



DAWN RAIDS

BY OSCAR KIGHTLEY

EDUCATION PACK



AUCKLAND
THEATRE
COMPANY

PACIFIC UNDERGROUND AND
AUCKLAND THEATRE COMPANY PRESENT

DAWN RAIDS

BY OSCAR KIGHTLEY

16 AUGUST – 3 SEPTEMBER 2022

School Matinee Performances:

11am on Thu 25 August, Tue 30 August and Thu 1 September 2022

ASB WATERFRONT THEATRE

Venue:	ASB Waterfront Theatre
Running Time:	2 hours without an interval
Suitability:	This production is suitable for Year Levels 11-13
Advisory:	Contains themes of racism, violence, and strong language that some might find triggering.
Post-Show Forum:	Takes place in the theatre immediately after school matinee performances (15 – 20 minutes)
Please Note:	<ul style="list-style-type: none">• Eating and drinking in the auditorium is strongly discouraged.• Please make sure all cell phones are turned off.• Please don't bring school bags to the theatre.• Photography or recording of any kind is strictly prohibited.

CAST

Sione (Fabian) — Michael Falesiu
Fuarosa (Losa) — Gabrielle Solomona
Teresa — Talia-Rae Mavaega
Bene — Jake Tupu
Steve — Italia Hunt
Mose — Lauie Tofa
To'aga — Bella Kalolo-Suraj

ENSEMBLE

Nimeti Akatere, Idalene Ati,
Samson Chan-Boon, Rory Hough,
Daya Sao-Mafiti, Bob Savea, Lewis Talo,
Netane Taukiueva, Jayne Uhi,
Siana Vagana

CREATIVE

Playwright — Oscar Kightley
Directors — Troy Tu'ua &
Tanya Muagututi'a
Assistant Director — Jake Tupu
Musical Director — Posenai Mavaega
Set, Costume & Prop Designers —
G.O.M Arts Collective, Mark McEntyre &
Tony De Goldi
Costume Assistant — Jonjon Cowley-Lupo
Lighting Designer — Jo Kilgour
Story Sovereignty & Well-being —
Mishelle Muagututi'a &
Lafai'ali'I Maila (Flo) Lafai
Spiritual Lead Support —
Reverend Mua Strickson-Pua

BAND

Haanz Fa'avae-Jackson, Malcolm Lakatani,
Lijah Mavaega, Posenai Mavaega,
Tanya Muagututi'a, Andrew Sione

PRODUCTION

Producer — Tanya Muagututi'a
Assistant Producer — Susi Afitu
Stage Manager — Chiara Niccolini
Assistant Stage Manager —
Petmal Petelo Lam
Pasifika Marketing Consultant —
Grace Iwashita-Taylor
Teaching Artists — Samuel Kamu &
Seluvaia 'Iloahefaiva
Videographers — Ave Sua & Tsani Carpenter
2022 CNZ Playmarket Moana Pasifika
Trainee Script Advisor Residency —
Sarai Perenise-Ropeti
Playmarket He Pia Māori Kaihāpai
Tuhinga — Dolina Wehipeihana
International Institute of Modern Letters
(IIML) Placement — Teherenui Koteka
Lighting Operator — Zac Howells
Sound Operator — Paul Jeffery
Fly Mechanist — T.J. Haunui
Photographer — Andi Crown

EDUCATION PACK

Writer — Seluvaia 'Iloahefaiva
Editor — Sam Phillips
Graphic Designer — Wanda Tambrin
Production Images — Andi Crown

Dawn Raids by Oscar Kightley premiered in 1997 at the Herald Theatre. Directed by Oscar, the cast members were Iaheto Ah Hi, Joy Vaele, Erolia Ifopo, Ene Petaia, Mishelle Muagututi'a, Shimpal Lelisi and Mario Gaoa. The band was Posenai Mavaega, Tanya Muagututi'a, Chris Searle and the late Michael Banks. Then, in 1998, it was performed at Court 2, The Court Theatre, and was directed by David Fane with Oscar, Posenai and the late Iosefa Enari in the cast. In 2021, public play readings of *Dawn Raids* were presented with No. 3 Roskill Theatre, as part of Auckland Arts Festival, and at Kia Mau Festival at dawn at Wellington's waterfront. *Dawn Raids* is the fourth Auckland Theatre Company mainstage production of 2022 and opened on 18 August 2022 at ASB Waterfront Theatre. Please remember to switch off all mobile phones and noise-emitting devices. Wear your face mask throughout the performance.



Principal
Fundress:



Acts of
Imagination
Supported by:



Haere Mai. Welcome.

Pacific Underground and Auckland Theatre Company joining together to revive Oscar Kightley's seminal play from 1997 is timely. For Pacific Underground, it's the revisiting of our hardest-hitting work from the early days of our collective. Today, our lens remains intact and, for this production, our perspective is in the hands of the next generation. For Auckland Theatre Company, it is a collaboration with Pacific artists to bring new life to a classic of the canon with a renewed political potency.

When Prime Minister Jacinda Ardern apologised to Pacific Peoples for the dawn raids, it was a profoundly symbolic moment when we acknowledged that the actions of the New Zealand Government were wrong, unjust and racist.

For many New Zealanders, the Apology brought into consciousness an historical event long forgotten; for others, it was the first time they had heard about the dawn raids. For Pacific Peoples, the privilege of forgetting or not knowing has never been possible. It was indeed a shameful time.

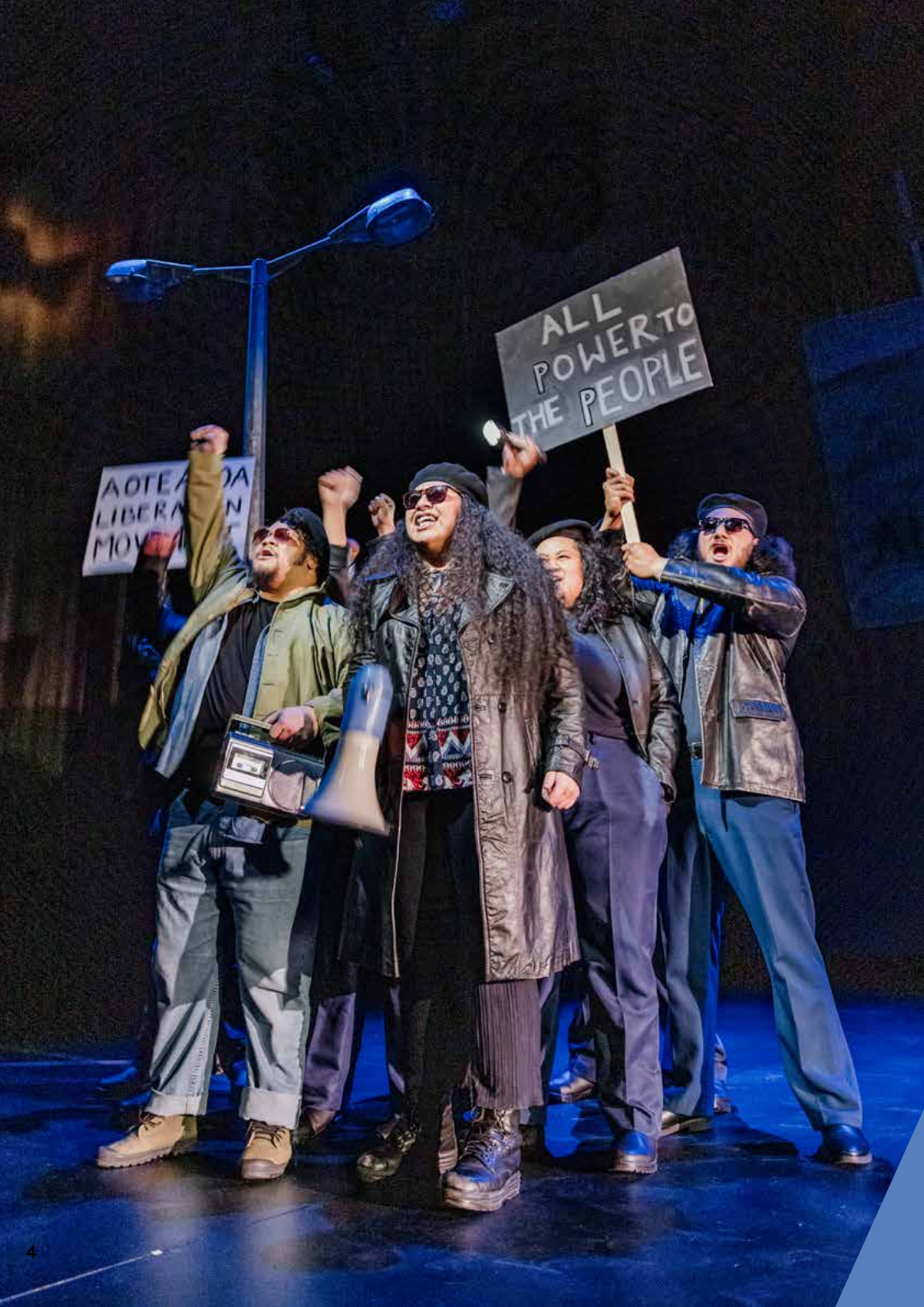
Oscar's play came from deep research. It is based on real people, real stories. The play is a portal back in time to a community who saw the promise and hope for their futures, some who are still alive today, and went through so much to build their dreams. Oscar has led us to carry a great responsibility, to give voice to the many families who experienced state-initiated discrimination and unprovoked violent intrusions into their homes, and who were demonised by politicians and the media.

Our joint production of *Dawn Raids* is a reminder that this is not over. The effects of intergenerational trauma do not have an end. But, through the generosity of the artists who have made this work, we are in talanoa, in dialogue, exploring our shared history in the hope it may lead to healing.

This production is a tribute to Te Tangata o te Moana-nui-a-Kiwa (the people of the Pacific) who have faced down a manifest injustice, have offered forgiveness and, in telling their truth, are honouring their ancestors and forging a better future for their children.

Pacific Underground Auckland Theatre Company





About the Show

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

Central Auckland. 1973.

Muldoon's government is cracking down on immigration with inhumane dawn raids tearing Pasifika families from their beds. At the eye of the storm is Sione, a charismatic musician and leader of the Noble Hawai'ian Sabretooth Tigres. Sione is the King at the Paradise Honeypot Club. At home, he struggles to keep his family together as the dawn raids plant fear and mistrust in the community.

Fuarosa sleeps with one eye on the front door, in fear of it bursting open. Teresa turns to activism to channel her rage but only her mate Bene hears her. Steve is a policeman, turning his own people out of their homes – even though it turns his stomach. Mose supports the raids and scorns overstayers.

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

How was the Show?

Thank you for being part of our Creative Learning programme and attending today's performance of *Dawn Raids* by Oscar Kightley. We'd like to know what you thought.

We'd love to invite you to fill out a short survey after the show:



Pacific Underground OGs, left to right: Simon Small, Mishelle Muagututi'a, Oscar Kightley, Erolia Ifopo and Michael Hodgson. Photo by Simon Tobias. Circa 1993.



About Pacific Underground

On a 1992 national tour of the play *Horizons* by Simon Small, the first Pasifika play out of Christchurch, significant to Erolia Ifopo, Simon Small, Mishelle Muagututi'a, Oscar Kightley and the late Michael Hodgson – Pacific Underground (PU) was formed. They created the National Theatre in Education programme and mounted a national tour of their flagship production *Fresh Off the Boat* by Oscar and Simon. There was a music team led by Posenai Mavaega and a new manager, Anton Carter, and they were producing *Sons* by Victor Rodger, *Tatau: Rites of Passage*, *Romeo and Tusi* by Erolia and Oscar, and *Dawn Raids* by Oscar, Hip Hop workshops and an album.

In 1999, after the original members moved on, Tanya Muagututi'a and Posenai Mavaega continued with PU's Pacific Arts Festival and expanded school tours and Posenai's touring show and album, *Island Summer*, which created musical collaborations at three consecutive Festival of Pacific Arts. More festival appearances included the plays *Angels* by Tanya and Joy Vaele, and *Rangi and Mau's Amazing Race* (devised).

For PU's 25th anniversary, they co-presented with The Court Theatre the revived *Fresh Off the Boat* and, in 2021, co-presented Disney's *Moana JR*. PU is a movement that has won many awards and continues to support emerging Pasifika artists today. Next year is the 30th anniversary of PU.

Tanya Muagututi'a;

Pacific Underground Producer, and *Dawn Raids* Director

On the history of Pacific Underground and the first production of *Dawn Raids* by Oscar Kightley:

"We staged *Dawn Raids* in 1997, in Auckland, at the Herald Theater. We rehearsed in the Black Grace rehearsal studios on Federal Street, which was awesome given that we were all coming from Christchurch. I was the stage manager and in the band; we did it all ourselves. We were learning on the go and people were so generous, guiding us and offering their help. That was us growing up,

it was all hands on, some of us were trained, some of us weren't.

"We continued our journey with a purpose because there was always a need for a Pacific Theater Company especially in the South Island. We were also able to use the platform to do other things we were interested in as well, music, being in bands, supporting musicians, theatre, festivals, and other events."

On the dawn raids apology and the 2022 production of *Dawn Raids* by Oscar Kightley:

"Pos and I ended up working on the dawn raids apology; it was a really extraordinary place to be. We were able to help support the production side of things, standing on the side of the stage and making sure everything was running smoothly. We got a lot of young people involved to help as well because we know that it will be a moment they'll remember for the rest of their lives.

"Talking to Jonathan (Artistic Director & CEO of ATC) about this project, we didn't want to do this

just because of the apology and we had to think about whether we were overexposing this whole issue. But we decided, it was worth it. It is a good play and we had really good discussions about how we were going to put it together.

"Our first approach to it was to discuss who it involves. We thought about bringing a new generation to do the play and get Troy and Jake in as directors because they're both really good at directing. We couldn't just choose one, so we chose both."



Note from *the Directors*

Troy Tu'ua, Tanya Muagututi'a and Jake Tupu

'It takes a village' is the saying that has driven our approach to making this production and honouring Oscar's written words and the work of Pacific Underground. The weight of responsibility shifted from the Auckland Theatre Company creative team to our āiga, the actors, the band and the crew. We carry this with understanding, honesty and clarity because it has taken the village to provide the strength needed for a truthful collaboration.

Auckland Theatre Company's platform has equalised this opportunity so richly deserved by the artists before you, whose incredible talents and generosity have made unforgettable, genius, hilarious, discovery and emotional moments.

Fa'afetai tele lava to all our cast members, Posenai and the musicians for your storytelling, music, trust and alofa. You honour and celebrate our people.

We may never know the full extent of the experiences our communities went through 50 years ago, but we understand it in 2022. To our audience, we hope this story, like the many others of the dawn raids, can give us the peace we all hope for in the future. The shared experience in Aotearoa is like the Pacific Ocean that connects us all.

Reverend Mua Strickson-Pua inspires and reminds us – of solidarity, kotahitanga, tufa'atasi and unity. We must continue the healing and educating.







Note from *the Playwright*

Oscar Kightley

It's so amazing to have a play performed 25 years later. What a privilege. I was barely a couple of years past 25 when I wrote *Dawn Raids* at Gibson Group in Wellington; at night after a day shift working as a sketch-writer for the group's television comedy shows. Malo lava to Dave Gibson for the power and the computer.

It was an attempt to tell a story of that shameful time in New Zealand and, perhaps, even restart a conversation about how stink that whole thing was. What on earth was the government thinking? How the hell did middle New Zealand go along with it? and what does it say about us back then, that it mostly did?

Coming as it did, in the second half of the 1990s, the play didn't really do that – but perhaps, now, one year after the official government Apology for the dawn raids, the times are ready for difficult conversations and for us owning our shared past, painful as it can be sometimes.

Big ups and mad love to Pacific Underground and Auckland Theatre Company, and everyone in the village of this production for lovingly bringing it to life. And my eternal gratitude to the schools and students who've had to study this play for their internal drama assessment, thus keeping it alive this past couple of decades. I was lucky to see a few of the performances and they were always awesome.

In the research for writing this, I was privileged to speak to various community icons: legends who did so much for their people and who have since passed, such as Agnes TuiSamoa, Papali'i Dr Pita Taouma and Rev. Leuatea Lusitini Sio. My eternal gratitude to them as well as to Tafua Maluelue Tafua (Michael Tafua), Maualaivao Albert Wendt, Leasiolagi Dr Malama Meleisea, Will 'Ilohahia and the Polynesian Panthers, and Rev. Mua and Linda Strickson-Pua.

This play is for my parents and their generation. People lured here by the promise of milk and honey and – despite that milk occasionally being a bit off – they stayed and helped to make this country a better place.

Alofa'aga.



Notes from a rehearsal talanoa with Oscar Kightley



On the Dawn Raids apology and the 2022 production of *Dawn Raids* by Oscar Kightley:

"So just know that everything's true."

"Every single line and incident all happened. I spent a year researching. I spoke to social workers, and people who were Social Workers before you could get a degree in Social Work- it was just people who cared. Faifeau's who used to go up to K Road pubs in the middle of the night and just stop people from getting arrested or to stop people from committing worse crimes. People don't know how much our churches did for our community, in terms of keeping everyone together- they played a crucial role."

"But at the same time I didn't want it to be a political hammer that I donked people on the head with. Because they're giving up two hours of their life. I wanted it to be a cool story and a laugh as well. I can't touch stories without laughter- because it makes the drama hit more when you're laughing, and where it's dramatic it makes the laugh hit more. That's us as people- we don't divide our lives into genres, it's all one. It all comes at you at the same time."

"This play is supposed to represent everyone, even the ones who were for the raids and embarrassed of the raids. It wasn't all 'poor Brown people', 'we're oppressed'. People were ringing in and dobbing their relatives who weren't paying board. So it's not black and white, but at the heart of the play is a family trying to survive the racist 1970s."

"All I ask is to make these characters real. I don't want to see actors. Make the characters real and the audiences will resonate."



Note from the Musical Director

Posenai Mavaega

It's always good to work on a new production and with new musicians. I have pulled in Andrew Sione, who's played with us since 2003 on many stages around the Pacific. His consummate musicianship has been crucial to shaping the show's sound design and collaborating on the floor with actor Mikey Falesiu and the rest of the cast. I've been a long-time fan of Malcolm Lakatani, who lent his high skill and energy to our shows *Island Summer* and *Meet Me at the Dog House*. Lijah Mavaega's musicality from a young age makes us all proud, and, as a young music director, he has helped organise this old fulla. Haanz Fa'avae-Jackson's versatility

and voice fit right in as he hones his music and acting chops. In 1997, both Tanya and I were Noble Hawai'ian Sabretooth Tigers with Chris Searle and the late Michael Banks – rest in peace. It was PU's fifth play and my third production as musical director. Today, more than ever, we've loved listening to and portraying the music that we know helped our parents through loss, trauma and heartache. We've loved jamming our originals and the '70s funk riffs that inspired our love of music. Thank you to the new 'Nobles', to Jonathan for suggesting that we jump in again, and to Troy for collaborating with an open mind, heart and soul.

La'u lupe ua lele

La'u lupe ua lele, lele i le vao mao
Talofa e i la'u pele, la'u pele ua leiloa

Ta'agae o teine o loo ua gasolo mai
Ou mata e tilotilo e te le o sau ai

Tali:
Ua to'ulu'ulu mai
o le sau mai Heremoni e
Ua to'ulu le alofa
i luga o Kipeona

Oi oi oi e i lenei malae
O le oti fa'afuase'i i le lalolagi e

La'u fua rosa e la'u fua veloveta e
La'u fua ua uimoto ae le'i matala e

(Tali)





"Thank you very much."

SIONE (FABIAN)
MICHAEL FALESIU

Cast Interviews

We asked the cast for their favourite lines,
and to tell us about their character:

MICHAEL FALESIU

Sione (Fabian)

"Thank you very much."

"The line is in most of Sione's scenes. I resonate with this because manners are a huge thing in an island culture, especially in my culture- Tongan, and every other culture. We're all about our manners. So every time I say this line that's the only thing that comes to mind is being respectful."

Encouragement to the next actor who plays Sione:

"My best advice would be to challenge yourself to play this character in a different way and not how I have played it or anyone else has played it.

Take our own journey with it, do your own research, and just really explore it."

- Michael Falesiu



"Don't be cheeky, or you really will become a ghost".

TO'AGA
BELLA KALOLO-SURAJ

BELLA KALOLO-SURAJ

To'aga

"Don't be cheeky, or you really will become a ghost."

"This is something every islander women; mother, aunty, sister has said (and sometimes with swear words in between). This happens in scene two at the top of where Sione enters home after his show at the pub."

Encouragement to the next actor who plays To'aga:
"Be loving. Be stern, don't be a pushover but be loving."
- Bella Kalolo-Suraj



"I would rather she knew her fa'asamoa enough to know when to keep her mouth shut."

MOSE
LAUIE TOFA

LAUIE TOFA

Mose

"I would rather she knew her fa'asamoa enough to know when to keep her mouth shut."

"This line is interesting for Mose's character because throughout the play he pushes his kids to be more palangi, and all of a sudden, he wants Theresa to know her fa'asamoa (Samoan way). Our parents want us to be like the palangi kids, but then they don't want us to answer back to them like the palangi kids. So it's like which one is it dad? Yeah, it's very contradicting. Mose's character is pretty much a walking contradiction."

Encouragement to the next actor who plays Mose:

"Find your moments. When I first read this character, I read him as this real angry and strict father but he's actually more than that. Reading more into the script and understanding the story allowed me to find moments where I could play with Mose. He's the captain of the team and the show off at the bar, so find your moments with him. And don't play him too angry strict because he's a lot more layered than that."

- Lauie Tofa



"We are all oppressed indigenous peoples, now it's time to fight back"

TERESA
TALIA-RAE MAVAEGA

TALIA-RAE MAVAEGA

Teresa

"We are all oppressed indigenous peoples, now it's time to fight."

"This line is in scene two, the very first time we meet Teresa who is trying to explain to her parents what this political group does and what they're doing. This line shows how clued up that group was back in the 70's. I think now we all think we're social justice warriors, but they've been fighting since before the 70's and I like how it shows her worldview. She knows what's going on in America, Israel, and the fight for justice around the world."

Encouragement to the next actor who plays Teresa:

"If you have the honour of playing Teresa, your first instinct is usually right. However you read her for the first time in your head, that's the correct version."

- Talia-Rae Mavaega



JAKE TUPU

Bene & Assistant Director

*"I don't want you or other's getting involved.
Our family will sort it out"*

"This is a conversation Bene has with his best friend Theresa and it resonates because it's so relatable even today. You know when our families go through stuff, we always go 'just let me know if there's anything I can do', but we end up retreating and saying, 'oh nah, my family will sort it'."

Encouragement to the next actor who plays Bene:

"Just have fun with him. I don't think there is a wrong way of being Bene. However you bring Bene to life will always be right, if there's a way that works for you that's awesome."

– Jake Tupu



GABRIELLE SOLOMONA

Fuarosa (Losa)

"Why can't I go for a walk?"

"The context of Fuarosa's character is that she's in isolation in the 1970's. She was an overstayer, so she wasn't allowed to leave the house. If she left the house, there was a high chance that she would get arrested and sent back to Samoa. She couldn't even go down the road to the dairy, it's like a dream for her as she finds it's a way to escape her reality. Something we take for granted."

Encouragement to the next actor who plays Fuarosa:

"Really do your homework. Go on google, type in Dawn Raids, 1970's, Ponsonby Auckland and do lots of research on what was going on at the time of the dawn raids and why it happened. Find someone who can relate to the story of Fuarosa, whether she's Pacific Island or not. Someone who has migrated from another country to NZ and ask about their journey, how it was like for them. If you can find someone who migrated and had to hide like Fuarosa did, that would be amazing and top research for you because you're pretty much telling their story."

– Gabrielle Solomona

A close-up portrait of Italia Hunt, a man with a mustache and dark hair, looking upwards and to the right with a slight smile. He is wearing a dark jacket with a patch on the shoulder.

ITALIA HUNT

Steve

"I don't like my job sometimes."

"This line is said to Mose when Steve warns him about his house being raided and Mose responds with, "you're just doing your job, Steve". It's a line Steve says because it hurts him to see his own people being thrown into prison and or deported. The line resonates with me because it puts everything into perspective. I realise how hard it was for Steve to be stuck in the middle. You want to do your job but also serve your people."

Encouragement to the next actor who plays Steve:

"I think a big thing for anyone who wants to play this role in the future is to always think of both sides of the spectrum. You have your people who you want to help, but you also want to make them proud and just trying to do your job. So, there's a feeling of conflict happening within you."

– Italia Hunt

A portrait of Rory Hough in a blue police uniform, including a peaked cap with a checkered band. He is looking to the right and holding a flashlight in his right hand.

RORY HOUGH

Senior Sergeant & Officer

"Can I recommend, since neither of you look like Kiwis, that you get a passport and carry it around with you for when this happens again."

"It's a line from the end of scene 9, where Teresa and Bene are having an argument/discussion and I, as the police officer, interjects. It completely encompasses everything that was wrong with the attitude of Police force at the time. It's the racism, it's the threat and the injustices of innocent people who have every right to be in a country, being forced to carry identification with the threat of being deported back home. It's a tragic line but also very impactful."

Encouragement to the next actor who plays Officer:

"It was a note I discussed briefly with the playwright Oscar Kightley; Play it nasty. Ultimately their attitudes were backward, and it was vile. His lines are said with intention and fearmongering."

– Rory Hough



Reclaiming: *the son*

By Feleti Strickson-Pua

Feleti Strickson-Pua reflects on the dawn raids and the generational trauma they left on Pacific communities.

I am the third generation to have called Aotearoa home, the second generation to have been raised in Grey Lynn, Central Auckland, and the first generation to reap the benefits of the elders and to expect better, almost 20 years removed from the era of the dawn raids.

My grandparents were amongst the first wave of Polynesians to have migrated to New Zealand in the 1950s. My whakapapa connects me to Great Britain on my mother's side and Samoa on my father's side. This is an irony not lost on me, considering the dawn raids focused on the Polynesian community but it was later proven that British over-stayers outnumbered those of any other ethnic group.

My Samoan grandparents arrived in New Zealand separately on study and work visas, with a history of partnership, occupancy and human rights breaches between the two nations in the rear view. Despite the tension of relationship, New Zealand

was still perceived as iconic artist OMC put it: "a land of plenty... a land of hope". My grandmother arrived in New Zealand as a teenager, thinking she would be enrolled in school that Friday. Instead, because of the difficult financial realities of the family, she began as a machinist in a factory the following Monday in order to pay for the education of her siblings. My grandfather was a principal in Tokelau and Samoa. He came to New Zealand to attend university. Unfortunately, the education opportunities my grandparents encountered were not the types of lessons they had expected. New Zealand had other plans.

My father told me stories of the first time he ever heard of this thing called 'dawn raids'. It came in the night: sobbing families arriving at our family home, my grandmother trying to console those left behind, while my grandfather rushed to the police station. Later, my father



recalled: “early on, it felt like a game to avoid the police checks but, after months turned to years, the game grew tired”. Yes, he was a citizen but, still, he had to carry his passport for belittling questioning on suspicion. So frightened by the

visas being shipped out (if seen as non-compliant). This was still fresh in their minds – children of the migration had seen firsthand their elders treated as criminals and done everything to avoid a repeat. Instead, many turned their voices

“It is the mana of our people to rebuild with the support of tangata whenua to find our kāinga.”

stigma of being Samoan, many took on board Māori personas in order to distance themselves from the hostility being aimed their way. The years that followed the dawn raids left a community voiceless and traumatised. Even the arrival of a new decade (and my arrival) left communities of first-generation citizens unable to rock the boat, with the lingering fear of elders on

and efforts towards the support of tangata whenua, reaffirming the connection of tangata moana.

As a child growing up in the 1990s, I thought nothing of the amazing Polynesian Kiwi heroes that adorned my bedroom posters; I saw it as normal, not realising the work the children of the migration had done to provide the changing of narrative and creation

of space for the grandchildren. This was forged from the resilience of a community, whose trust, dignity and homes were attacked by the very people who invited them to come here with dishonoured promises. The Aotearoa I inherited was almost 20 years removed from the dawn raids. The need to make sense and put a voice to the trauma came in the shape of those on the front line of expression: artists. It is here that an impressionable 13-year-old teen was introduced to the physical embodiment of the trauma his father and grandfather spoke of, in a Pacific Underground play by Oscar Kightley.

In reflection, the dawn raids did not deserve the right to frame our legacy. Rather, the spirit and resilience of our ancestors and

elders are to be remembered for their love, patience and reciprocity. Indeed, it is the mana of our people to rebuild with the support of tangata whenua to find our kāinga. It is in the education that my grandparents traversed the largest ocean in pursuit of, realised through their great-grandchildren learning and being reaffirmed about their resilience and grace in a classroom. Our ancestors forecasted and planted the seeds for us to cultivate; welcome to the harvest.

Feleti Strickson-Pua

Feleti is an educational activist, writer and arts multi-media practitioner/consultant. He is passionate about empowering community and providing a platform for re-establishing indigenous narratives.



My grandfather, Sofi Pua, speaking at the dawn raid intervention

Set Design

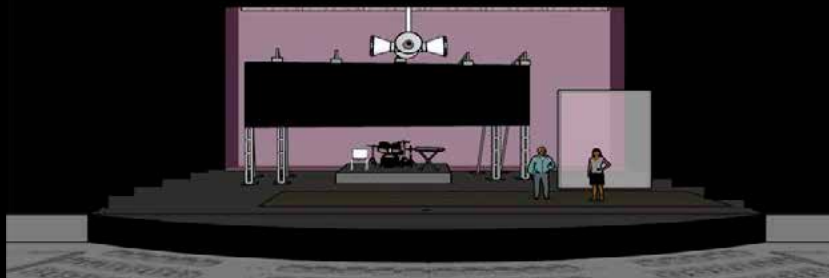
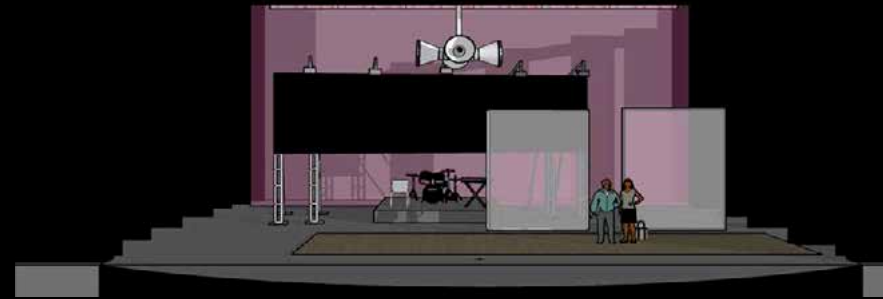
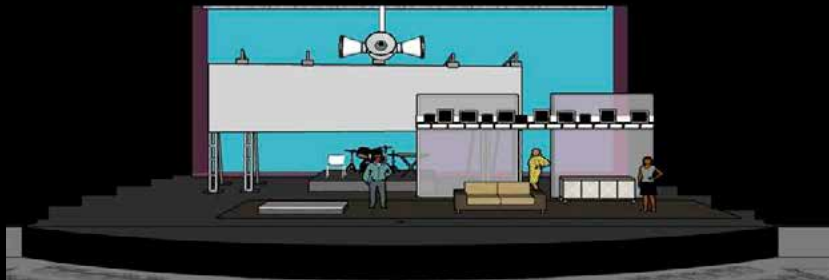






The long-awaited EASTERN SUBDIVISION
"18" and "C"
AUCKLAND'S RIVIERA
UNUSUAL PAGES OF VIEWS
SEATING - BATHING - FISHING

Set Design Sketches



Talking Points:

- Why has the designer decided to place certain set elements inside the auditorium? What effect does it have on the audience who are sitting in the theatre?
- How has the designer used billboard imagery across the whole set design?

Costume Design: *Sione (Fabian)*



Image credit: Tony De Goldi and Mark McEntyre



Image credit: Andi Crown Photography

Costume Design: Teresa



Image credit: Tony De Goldi and Mark McEntyre



Image credit: Andi Crown Photography

Costume Design: Steve



Image credit: Andi Crown Photography



Image credit: Tony De Goldi and Mark McEntyre

Costume Design: Ensemble



Image credit: Andi Crown Photography



Image credit: Tony De Goldi and Mark McEntyre

Playwright



OSCAR KIGHTLEY

Oscar Kightley is a Samoan-born entertainer who grew up in New Zealand and has helped create critically acclaimed, award-winning work for the stage and for small and big screens.

He is a Qantas award-winning journalist and has received the Bruce Mason Playwriting Award, an Arts Foundation Laureate and a Sir Peter Blake Trust Emerging Leader Award. He was appointed to the Council of Creative New Zealand, and received a Member of the New Zealand Order of Merit (MNZM) medal from the

Queen for his services to television and theatre. In 2016 he was named Senior Pacific Artist at the Creative New Zealand Arts Pasifika Awards and, in 2019, was awarded the Fulbright-Creative New Zealand Pacific Writer's Residency at the University of Hawai'i at Mānoa.

Oscar co-founded Pacific Underground and the Island Players theatre company, is a member of the Naked Samoans and continues to work as a performer, writer and director for both national and international projects.

Directors



TROY TU'UA

Troy Tu'ua is a multi disciplinary artist and was one of the first ever graduates of the Pacific Institute of Performing Arts (2009). After graduating, Troy made his professional theatre debut in New Zealand Opera's *La Bohème* and starred in Auckland Theatre Company's *Pollyhood in Mumuland* in 2011, *A Frigate Bird Sings* in 2012, *Badjelly The Witch* tour in 2013 and *Sons* in 2014.

In 2014, Troy was part of the cast of New Zealand's first ever Pasifika musical, *The Factory Musical* for Kila Kokonut Krew, which toured Australia and Scotland for the Edinburgh Fringe festival.

Most recently, Troy directed *Lalelei*, *Mirror Mirror* and *Wizard of Ōtāhuhu*, which won the prestigious Auckland Theatre Awards in 2017 and 2018.

Troy is also the artistic director of Pacific theatre dance collective, Sau E Siva Creatives. The collective's recent two sell-out seasons of *Rosalina* and *Fa'asinomaga – Identity* were headlining acts at Tempo Dance Festival in 2019.



TANYA MUAGUTUTI'A

Tanya Muagututi'a has been a deviser and mentor with Pacific Underground for many years, working with Pasifika theatre-makers Y|NOT in Ōtautahi, and with Māngere Arts Centre and No.3 Roskill Theatre in Tāmaki Makaurau.

This is Tanya's second revival as director; the first one was with The Court Theatre for *Fresh Off the Boat* by Oscar Kightley and Simon Small in 2019.

Creative and production highlights: *Alatini*, and all the MAC Fam shows; the 6am public play reading of Oscar's *Dawn Raids* at Kia Mau Festival; *Love to Say Goodbye* by No.3 Roskill Theatre; concerts *Meet Me at the Dog House*, *Island Summer*, *Soul Defined*, *Pasifikana Soundz*; PU album launches; *Scholars*, *Angels* (with Joy Vaele), *Rangi and Mau's Fantastic Voyage*, *Rangi and Mau's Amazing Race*, *Alisa and Romeo and Tusi* in 1997–2000; and *Fresh Off the Boat* in 1994. Tanya is also the festival director of Otago Polyfest. She is a recipient of the Special Recognition Award at the Creative New Zealand Arts Pasifika Awards and, in 2021, was made a Member of the New Zealand Order of Merit (MNZM) for services to Pacific performing arts.

Cast



MICHAEL FALESIU
Sione (Fabian)

Michael Falesiu is an Auckland-based actor with a Diploma in Performing Arts from the Pacific Institute of Performing Arts which he completed in 2013.

Theatre highlights: *Sione's Wedding* (Workshop) for Auckland Theatre Company and *Hearts of Men*, directed by Vela Manusaute at Māngere Arts Centre.

Michael is also an accomplished presenter, host and MC for live productions, including *Brain Busters*, *ASB Polyfest*, *Gen X Unleashed* and *Omega Family Day*, which toured in Australia and New Zealand.

When he is not acting, Michael is a learning assistant at Ormiston Junior College where he supports students with specific learning needs. Michael is a proud father and husband with two beautiful kids.



GABRIELLE SOLOMONA
Fuarosa (Losa)

Gabrielle Solomona is a Samoan-New Zealand actor who works across theatre, film and television.

Theatre highlights: *The Eel and Sina* and *My Own Darling* for Auckland Theatre Company; *Tales of a Princess* for Tales from the Kava Bowl Productions; and *UPU* for Silo Theatre, which was performed as part of the Auckland Arts Festival in 2020. In 2021, Gabrielle was due to star in Dr David Galler's memoir adaptation, *Things That Matter* by Gary Henderson, for Auckland Theatre Company.

Film highlights: *One Thousand Ropes* and *Loop Track*.

Television highlights: Gabrielle makes up one third of the leading ladies in Pasifika Comedy Central show *SIS*, and is a core cast member on web series *Housewives* and *Baby Mama's Club*.



TALIA-RAE MAVAEGA
Teresa

Talia-Rae Mavaega grew up watching her family in Pacific Underground make theatre, music and events in Ōtautahi. Since graduating from the Pacific Institute of Performing Arts in 2015, Talia-Rae has been working in theatre, music and events both independently and alongside the Pacific Underground āiga.

Theatre highlights: *Fresh Off the Boat* for The Court Theatre; *La'u Gagana* devised by YJNOT, which was performed at the Kia Mau Festival. Talia-Rae was a musical director for Disney's *Moana JR* at The Court Theatre and a supervising director for *Love to Say Goodbye* by No.3 Roskill Theatre, which was performed at the Auckland Arts Festival last year.

Talia-Rae is also a core member of YJNOT, a collective of young Pasifika theatre practitioners, which creates and shares Pacific stories.



JAKE TUPU
Bene &
Assistant Director

Jake Tupu is an actor and tutor at Massive Company where he discovered his passion for 'The Game' between the actor and the audience.

Theatre highlights: *Palu* (Ē Toru), *Fresh Off the Boat*, *Scholars* and *O Le Malaga Fa'a'Atua* (The Journey of the Gods) at The Court Theatre; *La'u Gagana* for 2018 Kia Mau Festival and 2018 Measina Festival; *Christchurch Almighty* by Victor Rodger; *Macbeth* for The Black Friars; and *Rangi and Mau's Amazing Race* for Pacific Underground.

Jake directed Disney's *Moana JR* at The Court Theatre and *Love to Say Goodbye* by No.3 Roskill Theatre at the 2021 Auckland Arts Festival. Jake is part of YJNOT, a devised theatre collective, which shares Pacific stories, myths and folklore in Ōtautahi.



ITALIA HUNT
Steve

Italia Hunt is an Auckland actor with a Samoan dance background. He graduated with a Bachelor in Performing Arts (Pacific) from the Pacific Institute of Performing Arts (PIPA) in 2017.

Theatre highlights: *Still Life* with *Chickens*, *Pollyhood* in *Mumuland* and *A Midsummer Night's Dream* for Auckland Theatre Company; *The Wizard of Ōtāhuhu* for Māngere Arts Centre; *Snoko* in *Mirrors* for Indistree and National Heart Foundation; *Mrs Wishy Washy* for Tim Bray Productions; *Mixed Nuts* and *Frangapani's Great Adventure* for LIMA Productions; and *Sinarella*, *Going Solo*, *Galulolo* (Tsunami), *Our Town* and *In Flight* for PIPA.

Film highlights: *Standing Up* for *Sunny*.

Television highlights: *Mean Mums*, *Mangere Vice*, *Jono & Ben* and web series *Baby Mama's Club*.



LAUIE TOFA
Mose

Lauie Tofa is an arts and education professional committed to the advancement of young Pacific people.

Theatre highlights: *Urban Hymns* for Auckland Theatre Company's *Young & Hungry*; and *Macbeth*, *Uso*, *Six Lessons and a Wedding*, *Othello Polynesia*, *Aristophanes' The Frogs*, *Three Men in a Box*, *Sione and the Beanstalker* and *Being Big* for The Black Friars.

Television highlights: *Jonah*, *Mangere Vice*, *Jono & Ben*, *Filthy Rich* and web series *Baby Mama's Club*.

Lauie has worked for the Ministry of Education Artist in Schools programme and in youth outreach for Downstage Theatre. The performing arts have provided a vehicle for Lauie to encourage student voices and foster the formation of positive self-image and identity.



BELLA KALOLO-SURAJ
To'aga

Bella Kalolo-Suraj is a singer, songwriter, actress and performing artist of Samoan, Tongan and Māori (Ngāti Porou) descent. She has worked with and supported local and international artists, such as Ciara, Mos Def, Renée Geyer, Fat Freddy's Drop, Hollie Smith, Rob Ruha and TEEKS.

Theatre highlights: Disney's *The Lion King*; *Little Shop of Horrors*, *The Rocky Horror Show* and *Hair* for Auckland Theatre Company; *Little Shop of Horrors* for Downstage Theatre; and *The Guerrilla Collection* for Black Grace.

Film highlights: *Sione's Wedding*, *Matariki* and *The Orator*.

Television highlights: *Jandals Away*, *Fresh TV*, *Popstars* as vocal coach, *5 Minutes of Fame* as judge and vocal coach, and web series *Housewives*.

In 2012 and 2014, Bella was awarded Best Pacific Female Artist at the Vodafone Pacific Music Awards.

Creative



POSENAI MAVAEAGA
Musical Director

Posenai Mavaega is a musician, producer and co-founder of Pacific Underground (PU). From 1999, Tanya and Posenai Mavaega led PU's diversification into event and production management, including its own Pacific Arts Festivals presented in Ōtautahi 2001-2010, before venturing into major events and festivals across Aotearoa. As a freelance stage and instrument technician, he worked for various festivals, tours and artists, including Dave Dobbyn, Anika Mōa, Stan Walker, Fat Freddy's Drop, Hollie Smith and Sol3 Mio. In 2016, Pacific Underground won the 2016 Vodafone Pacific Music Lifetime Achievement Award for contributions to the New Zealand Music Industry and in 2021, Posenai was made a Member of the New Zealand Order of Merit (MNZM) for services to Pacific performing arts.



G.O.M ARTS COLLECTIVE
MARK McENTYRE & TONY DE GOLDI
Set, Costume & Prop Designers

Mark McEntyre is a performance designer who has worked for all the major theatre companies, arts festivals and opera companies throughout New Zealand, and has taken part in the Prague Quadrennial for Performance Design and Space. His design credits include: *Up for Grabs*, *The Ocean Star* and *My Name is Gary Cooper* for Auckland Theatre Company; *August: Osage County*, *Hui*, *Waiora*, *The Curious Incident of the Dog in the Night-Time* and *Les Liaisons Dangereuses* for The Court Theatre; *La Traviata* for Wellington Opera; and *Ngā Rorirori* for Tawata Productions.



Tony De Goldi has been designing sets, props, costumes and exhibitions since the 1990s. His credits include: *The Biggest* for Tikapa Theatre; *The Vultures* for Tawata Productions; *Riverside Kings* for I Ken So Productions; *Fresh Off the Boat* for The Court Theatre; *The Complete History of Palmerston North – Abridged* for Centrepoint Theatre; and *Hōhepa* and *Noye's Fludde* for New Zealand Opera. Most recently, Tony and set designer Mark McEntyre, as G.O.M Arts Collective, designed the set, costumes and props for Wellington Opera's *La Traviata*. Tony has represented New Zealand theatre design at five prestigious Prague Quadrennials since 1995.



JO KILGOUR
Lighting Designer

Jo Kilgour is an Auckland-based lighting designer and technical/production director. Her recent lighting design credits include: *The Life of Galileo*, *The Haka Party Incident*, *Six Degrees of Separation*, *Filthy Business*, *Under the Mountain*, *Nell Gwynn*, *Amadeus* and *The Curious Incident of the Dog in the Night-Time* for Auckland Theatre Company; *Waiwhakaata: Reflections in the Water* and *Uku: Behind the Canvas* for Eddie Elliott; *Sigan*, *The Fibonacci*, *Matter*, *Brouhaha*, *The Geography of an Archipelago*, and *In Transit* for New Zealand Dance Company; *Don Giovanni* for Wellington Opera; *Semele* for New Zealand Opera; *Once* for Peach Theatre Company; *Leeches* for Aloalii Tapu & Friends; and *La Traviata* and *Cav+Pag* for Festival Opera.



MISHELLE MUAGUTUTI'A
Story Sovereignty & Well-being

Mishelle Muagututi'a is a professional archivist and Victoria University of Wellington graduate. Mishelle is one of the original members of Pacific Underground. She toured with the company's Theatre in Education programme from 1993, was Theatre in Education manager, events coordinator and was coordinator of *Starving & Broke* writer's programme (1996-1999). Mishelle's performance highlights include *Fresh Off the Boat* (1993-1995), *Sons* (1995), *Tatau: Rites of Passage* (1996), *Romeo and Tusi* (1997; 1999-2000) and *Dawn Raids* (1997-1998). In her opinion, life balance should always involve art, and she continues to support arts initiatives across te Moana-nui-a-Kiwa as an arts accessor and advisor; currently, she sits on the board of Playmarket NZ.



LAFAI'ALI'I MAILA (FLO) LAFAI
Story Sovereignty & Well-being

Lafai'ali'i Maila (Flo) Lafai is a community support worker, working with people living with mental health disorders and drug and alcohol addiction, and supporting tāngata whaiora living independently in the community. Flo is a proud member of the Pacific Underground family and has performed in PU's *Soul Defined Band*, *Island Summer* and *Rangi and Mau's Amazing Race*, and worked on production and was the MC for *Meet Me at the Dog House* show. Flo has worked on Pacific Underground's Pacific Arts Festival, Pasifika Festival and Kia Mau Festival, and for Otago Polyfest as Chief of Well-being.



REVEREND MUA STRICKSON-PUA
Spiritual Lead Support

Reverend Mua Strickson-Pua (Ngāti Hāmoa, Cantonese, Saina, Irish and French gafa) is a published poet, writer, lavalava artist, curator, storyteller, comedian and Pasifika street historian. He is married to arts practitioner, Linda Strickson-Pua (Ngāti Pākehā, English, Viking). They are New Zealand-born, children of first-generation migrants. *"Atua blessed our shared Pasifika urban arts praxis of community development. We are tautua serving Pasifika, Māori, Palagi, Tauivi family of humanity. Our āiga, children and grandchildren have lived the art of āiga and āiga tupulaga intergenerational poemetary, telling our family story and now our shared nation's history. Linda, happy 40th wedding anniversary."*



SUSI AFITU
Assistant Producer

Susi Afitu (Ulutogia, Aleipata and Safotu, Savaii) is a producer, born and raised in Ōtautahi. Susi is a key member of the Pasifika theatre group Y|NOT and one of the forces working behind the scenes to keep everything running for them. She has produced many shows for Y|NOT, including *Palu* (2019 Kia Mau Festival) and *La'u Gagana* (2018 Kia Mau Festival and 2018 Measina Festival), and is currently in her final year at the University of Canterbury, completing a Bachelor of Teaching and Learning (Primary).

Band



HAANZ FA'AVAE-JACKSON

Haanz Fa'avae-Jackson is a Pasifika performer and actor. He graduated from the Pacific Institute of Performing Arts in 2014.

Theatre highlights:

The Life of Galileo, and *Still Life with Chickens* for Auckland Theatre Company, for which he has performed more than 80 shows within New Zealand as well as two international tours at Riverside Theatre, Australia, and Shanghai Grand Theatre, China.

Film highlights:

Feature films *Hibiscus & Ruthless* and *Savage*, short films *The Messiah* and *My Friend Michael Jones*, which premiered at the New Zealand International Film Festival in 2018.

Television highlights:

The Panthers, *My Life is Murder* and *The Brokenwood Mysteries*.



MALCOLM LAKATANI

Malcolm Lakatani is a freelance multi-instrumental musician and educator with tūpuna stretching from Papua New Guinea to Tonga Ha'apai, Niue, Hakupu Atua and Tuapa Uhomotu Falepipi he Mafola. He is the founder of the Little Souls Music Academy and The Creative Souls Project and is currently teaching music at Ormiston Senior College. As a musician, Malcolm has worked with Che Fu, Te Vaka and David Dallas, performed with many other bands, released singles and two EPs, *Quote Unquote* and *Lakatani Highlanders*, and has been nominated for multiple Pacific Music Awards.



LIJAH MAVAEGA

Lijah Mavaega is a musician and music director who started performing with Pacific Underground (PU) in the Pasifikana Soundz concert in New Caledonia. He has continued with various gigs including PU's 25th anniversary show *Meet Me at the Dog House* with artists Ladió and Dallas Tamaira. Lijah has performed in: *Pollyhood in Mumuland*, *The Lolly Witch in Mumuland* and *The Gangster's Paradise* for Auckland Theatre Company; *Pigs on the Run*, *Mirror Mirror*, *The Wizard of Ōtāhuhu* and the upcoming *Alatini* for Māngere Arts Centre; and shows with The Black Friars. Since 2021, he has been an actor and musical director for No.3 Roskill Theatre's *Love to Say Goodbye* and *Welcome Home*, and, in 2019, was the music director for *Odd Daphne*.



ANDREW SIONE

Andrew Sione is a Christchurch-born musician. He started playing drums at the age of three and performed in high school bands and at Smokefreerockquest before graduating from Ara Institute of Canterbury Music Arts. Andrew is also a church music director and mentor, and has toured nationally and internationally in Australia, the South Pacific and USA. He has performed in Pacific Underground's Pacific Arts Festival and has performed with various artists, such as Adeaze, King Kapisi, Dallas Tamaira and many others. He is currently the bass player and backing vocals for Tribalincs, 1 Drop Nation and Christchurch covers band D'sendantz.

Ensemble



NIMETI AKATERE



IDALENE ATI



SAMSON CHAN-BOON
Steve's Dad



RORY HOUGH
Senior Sergeant and Officer



DAYA SAO-MAFITI



BOB SAVEA
Wrong Mr Withers



LEWIS TALU



NETANE TAUKIUVEA



JAYNE UHI



SIANA VAGANA



Middle Hawaiian
Sabertooth Tiger

KLAND'S RIVIERA



Post-Show Activities

Think about the performance you have seen and recall which characters, ideas or specific moments stood out for you. It could be something you enjoyed, or something that confused you. What was it about it that you remember most?

1. Make a list of these characters, ideas or moments that stood out for you.
2. Recall how you responded in the moment to these characters or moments. And did that reaction change after you had seen the play?
3. How would you describe the play to a friend?

CONSIDER THE DRAMATIC CONVENTIONS such as direct address, music or split stage used in the play.

1. Make a list of the conventions that were used by the writer or the director in this play.
2. Explain how the conventions were used and what purpose they had in supporting the narrative.
3. If you were to use any other conventions in this play, what might you choose and how would you use it?

CHOOSE ONE CHARACTER who went through a significant change in the play.

1. Describe the character.
2. Make a list of how the actor used the Techniques of Drama (Voice, Body, Movement, Space)
3. Choose one technique from your list and explain how the actor used that technique to illustrate the significant change for the character.





ATC Creative Learning – encouraging acts of imagination

Auckland Theatre Company's Creative Learning promotes and encourages teaching and participation in theatre and acts as a resource for secondary and tertiary educators. It is a comprehensive and innovative arts education programme designed to nurture young theatre practitioners and audiences.

Whether we are unpacking a play, creating a new work, or learning new skills we are encouraging habits of thinking that foster acts of imagination to take place.

ATC Creative Learning has direct contact with secondary school students throughout the greater Auckland region with a focus on delivering an exciting and popular programme that supports the Arts education of Auckland students and which focuses on curriculum development, literacy, and the Arts.

Curriculum Links

ATC Education activities relate directly to the PK, UC and CI strands of the NZ Curriculum from levels 5 to 8. They also have direct relevance to many of the NCEA achievement standards at all three levels.

All secondary school Drama students (Years 9 to 13) should be experiencing live theatre as a part of their course work, Understanding the Arts in Context. Curriculum levels 6, 7 and 8 (equivalent to years 11, 12 and 13) require the inclusion of New Zealand drama in their course of work.

The NCEA external examinations at each level (Level 1 – AS90011, Level 2 – AS91219, Level 3 – AS91518) require students to write about live theatre they have seen. Students who are able to experience fully produced, professional theatre are generally advantaged in answering these questions.



Accessibility

PRESENTED BY **大成 DENTONS** KENSINGTON SWAN


Audio-Described Performance and Touch Tour

AD Dawn Raids
Tue 30 Aug 7:00pm

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

 Dawn Raids
Sat 3 Sep 2:00pm

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

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.

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.

Assistance Dogs

Assistance dogs are welcome. 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.

NZSL Interpreting and Signing —
Platform Interpreting NZ

Audio Description —
Audio Described Aotearoa Ltd
Accessibility Videography —
Rebecca Stringer

Acknowledgments

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Assistance

Some audience members may be triggered by themes in the play. We recommend connecting with the following services for support:

Need to Talk: Text 1737
Depression Helpline: Call 0800 111 757
Healthline: Call 0800 611 116
Youthline: Call 0800 376 633
Age Concern NZ: Call 0800 32 668 65
Samaritans: Call 0800 726 666
What's Up: Call 0800 942 8787
OUTLine NZ: Call 0800 688 5463 (0800 OUTLINE)
Lifeline: Call 0800 543 354

THE MADE

BY EMILY PERKINS

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doesn't mean they're owned.



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