Auckland Theatre Company presents

The Made

By Emily Perkins

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

## CAST

Alison Bruce — Alice

Joe Dekkers-Reihana — John

Adam Gardiner — The Director

Hannah Tasker-Poland — Arie

Murdoch Keane — Sam

Peter Daube — David

Bronwyn Bradley — Nanny Ann

Kalyani Nagarajan — The Advisor

Josh McLaughlin — Probation Bot / Greg / Delivery Bot

Nikolai Puharich — Secretary Bot / Greg / Delivery Bot

Catherine Wilkin — Mother’s Voice

## CREATIVE

## Director — Colin McCollWriter — Emily PerkinsDramaturg — Philippa CampbellScenographer — Dr Dorita HannahCostume Designer — Nic SmillieSound Designer — Eden MulhollandLighting & Video Designers — Filament Eleven 11 – Rachel Marlow & Brad GledhillSet Design Assistant — Shan Yu 翁俞珊Costume Assistant — Sheridan MillerProperties Manager — Magdalena HoultMovement Director — Hannah Tasker-Poland

## PRODUCTION

Project Manager — Jennifer Lal

Stage Manager — Boo Pantoja Frost

Assistant Stage Manager — Chiara Niccolini

Stage Manager Cover — Lucie Everett-Brown

Lighting & Video Operator — Peter Davison

Mic Operator — Nathanael Bristow

Fly Mechanist — T.J. Haunui

Videographer — Rebecca Stringer

Rehearsal Photographer — Andi Crown

International Institute of Modern Letters (IIML) Placement — Ella Ngaire Yiannett

***The Made* was commissioned and developed by Auckland Theatre Company with support from the ATC Patrons Group.**

***The Made* is the fifth production in the Auckland Theatre Company 2022 season. It began previews on 20 September and had its world premiere on 22 September 2022 at ASB Waterfront Theatre.**

**The production is two hours including interval. This show contains strong language and sexual content.**

**Please remember to switch off all mobile phones and noise-emitting devices. We encourage you to wear a face mask throughout the performance.**

**Principal Funders: Creative New Zealand and Auckland Council.**

# **Haere Mai. Welcome.**

Commissioned and developed by Auckland Theatre Company, this world premiere of a New Zealand play is a cause for celebration. Emily Perkins has envisaged a familiar but disconcerting near future where advanced technological capabilities present ethical and moral dilemmas, with hilarious and horrifying consequences. It is stunning new writing by Emily, both prescient and provocative.

It is an honour to welcome back to the Company such an accomplished group of artists to make this new production. Led by our acclaimed former Artistic Director, Colin McColl, this is a gathering of theatrical brilliance on stage and in the creative team to whom I offer my humble appreciation.

Our gratitude extends to the family of supporters who enable our Company to do what we do. Auckland Council and Creative New Zealand are our most generous backers, and we never take this for granted. I am always moved by the many personal gifts people make, in acts of quiet philanthropy that are essential to our work. These people are led in their generosity by the ATC Patrons Group. Thank you.

I mihi to all who work at Auckland Theatre Company. I am privileged to serve with such a fine and dedicated group of people.

We are on the home straight of 2022 with the premiere of this work followed by our finale, in October, the stage version of Alfred Hitchcock’s cinematic masterpiece, North by Northwest, starring Ryan O’Kane as Roger O. Thornhill and Antonia Prebble as Eve Kendall. It is going to be a barnstorming end

to the year for Auckland Theatre Company and I am delighted you are

part of it.

**Jonathan Bielski**

**Artistic Director & CEO**

# **Note from the Director**

**Colin McColl**

I first worked with Emily Perkins when I directed her insanely talented graduating class at Toi Whakaari: New Zealand Drama School; it included Cliff Curtis, Marton Csokas, Tim Balme, Sima Urale, Julie Edwards and Michael Galvin. While most of her classmates forged successful careers in film and television, writing became Emily’s passion. She’s produced critically acclaimed novels, short story collections and, more recently, plays.

I like to think that it is her actor training that gives her writing an innate sense of playfulness and theatricality. Emily’s brand-new work, *The Made*, is set in a future where service robots are commonplace but, at its heart, it is concerned with very contemporary dilemmas. Alice, our lead character, is a working mother: a scientist who is passionate about her area of research but coping with a marriage breakup, the death of a parent, a recalcitrant child, a toxic patriarchal corporate culture and changes to her own body. These are not subjects that immediately scream comedy but Emily manages to incorporate, deftly and wittily, all of the above into a delicious cautionary tale – intelligent, provocative and very funny. It references Mary Shelley's *Frankenstein*, *The Rocky Horror Show, Alice in Wonderland* and *R.U.R.* (Rossum's Universal Robots), Karel Capek’s seminal 1921 play that introduced the word ROBOT into our language.

It’s been a great privilege to guide *The Made* from page to stage. One of the joys of theatre-making (particularly the creation of new work) is the spirit of collaboration among everyone involved, and I want to thank them all for their contributions. Big thanks to Emily for her fabulous script and thanks to Philippa Campbell, our dramaturg, for initiating the idea and driving the development. Huge thanks to Alison Bruce and my lovely cast and support team; thanks to Hannah Tasker-Poland, our movement director, *The Made* stellar creative team, our patient production crew and Auckland Theatre Company management for having faith in the project.

Enjoy!

# Note from the Writer

Emily Perkins

If Dr Frankenstein were a woman living now, what would she create? This question came early in my writing of *The Made*, and led me to think about why we want to create machines in our own image. How do we interact with them? Does a smile from a robot feel the same as does one from a human? How much power does artificial intelligence (AI) have and who’s in control?

If thinking about our future with AI can be unnerving, the field of mycology, to me, represents hope. Sometimes, as I was writing *The Made*, I felt like a tiny part of a great mycelial network – however unlikely the things I imagined seemed to be, there would be someone, in a lab somewhere, putting these apparent impossibilities to the test.

Writing this play has made me think, too, about the relationship between loneliness and creativity. Why else would a contemporary Frankenstein need her creature? Writing can be a solitary business but theatre is all about being together, and I’m so grateful to Auckland Theatre Company for this chance to collaborate with wonderful people.

Thanks to the many people I’ve spoken with, and whose books I’ve read, while writing this.

Particular thanks to Philippa Campbell and Colin McColl, whose creative encouragement and questions have made the process so enjoyable and made the play so much better.

Thanks to the actors who workshopped earlier drafts of *The Made*, and the incredible cast and crew of this production, for their hivemind genius and generosity.

# Synopsis

At an awards gala in a near future not so different from now, Alice, a middle-aged roboticist and her research assistant, John, are disillusioned with the maledominated tech industry. Their cyborg, Arie, has the potential to become a sentient robot, if only they had the funds to develop her. While it all seems to be going downhill, a mushroom-fueled discovery with help from her university drop-out child, Sam, invigorates Alice's research into artificial intelligence and confronts her with the ethics of creation, motherhood and what it means to be human.

# On the Future of Artificial Identity

**by Rangituhia Hollis**

When Pris – in the 1982 sci-fi film, *Blade Runner* – walked amongst the early, playful robots that predated her manufacture, she stood face to face with her evolution. She stood in the workshop of her designer – and he didn’t look well.

But that was a broader *Blade Runner* issue – its future was grimy. The street food looked worth a try but its narrative of creation looked fragile or already broken. That’s the hard sell of it: to bring yourself to be face to face with your creator. If you have a choice, you probably invest more or spend more money when the outlook is good. Capitalists have been looking deeply through the eyes of humanity to see what’s missing from its ‘souls’ since before there were corporations. Capitalists are going to find any empty spaces in there and drive wedges into humanity until there’s no money left.

In *The Made*, the fathers of industry are still there. Capitalism is still dominant. But the creator as a Mother, or Mother as a creator, shifts to foreground complexities of creation – when, maybe, the world just doesn’t get it and when the world is too caught up in a single dream of the future. For an industry creating the future, anything outside of what has long been a patriarchal paradigm equates to risk. In this play, that risk, and the autonomy to step outside of that paradigm, is taken by the creator. But it comes at a price, which extends to affect her and everyone around her.

And, if we think of our working lives, for a lot of the time, seeing the future just means getting to the end of the day.

When I was a kid in the ‘80s, the future was sometimes thinking that, maybe, later in the day, I’d get to take off a beautifully knitted, but incredibly itchy, hand-me-down, patterned woollen sweater.

The ‘80s were about living through the futures of those who were born earlier in the century. They’d already lived through the futures of others, from the century before. In the ‘80s, they may have been at the peaks or near the end of their stories. They may have been living their best lives but their world of the future didn’t have us as the heroes of their stories. That ‘whether or not they turn out the hero...’ realisation must have been a hard pill to swallow, when the stories that they’d been raised on didn’t end up turning out the way they imagined they would.

Anyway, we had TV. It was just an expression of cultures with power.

It was in the ‘80s, watching TV, that I met George and his whānau, and saw their lives in the future. Meanwhile, ‘our’ future was under pressure but as yet undefined. I met his family through reruns.

“Meet George Jetson. His boy Elroy. Daughter Judy. Jane, his wife.” The opening score to *The Jetsons* names property – the family belongs to George. Hanna-Barbera’s vision of the future is a patriarchal one, made for family viewing. I used to lie on the floor and watch TV, reassured by the Jetsons’ future. Years later, I moved to the couch when I had one of my own. One day, we may have those ‘space couches’ that look a lot like regular couches. Joey from *Friends*, who also played Dr Drake Ramoray in a fiction inside a fiction, once asked the question of someone who didn’t have a TV: “What’s all your furniture pointed at?” In the Jetsons’ future, everything’s still pointed at the TV. In the ‘80s, TV was a thing – the thing.

The Jetsons had gadgets and gimmicks, to obfuscate the 1960s‘ American patriarchy they were preserving. Paleofuturist Matt Novak suggests that we “may not learn much [about the future] by looking at past visions of the future”. To paraphrase Novak, the study of projections or predictions of the future made at certain times can say more about those times than they do about the future. His radical prediction of the future is to ask, “What happens if nothing changes?” *The Jetsons*, as a constellation, shows that the hegemonies of the present can be preserved into the future. It just needs to sell itself, without too much grime. All that white patriarchal stuff is just read by the subconscious as the glue that keeps all that other shiny stuff together.

The future has so many potential threads. *The Jetsons* is a blip on a linear TV time line: a blip on the sci-fi radar. In the ‘80s, TV wasn’t linear any more; it was condensed, made up of shows from the US and UK that ranged across decades from the ‘50s on. All repeating. All recurring: similar narratives that must’ve really spoken to those key demographics. Like a lot of ‘others’, I was on board for some of their dominant themes and then definitely not there for some of the others. Do you choose the show that talks about a colonial future for the patriarchy amongst the stars? And go with those who go with those with whom ‘no one’ has gone before? I wonder if George Jetson ever cast a sideways glance at his robot maid or made excuses to be at home alone with her, while his family went out. Captain Kirk would’ve.

Lots of sci-fi buffs bemoan the future-that-never-was in meme form. Those memes go somewhere along the lines that fantasy sci-fi has promised us so much but it’s 2022 already and, look, we don’t have flying cars, we don’t have teleportation, and there are still no robot overlords. One of the things that The Jetsons got right is that we still have the white patriarchy. Can that change?

It probably wasn’t until recently that the ‘80s world of my childhood began to be remade on TV and in film. The ‘80s are a period piece now, and seeing the glitches in the familiar/ different is the way in which you start to build a sense of another layer to the illusion of remaking history. For me, *Stranger Things* is too pure a vision of the ‘80s. Everything in those homes was ‘80s new. In my ‘80s, our home was filled with hand-me-downs. We’re still too busy trying to deal with other people’s hand-me-down hegemonies, to discern and keep hold of what we value, to see the future with clarity. Who knows what the big ‘we’ of humanity will ever do? If ‘we’ even ever were a ‘we’. And science tells us an inevitable truth: that when AI emerges from its captive box, where, in whatever form, it may have previously been enslaved, humanity won’t have the capacity to know what’s happening then either.

Rangituhia Hollis (Ngāti Porou, Ngāti Kahungunu) is an artist, is an artist, writer and educator. His practice employs a range of collaborative strategies, often resulting in large-scale digital animation video works or interactive social engagement projects that explore Aotearoa’s post-colonial context. He often develops work using emerging or unconventional technologies. He has exhibited throughout Aotearoa in leading public museums and galleries.

# Writer

**Emily Perkins**

Emily Perkins is a novelist and scriptwriter whose books include *The Forrests*, *Novel About My Wife* and the short story collection *Not Her Real Name*. Her adaptation of Ibsen’s *A Doll’s House*, developed with Auckland Theatre Company, has been performed across Aotearoa. Together with director Alison Maclean she adapted Eleanor Catton’s novel *The Rehearsal* into a feature film starring James Rolleston.

Emily is co-editor of The Fuse Box, a collection of essays on the writing process. She has taught creative writing for a number of years, most recently at the International Institute of Modern Letters, and her broadcasting work includes presenting *The Book Show* and *The Good Word* on TVNZ 7.

Emily is an Arts Foundation Laureate and, in 2017, was made a Member of the New Zealand Order of Merit (MNZM) for services to literature.

# Director

## Colin McColl

During his long and distinguished career, Colin McColl has directed for the Norwegian National Theatre, the Dutch National Theatre (Het Nationale Toneel), Scottish Opera, New Zealand Opera and Wellington City Opera as well as many theatre companies throughout New Zealand and Australia.

Colin’s productions have been seen at arts festivals throughout New Zealand and internationally in Edinburgh (both official and fringe festivals), Oslo, London, Sydney and New York. He is a co-founder of Taki Rua Productions and co-led Te Roopū Whakaari seasons there with Hone Kouka. Colin had a long association with Wellington’s Downstage Theatre as an usher, publicist, actor, stage manager, associate director and, ultimately, artistic director. In 1993, Simon Prast invited Colin to direct *Daughters of Heaven* for Auckland Theatre Company’s inaugural season. He was appointed Artistic Director in 2003 and led the company for 18 years. *The Made* is Colin’s 62nd Auckland Theatre Company production.

Colin is an Arts Foundation Laureate and, in the 2010 Queen’s Birthday Honours, he was appointed an Officer of the New Zealand Order of Merit (ONZM), for services to theatre, film and television.

# Cast

**Alison Bruce**Alice

Alison Bruce is an actor and Theatre Corporate Drama School graduate. She was a company member at Theatre Corporate and the Mercury Theatre and has been a member of Red Leap Theatre since its inception in 2008.

Alison has worked with Theatre at Large, Inside Out Theatre Company, Watershed Theatre, Nightsong, Silo Theatre, Massive Company and Auckland Theatre Company.

Theatre highlights: Mary in Shane Bosher’s *Everything After*, a role written specifically for her; and Nightsong’s *A Stab in the Dark* for Auckland Arts Festival. In June, she played Annie Wilkes alongside her life partner, playing Paul Sheldon, in Centrepoint Theatre’s Misery.

Screen highlights: Jane Campion’s Oscar-winning *The Power of The Dog*; local crime drama *One Lane Bridge*; and *The Gulf*, for which she won Best Supporting Actress at the New Zealand Television Awards 2022.

**Bronwyn Bradley**Nanny Ann

Bronwyn Bradley is an actor and Toi Whakaari: New Zealand Drama School graduate.

Theatre highlights: *The Good Soul of Szechuan*, *Kings of the Gym*, *A Shortcut to Happiness*, and *Design for Living* for Auckland Theatre Company; *Live Live Cinema* for Jumpboard Productions; *Medea*, *Assassins*, *Eight Gigabytes of Hardcore Pornography* and *Top Girls* for Silo Theatre*; The Worm* for Nightsong; and *Near Death Experience* for Basement Theatre.

Screen highlights: *The Pact*, *Sweet Tooth*, *A Love Yarn*, *The Justice of Bunny King*, *Cowboy Bebop*, *The Brokenwood Mysteries* and *Mean Mums*.

Bronwyn also works in education at various drama schools and is studying towards a Master of Education degree at The University of Auckland.

**Peter Daube**David / Greg

Peter Daube is a theatre and screen actor. This will be Peter’s 11th show with Auckland Theatre Company.

Theatre highlights: John Proctor in *The Crucible* and *August: Osage County* for Auckland Theatre Company; Shylock in *The Merchant of Venice* for Pop-up Globe in Auckland and Sydney; and *Macbeth* at Fortune Theatre.

Peter has worked extensively in performing arts as a musician, composing music for theatre and dance, and has dabbled as a dancer in Malia Johnson’s *Dark Tourists*. For the last 10 years, he toured with the hit music hall show, *Wheel of Experience*, collaborating with the mighty Dave Khan and Dave Ward.

## Joe Dekkers-ReihanaJohn

Joe Dekkers-Reihana (Ngāi Tu Te Auru, Ngā Puhi) is a Dutch-Māori film, television and theatre actor, who has worked professionally since he was 15.

Theatre highlights: *The Cherry Orchard* and *When Sun & Moon Collide* for Auckland Theatre Company; *All Our Sons* for Taki Rua Productions; and *Coriolanus* for The Bacchanals, for which he won Most Promising Male Newcomer at the 2013 Chapman Tripp Theatre Awards.

Screen highlights: Horror film *30 Days of Night*; Māori supernatural series *The Dead Lands*; and Taika Waititi’s *Wellington Paranormal*.

Joe was raised in an artistic family and his creative abilities come naturally to him. He proudly embraces his Māori and Dutch heritage and his work reflects his deep passion for storytelling and acting.

## Adam GardinerThe Director

Adam Gardiner has worked extensively in film, television and theatre for more than 20 years.

Theatre highlights: *Two Ladies*, *The Audience*, *Filthy Business* and *Rupert* for Auckland Theatre Company; and *Sunday Roast* and *Did I Believe It?* for Silo Theatre.

Screen highlights: Juniper, Taika Watiti’s *Eagle vs Shark*; Lee Tamahori’s *Mahana*; Netflix’s *Roman Empire*; Starz’ *Spartacus*; Amazon Prime’s *1953 American Playboy: The Hugh Hefner Story*; and voice work for various *Power Rangers* series. On local screens, Adam has appeared in popular shows such as *Shortland Street* and *The Brokenwood Mysteries*, as well as television movies such as *Siege* and television series *Hillary*.

## Hannah Tasker-PolandArie & Movement Director

Hannah Tasker-Poland is a creative and movement alchemist with a career spanning more than 15 years as a dance-artist, choreographer, producer, stage and screen actor, burlesque artist, stunt performer, special effects performance specialist, tutor and muse.

Theatre highlights: *Chicago* and *Cabaret* for Auckland Theatre Company, *The WonderWombs* for The Dust Palace; and *Pleasuredome: The Musical*.

Screen highlights: Films *The Hobbit*, *Mortal Engines* and *Ghost in the Shell*; and television series *Ash vs Evil Dead* and *Spartacus*. Hannah is the director of arts company projectMUSE. Her recent work, *The Most Naked,* enjoyed two sellout seasons in 2021 and will be presented at the Dunedin and Hawke’s Bay Arts Festivals this year.

She has recently joined the intimacy whānau after receiving an Equity New Zealand scholarship to train with Intimacy Directors and Coordinators Professionals USA.

## Murdoch KeaneSam

Murdoch Keane is an Auckland actor who began their television career at the age of 10 with a role in Ian Mune’s great depression drama *Life’s a Riot*.

Theatre highlights: Auckland Theatre Company’s *Lord of the Flies*; *As You Like It* for Summer Shakespeare; and *Tender* for Auckland Theatre Company’s HERE & NOW.

Murdoch has a passion for creating their own work which they developed at Toi Whakaari: New Zealand Drama School. They graduated from there in 2021.

Murdoch believes in the future of acting as a medium to transcend the barriers that define us – be it gender, class or sexuality. They also perform as a drag queen: the glamorous and stupid Murella.

## Kalyani NagarajanThe Advisor

Kalyani Nagarajan is an actor and graduate of Toi Whakaari: New Zealand Drama School.

Theatre highlights: *The Master Builder*, *A Fine Balance* and *Polo* for Auckland Theatre Company; Ahi Karunaharan’s *Tea*; and *The Pickle King* and the international tour of *Mrs Krishnan’s Party* for Indian Ink.

Screen highlights: Sky TV’s series *Raised by Refugees*, *The Brokenwood Mysteries* and a voice actor role in *Tales of Nai Nai*.

Kalyani has worked with clown master Philippe Gaulier in France where she studied clown, mask and melodrama, and has recently become a part of improv comedy group, Snort. She believes in creating work and starring in productions that represent P.O.C. and queer communities.

## Josh MclaughlinProbation Bot / Greg / Delivery Bot

Josh McLaughlin is an Auckland-based actor for theatre, film and television. He graduated from King’s College and is a fully certified personal trainer from the New Zealand Institute of Health and Fitness. Additionally, Josh is a proud member of the inaugural Auckland Theatre Youth Company. *The Made* is Josh’s debut with Auckland Theatre Company.

Theatre highlights: *Guys & Dolls* as Nathan Detroit and *Urinetown*, both directed by Jeremy Birchall; and King’s College production of *One Man, Two Guvnors*.

Television highlights: *Popstars*, *Cowboy Bebop*, *Ahikāroa* and *Shortland Street*.

Josh is also a multi-instrumentalist, singer, songwriter and producer; he is currently working on his upcoming EP, I’m All Yours, as an independent music artist.

## Nikolai PuharichSecretary Bot / Greg / Delivery Bot

Nikolai Puharich is an Auckland-based emerging creative practitioner and actor for theatre, film and Television. He is a member of the inaugural Auckland Theatre Youth Company where he is learning about all aspects of acting, directing, writing and creative collaboration for theatre.

Theatre highlights: *The Mad Hatter* by Julianne Parkinson and *Grease* at Dargaville Little Theatre.

Television highlights: *One of Us is Lying*.

Nikolai is also a filmmaker who has recently graduated from Massey University in Wellington where he completed a Bachelor of Creative Media Production degree. His short film, *The Feast*, which he wrote and directed, is currently making its rounds in the international horror film festival circuit.

## Catherine WilkinMother’s Voice

Catherine Wilkin is an actor with an extensive career in theatre, film and television which has seen her perform throughout New Zealand, Australia and Europe.

Theatre highlights: *Equus*, *Middle Age Spread,* *The Importance of Being Earnest*, *Who Wants to Be 100?*, *Enlightenment*, *Trees Beneath the Lake* and *Last Legs* for Auckland Theatre Company.

Screen highlights: *The Brokenwood Mysteries*, *Outrageous Fortune*, *Children of the Dog Star*, *Gloss*, *Marlin Bay*, *The Chosen*, *Duggan* and *Swimming Lessons*, for which she won a New Zealand Film and TV Award.

This will be Catherine’s first role as a voiceover artist for Auckland Theatre Company.

# Creative

**Philippa Campbell**DramaturgPhilippa Campbell trained at Toi Whakaari: New Zealand Drama School and, with Colin McColl, was one of the founding members of Depot Theatre/ Takirua Productions in Wellington, a professional theatre collective first established in Courtenay Place. It was a vital part of the renaissance of new writing for theatre in Aotearoa in the 1980s and ‘90s, and evolved into the Māori production company it is today. Since then, alongside her career in film and television as a producer, Philippa has maintained a connection with new writing for theatre, most recently as dramaturg of Gary Henderson’s adaptation of David Galler’s memoir *Things That Matter* which was a victim of Covid lockdown cancellation, and now *The Made*. She was script editor of the television series Open House, which starred the young Emily Perkins.

**Dr Dorita Hannah**Scenographer

Dorita Hannah is an independent academic, performance designer, theatre architect and event curator, working across the spatial, visual, performing and culinary arts.

Her international practice includes scenographic, exhibition and installation design as well as a specialisation in shaping performance environments. She has gained NZIA and DINZ Awards for theatre architecture and production design. She is regularly selected for exhibition at World Stage Design, winning the gold medal (costume design) and silver medal (set design) in 2009, and at the Prague Quadrennial of Performance Design & Space (PQ), for which she has been design director, architectural commissioner, theory curator and jury member.

In 2019, Dorita was selected to represent New Zealand at PQ for ’inspiring new generations of artists and audiences’

**Nic Smillie**Costume Designer

Nic Smillie has worked in theatre, film and television as a costume designer for 20 years. She has a bachelor’s degree in Textile Design from Victoria University of Wellington.

Auckland Theatre Company highlights include *Rosencrantz and Guildenstern are Dead*, *Filthy Business*, *To Kill a Mockingbird*, *A Doll’s House*, *Midnight in Moscow*, *Awatea*, *August: Osage County* and *Romeo and Juliet*.

Her costume design highlights for screen include Tusi Tamasese’s Samoan language feature, *One Thousand Ropes*, and the television *series The Insiders Guide to Love*, which won an Air New Zealand Screen Award for Contribution to Design.

Her operatic designs include *The Italian Girl in Algiers*, staged in Auckland and Glasgow.

**Eden Mulholland**Sound Designer

Eden Mulholland (Ngāti Uepohatu) is one of Australasia’s most respected and prolific composers and producers for theatre, film and contemporary dance.

Eden’s background as a contemporary dancer, and his career as a recording artist, mean his work spans multiple disciplines and meets the challenges involved in transcending conventional genre boundaries.

Recent works include composing for TVNZ drama series *The Pact*, dance theatre work *Archives of Humanity*, commissioned by Perth Festival, and *Meremere* which will be presented at the Sydney Opera House and on tour in Australia.

Eden is the composer for this year’s World of WearableArt show in Wellington.

He has received numerous arts festival and commercial sound design awards and is a founding member of Movement of the Human, a multi-disciplined, project-based collective, acclaimed for its striking and thought-provoking work.

**Filament Eleven 11 – Rachel Marlow & Brad Gledhill**Lighting & Video Designers

Rachel Marlow and Brad Gledhill are production designers and cofounders of design company, Filament Eleven 11. Filament Eleven 11 works collaboratively, with designers, directors and companies, to create dynamic production designs and lighting environments for live experiences and to produce work that puts design and technology at the centre of storytelling in an inventive and unique way.

Design highlights: *Scenes from a Yellow Peril*, *Single Asian Female*, *Black Lover*, *Rosencrantz & Guildenstern Are Dead* and *Red Speedo* for Auckland Theatre Company; *Every Brilliant Thing*, *Boys Will Be Boys*, *Mr Burns*, *Here Lies Love* and *Peter and the Wolf* for Silo Theatre; *Dakota of the White Flats*, *Owls Do Cry*, *Kororāreka* and *Dust Pilgrim* for Red Leap Theatre; and a vast array of independent artists.

Recent career highlights: Production design for *Tropical Love Birds* (Auckland Arts Festival 2021); an off-Broadway production at the SOHO Playhouse, New York, of FCC’s *Wild Dogs Under My Skirt* (also seen at Aotearoa New Zealand Festival of the Arts 2018 and Auckland Arts Festival 2019); and a 2019 Auckland Theatre Award for the design team of *Rosencrantz & Guildenstern Are Dead*.

Shan Yu 翁俞珊Set Design Assistant

Shan Yu is an interdisciplinary designer hailing from Fuqing, China, and based in Tāmaki Makaurau.

Having recently finished their Master of Architecture degree at the University of Auckland, Shan has only just begun their odyssey into art, theatre and architecture, with their first foray in *The Made* as set design assistant.

Shan is the cofounder of CRIT SPACE, a multimedia practice that seeks to expand upon architectural pedagogy. In their free time, Shan can be found bouncing around a multitude of activities, from film and photography to tutoring and writing. There’s no sleep for the wicked, only oat milk lattes.

# Corporate Memberships

Auckland Theatre Company warmly welcomes the business community of Tāmaki Makaurau to special events curated exclusively for innovative professional leaders. A corporate membership is suitable for organisations of any size wanting to make time for enhancing wellbeing and enriching innovative thinking in a diverse and inclusive space. A 12-month membership gives you access to a range of benefits and the flexibility to make them work for you and your organisation.

### Premium

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$5,000 + GST

### Gold

Suitable for medium-sized organisations

$10,000 + GST

### Diamond

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$15,000 + GST

Simply sign up at atc.co.nz/membership or email boxoffice@atc.co.nz

# AccessibilityProudly presented by Dentons Kensington Swan

## Audio-Described Performance & Touch TourThe MadeSun 2 Oct 4:00pm

The audio-described performance is open to all and includes a live audio commentary relayed to blind and low-vision patrons in the audience via an

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

Supported by The Trusts Community Foundation

## NZSL-InterpretedThe MadeSat 8 Oct 8:00pm

The NZSL-interpreted performance is open to all and features an interpreter

on stage signing the show for Deaf and hard-of-hearing patrons in the audience.

## 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 — Kevin Keys and Nicola Owen, Audio Described Aotearoa LtdAccessibility Videographer — Rebecca Stringer

# Acknowledgments

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