Auckland Theatre Company and Silo Theatre present

Scenes from the Climate Era

By David Finnigan

2 – 24 August

Q Theatre

## CAST

**Dawn Cheong**

**Nī Dekkers-Reihana**

**Arlo Green**

**Sean Dioneda Rivera**

**Amanda Tito**

## CREATIVE

Playwright —

**David Finnigan**

Director —

**Jason Te Kare**

Spatial & Lighting Designer

—

**Jane Hakaraia**

Spatial & Costume Designer

—

**Nati Pereira**

Sound Designer —

**Leon Radojkovic**

Climate & Mātauranga

Advisor —

**Dr Dan Hikuroa**

## PRODUCTION

Production Manager —

**Spencer Earwaker**

Stage Manager —

**Catherine Grealish**

Technical Operator —

**Ella Madsen Brough**

Teaching Artists —

**Isla Mayo**

**& Jonathan Price**

Publicity —

**Michelle**

**Lafferty, Elephant Publicity**

Production Photographer —

**Andi Crown**

Rehearsal Photographer —

**David St George**

Vocal Coach – **Jacque Drew**

*Scenes from the Climate Era* by

David Finnigan was commissioned

by Belvoir St Theatre, Sydney and

received its world premiere at

Belvoir on Saturday 27 May 2023 in

a production directed by Carissa

Licciardello. The play received its

New Zealand premiere in a coproduction

by Auckland Theatre

Company and Silo Theatre directed

by Jason Te Kare, with previews

beginning on Friday 2 August and

opening on Saturday 3 August 2024

in Rangatira at Q Theatre.

*Scenes from the Climate Era* is

1 hour and 20 minutes with no

interval. Please switch off all noiseemitting

devices.

Music credit: “Hot in Herre”

Written by: Haynes/Brown/Williams |

Universal Music-MGB Songs

Administered by: Universal Music Publishing

Pty Ltd

Subscription Photographer —

**Tony Drayton**

Campaign Photographer —

**Toaki Okano**

**Auckland Theatre Company and**

**Silo Theatre would like to thank**

**the following for their help with**

**this production:** Afaf Arabi, Anna

Parry, Anna Richardson, Colin Moy,

Fiona ‘Ofamo’oni, Forrest Denize,

Glenys Roberts, Jake Brown,

Jess Sayer, Marko Radojkovic,

Noeline Pengelly, Sean Patrick

Mahoney, Rokiah Binti Onn, Roy Iro,

Sam Brooks, Sebastian Rojas Soto,

Tautahi Subritzky, Kate Ward-Smythe,

Greg Innes and Q Theatre.

Principal funders: Creative New Zealand and Auckland Council

**A Shared Vision**

**in Challenging Times**

We are thrilled to present *Scenes from the Climate Era* as the

first-ever collaboration between Auckland Theatre Company

and Silo Theatre. This landmark partnership is a direct

response to the increasing challenges faced by our industry

in recent years, and the desire to continue presenting highquality

theatre for Tāmaki Makaurau audiences which

uplifts, questions and generates conversations.

Like all vital and impactful storytelling, *Scenes from the*

*Climate Era* poses more questions than answers, and it was

these questions that brought us together as companies to

partner on this production. How do you create a compelling

piece of theatre about the climate crisis? How do you create

theatre responsibly without thought-spiralling about the

environmental impact of every single decision involved in

bringing a work to the stage? What does it mean to stage

work about the climate crisis in Aotearoa and reflect our

unique cultural context?

These are the questions that formed the foundation of

our kaupapa and led us to engage Dr Dan Hikuroa as our

Climate and Mātauranga Advisor for the production. We’re

very grateful for the collaborative spirit that playwright

David Finnigan, director Jason Te Kare and Dr Dan Hikuroa

have engaged in to bring a Mātauranga Māori lens both

to the script and how we think about the protection of the

environment in Aotearoa more broadly.

As theatre-makers, we are always chasing experiences for

audiences that are bold, alive, and galvanising, and we have

found that coming together to create this production has

also been invigorating for us both as companies. Sharing

knowledge, resources, and friendship, has allowed us to

wrap around this brilliant company of artists more than we

can on our own, and it has been a joy to watch them create

an intimate and connected conversation about an epic and

often impenetrable topic throughout the rehearsal process.

This production is a testament to the power of collaboration.

We are incredibly proud to share this work with you.

Ngā mihi,

**Jonathan Bielski Sophie Roberts**

Artistic Director & CEO Artistic Director

Auckland Theatre Company Silo Theatre

**Note from the Playwright**

In 2018, everything changed.

We’ve been talking about climate change since the 1970s. For

most of those five decades, the conversation has been stuck in

a loop: politicians, businesses, activists, scientists and climate

deniers, all saying the same things. The only thing changing has

been the concentration of carbon dioxide in the atmosphere.

At the end of the last decade, it all broke loose.

In the political sphere, governments and businesses started

signing up (sincerely or not) to ‘Net Zero by 2050’ pledges. There

was a new wave of climate activism, from Extinction Rebellion to

the school strikes, both larger and more extreme than anything

that had come before.

In science conferences and journals, climate scientists began

debating solutions that would have been unacceptable just five

years earlier. Fossil fuel lobbyists and pundits shifted tactics

from direct climate denial to the language of greenwashing and

delay. And, all over the world, climate impacts hit harder and

faster than any model predicted.

I’ve been making theatre with climate researchers for nearly

20 years. Before that, I grew up surrounded by environmental

scientists (my dad is a climate researcher, specialising in

turbulence and wind flow). In the whole time I’ve been following

the climate conversation, I’ve never seen anything like the last

five years. Everything is shifting, rapidly, in good ways and bad,

and the pace is dizzying.

I wrote this play as an attempt to capture some of the thousands

of stories unfolding in this space over the last few years. This is a selection of some of the things shared with me by colleagues

working in research, in climate policy, in the mining industry, on

the frontlines of activism, and in many other sectors.

I was raised to live in a world that was a certain way. That world

no longer exists. Truthfully, it was gone before any of us were

born. We were educated to live on a planet that was already

gone and we didn’t know it. Now we’re starting to take stock of

the world in which we actually live, and that means rethinking

everything.

This play is a snapshot of some of the contours of this new world.

And it’s also an invitation because we can’t navigate this new

world by ourselves. So, we’re inviting you here for a conversation,

to help us figure out: What is this new planet we’ve found

ourselves on? And how are we going to get through it?

In preparing for this production, I was lucky to work with director

Jason Te Kare and scholar Tom Doig to sharpen the Aotearoa

focus in these stories.

Here is an incomplete list of people whose work I’ve drawn on

in telling these stories: Anab Jain, Honor Harger, Ketan Joshi,

Naomi Oreskes, Issa Lopez, Peter Brannen, Alex Steffen, Ben Yeoh,

Andreas Malm, Anna Emmelin, Brian Walker, Beth Fulton, Roger

Bradbury, Anne-Marie Grisogono, Victor Steffensen, Greg Mullins,

Bernie Krause, Clive Hamilton, Kim Stanley Robinson, James

Bradley, Ed Yong, Thom Van Dooren, Rebecca Huntley, Tyson

Yunkaporta, Cassie Lynch, Michael-Shawn Fletcher, Dan Hill, Holly

Jean Buck, John Finnigan, Will Steffen, James Vaccaro, Kimberley

Jutze, Lydia Hascott, Elizabeth Kolpert, David Wallace-Wells, Gaia

Vince, Amitav Ghosh, Derrick Jensen, Jamie McCaughey, Sabrina

Smith, and DJ Sabrina The Teenage DJ’s incredible 2020 album

*Charmed*, which soundtracked the writing of this play.

**David Finnigan**

# DAVID FINNIGAN | Playwright

David Finnigan is a playwright and

game designer from Ngunnawal

country in Australia. He works with

climate and earth scientists to

create theatre and games about

complex systems and planetary

transformation.

In 2023, David’s play *Scenes from the Climate Era* premiered

at the Belvoir St Theatre in Sydney. His 2022 solo show *Deep*

*History* was awarded a Scotsman Fringe First award. David

was awarded Melbourne’s Green Room Award for Best

Writing for *Are You Ready To Take The Law Into Your Own*

*Hands?,* in 2021. His playscript *Kill Climate Deniers* was

awarded the 2017 Griffin Award.

His play *44 Sex Acts In One Week* has been nominated for

the Soho Theatre’s Verity Bargate Award, the Patrick White

Award and the Theatre Uncut Political Playwriting Award.

David has worked with climate and Earth System scientists

from institutions including University College London, the

Stockholm Resilience Centre, the Australian Academy of

Science, the Wellcome Trust and Nanyang Technological

University in Singapore. He is a consultant on climate and

disaster risk for organisations including the World Bank, the

Wellcome Trust, Chatham House and Nesta UK.

**Note from the Director**

*Scenes from the Climate Era* invites us into the most

fascinating conversations David Finnigan has experienced as

a climate consultant. Through both his ability as a playwright

and the knowledge gained from working with climate and

earth scientists, David crafts these conversations into a

theatrical form. What we get is an all-access pass to these

conversations, examining the choices humans have made,

are making, and are likely to have to make.

It has been fascinating to see which scenes connect with

individuals as people delve into the script. The form of the

play casts a wide net to engage a range of thinking. There is

an openness to the storytelling that does not dictate what

you should think or do. I have never directed a play that

has spoken so directly to what I do day to day, feeling such

a strong responsibility for every action I take throughout

a day. It is easy to get tied in knots trying to figure out the

right thing to do – denial, solutions, grief, and hope are all

touched upon in the very first scene. While working on this

production, I have cycled through these emotions, sometimes

loosening the knots, sometimes tightening them. This play

is not about breaking free; it is about the knots. Therefore,

if you are expecting solutions, you will not find them here.

What you will discover are engaging emotional moments

that will leave you with plenty to think about and much to

discuss, and, hopefully, you will experience great theatre.

**Jason Te Kare**

**JASON TE KARE | Director**

N*gāti Maniapoto, Tainui*

Jason Te Kare has been a proud

member of the Māori theatre

community for over two decades.

He is an award-winning actor,

director and theatre-maker who

grew up in Glen Innes on the banks

of the Tāmaki River. His love for performing began with kapa

haka and Te Wairere O Tāmaki. In his early teen years, he

discovered theatre through Maidment Youth Theatre (the

first incarnation of Massive Theatre Company). Then, when

Jason was 19 years old, his love for theatre and for his culture

combined when he made his professional acting debut in

Hone Kouka’s seminal work *Waiora*.

Since then, Jason has directed and performed on stages in

Australia, Hawai’i, England, Canada and all over Aotearoa. He

has been a drama producer for Radio New Zealand, an arts

programmer for Auckland Council and an associate artist and

associate artistic director for Silo Theatre, and has created

work through his own theatre company, TOA Productions.

He has had many career highlights. Some of his favourites

include: sweeping the floor, hanging out, and helping out

as Sharyn Duncan, Willa O’Neill and Katrina Chandra built

and established the original Basement Theatre, situated

in the underground car park below the Watershed Theatre;

performing for the people of Northland in Silo Theatre’s

touring production of *Every Brilliant Thing*; and being

acknowledged by Moana Jackson for *Cellfish*, a play he

wrote with Miriama McDowell and Rob Mokaraka, about

the complexities and failures that have resulted in the overrepresentation

of Māori men in our prison system.

**Working with Dr Dan Hikuroa**

**Auckland Theatre Company and Silo Theatre are privileged to**

**have Dr Dan Hikuroa, climate scientist and Associate Professor in**

**Māori Studies at the University of Auckland, supporting our rōpū as**

**Climate and Mātauranga Advisor for *Scenes from the Climate Era*.**

Dr Dan Hikuroa has helped expand our knowledge around climate

change’s effects and shown us how mātauranga Māori and

Western climate science can be woven together to deepen our

understanding of how earth systems function here in Aotearoa.

The connection is evident in Dr Dan Hikuroa’s research work

alongside anthropologist Dame Anne Salmond and Professor

Gary Brierley, *Let the Rivers Speak: thinking about waterways in*

*Aotearoa New Zealand* is a fascinating example of this blending

of practice, put to work here in Aotearoa. Follow this link to read

the full article.

Below we have included an extract from another key peice of

Dr Dan Hikuroa’s research, *Mātauranga Māori – the ūkaipō of*

*knowledge in New Zealand*. This piece looks at the differences

and similarities between these two modes of understanding the

world, and why each perspective can strengthen the other.

Extract from: **Mātauranga Māori – the ūkaipō of knowledge in**

**New Zealand** by D. Hikuroa

Mātauranga Māori spans Māori knowledge, culture, values and

world view. Pūrākau and maramataka, forms of mātauranga

Māori, comprise knowledge generated using methods and

techniques developed independently from other knowledge

systems. Hitherto mostly ignored or disregarded by the science

community because it seemed to be myth and legend, fantastic

and implausible, mātauranga Māori includes knowledge

generated using techniques consistent with the scientific

method, but explained according to a Māori world view.

Acknowledging this extends the history of scientific endeavour

back to when Māori arrived in Aotearoa and Te Wai Pounamu,

many centuries ago.

**DR DAN HIKUROA |**

**Climate & Mātauranga Advisor**

*Ngāti Maniapoto, Ngāti Whanaunga,*

*Ngāti Mahuta, Pākehā*

Dr Dan Hikuroa has a PhD in Geology

and is an Associate Professor in Te

Wānanga o Waipapa, Māori Studies,

at the Waipapa Taumata Rau -

University of Auckland, where he

has also lectured in Anthropology, Geography, Sustainability,

Environmental Engineering, and Business Studies.

Dan’s expertise is in the areas of Earth Systems, Mātauranga

Māori (Māori knowledge and ways of knowing), climate

change, natural hazards and rivers. He has contributed to

community and participatory projects that have included:

marine spatial planning; environmental management plans;

natural resource use and management; natural hazards,

disaster risk reduction, resilience; and industrial waste-site

rehabilitation.

Dan uses Kaupapa Māori methods in his work with Māori

communities to realise dreams and address challenges. He

has undertaken many projects including Te Awaroa – Voice of

the River, Whai Rawa, Whai Mana, Whai Oranga: Creating a

world-leading indigenous blue marine economy, geothermal

development feasibilities, planning river and catchment

restorations, co-writing iwi environmental management

plans, Independent Review Panel member of Sea-Change

Tai Timu Tai Pari, hazard and vulnerability assessments and

industrial waste-site rehabilitation.

He is Tumuaki Tuarua of Ngā Kaihautū Tikanga Taiao (Māori

Advisory to the EPA), UNESCO New Zealand Commissioner for

Culture, Co-Deputy Director of Public Engagement Te Pūnaha

Matatini, member of Pou Herenga (Māori Advisory to the

Climate Change Commission), and Pūniu River Care Board.

# Cast

**DAWN CHEONG**

## TRAINING: Toi Whakaari: New Zealand Drama School (2009).

## THEATRE: The Importance of Being Earnest; The First Prime-Time Asian Sitcom; Unity 1918; Displaced Persons Welcome Dinner; The Night Mechanics; Macbett; Metamorphosis. Scenes fom the Climate Era is Dawn’s ATC debut.

## SCREEN: Amah; Coaster Tiger White; Cuak; In Between Floors.

## NĪ DEKKERS-REIHANA

Ngā Puhi, Te Rarawa, Ngāti Porou

THEATRE: The Haka Party Incident; Gravity & Grace; Pakaru; Wednesday to Come; The Mooncake & the Kūmara; Scenes from the Climate Era is Nī’s Silo Theatre debut.

SCREEN: WARU; The Brokenwood Mysteries; Wellington Paranormal.

**ARLO GREEN**

THEATRE: Boys; A Streetcar Named Desire; HIR; The Blind Date Project.

SCREEN: Nautilus; Miles from Nowhere; Workmates; Bump; Rūrangi; Went Up The Hill; The Brokenwood Mysteries; One Lane Bridge; M3GAN; The Gulf; Cowboy Bebop; In Passing; Straightforward; Shortland Street.

**SEAN DIONEDA RIVERA**

Filipino-Pākehā

TRAINING: Toi Whakaari: New Zealand Drama School (2021).

THEATRE: Same Love; Jingle Bellethon Telethon; Flames: A Hip-Hop Musical. Scenes from the Climate Era is Sean’s ATC and Silo Theatre debut.

OTHER: Kaihaka for Roopū Manutaki; tutor in Māori Performing Arts at Unitec School of Performing and Screen Arts. Director Concerning the UFO Sighting Outside Mt Roskill Auckland; To Be Frank; Losing Face (Assistant Director).

**AMANDA TITO**

Ngāti Hine, Ngāti Whātua, Ngāpuhi.

TRAINING: Unitec, BA, Performing Arts (2012).

THEATRE: The Book of Everything; Revolt. She Said. Revolt Again; Sofia’s Garden; Just Above the Clouds; Over My Dead Body: Uninvited; Near Death Experience; Goddess; Call of the Sparrows; Flock of Ashes. Scenes from the Climate Era is Amanda’s ATC debut.

SCREEN: Mean Mums; Bombshell; Step Dave; The Brokenwood Mysteries.

OTHER: Director Shortland Street; winner of Best Performance for Theatre in Fringe 2021; winner of Best Actress in Short and Sweet Festival 2014.

# Creative

JANE HAKARAIA

Spatial & Lighting Designer

Ngāti Raukawa ki te Tonga, Ngāti Kapu

TRAINING: Unitec, Bachelor of Design (2008); AUT, Honours (2009).

THEATRE: Astroman; Paniora!; The Heretic; The Adventures of Tom Sawyer; The Effect; seven methods of killing kylie jenner; Cellfish; Wild Dogs Under My Skirt; Cock; Eight Gigabytes of Hardcore Pornography; Sunday Roast; Midsummer; Brel; Top Girls; I Love You Bro; Thom Pain; Happy Days; Ruben Guthrie; Betrayal; The Case of Katherine Mansfield; Lobby Hero; The Women; Bash; Under Milk Wood; Unidentified Human Remains and the True Nature of Love; The Valentina; Te Tangi a te Tūī; Kōpū; Prima Facie; Moe Miti; The Handlers; Nicola Cheeseman is Back; I Love You G;

Te Ao Hou.

NATI PEREIRA

Spatial & Costume Designer

TRAINING: Escuela Multidisciplinaria de Arte Dramático (EMAD), Uruguay, university degree in Theatre Design (2018); Universidad de la República (UDELAR), Uruguay, tertiary degree in Museology (2014); Universidad ORT Uruguay, diploma in Interior Design (2010); Universita di Padova Italy, complementary art courses (2013).

THEATRE: Prop master for: Red White & Brass; Things

that Matter; Basmati Bitch; King Lear; The Heartbreak Choir. Production Design for Manatees from ATC Youth Company, prop master for The Writer; Émilie; Sleigh! The Christmas Show; Po’ Boys and Oysters; The Trojan War; Safety in Numbers; Dhaba on Devon Avenue; The Kamasutra Chronicles; Dakota of the White Flats; The Downs & Ups of Peep & Squeak; Habbuk; The Wall; Look Back in Anger; Heart’s Desire; Bedroom Farce; El Lugar Donde Mueren Los Mamíferos.

SCREEN: Holding Out; The Brokenwood Mysteries, Season 7; The Search for the Selfish Elf; Master Chef Uruguay; Escape Perfecto Uruguay; Las Paquitas del humor Uruguay.

OTHER: Alongside her work as a theatre designer, Nati has a background in art galleries and museums, where she managed key relationships and oversaw a range of cultural projects. From 2017 to 2021, she co-directed the Uruguayan-based theatre company Animalismo Teatro, which presented Habbuk in Aotearoa in 2021. Habbuk received four nominations, including Best of Fringe 2021, and won Best Momentus Movement at the New Zealand Fringe Festival Awards. In June 2019, Nati moved to New Zealand to settle.

LEON RADOJKOVIC

Sound Designer

Dalmatian, Ngāpuhi, Pākehā

THEATRE: Amadeus; Jesus Christ Superstar; Live Live Cinema: Night of the Living Dead; Every Brilliant Thing; My Heart Goes Thadak Thadak; Mr Burns; Peter and the Wolf; Boys Will Be Boys; Medea; Angels in America; Hui; Brel; The Only Child; Live Live Cinema: Little Shop of Horrors; Live Live Cinema: Dementia 13; Live Live Cinema: Carnival of Souls; Essays in Love; The Deliberate Disappearance of My Friend, Jack Hartnett; Shortland Street; Baby Done; Filthy Rich; Jellytip Jimmy; Reservations; The Mordavian Truth.

OTHER: Fortress Europe; Dr Colossus.

**Climate Noticeboard**

## We know the climate crisis can feel pretty overwhelming. We also know that a problem shared is a problem halved – check out our Climate Noticeboard to find groups in our community that are doing good, and how

## you can get involved

**Accessibility**

**Audio-Described Performance and pre-show Touch Tour**

**Scenes from the Climate Era | Sun 18 Aug 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. Supported by: The Trusts Community Foundation**

**NZSL-Interpreted Performance**

**Scenes from the Climate Era | Fri 23 Aug 8:00pm**

**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. Supported by: Four Winds Foundation**

**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

Q has two public entrances. The main entrance on Queen Street is wheelchair accessible and leads straight into Q’s Lounge where you can enter an elevator that gives you access to the whole building. The second entrance is via the Lower Greys Avenue car park, up a flight of external stairs. Once inside, there is another set of internal stairs and an elevator that provides access to each level of the building.

Scenes from the Climate Era will be performed in Rangatira. Rangatira has three levels, Floor, Balcony and Gods. Floor can be accessed directly from Queen Street, Balcony can be reached by taking the stairs or elevator to Level 1 and Gods can be reached by taking the stairs or elevator to Level 3.

## Hearing Assistance

Rangatira is fitted with an audio loop, which amplifies the sound of the performance for hearing aids. The sound quality can vary through Rangatira

however, so we advise those who require this loop to ring Q’s Box Office on (09) 309 9771 for advice on the best seats.

Further Info: If you have any questions about accessibility at the venue, please give Q a call on (09) 309 9771 or email.

NZSL Interpreting and Signing — Platform Interpreting NZ Audio Description — Audio Described Aotearoa Ltd

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**Silo Theatre is a registered charity: CC24374 | All donations are tax-deductible and go directly to supporting our work on stage and new shows in development.**

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**About Silo Theatre**  
**Silo Theatre is a leading producer of contemporary theatre in Aotearoa New Zealand.**

**We curate an annual season**

**of local and international work that champions new forms of storytelling in order to speak directly to the world around**

**us. We work with the most exceptional theatre practitioners from Aotearoa, at all stages of their careers, providing the space for each of them to extend their practice and create their most courageous work. Our focus is on voices that are urgent and are not heard often enough.**

**In Tāmaki Makaurau, in Aotearoa and, sometimes, overseas, we provide exceptional experiences for a variety of audiences, with the hope that they walk away from a Silo show a little bit transformed, a little bit uplifted, and with a greater sense of connection to themselves and our collective cultural identity than they had before.**

SILO THEATRE

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Silo Theatre Design & Art Direction: Colenso BBDO

Website: Chris Smart

Campaign Photography: Toaki Okano Administration and Ticket Enquiries: 09 369 5783

tickets@silotheatre.co.nz

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CONTACT SILO THEATRE

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Join our E-News at silotheatre.co.nz

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Anne Hargreaves, Valerie Linton, Fay Pankhurst, Anonymous (2)

Curtain Call David Inns, Rosemary Langham, Sue & Murray Lee, Caroline List, Rob Nicoll, Pam & Brian Stevenson, Stephanie Van Leuven & Nick Francis, Joanna Waddington, Anonymous (2)

Take A Bow Dale Bailey, Alastair Carruthers, Elizabeth Darlow, Lesley Fraser, Shona McCullagh, Judy & Allen McDonald, John Priestley, Sarah Sinclair, Anthea & Peter Springford, Jenny Whatman & Kerry Harvey, Anonymous (2)

Applause Susan Battye, Shirley Bollard, Trish Clapham, Marilyn Eales,

Bernie Fanning, Sir Roger Hall, Jane Hanley, Jan Hilder, Alan Jermaine,

Helen & Robert Lane, Mindy Levene, Lynne & John Linton, Judy McDonald,

Rob Mouncey, Winifred & Norm Murray, Maxine Priestley, Richard Quatermass, Louise & Brian Rogers, Ron Russell, Georgia Smith, Kerrin & Noel Vautier,

Ian Webster, Anonymous (1)

# Auckland Theatre Company

## Board of Directors

Vivien Sutherland Bridgwater MNZM (Chair) (Ngāti Whātua)   
Bronwyn Bradley   
Karen Fistonich   
Isaac Hikaka (Ngāruahine, Ngāti Ruanui, Ngāti Maniapoto, Ngāti Tūwharetoa)  
Katie Jacobs   
Nathan Joe 周润豪   
Derek McCormack   
Graeme Pinfold

## Leadership

Artistic Director & CEO: Jonathan Bielski

## Artistic

Artistic Associate & Casting Director: Benjamin Henson

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

## Artistic Operations

Director, Artistic Operations & Deputy CEO: Anna Cameron

Producer: Sums Selvarajan

Head of Learning & Participation: Sam Phillips

## Marketing & Ticketing

Director, Marketing: Joanna O’Connor   
Marketing Manager: Kate Shapiro   
Graphic Designer: Wanda Tambrin   
Marketing Executive: Maxene London   
Acting Ticketing Manager: Bruce Brown   
Box Office Team Leader: Gary Hofman   
Ticketing Assistants: Izzy Creemers, Molly Curnow, Lucas Haugh, Tobias Mangelsdorf, Jake Parsons, Talia Pua, Sophie Roberts, Sophie Watson

## Finance & Administration

Finance Manager: Xinyu Ma  
Senior Financial Accountant: Aylwin Au

Accountant: Reena Mudliar

Head of Strategy: Natasha Pearce

Development Coordinator: Natalya Mandich-Dohnt

## 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

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