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LOSING FACE

A DADDY ISSUES PLAY BY NATHAN JOE



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9—19 August 2023

Loft, Q Theatre

70 mins approx, no interval

CAST

Jenn

Shervonne Grierson

Shawn

Danny Lam

Mark

Andrew Ford

CREATIVE TEAM

Writer

Nathan Joe

Director

Samuel Phillips

Producer

Nahyeon Lee

Dramaturg

Jane Yonge

Cast/Assistant Director

Sean Dioneda Rivera

Lighting Design

Jennifer Lal

Set Design

Shan Yu 翁俞珊

Costume & Prop Design

Siobhan (Von) Ridgley

Sound Design

Jason Smith

Intimacy Direction

Todd Emerson

Stage Manager

Ariadne Baltazar

Production Manager

Andrew Malmo

Operator

Dan Matthew

Cantonese Translation

Jack Woon

Production Company

Punctum



I'm never sure what to write in a writer's note.

After all, a play should probably speak for itself. But perhaps this is as good a time as any to talk about the fact that *Losing Face* is a reset play.

I'm never sure what to write in a writer's note. But let's talk about the fact that *Losing Face* is a reset play. It's a form where you can attempt things over and over.

I'm never sure what to write in a writer's note. But let's talk about the fact that I first started writing this play ten years ago.

I'm never sure what to write in a writer's note. But let's talk about the fact that I wrote this play to study a relationship dynamic between an older white man and a younger asian man.

I'm never sure what to write in a writer's note. But let's talk about the fact that this play evolved from being a study of an interracial and intergenerational romance into something about parent and child.

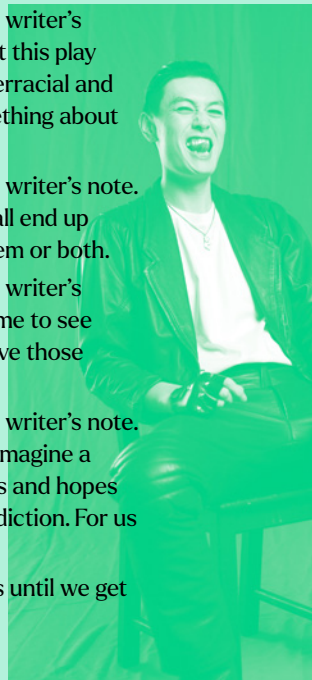
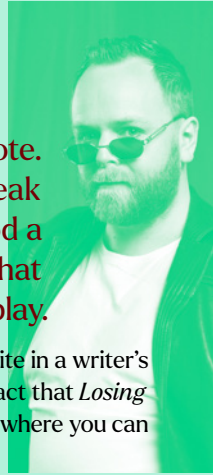
I'm never sure what to write in a writer's note. But let's talk about the fact that we all end up dating our parents or turning into them or both.

I'm never sure what to write in a writer's note. But I hope my parents don't come to see this play. I'm not sure I'm ready to have those conversations.

I'm never sure what to write in a writer's note. But I think this play is an attempt to imagine a world of possibilities, where our fears and hopes and dreams all sit together in contradiction. For us to collectively wonder, what if?

What if we could keep doing this until we get it right?

— Nathan Joe, writer



“As we age, we become our parents; live long enough and we see faces repeat in time.”
— Neil Gaiman

Welcome to Q Theatre’s Loft space for this MATCHBOX season of *Losing Face*, a daddy issues play by Nathan Joe.

It’s fitting to be seeing a play set on Christmas Eve in the middle of a miserable August winter. Christmas is a time for family, a time to connect or reconnect, to reunite or reconcile. A time to revert to familiar roles, embrace familiar traditions and patterns of behavior, or perhaps retread old arguments. It’s time to break out the Christmas cracker jokes and little paper hats. And it’s a useful reminder that, during these lonely winter months, there are brighter days to come.

Losing Face is a prismatic play by Nathan Joe, full of brilliant colours and refractions. There’s a litany of references peppered throughout Nathan’s work, drawing on the likes of *Groundhog Day*, *Everything Everywhere All at Once*, and *Russian Doll*, while also paying homage to dramatists such as Caryl Churchill and Edward Albee.

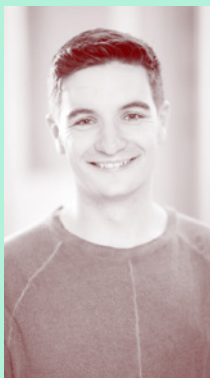
Losing Face is a time loop; a Christmas Eve stuck on repeat.

Losing Face is a fantasy; what if you could rehearse a reconciliation with your parents? A magic laboratory to discover the right recipe of words to soothe the past.

Losing Face is standing in a doorway, taking a breath, imagining every possible way a reunion could go, standing on the shoulders of everyone in your family who came before you, and looking forward to who your family could become.

Huge mihi to our cast, Shervonne Grierson, Andrew Ford and Danny Lam, to Nathan Joe and Jane Younge, to our producer Nahyeon Lee, to Q Theatre for their MATCHBOX programme, and to you for joining us this Christmas Eve.

— Samuel Phillips, director



Cover image and cast portraits by Mataara Stokes.
Rehearsal images by John Rata.

SPECIAL THANKS

Ana van Schie de Pont, Antonia Richardson, Auckland Theatre Company, *Baobi Label*, Celine Dam, *Chillbox Creative*, Dan Goodwin, Danny and the team at *Junotec Ltd*, Danny’s workplace for their support in being involved in the arts, David and Juezszy at *Nick’s Fabrics*, David Shi, *Foundation North* (Asian Arts Fund), Grace Ko, Jack Woon, James Kohler, Jennifer Ward-Lealand, John Verryt, Keagan Carr Fransch, Mataara Stokes, *Michael King Writers Centre*, Minsoh Choi, Milon Tesiram, Patrick Carroll, *Playmarket*, *Proudly Asian Theatre*, Sam Low, *Silo Theatre*, *Same Same but Different*, Sinead Dudley/*The House of Make Up NZ*, Stuart Hoar and Tim Wong.

Burnett Foundation Aotearoa

THE COMPANY



Created by Nahyeon Lee, **Punctum** is a vehicle for self-determination for Asian Artists in Aotearoa. *Losing Face* is its debut production.

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IGNITING TĀMAKI PERFORMING ARTS SINCE 2012

2023 SEASON - AUG — SEP

COMING UP: **BOOM SHANKAR** 6—16 SEP

Welcome to Q's 2023 MATCHBOX season!

This year, we are celebrating three new works by Auckland artists who are leading the way for a generation of theatre and dance makers focused on creating work that explores vital elements of our human experience, how we see ourselves, and our experience of how others view us. This year's season explores the complexities of twinning, evolving definitions of family, and what connection means to us when we get to the end of it all.

This year marks a pivotal change for Q's MATCHBOX programme, where instead of individual productions seeking funding, Q was able to bring the majority of funding to the table, allowing the productions to focus on the creation process and less on seeking funding and managing cash flow. This also provided security to those involved that their season would be able to go ahead. Transitioning the model in this way is game-changing to the way Q is able to engage with artists and make a positive impact on the sector.

None of this would have been possible without the generous support from our funders and donors, Auckland Council, Creative New Zealand, Gus Fisher Charitable Trust and Nancie Plested. We would also like to share a big ngā mihi nui for the support from Terri Cumiskey and Te Ahurei Toi o Tāmaki Auckland Arts Festival, who provided additional human resource to help us deliver this programme at a level we couldn't have delivered alone.

Special thanks to this year's team of creatives for jumping on the new MATCHBOX waka and trusting us to support them in presenting their work. You've all been incredible collaborators and co-producers and we can't wait to see what your creative futures hold.



Q Theatre's
Development Season
is made possible
by the support of



To Kaurihera o Tāmaki Makāuru



ARTS COUNCIL OF NEW ZEALAND · TOI AOTEAROA

The Gus Fisher Charitable Trust · Nancie Plested

MATCHBOX
2023 SEASON

PUBLICITY
Elephant Publicity

DIGITAL
MARKETING
Pop That

DESIGN
Tim Wong

Q MATCHBOX