feed their 30-year-old children. They gamble, act as bookies and sing smooth tunes at The Dragons Dojo.

# Playwright

## ANKITA SINGH अंिकता िसंह

Ankita Singh is a writer, director and award-winning theatre producer raised between Chandigarh and Kirikiriroa. She can trace her ancestry to the Himalayan hill station of Ranikhet, Aligarh, also known as the ‘City of Locks’, and pre-partition Lahore in Punjab.

Not long after completing her Master’s degree in Screenwriting from Auckland University of Technology, Ankita won the 2021 Piki Pitch and is currently developing her series with Piki Films.

With a firm grasp on storytelling, Ankita has had a recent streak of successfully funded projects, including being a member of one of six teams creating a half-hour episode for TVNZ’s *Motherhood Anthology* and receiving a New Zealand Writers Guild Seed Grant in 2022 to develop her supernatural romantic-comedy feature film. She is the first South Asian female playwright to be commissioned by Auckland Theatre Company.

# Director

## AHI KARUNAHARAN அகிலன ் கருணாகரன

Ahi Karunaharan is an artist of Srilankan 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 the Auckland Arts Festival, and the Sydney and Adelaide Festivals, and directed for Auckland Theatre Company, Silo Theatre and Circa Theatre.

From intimate encounters to large-scale epics, directing highlights include *The First Prime-Time Asian Sitcom*, *Rudali*, *A Fine Balance*, *Shoulda Woulda Coulda*, *Swabhoomi: Borrowed Earth*, *Northern Glow* and *Mumbai Monologues*. His writing credits include *My Heart Goes Thadak Thadak*, *The Mourning After*, *Tea* and *A Mixtape for Maladies.*

The recipient of an Arts Foundation Laureate Award, The Bruce Mason Playwriting Award and winner of multiple Auckland Theatre Awards, Ahi is the founder of Agaram Productions.

# Cast

## CELINE DAM DẢM MY LINHRefugee, Aunty 2, Goon 2, Fighter, Poet

Celine Dam is a Vietnamese-Chinese actor based in Tāmaki Makaurau. Coming from a background in devised and physical theatre, she is thrilled to be a part of the *Basmati Bitch* whānau and has loved bringing this new work to life. Celine has performed in productions by Proudly Asian Theatre, Hand Pulled Collective and Rocket Park Productions.

## ROB GIBSONWittkun

Rob Gibson is an up-and-coming actor in film and television, bringing a diverse background with his Malaysian-Chinese and Scottish heritage.

His recent credits include *Happiness is the Path* and *Shortland Street*. Rob made his theatre debut in the hilarious comedy Bonking James Bond, where he portrayed the iconic character himself.

With his multicultural upbringing, Rob brings a unique perspective to his performances. Alongside his acting pursuits, he is a competitive classic physique bodybuilder and holds over a decade of experience as a health professional.

On both stage and screen, Rob strives to create captivating performances that leave a lasting impact through his commitment and dedication to the craft.

## AMANDA GRACE HSU HSIEN LEO 梁宿娴Supervisor, Aunty 1, Goon 1, Fighter, Mum, Guard

Amanda Grace Hsu Hsien Leo is a Chinese Singaporean screen and stage actor, voice-over artist and singer. Amanda spent her formative years in Aotearoa before her family moved back to Singapore where she trained in devising under Noorlinah Mohamed. She received a First Class Honours degree in Dramaturgy from the University of Auckland, where she trained in clown under Master Clown Dr Ira Seidenstein.

Theatre highlights: *Call of the Sparrows* for Proudly Asian Theatre, in 2016, and the 2018 Auckland Fringe one-woman multilingual debut of Oliver Chong’s *Roots*. Amanda has worked in long-standing collaborations with Oriental Maidens, starting with the two seasons of Nathan Joe’s *I Am Rachel Chu* (2018–2019) and, most recently, with Auckland Theatre Company’s season of *Scenes from a Yellow Peril* in 2022.

Screen credits: The viral TikTok series *n00b*, TVNZ’s documentary *Sik Fan Lah!* and HBO’s *Our Flag Means Death*. Her voice credits include the role of Nai Nai (Grandma) in *Tales of Nai Nai*, and the voice of Jiangshi Sauda in the Chinese version of the video game *Bloons*.

By day, Amanda is a tarot reader under her brand Grace&Tarot and runs a face-painting company Face Fatale Facepainting.

## KARISHMA GREBNEFF करिश्मा ग्रेबनेफBisma

Karishma Grebneff was born and raised in Dunedin and is of Fijian-Indian and European descent. She is a graduate of the acting programme at Toi Whakaari: New Zealand Drama School. She wrote her own theatre piece*, Larro Your Inner Demons*, which was included in the *Fresh off the Page* programme held by Proudly Asian Theatre in 2022. Her most recent acting accolades include *The Best Café In The World* by Daniel Nisbet at Basement Theatre, and *Shortland Street*.

## GEMMA-JAYDE NAIDOOShiva

Gemma-Jayde Naidoo is a South African-born Indian actor and dancer. She graduated from The Actors’ Program in 2022. Gemma-Jayde has worked on both stage and screen. Her theatre work includes *The Kamasutra Chronicles*; she features in the soon-to-be-released *Miles from Nowhere* and Amazon’s *The Wilds*, as well as numerous short films.

## MO NASIRTaj

Mo Nasir is an actor, born in Pakistan and raised in New Zealand. Having studied acting for three years at Unitec, he has a keen interest in culture, media and the influence art can have on audiences and society.

Mo has performed in a variety of film and theatre works. His most recent works include *Boom Shankar* and *The Best Café In The World*. His most challenging role to date was as the Cheshire Cat in *The Cheshire Cat’s Smile* musical theatre show.

Mo is working on various projects to be seen in the next few months. In the future, he hopes to take his work all over the world and for his work to take him all over the world.

## MEL ODEDRAToby

Mel Odedra is an Indian-New Zealand actor who works in film, television and theatre.

Theatre highlights: *North by Northwest*, *A Fine Balance*, *Light vs Dark* *and The Curious Incident of the Dog in the Night-Time* for Auckland Theatre Company.

Screen highlights: He has appeared in popular series, such as long-running soap *Shortland Street*, drama series *Shantaram* and US fantasy *series The Shannara Chronicles*. He features in the film *Nomad* and short *film The Engagement Party*. Mel most recently starred in feature film *Bad Behaviour*, alongside Jennifer Connelly and Ben Whishaw.

## TIAN TAN 齐天大圣Jin

After a three-year hiatus from acting, travelling the world soul-searching, Tian Tan has full-circled back to Auckland to re-pursue his childhood dream of acting. This time with integrity and diligence. He has trained with various teachers and schools across New Zealand, Australia and the USA but he would say the most important teacher was life. Outside of acting, Tian enjoys chanting Sanskrit mantras, frolicking in big grassy fields, learning foreign languages and anime. Tian would like to thank his parents for supporting him in various ways throughout the years.

## DENNIS ZHANG 张全Goon, Guard, Task officer

Dennis Zhang is a 1.5-generation Kiwi-Asian who traces his whakapapa back to small town Yangzhou, China. Dennis has a background in nonprofit management from where he took the dive into the acting world four years ago.

As an artist, Dennis has a mission to tell stories that otherwise wouldn’t be told and is beyond grateful that his first professional theatre experience is one whose kaupapa he resonates with so strongly. Outside theatre, you can find Dennis on screen where he will star in the upcoming television series Far North.

In his spare time, Dennis is a competitive trading card game player and travels worldwide to compete in the game Flesh and Blood.

Instagram: @howdoiact

# Creative

## JANE YONGEProduction Aunty & Script Advisor

Jane Yonge graduated in 2015 with a Master of Theatre Arts degree in Directing from Victoria University of Wellington and Toi Whakaari: New Zealand Drama School. In 2019, she graduated with a Master’s degree in Arts Politics from New York University on a Fulbright scholarship.

Jane’s directing work includes: *Scenes from a Yellow Peril* by Nathan Joe with Auckland Theatre Company, SquareSums&Co and Oriental Maidens (2022); *Another Mammal* by Jo Randerson (2021); *48 Nights on Hope Street* with Auckland Theatre Company (2020); Basement Theatre’s Christmas show *A Frickin Dangerous Spacemas* by Frickin Dangerous Bro (2019); *At the Wake* by Victor Rodger (2018); and *The Basement Tapes* by Stella Reid, Jane Yonge, Oliver Morse and Thomas Lambert (Best Director at the 2017 Wellington Theatre Awards and Scotsman Fringe First Award at the 2018 Edinburgh Festival Fringe).

Jane is an International Society for the Performing Arts (ISPA) Fellow and the Creative Catalyst at Te Taumata Toi-a-Iwi (Arts Regional Trust).

## FILAMENT ELEVEN 11 – RACHEL MARLOW & BRADLEY GLEDHILLProduction Designers

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 creatives.

Filament Eleven 11’s recent and upcoming theatrical designs include: production design for *Scenes from a Yellow Peril* and *Things That Matter* (Auckland Theatre Company), *Next to Normal* (The Court Theatre), *The Strangest of Angels* (New Zealand Opera), *Every Brilliant Thing* (Silo Theatre), and *The Savage Coloniser Show* (FCC); lighting and video design *for The Resistance* (Australian Theatre for Young People), *The Made* (Auckland Theatre Company), *Dakota of the White Flats* (Red Leap Theatre); lighting design for *Owls Do Cry* (Red Leap Theatre) and *The Writer* (Silo Theatre).

Filament Eleven 11’s recent designs for large scale, live and filmed events include production designs for Teeks – One Night Only at Spark Arena (Live Nation), Silver Scrolls Awards (2018–present), Pacific Music Awards (2017–present), Fat Freddy’s Drop (Aotearoa shows 2020–present), Rock2000 (2020–present) and lighting design for TOPP CLASS: The Topp Twins Tribute Show (filmed live at Civic Theatre, aired on Prime TV and streamed on Neon).

Filament Eleven 11 create installation art including *Who Lived in a Vinegar Bottle* at Auckland Live Concert Chamber (winner of Best Production Design and Best Visual Arts at Auckland Fringe Awards 2020).

Other design accolades include Auckland Theatre Awards in Excellence in Design (2019), Excellence Award for Body of Work (2018); and People’s Choice Best Lighting (2017 and 2016); Wellington Theatre Awards Lighting Designer of the Year (2018 and 2016).

## IMUY TEAV ទាវ អុីមុយCostume Designer Teav Studios

Imuy Teav is a Cambodian fashion designer based in Auckland. She established Teav Studios in 2018 and graduated with a Master’s degree from Auckland University of Technology in 2022. Teav’s clothing celebrates her cross-cultural heritage and identity through contemporary menswear that can also be worn interchangeably by women. Her work explores themes of past and present, the juxtaposition of East and West, and masculinity and femininity. The garments reflect a balance between softly accentuated silhouettes and sophisticated detailing. Subtle accents of colours and texture evoke a sense of memory from historical references which are recontextualised into contemporary designs.

## TE AIHE BUTLER *Ngāti Porou*Composer & Sound Designer

Te Aihe Butler is an award-winning sound designer, musician and performing arts manager from Te Whanganui-a-Tara. In 2014, he graduated with a Diploma in Entertainment Technology from Toi Whakaari: New Zealand Drama School.

He has worked as a sound designer and composer for live theatre and has toured internationally as a sound engineer. In 2016, Te Aihe won the APRA Award for Best Sound Design at the Auckland Theatre Awards for his work on *WHITE/OTHER* by WHITE\_MESS.

He currently works as a podcast producer for The Spinoff Podcast Network and occasionally performs as a member of the Modern Māori Quartet.

## ANT SANGGraphic Designer

Ant Sang is a cartoonist and illustrator based in Auckland. He’s the author of graphic novels *The Dharma Punks* and *Shaolin Burning,* and co-author of *Helen* and the *Go-Go Ninjas*. He was Lead Designer for the animated television series *bro’Town*, for which he won two New Zealand film and television awards.

# About the Co-producers

## SQUARESUMS&CO

SquareSums&Co is an Aucklandbased arts/artist management and creative producing firm that represents a bespoke roster of world-class storytellers, entertainers and works. Led by co-founding partners Square and Sums, it is especially interested in crossover, cross-cultural and cross-genre projects that span the live creative spectrum. They are passionate about empowerment, community-building and change-making. True, meaningful and borderless collaboration is a fundamental tenet of their ethos.

## ORIENTAL MAIDENS

Oriental Maidens (OM) is a screen and theatre production company, and self-funded publisher, founded by Ankita Singh. OM facilitates and supports creatives of difference, encouraging multicultural discourse and breaking the boundaries of what it means to be an Asian diaspora creative.

# AccessibilityPresented by Dentons Kensington Swan

## NZSL-Interpreted PerformanceBasmati BitchSaturday 22 July 7:00pm

The NZSL-interpreted performance is open to all and features an interpreter on stage, signing the show for Deaf and hard-of-hearing patrons in the audience.

## Audio-Described Performance and Touch TourBasmati BitchSunday 23 July 4:00pm

The audio-described performance is open to all and includes a live audio commentary relayed to blind and low-vision patrons in the audience via earpieces. Patrons with accessibility tickets can also attend a touch tour 90 minutes before the performance.

## How to Book

Deaf/hard-of-hearing and blind/low-vision patrons can buy tickets for NZSL-interpreted and audio-described performances for $20. One companion ticket per theatre-goer is also available for $20. Please contact the box office to book accessible performance tickets or if you have any special requirements.

## Wheelchair Access

ASB Waterfront Theatre has eight seats and three wheelchair spaces 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.

## Assistance Dogs

Assistance dogs are welcome at 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.

## 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.

NZSL Interpreting and Signing — Platform Interpreting NZ

Audio Description — Audio Described Aotearoa Ltd

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

**Acknowledgements**

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**Trailer Production:**

Concept / Writer – Ankita Singh अंिकता िसंह

Director – Calvin Sang

Associate Producer – Alyssa Medel

Director of Photography – Daryl J Wong

Costume Designer – Imuy Teav ទាវ អុីមុយ

Art Director – Hayley Robertson

Gaffer – Hendrikus de Vaan

Lighting Assistant – Logan Pohe

1st Assistant Camera – Sofi Isaak-Zade

Runner – Charisse Uy

Supported by: Pilot Productions

# 30th Anniversary Fund

**Make a gift to support the next 30 years**

**of Auckland Theatre Company**

**Created by a group of visionary founding donors in 1998 to support the growth and creativity of Auckland Theatre Company, The Theatre Foundation has underwritten the ambition of making theatre of scale for our city and carried us to the dawn of our fourth decade as we stage our 200th production.**

The Foundation is now renewing its capacity to support Auckland Theatre Company for the next 30 years by raising funds to mark the Company’s anniversary.

We invite you to be part of the next era of Auckland Theatre Company’s history by making a tax-deductible donation to The Theatre Foundation 30th Anniversary Fund. To make a donation, visit atc.co.nz/support or, for more information, contact our Artistic Director & CEO, Jonathan Bielski development@atc.co.nz

30 Year Visionary: $50,000+
30 Year Star: $50,000

30 Year Lead: $25,000

30 Year Ensemble: $5,000

30 Year Understudy: All other gifts

Gifts can be spread over five years.

Visionary: Dame Jenny Gibbs DNZM, Jan & Trevor Farmer
Lead: Prue Olde
Ensemble: Barbie & Paul Cook

The Theatre Foundation is a charitable trust. The trustees are: Gordon Moller ONZM (Chair), Tim MacAvoy, Patricia Watson, Isaac Hikaka and Derek McCormack.

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To celebrate 30 years of theatre-making, we have invited author Frances Walsh to lift the lid on the decades of drama and tell the story of Auckland Theatre Company.

Delving into the archives and interviewing a starry ensemble of creatives, board members and staff, Frances has uncovered a tantalising treasure trove of tales.

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# Auckland Theatre Company

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Artistic Director & CEO: Jonathan Bielski

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Artistic Associate & Casting Director: Benjamin Henson

Youth Company Co-Leaders: Keagan Carr Fransch, Matthew Kereama, Sam Phillips

## Artistic Operations

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Company Coordinator: Alex Medland

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Director, ASB Waterfront Theatre: Sharon ByrneEvent Manager: Henrique Beirão
Co-Front of House Managers: Lucas Haugh, Dario Kuschke

Venue Technical Manager: Johnny Chen

Senior Venue Technician: Nathanael Bristow

Technical Team: Tayla Brittliff, Sam Clavis, Rafferty Dobson, Clint Edwards, Michael Keating, Dominic Halpin, Zach Howells, Dario Kuschke, Ella Madsen Brough, Max Manson, Dave McSmith, Patrick Minto, Joseph Noster, Mitchell Rayner, Theo Younger

Front of House Supervisors: Ruby Cadman, Sofi Issak-Zade, Sania Jafarian

Front of House: Cara Allen, Ivy Alvarez, Billy Blamires, Joshua Bruce, Ming Wei Cheong, Ruben Cirilovic, Jack Clarkson, Mia Crossan, Sam Dawkins, Eva Fulco, Mary Grice, Michael Judd, Kirsty Leggett, Prakritik Mal, Millie Manning, Pearl McCracken, Sam McRae, Carla Newton, Fraser Polkinghorne, Jean-Daniel Rosset, Ailsa Scott, Emily Smith, Joshua Tan, Kate Wicks, Theo Younger

## Contact ATC

487 Dominion Road, Mt Eden
PO Box 96002
Balmoral, Auckland 1342

P: 09 309 0390
F: 09 309 0391
atc@atc.co.nz

atc.co.nz

## Contact Box Office

ASB Waterfront Theatre
138 Halsey Street, Wynyard Quarter
Subscriber Hotline: 09 309 3395
General Box Office: 0800 ATC TIX (282 849)
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