Auckland Theatre Company and Te Pou Theatre present

Hyperspace

By Albert Belz

7 – 24 February 2023

ASB Waterfront Theatre

This performance is audio described by Audio Described Aoteraoa

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 o ASB ki te tahatika

o te moana.

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, to the

ASB Waterfront Theatre.

Mauri tau, mauri ora!

Whāia te iti kahurangi, ki te tūohu koe me he maunga teitei.

Seek the treasure that you value most dearly; if you bow your head, let it be to a lofty mountain.

E ngā rau rangatira mā, nau mai piki mai, kake mai ki roto i te whare whakaari nei kia kawea tātou e te Rēhia.

Wonderful people, we welcome you all into the whare to be carried away by the atua of performance, arā ko Hine Te Rēhia.

He whakamaharatanga tēnei whakaari kia whai i o tātou wawata, ahakoa te aha.

This story encourages us to follow our dreams, no matter what.

Nā reira, kia manawa tītī, kia mate ururoa tātou katoa.

## CAST

Edward Clendon — Jason/Kapa

Josh Harriman — Kapa

Te Ao o Hinepehinga — Natalie Te Rehua

Pamela Sidhu — Crystal/Kapa

Kruze Tangira — Tāwhai Pātai

Anna-Maree Thomas — Jennifer/Kapa

Mele Toli — Hiona Mohi

Kauri Williams — Sonny Te Rehua

Te Ohorere Williams — Kapa

1990 Timotei, Miami Wine Cooler

Aerobics Championships presenters (on

screen) — Lisa Chappell & Peter Elliott

## TIRA

Haami Aukuso Chen-Foung

Salmanzadeh

Myra-Mei Clarke

Paku Fernandez

Makanihi Tohu

Mia Van Oyen

## CREATIVE

Playwright — Albert Belz

Director — Tainui Tukiwaho

Choreographer — Jack Gray

Production Design – Filament Eleven 11

— Rachel Marlow & Bradley Gledhill

Costume Design — Alison Reid

Sound Design — Crescendo Studio

David Atai

James Zambucka

Ryan Fairweather

Medical Script Advisor —

Dr Renee Liang 梁文蔚 MNZM

Intimacy Director —

Miriama McDowell

## PRODUCTION

Production Manager – Pilot Productions

— Jamie Blackburn, Khalid Parkar &

Annah (AJ) Jacobs

Stage Manager — Matthew Kereama

Deputy Stage Manager — Chiara Niccolini

Assistant Stage Manager — Ariana Williams

Technical Operator — Peter Davison

Audio Mix Engineer — Chris Armitstead

Fly Mechanist — T.J. Haunui

Photographer — Andi Crown

Set Construction — Jarren Jackson,

Division 22

Publicity — Michelle Lafferty,

Elephant Publicity

Set & Costume Design Intern — Nicole Marsh

Costume Design Intern, Massey University

— Rae Lance

Teaching Artists — Acacia O’Connor,

Hone Taukiri

Auckland Theatre Company and Te Pou Theatre present the world premiere of

Hyperspace by Albert Belz. Winner of the 2023 Adam NZ Play Award, Hyperspace is a sequel to Albert Belz’s Astroman, presented in 2019 and directed by Tainui Tukiwaho.

Hyperspace is the first production in Auckland Theatre Company’s 2024 season. It began previews on Wednesday 7 February and premiered on Friday 9 February at the ASB Waterfront Theatre.

Hyperspace is 2 hours and 15 minutes long, including interval. The production contains coarse language. Please switch off all noise-emitting devices.

Principal funders: Creative New Zealand and Auckland Council

# Haere Mai. Welcome.

OUR PARTNERSHIP

As part of a bicultural nation founded by the signing of Te Tiriti

o Waitangi, a theatre company in Aotearoa must ensure that its

work reflects the mutual commitments made by the two peoples

who signed the Treaty. This production is theatre made by Māori

in partnership with non-Māori. It is an example of the Treaty

in action. Two worlds, two peoples, two tongues, two ways of

thinking, working together: kotahitanga and mana motuhake in

partnership and action.

In this collaboration, we hold each other. Each partner brings

knowledge, skill, resource and capability that we invest. We respect

who the other is and what we each bring. We have equity in the

decision-making. We are different but we are compatible. We strive

for a common goal. When one stumbles, the other catches so we

never fall. Ultimately, we are enriched and uplifted by each other.

It is not scary or hard. It’s how we do it in Aotearoa. Together.

Te Pou Theatre & Auckland Theatre Company

February 2024

# **About Te Pou Theatre**

Te Pou Theatre is a kaupapa Māori

Performing Arts venue for all and a

prolific presenter of Māori theatre in

Auckland. We believe in the manaenhancing

power of storytelling, the

importance of community spaces

where everyone can connect with

te ao Māori and the importance

of having Māori stories on our

stages. We provide an accessible

theatre venue for all, an annual

programme of Māori theatre works

and opportunities for development in

the performing arts. We opened the

doors to our newly renovated venue

in January 2023 and have been home

to a great number of diverse shows,

festivals and developments.

Next up in 2024, we will be

presenting the te reo Māori circus

show Te Tangi ā Te Tūī in partnership

with The Dust Palace, as part of

Auckland Arts Festival. We will also

be sharing an exciting new show, The

Handlers, by Poata Alvie McKree, set

in the Handle Room of Crown Lynn

in 1974 and our tenth annual Kōanga

Festival in September, celebrating

new Māori stories for the stage.

Nau mai, haere mai ki Te Pou

Theatre. tepoutheatre.nz

# **Note from Auckland Theatre Company**

It is our pleasure to welcome you

back to the theatre for 2024 after a

wonderful year of shows during our

30th anniversary year.

We are thrilled to be joining again

with the rōpū from Te Pou Theatre

after a memorable collaboration

between our companies with part

one of this trilogy, Astroman, in the

2019 Auckland Arts Festival.

Te Pou is a home for Māori theatre

in Tāmaki Makaurau. At its helm are

two extraordinary leaders, Tainui

Tukiwaho and Amber Curreen, who

are artists, producers and rangatira

of humbling generosity. I mihi to

Amber and Tainui for the friendship

and collaboration.

The world that playwright Albert

Belz has created with this three-part

story of growing up Māori in New

Zealand is familiar to all of us. It is

uniquely of this place: hilariously so.

In Astroman, we were in the ’80s.

Now, with Hyperspace, the presence

of the iconoclastic Gloss, the muchmissed

Miami Wine Coolers, MC

Hammer and the singer who just

won’t give it up, Rick Astley, signal

we are in the 1990s. The gentle fun,

heartfelt nostalgia and pointed

commentary are, for me, the

hallmarks of Albert’s writing.

Together with Te Pou, we continue

our commitment to offer

opportunities, on and off stage,

to theatre workers in training.

This effort is made possible by the

generosity of the Tindall family Next

Gen fund.

Hyperspace has been made with an

abundance of aroha, led by director

Tainui Tukiwaho and choreographer

Jack Gray, rehearsed at the home

of Te Pou Theatre on the banks of

Te Wai-ō-Panuku then performed

at the home of Auckland Theatre

Company on the shores of the

Waitematā. I whakamihi to all the

cast and crew, and their supportive

whānau, who have worked so hard

to bring to the stage this world

premiere.

Mauri Ora.

Jonathan Bielski

Artistic Director & CEO

Auckland Theatre Company

# Note from Te Pou Theatre

There are some stories that sneak

up on you and grab your heart;

Hyperspace is one of those. I first

read the script on a flight to Pōneke

and ended up being that weird

person laughing and sobbing on

an otherwise quiet plane. Albert Belz

has a knack for writing straight

into the heart and we have been

besotted with the Rehua whānau

since Astroman in 2019. In both of

these stories, Albert takes us back

in time, just far enough to tickle the

nostalgia and hold a mirror up to

reflect on how much has changed

and what is stubbornly still the same

in Aotearoa. Right now, it is more

important than ever to have models

of working together in partnership

between Māori and tangata tiriti to

achieve a shared vision. We have

been able to bring this radically

joyful whakaari to the stage through

this kind of partnership where

rangatiratanga is respected and

taonga are protected. We commend

the vision of Auckland Theatre

Company to be a representative

platform for the stories of Tāmaki

Makaurau through these kinds of

partnership. Te Pou Theatre is about

sharing mana-enhancing stories and

arts experiences for all, either at our

own whare or in our friends’ whare.

This whole journey and the show

itself have filled our hearts and

uplifted the wairua – we hope you

catch some of that good stuff in

your Hyperspace experience.

Nāku Noa

Amber Curreen

Poutoko Whānau

Te Pou Theatre

# Note from the Director

My journey with Hyperspace began

in 2019 when we first partnered with

Auckland Theatre Company to bring to

life Albert Belz’s prequel, Astroman.

In Astroman, we first met two of the

lead characters from Hyperspace in their

youth, Natalie and Sonny Te Rehua, who

were negotiating life as Māori in the

early ’80s while surviving in a small town

in New Zealand.

Hyperspace picks up the lives of

these two youths as young adults,

chasing their dreams in the buzzing

metropolis of Wellington in 1990.

It has been a pleasure for me to

return to the Te Rehua family. It has

been like re-meeting old friends: friends

who have grown and changed without

losing the essence that made you fall in

love with them in the first place.

Albert has done an amazing job yet

again, bringing lightness and comedy to

the stage only to flip it all on its head in

the last minute.

This is typical of Albert’s work in

general and can also be felt specifically

through Māori and Polynesian writers.

I find real comfort and joy in this

style of writing; it is a structure that

I grew up with and resonates with me

as a storyteller.

Astroman and Hyperspace push

that structure to a different place; the

joy that is explored (in Astroman, it is

video games and, in Hyperspace, it is

aerobics) is an extreme, exaggerated

version of the joy of the time. It’s an

exaggeration of nostalgia for both

Albert and me and fantasy for the

young cast members. We remember and

delight in the fashion, the music, the

haircuts, the energy and the time itself

in such a different way from what it

actually was, in these shows. Perhaps it

is delusion, perhaps it is optimism, but,

whatever the reason, we love it and we

hope you do too.

I am also fortunate enough to work

with the same group of people I have

worked with through my whole theatre

career. It is with this rōpū that I have

been able to bring Māori voices to

the stage, to mix important kaupapa

with fun, and how I have been able to

be part of shaping the Māori theatre

landscape. It has been because of the

clever creations of Albert Belz and the

tenacious production of Amber Curreen

that we are here today and I would like

to thank them both.

Alongside this steady group of

trusted friends and practitioners, it

is always my mission to bring young

people into our world. Theatre is a

community art form and it has taken a

whole village to bring Hyperspace to life.

Otira, ki a koutou katoa nga kaimahi

kua awhina ia matou ki te whakatu, ki

te whakatinanahia I tenei Whakaari Ka

tuhohu tenei ki a koutou.

Tainui Tukiwaho

# Albert Belz

Ngati Porou me Ngā Puhi,

Ngati Pokai te Hapū

Belz’s career in the arts originally

began in acting before he turned his

hand to writing for stage and screen.

He is an award-winning playwright

and experienced screenwriter, and

his unique voice has crossed many

datelines and divides as his work

has been performed internationally,

including in London, Paris, New York,

Melbourne and Sydney. Issues ranging

from class, ethnicity and sexual politics,

to Gothic serial killers and religion

resonate through his words.

Albert has held writing residencies in

Le Quesnoy (Northern France), the

universities of Auckland, Waikato and

Canterbury, Victoria University of

Wellington (New Zealand), and, last

year, the Michael King Writers Centre.

In 2022, he was the Robert Burns Fellow

at the University of Otago.

In 2021, Albert completed a Master’s

degree in Creative Writing with

Honours while lecturing in performing

arts and writing for stage and screen

at Manukau Institute of Technology

and South Seas Film School.

# Note from the Playwright

I wrote Hyperspace while on residency

as the Robert Burns Fellow in 2022 at

Te Whare Wānanga o Ōtākou. I’d seen

some ol’ skool aerobics on YouTube and

it looked hilarious – and fun!

I didn’t know the story at that

point, nor did I realise it was going

to feature two characters from one

of my previous plays, Astroman. But I

certainly knew the backdrop and the

soundtrack of it.

Eventually, the story revealed itself

and I got down to the writing of it.

I also hung out with some super-funky

cats while workshopping it; that was a

buzz. Sometimes, theatre feels too easy

and this is one of those times. Hope

you enjoy the experience as much as I

enjoyed the process.

Albert Belz

# Synopsis

**It’s 1990 in Aotearoa. Gloss is on TV,**

**Ice Ice Baby is on the radio and the**

**cover of Woman’s Day features “the**

**man”, David Hasselhoff.**

**Small-town girl Natalie Te Rehua**

**dreams of making it as a dancer in**

**the big smoke but has a big secret**

**that could cost her everything.**

**Reluctantly, she teams up with**

**Haka queen Tāwhai Pātai for the**

**New Zealand Aerobics Championships**

**with the hope of kick-starting her**

**career and taking out the $10,000**

**first-place prize.**

**Once Natalie and Tāwhai get in**

**sync, they decide to ditch the whole**

**’tits and teeth in rhythm’ routine**

**and explode onto the dance floor**

**with something no one has ever seen**

**before. Haka-fusion!**

# Director

## Tainui TukiwahoTūhoe, Te Arawa, Ngati Tuwharetoa,

## Whakatohea, Kai Tahu

Tainui Tukiwaho, *Tūhoe, Te Arawa, Ngati Tuwharetoa, Whakatohea, Kai Tahu,* identifies first and foremost as a father of seven. He has also blazed a trail in te ao whakaari for the past 20 years. After graduating Unitec, Tainui observed a lack of Māori voices on our professional stages and gathered trusted and passionate Māori creatives to build a home for Māori theatre. Alongside and through this important kaupapa, Tainui adopted and implemented a distinctive style and perspective representative of his cultural background. He continues to reach new horizons professionally, always with a solid team. He has won awards for writing, acting, and directing across stage and screen. Some of his proudest works include ‘Front Yard Festival’, a traveling show that kept the community alive for our kaumatua during lockdowns, bringing professional, joyful theatre to their front yards. ‘Hemo is Home' is another lockdown project that was written with his children and starred his second youngest, 11-year-old Te Rongopai. As well as being good for the whanau and wairua, ‘Hemo is Home’ won an award in the Adam NZ Play Award in 2022. And 'Kōpū', a powerful, conversation-changing all-woman sketch comedy show that shook Auckland early last year. Tainui’s mahi is cutting-edge and often purposefully challenging to both audiences and creatives. His art and life are always kaupapa-driven, as he boldly leads the way and holds space for Māori creatives.

# Choreographer

## Jack GrayNgāti Porou, Ngāti Kahungunu, Ngāpuhi, Te Rarawa

Jack Gray (Ngāti Porou, Ngāti Kahungunu, Ngāpuhi, Te Rarawa) is a world-renowned Māori contemporary dance artist, choreographer, teacher, facilitator, and writer. Though his independent arts practice spans two decades, Jack was a former National Aerobics Champion who represented New Zealand internationally. In 2000, Jack founded Atamira Dance Collective and Artistic Director from 2018-2023. He curated Cultural Informance Lab (California), Transformance Lab (New York), I Moving Lab (USA, Australia, NZ), Indigenous Dance Forum (New York), I LAND (Hawaii, Seattle, Portland, Chicago, New York), Intentional Indigenous Artform Exchange (New York) and more. Jack has taught in a range of universities in a variety of roles. More prominently, Visiting Assistant Professor at the University of California Riverside, Artist in Residence, Artist in Residence at New York University’s Asian/Pacific/American Institute, and a Regent’s Scholar at UCLA/World Arts and Cultures. Jack’s published writings appear in Dance Europe Magazine, Danz magazine, Theatreview, Te Kaharoa and Biography amongst others. As a collaborative facilitator, Jack has produced interdisciplinary works for the Bernice Pauahi Bishop Museum (Hawaii), Berkeley Dance Project (UC Berkeley), FestPAC (Guåhan/Guam), Yirramboi Festival (Narrm/ Melbourne), Festival 2018 (Gold Coast), Te Whainga (Auckland Museum/Smithsonian Museum) and more. His work as a cultural ambassador has occurred with Dancing Earth (New Mexico), International Interdisciplinary Artist Consortium (Massachusetts), First Nations Colloqium (South Africa), Kaha:wi Dance Theatre (Canada), University of the Arts (Philadelphia), Blakdance (Australia) and more. Another ongoing platform is Movement for Joy which looks at authentic embodiment to dynamically connect with the self and others. He has loved choreographing “Hyperspace” and dusting off his old aerobics shoes!

# Cast

## Edward Clendon

Graduating from UNITEC drama school in 2007, Edward has had a wide and varied career in the performing arts. For the last twelve years he has been a principal performer with The Dust Palace, where he performs circus-theatre, traditional circus, and cabaret. As a stunt and creature performer he has worked on Film and TV such as Ash vs Evil Dead, Evil Dead Rise, Bad Behaviour and Sweet Tooth. Edward has also acted in various local film and tv acting roles as well as recently playing an Orc in The Rings of Power.

## Josh Harriman

Raised in Taupō, Josh, a seasoned stage performer, graduated from Unitec in 2008. His theatrical journey includes roles at Centrepoint Theatre, in "Ladies for Hire." A contributor to Te Pou Theatre's inception in New Lynn, Josh graced productions like "Have Car, Will Travel" and "The Great American Scream." While dabbling in screen and TV projects, his heart remains devoted to the theatre. Taking an eight-year hiatus to prioritize parenting and work as a commercial gardener, Josh now brings a wealth of life experience and a renewed passion to the stage, poised for the next chapter in his artistic career.

## Te Ao o Hinepehinga

New Zealand Maori Actress, Te Ao o Hinepehinga, began her career in performing arts in 2014. Studying Music Theatre in Christchurch NZ and graduating in 2017 with a Bachelor of Arts Degree in Music Theatre. After graduating, Te Ao traveled the world working as a latin dancer before returning to New Zealand. Landing her second professional acting job in Auckland Theatre Company’s, Children’s play, ‘Mahuika!’ in collaboration with Te Pou Theatre. A redesign of the original indigenous Maori story, this gave her the opportunity to utilize her indigenous knowledge and language to kick start a successful career in acting in theater, film and television. Following ‘Mahuika!’, Te Ao quickly landed her first TV role in TV3’s new television series ‘Head High’. Head High broke records being the first show in 60 years to have a indigenous family at the center of the story. This was only the beginning of her journey in the NZ television industry. She has since starred in Warner Bros NZ’s ‘Black Hands’. NZ’s longest running show, ‘Shortland Street’ and Season 2 ‘Head High, reprising her role as the sweet natured ‘Aria O’Kane’. Te Ao shot her first international series Breakwater, for Snapchat in 2022. And most recently landed the role as Kekupuohi, playing alongside Jason Momoa’s in Apple+ tv series, Chief of War. Coming in 2024. Te Ao is eager and excited to return to the theater companies who sparked her progress and get back to the roots of her storytelling. Working with revolutionary artists like Jack Gray and Te Pou Theatre, Te Ao is excited for what Auckland Theatre Company has, kick starting an incredible 2024 season.

## Kruze Tangira

Kruze Tangira can trace his whakapapa back to Te Ati Awa, Ngāti Tūwharetoa and Te Whānau-ā-Apanui. He grew up in a small town called Waitara, which is in the northern region of Taranaki and left home to the move to the big city of Auckland at age 18. He has held a variety of jobs, such as being a flight attendant but he currently works as a reporter for TVNZ's Te Karere. He hold a performing arts degree but you may know him from the netball court, currently playing for the New Zealand Men's team. Kruze believes his past experiences have lead him to this point, to HYPERSPACE and he can't wait to introduce our audiences to the amazing play.

**Te Ohorere Williams**

Iwi: Ngāti Porou, Ngāti Kahungunu, Waitaha, Ngāterangi, Ngāti Pukenga.

Te Ohorere is Māori performer based in Tāmaki Makaurau. Te Ohorere has recently completed her Master of Music studies in Classical Voice Performance at the University of Auckland and was a member of the Auckland Theatre Company Youth Company in 2023. Last year she was a member of the ensemble in two Auckland Theatre Company performances, King Lear and Future-Tense. She is also a part of the New Zealand Opera Chorus and last year performed in (m)Orpheus in Auckland and Wellington. She has performed as a soloist with the Auckland Philharmonic Orchestra, St Matthew’s Chamber Orchestra, Camerata Choir, Chamber Music New Zealand, and was honoured to be the New Zealand and Australian anthem singer at the Auckland War Memorial ANZAC Commemorations in 2022 and 2023.

**Anna-Maree Thomas**

Anna-Maree Thomas had a breakthrough year with a standout performance in Director Lee Cronin's US horror feature, "Evil Dear Rise," and a significant role in the Canadian/New Zealand series, "The Sounds." During her final year at Unitec, she landed lead roles in two feature films: Dorthe Scheffmann's "Vermilion" and Stallone Vaiaoga-Ioasa's "Hibiscus and Ruthless." Her credits also include "The Brokenwood Mysteries" and theatre work like "Flagons and Foxtrots" at The Court Theatre.

**Pamela Sidhu**

Pamela is an Italian/Indian artist from South Auckland. Pamela previously held a career as a professional dancer, before transitioning into work as an actor. In that time she danced with Black Grace, The New Zealand Dance Company, The Lion King Musical AU/NL, as well as several independent projects. She received her formal acting training at The Actors Program in 2020 and has since featured in roles on Shortland St and Brokenwood, as well as award winning web series Sui Generis, by Roberto Nascimento and short film Space Invaders, by Isaac Bell. Pamela is repped by a local modeling agency and has modeled for various national and international brands over the years. She is also a trained yoga and barre instructor, leading weekly classes at a number of studios within the inner Auckland region.

**Mele Toli**

Mele Toli (Niuafo'ou, Eua, Aitutaki, Itri, Ngāi Tuhoe) is a recently-returned New Zealand born actress. She graduated from the Actors' Program in 2023, and for her graduation showcase played Marianne from Nick Payne's Constellations and Naani (Priya) in Melissa Bubnic's Boys Will be Boys. She was last seen on stage in Hawai'i as Lani in the Pasifika speactacular HĀ: Breath of Life; a Pacific isle saga of birth and death, love and family, and tragedy and triumph.

**Kauri Williams**

He Kahungunu, He Tūwharetoa he Hamoa, he Fiti, he Pākehā anō hoki.

Kauri's most recent screenwork is with The Brokenwood Mysteries (2020-present) where he plays the affably paranoid Todd Taylor. He also featured on the Mãori drama series Ahikāroa (2019-2021) as the kiripuaki Whatukura. His most recent theatre show was with Katie Wolfe’s The Haka party incident (2023 tour) who he played Ben Dalton, Hone Harawira, and Tā Te Rangihiroa. He was in Astroman (2019) playing Sonny with Te Rehia Theatre and Auckland Theatre Company. He is also a Kaihaka for the Roopū Manutaki and current tutor at the Unitec Drama School for the Māori Performing Arts paper. (2020-present)

# Creative

## Costume Designer Alison Reid

Alison Reid is a designer, collector and curator of vintage and antique objects, textiles and accoutrement. Her costume design credits for Auckland Theatre Company include, The Haka Party Incident (Production of the Year, Wellington Theatre Awards 2023), Single Asian Female, 48 Nights on Hope Street, 8 Reasonable Demands. She created The Cross Street Market and is the Proprietor of Search and Destroy on Ponsonby Road specialising in Levi’s, Rock ‘n’ Roll, French, Japanese and New Zealand Workwear, vintage homewares, textiles and pottery. Her inspiration is drawn from annual buying trips to Tokyo and San Fransisco. Alison has exhibited her extensive Crown Lynn Colour Glaze Collection in Gus Fisher Gallery Auckland and City Gallery Wellington.

## Sound Designer David Atai

David Atai, a versatile producer, composer, and audio engineer from the Cook Islands, is known for seamlessly blending creativity with a global musical perspective. He is currently leading the sound design for "Hyper Space" alongside interns Ryan Fairweather and James Zambucka. His impactful collaborations and projects reflect his dedication as a Studio Production Mentor at Crescendo, an Auckland-based music and recording studio.

## Script Advisor Dr Renee Liang

Dr Renee Liang 梁文蔚 MNZM is a poet, playwright and essayist of Cantonese/Hakka heritage. A practising paediatrician, she is Asian Theme Lead on Growing Up In NZ and conducts research into youth health using creative methods. As a senior NZ artist, Renee explores the migrant experience; she wrote, produced and nationally toured eight plays; makes operas, musicals and community arts programmes; her poems, essays and short stories are studied from primary to tertiary level. The Bone Feeder, a play adapted into opera (AAF 2017), was one of the first Asian mainstage works in NZ and one of the first productions to be performed at the ASB Waterfront Theatre.

## Filament Eleven 11 Rachel Marlow and Bradley Gledhill

Bradley Gledhill and Rachel Marlow are

production designers and co-founders

of design company Filament Eleven

11. They work collaboratively to create

dynamic production designs (lighting/

scenography/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 theatrical designs

include: production design for Basmati

Bitch, Scenes fom a Yellow Peril and

Things That Matter (Auckland Theatre

Company), Next to Normal (The Court

Theatre), The Strangest of Angels (New

Zealand Opera), Heartbreak Hotel

(EBKM), 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 and Night of the Living Dead

(Silo Theatre). Filament Eleven 11’s recent

designs for large-scale live and filmed

events include: production designs for

Teeks – One Night Only (Spark Arena –

Live Nation), Silver Scrolls Awards (2018

– present), Pacific Music Awards (2017

– present), Fat Freddy’s Drop (Aotearoa

shows 2020 – present) and The Rock 2000

(2020 – present); and lighting design for

Tāwharautia Mataatua – Tami Iti and

the New Zealand Symphony Orchestra

(Te Hau Tutua, Whakatāne) and TOPP

CLASS - Tribute to the Topp Twins (filmed

live at Civic Theatre, aired on Prime

TV and streamed on Neon). Filament

Eleven 11 creates and collaborates

on installation and performance art,

including Who Lived in a Vinegar Bottle?

(FE11 – Auckland Live Concert Chamber,

Auckland Fringe 2020 – winner of Best

Production Design – winner of Best Visual

Arts), and design and collaboration Ko

Te Ākau (with Lead Creative Charles

Koroneho/Te Toki Haruru).

# Accessibility

## Audio-Described Performance and Touch TourHyperspaceSunday 18 February 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 an

earpiece. Patrons with accessibility tickets can also attend a touch tour 90 minutes before the performance.

## NZSL-Interpreted PerformanceHyperspaceWednesday 21 February 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.

## 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 — Nicola Kāwana, Audio Described Aotearoa Ltd

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

**Mihi Aroha**

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Omnigraphics, Search and Destroy,

Dance Floor provided by Gravity Events.

# Thank You

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**Saints** Peter Macky, Joan Vujcich
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**Cherubs** Graham Astley & Keiko Pulin, Anonymous (1)
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## ASB Waterfront Theatre

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

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## Contact Box Office

ASB Waterfront Theatre
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General Box Office: 0800 ATC TIX (282 849)
boxoffice@atc.co.nz

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