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JOB

BY MAX WOLF FRIEDLICH

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JOB

BY MAX WOLF FRIEDLICH

PERFORMANCE | TE TŪ

Loyd
Stephen Lovatt

Jane
Olivia Tennet

PRODUCTION | TE TUARĀ

Direction
Shane Boshier

Set Design
John Verryt

Lighting Design
Sean Lynch

Sound Design
Paul McLaney

Costume Design
Tautahi Subritzky

Cast Wellbeing and
Therapy Consultant
Virginia Frankovich

Production Management
Spencer Earwaker

Stage Management
Maddy Powell

Sound and Lighting Operation
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mana whenua of Central Tāmaki Makaurau.**

DIRECTOR'S NOTE

A couple of decades back, when Frith Walker and I had the great joy of leading Silo Theatre, we talked a lot about what made a Silo play, and what we wanted the audience takeout to be. If a couple left the theatre and the first words were, "Have you got the car keys, or have I?", we knew we'd somehow fucked it up, that we'd chosen the wrong play and made the wrong show.

When Sophie asked me to come back to Silo to direct something for her first season, this play leapt immediately to mind. I'd seen it in New York in a whirlwind trip surrounded by underwritten musicals and bombastic celebrity-driven plays. JOB broke my brain in a [REDACTED] way. And it stayed with me – this was not a car keys show.

In rehearsing this play, I'm constantly being struck by two things.

Firstly, my fascination with the playwright's backstory. When he was about 13, Max Wolf Friedlich wrote a new play for a class project. It was about a glory hole in a dive bar where Jesus gave hand jobs. His teacher thought the play was a whole lot of awesome and told Max as much, while also gently alerting his parents. Later, he became obsessed with larping at summer camp. And then in his early twenties, he took that obsession a little bit further, cosplaying online as a fictional influencer called Lil Miquela. Over time, Lil Miquela gathered millions of followers and was named one of *Time's* 25 Most Influential People on the Internet. If you fancy a digestif after seeing the play, search for the *i-D* article, 'I Was An Uncanny Valley Girl'. It is a WILD ride.

The second? My dear friend contradiction.

Patti Smith once said that "Contradiction is the clearest way to truth." And in this play, it is alive and kicking.

Case in point: the internet. In JOB, Jane champions

her reality: "The internet is where we live".

And it is where we live. We have collectively chosen this curated simulation of reality knowing that along with our cat TikToks and Reci-mes we might just be confronted with the basest aspects of humanity. Sometimes, we'll offer ourselves up as human sacrifices to the comments section.

We know what the human consequence is, but we choose to live alongside the algorithm. To me, it's a symphony of cognitive dissonance.

After interviewing over 200 experts on the science of attention for his book *Stolen Focus*, Johann Hari concluded that "the speed at which the internet moves has reshaped our brains to favour shallow processing over deep concentration." Communication has been crunched, and meaning is made in 0.5 seconds.

Friedlich's play asks us to abandon shallow processing, to concentrate deeply. How do we tolerate ambiguity? What does it mean to be uncertain? How do we navigate our way through discomfort?

There are no neat conclusions.

One of the play's great strengths is how it views trauma: fragmented, nonlinear. Perhaps it asks us to consider it as a source of strength? We're taken right into the mess of the human confusion with a potentially [REDACTED] narrator and a therapist who may or may not be a [REDACTED]. Is she, or isn't she? What about him? What do you think?

Put the keys in the ignition. Listen intently. Respond robustly. Argue into the night but be okay with never really knowing.

SHANE BOSHER



Max Wolf Friedlich is a writer from New York City. His play *JOB* (Outer Critics Circle Award nominee, Off-Broadway Alliance Award nominee) after two sold-out runs off-Broadway, opened at the Hayes Theater on Broadway in July 2024.

He has been in residence/developed work with Berkeley Rep, Pasadena Playhouse, New York Stage and Film, IAMA Theater, Huron Station, Powerhouse at Vassar College, The Silver Sun Foundation, Less Than Rent, NY International Fringe Festival and IRT. In TV/Film, he is currently developing new work with Jesse Eisenberg, Crunchyroll/SONY Animation, Harris Dickson's Devisio Pictures, Scott Free, 2am and Marc Platt Productions.



Shane Boshier is an award-winning theatre director, playwright, actor and producer with more than 25 years in the industry. He has worked for Auckland Theatre Company, The Court Theatre, Circa, Downstage and the New Zealand Actors Company.

Shane was the Artistic Director of Silo Theatre from 2001 to 2014, directing some of the company's most celebrated productions including *When the Rain Stops Falling*, *The Brothers Size*, *Holding the Man*, *Take Me Out*, *Private Lives*, *The Little Dog Laughed* and *Angels in America*.

His repertoire elsewhere includes productions of *Long Day's Journey into Night*, *Cock*, *Homos* or *Everyone in America*, *Things I Know to Be True* and *Both Sides Now*.

He has led organisations such as Brilliant Adventures, Tauranga Arts Festival and Rock Surfers in Sydney; and currently leads the publishing programme for Playmarket. In 2021, he was awarded an Arts Laureate from The Arts Foundation Te Tumu Toi.

Most recently, Shane has directed productions of *Agatha Christie's Murder on the Orient Express*, *The End of the Golden Weather* and *Not Christmas, but Guy Fawkes*.



Stephen Lovatt was last seen at Q Theatre in Shane Boshier's acclaimed *Every Kind of Weather* – a double bill of Bruce Mason solo shows (*The End Of The Golden Weather/ Not Christmas, But Guy Fawkes*). He recently received funding to develop his solo piece *Not On My Watch!* (a nude comedy of manners, with songs) into a full-length show for the international market.

Stephen has previously starred in Silo Theatre productions including *The Writer*, *The Book of Everything* and *Angels in America*.

Stephen is a recipient of several awards, including 'Best Actor in a Series' NZSA 2025 for his work in New Zealand's beloved *Shortland Street*; 'Best Commercial Campaign' NZ Radio Awards 2026 as part of the creative team for his voice work on 'The Killer Was the Victim' Grey District Council; and 'Best Newcomer' 2022 NZ Golden Loom Awards.



Olivia Tennet has been performing professionally in New Zealand for nearly 30 years. After landing her first acting role at the age of seven in *Xena: Warrior Princess*, she has since appeared in various TV and film productions, including *800 Words*, *Talkback*, *Workmates*, *Double Parked*, *Why Does Love?*, *Creamerie* and *Brokenwood Mysteries*.

Liv has previously starred in Silo Theatre productions *The Book of Everything*, *The Blind Date Project* and *Mr Burns, A Post-Electric Play*.

Liv voices the role of Kiri in the BAFTA-nominated children's show *Kiri and Lou*. A career highlight for Liv was playing Mary Shelley in Jess Sayer's play *Mary: The Birth of Frankenstein* (Auckland Theatre Company).

Liv's most recent choreographic credits include music videos for Tami Neilson, Bret Mackenzie, ratbag, DUAL, Racing, and musicals *Shortland Street the Musical* and *That Bloody Woman*. She also choreographed the musical comedy series *Happiness*.

In 2024, Liv created her solo show *For You to Know and Me to Find Out*, which went on to win Best in Fringe at the NZ Fringe Festival and then toured Australia.

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