Pacific Underground and Auckland Theatre Company present

Dawn Raids

By Oscar Kightley

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

## 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

## BAND

Haanz Fa’avae-Jackson  
Malcolm Lakatani

Lijah Mavaega  
Posenai Mavaega

Tanya Muagututi’a  
Andrew Sione

## 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

## ENSEMBLE

Nimeti Akatere  
Idalene Ati

Samson Chan-Boon  
Rory Hough

Daya Sao-Mafiti  
Bob Savea  
Lewis Talo

Netane Taukiuvea  
Jayne Uhi

Siana Vagana

## 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

***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.**

**The production is 2 hours without an interval. It contains themes of racism, violence and strong language that some may find triggering.**

**Please remember to switch off all mobile phones and noise-emitting devices. Wear your face mask throughout the performance.**

**By Arrangement with Playmarket**

Principal Funders: Creative New Zealand and Auckland Council

# **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 Pacific Undergroung

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 devised by PU and Zeal Theatre, 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.

# **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 Iusitini Sio. My eternal gratitude to them as well as to Tafua Maluelue Tafua (Michael

Tafua), Maualaivao Albert Wendt, Leasiolagi Dr Malama Meleisea, Will

‘Ilolahia 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.

# 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.

# Synopsis

**1970s. Auckland Central, New Zealand.**

**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 Tigers. 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.**

# Reclaiming: the son

**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 overstayers 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 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 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 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.

# 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 Y|NOT, 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 Y|NOT, a collective of young Pasifika theatre practitioners, which creates and shares Pacific stories.

## Jake Tupu Bene & Assistant Director

Angela Zhang is a writer and performer based in Te Whanganui-a-Tara, whose work explores migrant and queer experiences. A geotechnical engineer by trade, they are interested in the connection people have with the land and the built environment, as well as the supernatural and uncanny in the constructed world.

Theatre highlights: *OTHER [chinese]* and *I Am Rachel Chu*. Most recently, Angela performed their poetry at the 2021 Going West Writers Festival and appeared in the 2021 Auckland Arts Festival iteration of *Scenes from a Yellow Peril*.

Angela's work has been published in *Mayhem Literary Journal*, *Oscen Magazine*, *Gen M*, and a range of independent zines.

## 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; *Snoke 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 Mavaega**Musical DirectorPosenai 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 Moa, 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 Art Collective  
Mark McEntyre & Tony De Goldi**Set, Costume & Props Designer

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 firstgeneration migrants.

“*Atua blessed our shared Pasifika urban arts praxis of community development. We are tautua serving Pasifika, Māori, Palagi, Tauiwi family of humanity. Our āiga, children and grandchildren have lived the art of āiga and āiga tupulaga intergenerational poementary, 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’avaeJackson**

Haanz Fa’avaeJackson 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 Ladi6 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 Christchurchborn 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.

# Accessibility Proudly presented by Dentons Kensington Swan

## Audio-Described Performance & Touch Tour 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 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 buy tickets to

NZSL-interpreted and audio-described performances for $20. One companion ticket per theatre-goer is also available for $20.

Please contact the box office to book accessible performance tickets or if you

have any special requirements.

## Wheelchair Access

ASB Waterfront Theatre has eight seats and three wheelchair spaces in

the auditorium, reserved for customers with special access requirements. There is step-free level access to all tiers of the building and to seating in the stalls. Wheelchair-accessible toilets are located on the ground floor; accessible parking is available on Madden Street.

## Assistance Dogs

Assistance dogs are welcome at ASB Waterfront Theatre. We can find a seat that’s comfortable for you and your dog or arrange for the theatre staff to look after your dog during the show.

## Hearing Assistance

The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don’t use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.

NZSL Interpreting and Signing — Platform Interpreting NZ

Audio Description — Nicola Owen and Ina Patisolo, Audio Described Aotearoa Ltd

Accessibility Videographer — Rebecca Stringer

# In Focus: Pay What You Wish Our doors are thrown open on Pay What You Wish night.

Join us and experience live performance in an atmosphere that values community and inspires creativity. Everyone is welcome and you can pay what you want for your ticket.

## How does it work?

Join us at ASB Waterfront Theatre, at 5:30pm, before the show starts at 7:00pm, for an evening of social connection and thought-provoking entertainment. It’s super-easy to book online and you can pay anything from $1. If you want to just come for the pre-show fun, you’re welcome to that too.

## Pay What You Wish Nights 2022

Dawn Raids Tue   
23 Aug 5:30pm   
ASB Waterfront Theatre

The Made   
Tue 27 Sep 5:30pm   
ASB Waterfront Theatre   
Tickets available from Mon 29 Aug

North by Northwest   
Tue 1 Nov 5:30pm   
ASB Waterfront Theatre   
Tickets available from Tue 4 Oct

# Acknowledgments

Pacific Underground and Auckland Theatre Company would like to thank the following for their help with this production:

Matuaotia Fuarosa (Losa) Luafutu, Vaitulu Purcell & Sofi Pua aka Tofa Pua Sofi, Pua/Purcell/Apuava/Strickson family, Pacific Islands Church P.I.C. Newton, Christopher Pulusila Meafou Muagututi'a, Mamaitaloa Sagapolutele & the Sagapolutele āiga, Reverend Samoa Mavaega, Muagututi'a & Mavaega/Fau'olo/To'omalatai siblings, Taunofo Afitu & Afitu Piuila Afitu, Hiliako Iaheto & Pip Laufiso, Te Mana Ahua Ake Charitable Trust, Barbara Afitu & Kolokesa Mahina-Tuai, Liz Tindall, John Leach, Hannah Grave, JLP and No.3 Roskill Theatre, Kia Mau Festival, John Lepper, Murray Lynch, Summer Vaha'akolo, Teu Ikahihifo, Gavin Downey, Rowan Johnson, Hone Kouka, Victor Rodger, Feleti Strickson-Pua, Vaimaila Urale, Nora Koloi, Emmaline Pickering-Martin, cast & band and crew members from the 1997 / 1998 seasons (Erolia Ifopo, Iaheto Ah Hi, Ene Petaia, Mishelle Muagututi’a, Shimpal Lelisi, Mario Gaoa, Joy Vaele, Oscar Kightley, the late Iosefa Enari (Snr), Pos Mavaega, Chris Searle & the late Michael Banks, the late Jacky Sinclair-Phillips, David Fane, Barbara Carpenter, Joe Moses, Mark McEntyre, Frances Palu, T.O. Robertson, Anton Carter, Nicholas Pegg, Sonya Pegg, Aroha Rangi), Vic Tamati, Tamati/Pomale/Park family, Nina Nawalowalo, Fa’amoana & Carol Luafutu & family, Fuimaono Tuiasau, Alec Toleafoa, Melani Anae, Tigilau Ness, The Polynesian Panthers Legacy Trust, Leilani Clark & Iaheto Ah Hi, Ashlee Fidow & Tori Mars, Ray's Theatrical Services, Mesh, Tone Deaf and KEL/PLS.

# 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

# Auckland Theatre Company

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## Contact ATC

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

P: 09 309 0390  
F: 09 309 0391  
[atc@atc.co.nz](mailto:atc@atc.co.nz)

atc.co.nz

## Contact Box Office

ASB Waterfront Theatre  
138 Halsey Street, Wynyard Quarter  
Subscriber Hotline: 09 309 3395  
General Box Office: 0800 ATC TIX (282 849)  
[boxoffice@atc.co.nz](mailto:boxoffice@atc.co.nz)

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