Auckland Theatre Company presents

Long Day’s Journey into Night

By Eugene O’Neill

## This audio-described performance is proudly presented by Dentons Kensington Swan

## CAST

Mary Cavan Tyrone — Theresa Healey

Edmund Tyrone — Simon Leary

James Tyrone — Stephen Lovatt

Jamie Tyrone — Jarod Rawiri

## CREATIVE

Director — Shane Bosher

Playwright — Eugene O’Neill

Dramaturg — Allison Horsley

Set Designer — John Verryt

Sound Designer — Gil Eva Craig

Costume Designer — Elizabeth Whiting

Lighting Designer — Sean Lynch

Performance Coach — Miranda Harcourt

Dialect Coach — Mary McDonald-Lewis

Movement Director — Lara Fischel-Chisholm

## PRODUCTION

Stage Manager — Tom Bailey

Props Manager — Magdalena Hoult

Props Master — Ema Richards

## SHOW CREW

Lighting Operator — Ruby van Dorp

Sound Operators — Megan MacAskill and Paul Jeffery

**Long Day’s Journey into Night received its world premiere at the Royal Dramatic Theatre in Stockholm, in Swedish, on Thursday 2 February 1956. The Broadway premiere was at the Helen Hayes Theatre on Wednesday 7 November 1956 following the American premiere at the Boston Wilbur Theatre. The New Zealand premiere was at The Court Theatre, Christchurch in 1974. This is the third production in Auckland Theatre Company’s 2022 season, opening on Thursday 7 July 2022 at Rangatira, Q Theatre.**

**The production is two hours and thirty minutes plus interval. This show contains adult themes, depictions of drug and alcohol abuse, and a reference to suicide.**

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

**Wear your face mask throughout the performance.**

**Rehearsal photographs by Andi Crown.**

**Q THEATRE BOX OFFICE**

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**Auckland**

**P: 09 309 9771**

[boxoffice@qtheatre.co.nz](mailto:boxoffice@qtheatre.co.nz)

Principal Funders: Creative New Zealand and Auckland Council

# **Haere Mai. Welcome.**

Long Day’s Journey into Night is an excoriating excavation of the tribulations of the human heart, the harm we can do to the ones closest to us, testing the strength of familial bonds, and the potential to heal the wounds we inflict on those we love the most.

In this brilliant production, a premiere of the play for Tāmaki Makaurau, visionary director Shane Bosher has gone deep to create a theatrical world that allows Eugene O'Neill's text to resonate with a contemporary audience. I salute

Shane for the intelligence and craft he has brought to his reading of a masterpiece of the American canon.

This work is a towering emotional mountain few dare to attempt. We are blessed with four of Aotearoa's most skilled actors who bring a lifetime of experience to their performances. It is a dazzling display of artistry which is a privilege to witness.

I am grateful to the Q Theatre rōpū in whose whare we stage this work; it affords an intimate staging where the spectator is inside the Tyrone family house that late summer day.

Our Company can only create work of this ambition because audiences buy tickets and people make donations. I thank every person and organisation that supports Auckland Theatre Company, and ask you to consider a gift to back

creativity.

In the depth of winter, I am delighted that we are together seeing outstanding theatre so brilliantly realised.  
  
**Jonathan Bielski,** Auckland Theatre Company

# Note from the Director

**Shane Bosher reflects on the genesis and timelessness of the play**

This is a play torn from life: a totally true story. The words you’ll hear tonight were likely said: each plot turn a real moment of challenge encountered by Eugene O’Neill’s own family.

A trailblazing innovator of form, O’Neill once said “I want to be an artist or nothing”. But despite his success, he knew that the thing holding him back from truly participating as an artist was himself and his own turbulent back

story. In three short years, he had lost all of his family members: his

father, then his mother and brother. Already held hostage by alcoholism,

he found a way to abandon the booze so that he could sketch out his family’s story. His first attempt, called Exorcism, spoke candidly about his own suicide attempt, but was promptly abandoned. Years later, his story would take form as *Long Day’s Journey into Night*.

To protect his family’s legacy and perhaps himself, the play was not performed during his lifetime (in fact, he never intended that it be performed) – and published only posthumously.

To me, this play is about four people clinging to the edge of the world, grabbing at memories in the hope of finding a sense of belonging. This timeless drama speaks to the construct of family, whether it be nuclear, single-parent, blended or chosen. It is a universal space where intimacy is cherished but where love can be used as a weapon.

I’m writing this at the beginning of the fourth week of rehearsal: well and truly in the thick of it. I feel like I’ve been experiencing the most glorious and tricky challenge of my career.

Our job in the rehearsal room has been to elevate the play’s elemental drama. As creatives, we’ve pared the play back to its essential form, hunting out moments where the atmosphere can be rich with the possibility and threat of reconciliation. Our cast is now walking the high wire of performance, celebrating the flaws and navigating the contradictions of this combustible family unit.

Collectively, we have been reaching towards O’Neill’s own vision of tragedy:

“Tragedy, I think, has the meaning the Greeks gave it. To them it brought exaltation, an urge toward life and ever more life. It roused them to deeper spiritual understandings and released them from the petty greeds of everyday existence. When they saw a tragedy on the stage, they felt their own hopeless hopes ennobled in art.”

Let us urge towards life and ever more life.

**Shane Bosher**

## “**The past is the present, isn’t it? It’s the future, too. We all try to lie out of that but life won’t let us.”**

**– Mary Cavan Tyrone**

The play takes place across one late summer day at the Tyrone family’s summer house.

**The Things Life**

**Has Done to Us**

Eugene O’Neill transformed his

torments into enduring art.

By Rose Mulready

There can be no more autobiographical play than *Long Day’s Journey into Night*. Eugene O’Neill wrote it over two agonising, cathartic years, as a conscious method of finding forgiveness and release.

He presented this “play of old sorrow, written in tears and blood” as an anniversary gift to his wife, with instructions that it should be suppressed until after his death. Freed from an imaginary audience, he was able to give full rein to his depiction of a family bound tightly together by pain and bitterness and

helpless love: a faithful rendition of the traumas that had shaped him. However, because O’Neill was O’Neill, constantly striving to grasp the elusive shapes of larger mysteries, he has left us with a work whose power remains undimmed for modern audiences. It won him, posthumously, the Pulitzer Prize, and is his most performed play.

*Long Day’s Journey into Night* is fairly loaded with tragic situations – poverty, death, addiction, disease – but if you’re ever tempted to view it as melodramatic, you need only look at the bare facts of O’Neill’s life. Like Edmund, his literary double, he was the son of James, a larger-than-life actor and impresario, and as a child endured the rigours and rootlessness of touring life; he was born in a hotel room (he also died in one). Both his father and his elder brother James, Jr. were heavy drinkers, and his mother Ella, like Mary in the play, was addicted to morphine prescribed after Eugene’s difficult birth. The middle brother, Edmund, died of measles as a toddler (in the play,

O’Neill swaps Edmund’s name with his own, as if he’s appointing himself

the family’s recording ghost).

After a year at Princeton, O’Neill dropped out and began hungrily roaming the world, goldmining in Honduras and later working his passage by ship to Buenos Aires, where he ended up destitute on the docks. He returned to the United States, where he was diagnosed with consumption. Recovering in a sanitorium, he devoured books; the plays of Strindberg provided an epiphany, and a blueprint for his future work. He would not shake his demons as easily as he would his illness, but he had found his spark, his vocation. At the age of twenty-six, the man who had once attempted suicide because he was depressed by his inability to hold down a job began the years of unremitting work that would reshape the American theatre, steering it away from sentiment and spectacle to psychological truth.

It's no wonder that O’Neill was attracted to Freudian theory. One of his myriad rebellions against his commercially successful and artistically frustrated father was a contempt for the shallow entertainments of Broadway, which he called “the Show Shop”. Although he loved Shakespeare, his father’s idol, his artistic philosophy lay closer to those of the ancient Greeks. He rejected the judgement of his plays as sordid or depressing. In fact, O’Neill said, he was not a pessimist: “In spite of my scars, I’m tickled to death at life.” He sought to plumb the depths of human misery not for sensation but to investigate the fundamental questions of existence. The playwright Tony Kushner sees him as a descendent of Aeschylus: “O’Neill reaches in past the skin and the viscera and operates directly with the bones. He doesn’t garden and landscape and cultivate and harvest; he shifts tectonic plates.”

On the face of it, *Long Day’s Journey into Night* doesn’t do much shifting. After O’Neill has evoked the play’s one setting (the living room of the Tyrones’ summer home) with a wealth of novelistic detail, each subsequent scene starts with the same curt direction: “The same.” The only changes are the dying of the light and the thickening of the fog as the family circle each other, sinking deeper and deeper into intoxication, recrimination and delusion. You might call it an ugly story – three drunkards and a “hophead” flaying each other alive (one of the most frequent stage directions is “stung”). But there is beauty in the slow revelation of each character’s story, the hard broken paths that brought them to this night – and the understanding and compassion they can give one other. As Mary says, “None of us can help the things life has done to us. They’re done before you realise it, and once they’re done they make you do other things until at last everything comes between you and what you’d like to be, and you’ve lost your true self forever.”

The near-Biblical sufferings of O’Neill’s youth pursued him into middle age. In the space of a few years he lost both his parents, to cancer; soon after Ella’s death his brother Jamie, who had quit the bottle, relapsed and drank himself to death. O’Neill fared little better with his own children. His two sons, Eugene, Jr. and Shane, both struggled with addiction and eventually committed suicide.

A daughter, Oona, married the much older Charlie Chaplin when she was eighteen; O’Neill was furious and refused to see her or even speak about her for the rest of his life – a remarkable intransigence in one who had lost almost all his blood relatives, and who wrote so movingly of familial forgiveness.

Long Day’s Journey into Night was one of the last plays O’Neill ever wrote. He developed a neurological condition similar to Parkinson’s Disease, and by the end of his life could barely hold a pen. We are fortunate that he managed to wring out of himself this aching, tender hymn to frailty and love.

**Rose Mulready**

Rose is a freelance writer and editor, and the author of *The Bonobo’s Dream*, which won the Viva La Novella competition and was shortlisted in the New South Wales Premier’s Literary Awards.

# Playwright

**EUGENE GLADSTONE O’NEILL**

Eugene Gladstone O’Neill began writing for the stage early in the 20th century, when American theatre was dominated by vaudeville and romantic melodramas. Influenced by Strindberg, Ibsen, and other European playwrights, O’Neill vowed to create a theatre in America, stripped of false sentimentality, which would explore the deepest stirrings of the human spirit.

He was awarded the Pulitzer Prize for *Beyond the Horizon* (1920), *Anna Christie* (1922), *Strange Interlude* (1928) and, posthumously*, Long Day’s Journey into Night* in 1957. Other popular successes, including *The Emperor Jones*, *The Hairy Ape*, *Desire Under the Elms*, *The Great God Brown* and *Mourning Becomes Electra*, brought him international acclaim. In 1936, he was awarded the Nobel Prize for Literature – the only American playwright to be so honoured.

Three of his final works, *The Iceman Cometh*, *Long Day’s Journey into Night* and *A Moon for the Misbegotten*, portray, with ‘faithful realism’, the haunting figures of his father, mother and brother, who loom in the background of most of his other plays.

# Director

**SHANE BOSHER**

Shane Bosher is a director, actor, dramaturg and producer with more than 20 years in the industry. Following training at Toi Whakaari: New Zealand Drama School, he has worked for most mainstage companies and festivals in Aotearoa, including Auckland Theatre Company, The Court Theatre, Downstage and the New Zealand Actors Company.

His repertoire includes celebrated productions of *Angels in America*, *When the Rain Stops Falling*, *The Brothers Size*, *Speaking in Tongues*, *Cock* and *Holding the Man*. More recently in 2021, he directed Andrew Bovell’s *Things I Know to be True* in a co-production between The Court Theatre and Circa Theatre and directed *Every Kind of Weather* and the premiere production *of Everything After*.

He is renowned for his provocative excavations of classic texts by Chekhov, Ibsen, Molière, Williams, Miller and Stoppard.

From 2001 to 2014, Shane was the Artistic Director of Silo Theatre. During his tenure, he created a distinctly contemporary programming portfolio and established a distinct and multifaceted audience.

In 2005, he was named one of the Aucklanders of the Year and, in July 2007, was named one of the Most Influential People under 40 by Metro magazine. Shane was selected by Creative New Zealand to participate in the Future Leaders programme and he has also undertaken professional development at the Donmar Warehouse and Young Vic in London and The Public Theater in New York. He is the recipient of three Auckland Theatre Awards and has been awarded Director of the Year by the NZ Listener four times. In 2018, he won the Adam NZ Play Award for Best NZ Play for *Everything After*.

# Cast

**THERESA HEALEY**

**Mary Cavan Tyrone**

Theresa Healey is a well-known New Zealand actress, with a career that spans more than 25 years.

Theatre highlights: Theresa’s previous appearances for Auckland Theatre Company include *The Audience*, *Closer*, *Honour*, *Three Tall Women*, *Uncle Vanya*, *Calendar Girls* and *Trees Beneath the Lake*, and she has appeared in *Tartuffe* for Silo Theatre.

Television highlights: Early roles include core cast member Carmen Roberts on long-running New Zealand soap *Shortland Street.* Theresa also starred in all five seasons of the drama-comedy *Go Girls*, as well as both seasons of *Filthy Rich*, and, more recently, high school rugby series *Head High* seasons 1 and 2.

Film highlights: She has played leading roles in feature films *Savage* *Honeymoon* and *Jubilee* alongside Cliff Curtis. Other notable screen credits include the internationally acclaimed film *Vermilion*, comedy series *The Blue Rose* and drama series *Harry.*

**SIMON LEARY**

**Edmund Tyrone**

Simon Leary graduated from Toi Whakaari: New Zealand Drama School (BPA in Acting) in 2010 and the University of Otago (BA in Theatre Studies) in 2007.

Theatre highlights: *A Doll’s House* for Twist Productions, *Hudson and Halls* for Clarence St Theatre, *Cock* for Brilliant Adventures, *Filthy Business* for Auckland Theatre Company, and *Switzerland*, *Three Days in the Country*, *The Father and A Servant to Two Masters* for Circa Theatre. He starred as Watson in both The Fortune Theatre and Centrepoint Theatre’s productions of *The Hound of the Baskervilles*.

Television highlights: *Shortland Street*, *Dirty Laundry*, *Hillary,* *War News* and the voice of SpottyWot in Pūkeko Pictures’ cartoon, *Kiddets*.

Simon has written and acted extensively for Radio New Zealand’s drama department, featuring in *Exit Stage Left* and the award-winning *You Me...Now!* In 2018, Simon received the Wellington Theatre Award for Most Promising Newcomer and was also nominated for Outstanding Performance for his role as Truffaldino in *A Servant to Two Masters*.

**STEPHEN LOVATT**

**James Tyrone**

Stephen Lovatt has performed in theatre, radio, television and cinema throughout New Zealand, Australia, Canada and the US over the last 30 years.

Theatre highlights: Previous work for Auckland Theatre Company includes *Billy Elliot the Musical*, *Fallen Angels*, *Enlightenment* and *Rupert*, with particular highlights being King James in Anne Boleyn and Colonel Connolly *in Once on Chunuk Bair*. Other theatre highlights include *Things I Know to be True* at The Court Theatre in Christchurch, *Angels in America* and *The Only Child* produced by Silo Theatre, and the titular role in *Macbeth* for the Pop-Up Globe, Auckland.

Television highlights: Stephen's television credits include *Top of the Lake*, *Hope and Wire* and *Ash vs Evil Dead 2*, for which he was nominated for a Primetime Emmy Award for outstanding supporting actor in a comedy series.

Film highlights: Stephen has recently starred in the Academy Award-winning film *The Power of the Dog*, starring Benedict Cumberbatch.

**JAROD RAWIRI**

**Jamie Tyrone**

Jarod Rawiri (Ngāti Whanaunga/Ngāti Paoa) is a New Zealand-Māori actor who is best known for his role as Mo Hannah on the iconic Kiwi hospital drama *Shortland Street*.

Television highlights: Jarod has a lengthy list of television credits, which include roles on *Harry*, *Hope and Wire*, *Auckland Daze* and *Mean Mums*. His performance as Hōne Heke in docudrama *Waitangi: What Really Happened* earned him a Best Actor nomination at the 2011 New Zealand Television Awards.

Film highlights: He has appeared as the lead in feature films Jinx Sister, *Matariki* and *Fantail*, as well as the award-winning short films *Laundry*, *Hinekura* and *Tama Tu*.

# Creative

**ALLISON HORSLEY**

**Dramaturg**

Allison Horsley was born and raised in Texas, USA, and is based in Ōtepoti Dunedin. Allison has been a dramaturg for more than 25 years. She earned an MFA from Yale School of Drama and has worked extensively in American regional theatres, specialising in new play and musical development as well as adaptations of classics.

Noteworthy projects include several Broadway musicals like *Jersey Boys* and Doctor Zhivago, and translation of Chekhov's major plays. She has been a professor and honours examiner at University of Denver (tenured), Swarthmore College and Indiana University. Allison originally moved to Aotearoa in 2015 to become literary manager at The Court Theatre and now serves as Script Advisor for Playmarket NZ.

**JOHN VERRYT**

**Set Designer**

John Verryt began designing for performance in 1979, training at Theatre Corporate and Mercury Theatre. John works regularly as a freelancer for many of New Zealand’s foremost performing arts companies, including Auckland Theatre Company, Silo Theatre, Indian Ink, Red Leap Theatre, The Large Group, Nightsong, New Zealand Opera, Douglas Wright Dance Company and Michael Parmenter, Malia Johnston, and Atamira, Ōkāreka and Black Grace Dance Companies.

Recent Auckland Theatre Company shows designed by John include: *Once on Chunuk Bair*, *Jesus Christ Superstar*, *Rupert*, *The Navigators*, *Rendered*, *Astroman* and *The Haka Party Incident*.

**GIL EVA CRAIG**

**Sound Designer**

Gil Eva Craig has worked as an audio engineer and sound designer on a diverse range of shows over the past 27 years, ranging from theatre to live performance. Recent work includes sound design for the Māori Sidesteps live show, audio advisor for Capital E Children’s Theatre and monitor engineer for the Pink Floyd Experience. She has also worked with the Wellington International Ukulele Orchestra, NZSO and many other New Zealand artists both live and in the studio. Gil has been nominated for several Chapman Tripp Theatre awards for sound design and original music and received the sound design award for Seeyd Theatre’s production of *The December Brother*. She has also mixed Tui award-winning albums for the Waterfront Collective and FatCat & Fishface.

**ELIZABETH WHITING**

**Costume Designer**

Elizabeth Whiting has designed costumes for Auckland Theatre Company, Silo Theatre, Nightsong, New Zealand Opera, Indian Ink, The Court Theatre, Red Leap Theatre, The New Zealand Dance Company, Ōkāreka Dance Company, Douglas Wright Dance Company and many others. Elizabeth was responsible for the central performance design for the World of WearableArt for six years.

Her work has been presented at Edinburgh Festival and the Prague Quadrennial of Performance Design and Space. She won the Chapman Tripp Theatre Award for Costume Design for The Arrival (Red Leap Theatre). Her opera designs have been well reviewed in Australia and the United States.

Most recently, she designed costumes for *The Life of Galileo* for Auckland Theatre Company, *Stab in the Dark* for Nightsong, *The Most Naked* for projectMUSE, *The Hall* for Bullet Heart Club, *Paradise or the Impermanence of Ice Cream* for Indian Ink and *Don Pasquale* for the Opera in Schools programme for New Zealand Opera.

**SEAN LYNCH**

**Lighting Designer**

Sean Lynch has been working in professional theatre for more than 30 years. He prefers tungsten to LED, and analogue over digital. He sometimes does a bit of acting and plays in a couple of bands.

Theatre highlights: *Grand Horizons* (lighting and sound), *Single Asian Female* (sound), *Break Bread* (lighting, sound and composition), *Two Ladies* (lighting, sound and composition), *The Wolves* (lighting and sound), *Six Degrees of Separation* (sound), *Everything After* (lighting) and *Winding Up* (lighting and sound).

**MIRANDA HARCOURT**

**Performance Coach**

Miranda Harcourt is a celebrated New Zealand actor, director and acting coach, who has mentored some of Hollywood’s biggest names. Her career began over 30 years ago, when she starred as Gemma Redfern in the notorious Kiwi television series Gloss. Since then, she has starred in New Zealand feature films *For Good*, *Fracture*, *The Rehearsal* and Peter Jackson’s *The Hobbit*. She has appeared in telemovies *Tangiwai*, based on one of New Zealand’s most infamous historical tragedies, and *Jean*, about the legendary Kiwi aviator Jean Batten. Alongside her husband Stuart McKenzie, Miranda directed the 2017 film *The Changeover*, based on the novel by Margaret Mahy.

An internationally renowned acting coach, Miranda has worked with actors such as Nicole Kidman, Saoirse Ronan, Dev Patel, AnnaSophia Rob, and many more. She has coached on acclaimed films such as BAFTA-winning *Lion*, *Heavenly Creatures* and *Bridge to Terabithia*.

**MARY McDONALD-LEWIS**

**Dialect Coach**

Mary McDonald-Lewis has worked in film, television, animation and commercials since 1979 as SAG-AFTRA voice actor and on-camera performer and in theatre for much longer. Recent voice acting credits include her role as Ivan in the new Buzz Lightyear film, *Lightyear*. She has been a dialect coach since 1999, coaching film, television and stage clients ranging from overnight sensations to Obie, Emmy and Oscar award-winning actors and a Knight of the British Empire*.*

*Long Day’s Journey into Night* is her first show with Auckland Theatre Company and she thanks Shane Bosher and the cast and production team for putting their faith in her. She cherishes her new friends deeply and gives thanks. Mary loves supporting dialect discovery that is joyous, authentic and that inspires a life-long curiosity to learn more.

# Accessibility Proudly presented by Dentons Kensington Swan

## Audio-Described Performance & Touch Tour Long Day’s Journey into Night Sat 16 Jul, 2:00pm

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.

Supported by The Trusts community Foundation

## NZSL-Interpreted Performance Long Day’s Journey into Night Sun 24 Jul, 4:00pm

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 get tickets to NZSL-interpreted and audio-described performances for $20. One companion

ticket per theatregoer 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.

## Assistance Dogs

Service animals are more than welcome at Q Theatre. If you have any questions about venue layout and the best places to sit please ring Box Office.

## 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 Box Office for advice on the best seats for any particular show.

NZSL Interpreting and Signing — Platform Interpreting NZ

Audio Description — Kevin Keys and Antonio Te Maioha, Audio Described Aotearoa Ltd

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A corporate membership is suitable for organisations of any size wanting to make time for enhancing wellbeing and enriching innovative thinking in a diverse and inclusive space.

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Bridget Hackshaw & Michael Savage, Alister Hartstonge & Roy Knill, Michelle & Dean Joiner, Stephanie & James Kellow, Greg Larsen & Mark Corrigal, Louise Pagonis, Josephine Stewart-Te Whiu, Lesley Thompson, Kerry Underhill, Anonymous (3)

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# Auckland Theatre Company

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Front of House: Cara Allen, Ivy Alvarez, Billy Blamires, Emily Briggs, Joshua Bruce, Ruby Cadman, Ruben Cirilovic, Tasman Clark, Jack Clarkson, Mia Crossan, Molly Curnow, Maryjane Fale'afa, Eva Fulco, Mary Grice, Jackson Harper, Lizzy Harris, Sania Jafarian, Dario Kuschke, Christine La Roche, Anna Lee, Kirsty Leggett, Prakritik Mal, Tobias Mangelsdorf, Pearl McCracken, Carla Newton, Jake Parsons, Fraser Polkinghorne, Talia Pua, Sophie Roberts, Ailsa Scott, Anushka Sequeira, Emily Smith, Zoe Stokes, Shaun Swain, Joshua Tan, Sophie Watson, Ming Wei Cheong, Theo Younger

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