Auckland Theatre Company, SquareSums&Co and Oriental Maidens present

Scenes from a Yellow Peril

By Nathan Joe

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

## CAST

Uhyoung Choi 최우영

Amanda Grace Leo 梁宿娴

Louise Jiang 江欣玥

Nathan Joe 周润豪

Angela Zhang 张挚

## BAND

Kenji Iwamitsu-Holdaway 岩満 健司

Rhohil Kishore

J.Y Lee 이종윤

Daniel Mitsuru McKenzie 石本 完

## HOSTS

Micheal McCabe

Rosabel Tan 陳娟娟

Jenna Wee 黄心怡

Jane Yonge

## CREATIVE

Director — Jane Yonge

Playwright — Nathan Joe 周润豪

Production Designer — Filament Eleven 11 – Rachel Marlow & Brad Gledhill

Sound Designer & Composer — Kenji Iwamitsu-Holdaway 岩満 健司

Costume Designer — Steven Junil Park 박준일

Dramaturg & Production Uncle — Ahi Karunaharan

## PRODUCTION

Co-producers — Sums Selvarajan, SquareSums&Co, and Ankita Singh, Oriental Maidens

Stage Manager — Lucie Camp

Photographers — Abhi Chinniah, Julie Zhu & Andi Crown

Videographer — Julie Zhu

Editor — Calvin Sang, Eyes and Ears Video Production

## SHOW CREW

Sound Operator — Paul Jeffery

Lighting Operator — Peter Davison

Fly Mechanist — T.J. Haunui

## ACCESSIBLE PERFORMANCES

***Scenes from a Yellow Peril*’s first draft was written in 2018. It had its first public**

**reading at Proudly Asian Theatre's *Fresh off the Page* in December 2018 at Basement Theatre. It went on to be developed through Playmarket's Asian Ink Workshop 2018. Excerpts from the play were performed at TEDxAuckland 2019 and the 2019 New Zealand Young Writers Festival. It was part of Auckland Arts Festival 2021 as a staged play reading. Thursday 23 June 2022 marks its world premiere as part of Auckland Theatre Company’s 2022 season at ASB Waterfront Theatre.**

***Scenes from a Yellow Peril* received development assistance from the**

**Wallace Foundation and the Playmarket Playfellows Programme.**

**This show contains content that can be upsetting. If you are feeling vulnerable or would like to talk to someone, please reach out to:**

**1737 – free call or text 1737 any time for support**

**from a trained counsellor. Lifeline – 0800 543 354 (0800 LIFELINE) or free text 4357 (HELP).**

**The production is 1 hour, 20 minutes long, without an interval. It contains strobe lighting, descriptions of domestic violence, murder, pornography, racial hate crimes and offensive language. Recommended for ages 18+.**

**Please remember to switch off all mobile phones.**

Principal Funders: Creative New Zealand and Auckland Council

# **Haere Mai. Welcome.**

Welcome to the world premiere production of *Scenes from a Yellow Peril*: *Scenarios for the Assimilated Asian* by Nathan Joe in a co-production between Auckland Theatre Company, SquareSums&Co and Oriental Maidens.

In this text, Nathan Joe expresses rage; he is playful and he deftly deploys humour. The experiences he shares can be hard to hear. Race and identity are complex enough matters without the exoticisation, prejudice and exclusion that Nathan relates. That any person would have their life's journey made harder should make us all angry. Through this play, Nathan gives voice to the experience of all who are othered.

This partnership between the three producers has meant this brilliant work is placed centre stage, in a full-throated presentation that demands attention. For Auckland Theatre Company, this represents a form-challenging way to tell urgent stories. It is a deep partnership where we walk alongside the artists.

We mihi to director Jane Yonge and her creative team who have brilliantly theatricalised this poetic cycle, bringing power and intensity with their outstanding vision. Nathan and his fellow performers do not have the protective veneer of character; instead, they play versions of themselves or, more accurately, versions of Nathan Joe. It is an extraordinary act of vulnerability. We ask you to awhi them with aroha (embrace them with love).

**Sums Selvarajan,** SquareSums&Co

**Ankita Singh,** Oriental Maidens  
**Jonathan Bielski,** Auckland Theatre Company

# Note from the Director

**Jane Yonge**

The evolution of Nathan Joe’s *Scenes from a Yellow Peril* has spanned the last four years. Over these years, we have lived through a pandemic, the Black Lives Matter movement, the Government apology for the dawn raids, and the Christchurch terror attack. The status quo has been questioned, and the need for systemic change has become clear.

Throughout, Nathan has been watching, listening, and responding. Scenes from a Yellow Peril has evolved from asserting one’s right to be angry and rageful to incorporating questions of home and belonging.

To be tauiwi in Aotearoa and part of the Asian diaspora can mean to exist in an in-between space, never quite belonging anywhere and contending with potential loss of culture. As a Fiji-Chinese-Pākehā pregnant woman nearing third trimester I sit in that space too, outside the stereotype of a 'traditional theatre director'.

Scenes from a Yellow Peril also exists in the in-between: it is part panel discussion, concert, poetry slam and music video. It invites us into a conversation about how we see one another and how we live together. It talks to the power of language to impel us to action and to heal us.

A massive thank you to Auckland Theatre Company for giving us permission to make a work that holds more questions than answers, to our incredible producers, cast, musicians, and production and design team. To our production uncle, Ahi Karunaharan. And of course to our writer, Nathan Joe.

# **Note from the Playwright**

**Nathan Joe**

When I first started making theatre in 2013, I never thought an Asian playwright could ever be truly respected for writing an Asian play - at least not in Aotearoa. I always felt it was deemed as lesser. I felt it was perceived as easy or lacking in craft to do so. So, for a while, I avoided it entirely.

I didn’t want to be an Asian playwright. I just wanted to be a playwright. At least that’s what I told myself. My plays displayed a respect and reverence for the classics. My plays were about things like horny ancient Greek stepmothers and horny (ethnically unspecified) teenagers.

But the very fact that I was avoiding writing about being Asian revealed how badly I needed to. *Scenes from a Yellow Peril* is a result of that need. The result of all those feelings of internalised racism slowly being corrected. The result of finally being given permission to speak freely. All of these things.

I never imagined Auckland Theatre Company would ever stage one of my plays, especially not this one.

But here we are.

Now I’m finally writing about horny Asians. Just kidding (mostly).

Thank you to all the many other Asian creatives who helped prove my original assumptions about Asian playwrights wrong. I’m here because of you.

I acknowledge the real victims of racially motivated hate crimes mentioned in Scenes from a Yellow Peril: Joe Kum Yung, Jae Hyeon Kim and Mei Fan.

# Scenes from a Yellow Peril

Scenarios for the Assimilated Asian

By Nathan Joe

1. INTRODUCTION

2. A SHORT HISTORY OF HUMILIATIONS

3. LOVE IN A TIME OF COLONISATION

4. YOU OFTEN MASTURBATE

9. THEY SHOOT CHINAMEN, DON’T THEY?

10. DECOLONISE THE BODY. WE ARE ALL MEATSACKS

6. HOW TO END RACISM

11. AFFIRMATIONS AT THE END OF THE WORLD

8. MY ANCESTORS CROSSED OCEANS TO BE HERE AND

ALL I HAVE TO SHOW FOR IT IS THIS BUBBLE TEA

12. I CANNOT INVITE MY PARENTS TO MY PLAY

13. FAIL AGAIN; FAIL BETTER

14. AFTERWORD

# Theatre insights **An interview with Sound Designer and Composer Kenji Iwamitsu-Holdaway**

### Please tell us about yourself and your background.

I always wanted to pursue music. I played piano from the age of five and guitar from the age of eleven. I went to jazz school and made a lot of contacts there through my guitar teacher, Dixon Nacey. This led me into doing tours opening for SIX60 with Mitch James for a while. I am part of a band, Yoko-Zuna, and we have been playing together for about eight years. I grew up in Avondale. It is a really multicultural place compared to a lot of places in the world. If you have a room with five people, most likely they’re all from different parts of the world. So, I grew up listening to all kinds of music. You’d be thrown into situations, like a Bengali friend’s function, and you'd just go with the flow, adapt as fast as you could, depending on the culture or occasion.

### Talk to us about the creative process of developing the music for the show.

This show is quite a challenge for me. Not only the form but these themes and content are things that hit home for me. I find it difficult to play against them: to make things sound lighter or contrast with the words. For instance, when the poem is talking about racism, I am tempted just to make the music loud and angry but that would overpower the performers. So, that has been the game with Nathan, Jane and me. There's a lot of back and forth to figure out the right balance.

Having a live band on stage is quite complex. We have to allow room for improv, but there is also a lot of structure and cues we have to hit in the show. Everything has to be quite well planned in live theatre. There are some parts in the production when I can really let loose and go crazy, though; that's the fun part.

### What inspires you as an artist? Were there any genres of music or artists that you drew inspiration from while you were developing the music for the show?

I have been listening to a lot of free improv stuff and the Swedish composer Ludwig Göransson, who did the soundtrack for Tenet. The soundtrack for that film, for me, is like the apex level of film composing: really experimental but fully realised and fire.

### Can you talk more about your bandmates? How do you know one another and what usually happens in the rehearsal room?

I met both of my bandmates in jazz school. So far, in rehearsals, we have been bouncing ideas. It is like devising in theatre but for musicians. We play the recording of the performers and see what happens. There has been some cool stuff and some wild, hairy stuff. Once we have made some music, we send it to the performers so they can practise their parts with the music. Then, when we all get together, it is a matter of adjustments, rather than learning.

### In reference to the strong themes in the play, what is your opinion on politics and music?

In terms of my own music, I am very focused on music and sound theory as opposed to creating political music. You can be a lot more pointed in your message when you are writing the lyrics.

In terms of the instrumental form, especially in jazz, actually, in the 1950s and leading up to the 1960s, people wanted to break down the forms. A lot of free-form jazz came from wanting to completely deconstruct this oppressive system that African-American people were subjected to. Even if they could not do it politically, they were able to break it through their music. Music affects people. It can change people’s feelings about, well, anything really.

### Would you say that there's something about music that transcends culture and language and just gets to people's actual emotions?

Just about anyone from any language or culture can feel something in music, especially if it is instrumental music. I didn’t feel the need to make the music in the show sound 'traditionally Japanese'. A lot of diaspora kids aren’t necessarily culturally Asian, so why try to force it in if it doesn’t fit your experience?

I have been experimenting a lot with electronic and experimental sounds for this show. I think the deconstructed nature of it fits with the themes.

### Is there any particular emotion you want the audience to feel during or after the show?

Catharsis. But it has to be resolved. Leave them with a good feeling; it's like when you rip open a scar, you want to make sure it will heal properly afterwards.

### What other projects are you working on currently?

My band, Yoko-Zuna, is back together, so we’ll be doing some stuff and playing some shows. I am also playing some shows with Mitch James, Niko Walters and CHAII.

**An interview with Costume Designer Steven Junil Park**

### **Please tell us about yourself and your background.**

**I was born in Korea and moved to Ōtautahi Christchurch with my family when I was six months old. That is where I grew up and am still based. I moved to Auckland to attend art school, where I quickly realised that I didn’t really want to pursue artmaking and was more interested in making functional objects. In my third year at Elam, I started my clothing label 6x4.**

**After university, I moved to Paris to experience the fashion industry firsthand and see if I wanted to be part of it. After seeing it for myself, I was confidently able to say it wasn’t for me. In the end, I had to choose between staying and working for Chanel or moving back to Christchurch.**

### **Please describe the creative process of developing the costumes for the show.**

**I started working on the mannequin to create these garments that are fully abstract. I was using certain reference points – like conventions of East-Asian pattern-making, which include using only straight lines and right angles in the patterns. I think of them as abstract paintings, using the textiles as brushstrokes to create compositions that are visually dynamic from all angles. I think this approach speaks directly to the way that Nathan has talked about his play and how a lot of it is to do with how language fails: where it breaks apart and then is built up together again.**

### **Why do you choose to use repurposed fabric?**

**There are a few reasons. The garment and textile industry is the second-worst pollutant in the world, right behind the petroleum industry. It is also the cause of so many problems environmentally, socially and ethically. At the same time, it employs one out of six people globally so it is a huge industry. I can manage using repurposed fabric in my own work because I make everything myself and it's just one-offs but to scale that up is quite difficult. I wanted to see if I could do it for a larger production like this. Even if it doesn’t look obviously 'recycled', I am hoping that it brings a different energy and, hopefully, offers a different conversation about the way in which we look at textiles and their stories.**

### **What do you think are the main differences between designing for the everyday and designing for the theatre?**

**On a day-to-day basis, clothing is very codified. That is what's exciting about working in theatre; these norms and rules aren’t there. People are willing to leave their expectations at the door when they come into a theatre. They are ready to see and experience something that is in a different space from strict social norms.**

### **Who or what inspires you as an artist?**

**I am inspired by a lot of designers but, more than anything, I'm interested in what drives them and what it means to be a maker. When I see someone who is really giving their all for no other reason than their inner desire to do so, that's exciting for me.**

### **What is the one element of the costumes you would like audiences to pay extra attention to?**

**I want people to recognise that garments often have this emotional impact on us; most of the time, people aren’t conscious of it or don’t have the space to unpack those feelings. I am hoping they will be able to sit with their feelings after seeing this production.**

### **What other projects are you working on at the moment?**

**I'm doing a photoshoot in August with some other designers from Christchurch: Brooke Georgia (Being.), Paige Jansen, Ella Van Beynen (Future Idyll) and Emma Wallbanks (F.B.P.D). We haven’t really had the chance to collaborate before so I am excited to see what we will come up with. I'm also going to collaborate with a glass artist, Jane Park, to get some bottles made for a new perfume I’ll be working on.**

# Making Room for Rage

**Where have we come from? Where to next?**

**K. Emma Ng traces the path of East-Asian theatre in Aotearoa, from Lynda Chanwai-Earle to Scenes from a Yellow Peril.**

When the chorus in *Scenes from a Yellow Peril* delivers the lines, “we

are massive / growing / and growing”, it reminds me of the octopus. The sneering octopus, with the head of a Chinaman, inked in newsprint when fear of the Yellow Peril was at its height in white settler nations. *Scenes from a Yellow Peril* brings the octopus to life — not as a nebulous racial threat but as a swelling articulation of rage and accumulated resentments that answer back.

The rage is important. Along with the humour that tempers it, it's part of a shift in posture for East-Asian theatre in Aotearoa. After all, it was a more earnest approach to storytelling that paved the way. The first big milestone came in 1996 from Lynda Chanwai-Earle, who, like Nathan Joe, is both a poet and a playwright. Her break-out play, *Ka-Shue (Letters Home)*, was inspired by her family’s migration stories and premiered at Circa Theatre as part of the Aotearoa New Zealand Festival of the Arts Wellington. Local Asian communities were already sharing their stories through customary art forms such as dance and music. But it wasn’t until *Ka-Shue*, and Jacob Rajan'splay *Krishnan’s Dairy* the following year, that these East and South-Asian New Zealand stories broke into professional theatre settings.

It took a few years for other East-Asian playwrights to follow with productions of their own. Fair enough. It was a tough time to be Asian, let alone make art about being Asian. Changes to immigration policy in 1987 had had a huge impact, with the Asian population (and the diversity within it) increasing through the 1990s, particularly in Auckland. This hauled up a great deal of anti-Asian sentiment. It's in this context that *Ka-Shue* humanised the experiences

of Chinese immigrants for (largely non-Asian) theatre audiences at

that time.

Momentum began to build in the late 2000s, with shows like *Lantern* (2009), by Renee Liang, and *Asian Tales™: Native Alienz* (2009), which was presented by the newly formed Oryza Foundation. We began to see contemporary stories alongside historical ones, and bundles of young Asian talent emerge, bringing us shows that spanned the spectrum of Asian and Asian New Zealand experiences.

Throughout the 2010s, local East-Asian theatremakers continued to contribute to the growth of a denser and more diverse scene. In 2017, two long-developing productions came to fruition: *The Mooncake and the Kumara* by Mei-Lin Hansen and the opera *The Bone Feeder* by Renee Liang and Gareth Farr. Both explored relationships between Chinese tauiwi and tangata whenua, signalling evolving conceptions of identity in relation to place. At Q Theatre that same year, Alice Canton presented *OTHER [chinese]*, a show whose use of non-actor voices gave space to the complexity of the imperfect diaspora and, yes, the driving force of rage.

*Scenes from a Yellow Peril* joins this lineage: the first contemporary work by local East-Asian talent to be co-produced with Auckland Theatre Company. It's an example of what's been made possible through the formation of artist-driven collectives and production companies, through which Asian theatremakers create opportunities for themselves. Make no mistake, they are the ones who have made space for rage and humour on these stages — and they are the ones who have made space for the audiences who are ready to give and receive these ambivalent emotions, because these stories are also their own.

K. Emma Ng

K. Emma Ng is a writer, curator, and public programmer. She’s worked on design and arts projects for organisations big and small, and contributes to online publications and book projects as a writer and editor. She is a former Curator/Manager of Enjoy Contemporary Art Space and the author of Old Asian, New Asian, published by BWB Texts.

# Playwright and Performer

**Nathan Joe 周润豪**

Nathan Joe is an award-winning playwright and performance poet, based between Tāmaki Makaurau and Ōtautahi. Nathan is the curator of BIPOC spoken word event *Dirty Passports*, which had sold-out premiere and return seasons at Basement Theatre in 2021. In 2019, he directed *I am Rachel Chu*, which won Auckland Live: Free Your Mind and Best Newcomer (Ensemble) awards at Auckland Fringe 2019. In 2021, Nathan co-created *Slay the Dragon or Save the Dragon or Neither* with A Slightly Isolated Dog, directed *Yang/Young/杨* for Auckland Theatre Company and was awarded the prestigious 2022 Grimshaw Sargeson Fellowship. His poetry short film, *Nathan Joe: Homecoming Poems,* commissioned by Going West Writers Festival, premiered internationally at the Toronto Queer Film Festival 2022.

Other career highlights include winning the 2020 New Zealand National Poetry Slam and receiving the 2021 Bruce Mason Playwriting Award.

# Director

## Jane Yonge

Jane Yonge graduated in 2015 with a Master of Theatre Arts (MTA) degree in Directing from Victoria University of Wellington and Toi Whakaari: New Zealand Drama School. In 2019, she graduated with a Masters in Arts Politics from New York University: Tisch School of the Arts on a Fulbright scholarship.

Jane's directing work includes: *The Basement Tapes*, which won Best Director at the 2017 Wellington Theatre Awards and Scotsman Fringe First Award at the 2018 Edinburgh Festival Fringe; *At the Wake* by Victor Rodger for Circa Theatre; Basement Theatre's 2019 Christmas show, *A Frickin Dangerous Space-mas*; *48 Nights on Hope Street* for Auckland Theatre Company; *Scenes from a Yellow Peril* by Nathan Joe for Auckland Arts Festival 2021; *and Another Mammal* by Jo Randerson.

Jane is an International Society for the Performing Arts (ISPA) Fellow and the Creative Catalyst at Te Taumata Toi-a-Iwi (Arts Regional Trust).

# Performers

## Uhyoung Choi 최우영

Uhyoung Choi is a Korean New Zealander actor, playwright and lawyer. He graduated from the University of Auckland with majors in Law, Politics and Philosophy, and now studies acting with Michael Saccente.

Theatre highlights: *Scenes from a Yellow Peril* reading for Proudly Asian Theatre’s Fresh off the Page series at Basement Theatre, *Between Fathers and their Sons* for Q Theatre, *The Mooncake and the Kumara* for Stray Theatre Company and The Potential for Rain for Navi Collaborative.

Television highlights: *Power Rangers*, *Ahikāroa*, *Question of Justice* and *Shortland Street*.

In his spare time, Uhyoung competes in the Pro Tour of New Zealand trading card game, Flesh and Blood, and plays Dungeons & Dragons and Warhammer 40k.

## Amanda Grace Hsu Hsien Leo 梁宿娴

Amanda Grace Hsu Hsien Leo is a Chinese Singaporean Peranakan actor, jazz singer and face-painter. Amanda spent her intermediate school years training in devising in Singapore under Noorlinah Mohamed, and training in clown under Master Clown Dr Ira Seidenstein at the University of Auckland.

Theatre highlights: *Call of the Sparrows* for Proudly Asian Theatre in 2016, and the 2018 Auckland Fringe one-woman multilingual debut of Oliver Chong's *ROOTS*. Amanda has worked closely with Oriental Maidens and Yellow Peril Productions, including during the two seasons of Nathan Joe’s *I Am Rachel Chu* and the reading of *Scenes from a Yellow Peril* at Auckland Arts Festival 2021. Her voice credits include the role of Nai Nai (Grandma) in Becky Kuek’s *Tales of Nai Nai*.

By day, Amanda is a tarot reader under her brand Grace&Tarot and runs a face-painting company called Face Fatale Ltd. Amanda is proudly represented by Gail Cowan Management.

## Louise Jiang 江欣玥

Louise Jiang is a Chinese New Zealander who acts for stage and screen. Louise is a recent graduate of Toi Whakaari: New Zealand Drama School on the Bill Guest Scholarship and has trained in Le Jeu and in physical theatre with Massive Theatre Company since 2016.

Theatre highlights: *Scenes from a Yellow Peril* by Nathan Joe for Auckland Arts Festival 2021, Tupua Tigafua’s *Ciggy Butts in the Sand* and *Clean Up in Aisle Three* for Barbarian Productions.

Television highlights: *Wellington Paranormal*, *Good Grief* and web *series Self Help*.

Louise is also an emerging theatremaker and director with a passion for devising. Most recently, Louise directed the development showing of *(W)Asian*, a comedic solo show by Sean Rivera as part of the Rotorua Arts Village Residency. Louise also wrote and performed in *TOKYO 2020*, a short mockumentary film on artistic rock climbing. *Actor//Android*, her solo show, was presented in Tahi Festival 2021 and will debut in Auckland in 2023.

## Angela Zhang 张挚

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.

# Band

## Rhohil Kishore

Rhohil Kishore has worked alongside New Zealand's foremost actors, directors and musicians, and played across the country's leading venues. He is a multi-faceted musician who is well versed in all aspects of the music industry, including studio session work, theatrical and musical improvisation, commercial pop music and jazz performance. Rhohil's sensitivity to dialogue and integration into dramatic performance has garnered critical acclaim, especially during his 171 performances at the Pop-Up Globe.

**J.Y Lee 이종윤**

J.Y Lee is a saxophonist, flautist and multi-instrumentalist based in Tāmaki Makaurau Auckland. J.Y has recorded and performed with a variety of artists and bands, such as: Yoko-Zuna, Avantdale Bowling Club, Sir Dave Dobbyn, CHAII, The Saxobros, and other various jazz and music groups around Aotearoa. With Yoko-Zuna, he has worked and collaborated with artists such as David Dallas, P Digsss (Shapeshifter), Melodownz, SWIDT, JessB, Noah Slee, Bailey Wiley and Tom Scott (Avantdale Bowling Club, @Peace, Home Brew). Avantdale Bowling Club was the winner for Album of the Year at the Aotearoa Music Awards in 2019.

**Daniel Mitsuru McKenzie 石本 完**

Daniel Mitsuru McKenzie is an Auckland-based musician and educator with a Bachelor of Music from the University of Auckland jazz performance programme. Daniel recently set forth in the music industry and has since played sold-out shows and festivals throughout New Zealand with Molly &The Chromatics, performed in studio sessions and jazz performances, and performed for Pop-Up Globe. He is currently studying visual arts.

# Hosts

**Micheal McCabe**

Micheal McCabe is a Filipino Pākehā designer and educator based in Tāmaki Makaurau. Micheal lectures at AUT Huri Te Ao Hoahoanga and collaborates with public arts organisations, galleries and theatre companies to create dynamic and socially engaged work.

His most recent work includes: *A Fine Balance* (Auckland Theatre Company, 2019), *The Blind Date Project* (Silo Theatre 2019), *Queer Pavilion* (collaborative project, 2020), *Deadweight Loss* (Objectspace, 2020), *Upu* (Silo Theatre, 2020), *Te Whare Kapua* (Massive Theatre Company, 2021), *Hīnātore: A Love Story: Ron Te Kawa* (Objectspace and CoCA, 2021) and *Toro Whakaara* (Objectspace and CoCA, 2021–2022).

Born a Capricorn Sun, Mercury Moon, Venus and Mars, Micheal feels a unique affinity to calendars and Excel spreadsheets.

## Rosabel Tan 陳娟娟

Rosabel Tan is a writer, researcher, strategist and creative producer of Peranakan Chinese descent. Rosabel is the founding editor of The Pantograph Punch and director of Satellites, a programme showcasing contemporary Asian artists in Tāmaki Makaurau.

Her writing has appeared in *Sport*, *The Spinoff*, and *Metro* and she was a contributor to the food anthology, *Dirt*.

As a producer, she has programmed a talks series for Auckland Arts Festival in 2019 and 2020, and has worked with Prayas Theatre, Auckland Council, Artspace Aotearoa, Auckland Art Gallery and Extended Whānau.

Rosabel is a trustee for Silo Theatre and *The Pantograph Punch*, and is a member of the Auckland Council's Public Art Advisory Panel.

**Jenna Wee 黄心怡**

Jenna Wee was born and raised in Tāmaki Makaurau and is of Malaysian, Chinese, Japanese, Pākehā and Melanau descent. At the end of 2020, Jenna launched Asian in Aotearoa, a podcast that explores the lives and work of young Asian creatives, one uncensored conversation at a time. Jenna made the intentional move from a decade-long career in marketing and, today, is also a certified coach and works in collaboration with Play Contemporary Leadership CoLab as operations manager, mentor and facilitator of cohorts in their 20s

and 30s.

# Creative

**Filament Eleven 11 –**

**Rachel Marlow & Brad Gledhill**Production Designers

Rachel Marlow and Brad Gledhill are production designers and co-founders 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: *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*.

**Kenji Iwamitsu-Holdaway 岩満 健司**Sound Designer & Composer

Kenji Iwamitsu-Holdaway is a Kiwi Japanese Pākehā musical director, guitarist and guitar teacher.

He graduated from the University of Auckland jazz performance programme. He has worked with platinum-selling artists, such as SIX60, Mitch James,

Jake Gosling, Nico & Vinz and Annie Crummer. Kenji has recorded and performed nationally and internationally, performing at some of New Zealand’s largest shows and festivals, including the record-setting SIX60 Western Springs show with Mitch James.

**Steven Junil Park 박준일**

Costume Designer

Steven Junil Park is a multidisciplinary artist living and working in Ōtautahi, New Zealand. He works under the name 6x4, producing everything under the label himself: clothing, shoes and accessories. Most of his pieces are one-offs and often feature recycled, natural-dyed or vintage textiles. For him, the history of the materials and the making processes involved are just as important as is the final outcome. Steven creates his work by being resourceful and using previously existing materials in a world of excess: conscious of the devastating environmental and social impacts of the textile industry. As a Korean-born New Zealander, Steven examines ideas of identity, exploring his own feeling of belonging to neither culture, through clothing.

**Ahi Karunaharan**

Dramaturg and Production Uncle

Born in the UK and bred in Aotearoa, Ahi Karunaharan is an actor, writer, director and producer. He has worked in the arts sector for various shows, venues, production companies and festivals, both nationally and internationally, since graduating from Victoria University of Wellington and Toi Whakaari: New Zealand Drama School. Ahi is a winner of the 2018 Bruce Mason Playwriting Award; his writing credits for stage and radio include *The Mourning After*, *Anchorite* and *Melodic Maladies*. Ahi’s play *TEA*, which he wrote and directed, premiered at the Auckland Arts Festival 2018 and was awarded Excellence for Overall Production at the Auckland Theatre Awards.

Directing highlights:*Swabhoomi: Borrowed Earth* for Prayas Theatre; *Shoulda Woulda Coulda*, *Light Vs Dark: The Adventures of Rama* for Auckland Theatre Company; and the recent immersive participatory experience *Kollywood Extra* for Satellites.

Ahi has worked with the internationally acclaimed theatre company Tara Arts, Belvoir St Theatre, Sydney Festival, Adelaide Festival and Silo Theatre, and is currently the Artistic Director of Agaram Productions.

# About the co-producers

**SQUARESUMS&CO**

SquareSums&Co is an Auckland-based arts/artist management and creative producing firm that represents a bespoke roster of world-class storytellers, entertainers and works. Led by co-founding partners, Square and Sums, it is especially interested in crossover, cross-cultural and cross-genre work and talent.

It is passionate about empowerment, community-building and change-making. True, meaningful and borderless collaboration is a fundamental tenet of this ethos.

**ORIENTAL MAIDENS**

Oriental Maidens (OM) is a screen and live arts production company, founded by Ankita Singh and co-led with Nathan Joe.

OM facilitates and supports creatives of difference, encouraging intercultural discourse and breaking the boundaries of what it means to be an Asian diaspora creative in contemporary Aotearoa.

# Accessibility Proudly presented by Dentons Kensington Swan

## Audio-Described Performance & Touch Tour Scenes from a Yellow Peril Sun 3 Jul, 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.

## NZSL-Interpreted Scenes from a Yellow Peril Sat 25 Jun, 8:00pm

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

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

Supported by Four Winds Foundation

## How to Book

Deaf/hard-of-hearing and blind/ low-vision patrons can buy tickets 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 Carol Wang, Audio Described Aotearoa Ltd

Accessibility Videographer — Rebecca Stringer

# Auckland Theatre Company

## Board of Directors

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Event Operations Manager: Lucy Gardner

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Venue Technical Manager: Johnny Chen

Acting Senior Technician: Dominic Halpin

Technical Team: Peter Davison, Rafferty Dobson, T.J. Haunui, Zach Howells, Jen Lal, Max Manson, Patrick Minto, Aaron Mitch

Front of House Supervisors: Caoimhe Fidgeon, Lucas Haugh, Gary Hofman, Sofi Issak-Zade, Rachael Yielder

Front of House: Cara Allen, Emily Briggs, Ruby Cadman, Ruben Cirilovic, Tasman Clark, Jack Clarkson, Molly Curnow, Maryjane Fale'afa, Mary Grice, Jackson Harper, Lizzy Harris, Grace Hood-Edwards, Sania Jafarian, Vili Kilifi,

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Fraser Polkinghorne, Talia Pua, Sophie Roberts, Ailsa Scott, Anushka Sequeira, Matt Smith, Zoe Stokes, Shaun Swain, Sophie Watson, Theo Younger

## 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)

## Follow Us on Social

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# Acknowledgments

Auckland Theatre Company, SquareSums&Co, Oriental Maidens and the Scenes from a Yellow Peril company would like to thank the following for their help with this production:

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Calvin Sang and Eyes and Ears, Proudly Asian Theatre, Ethan Alderson-Hughes, TEDxAuckland, Swap Gomez, Yifan Uya and Studio Q.

# Thank You Auckland Theatre Company Supporters

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