

AUCKLAND
THEATRE
COMPANY

Vol. 2 No. 6
June 2016

ON— STAGE



THAT BLOODY WOMAN

by Luke Di Somma *and* Gregory Cooper

In association with The Court Theatre

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Artistic Director's Note

Artistic Director Colin McColl

It's our great pleasure to present the Auckland premiere of *That Bloody Woman* by Luke Di Somma and Gregory Cooper.

When I saw *That Bloody Woman* in its first showing at the Christchurch Arts Festival last year I knew immediately I had to find a way to bring the show to Auckland audiences. It is such a good night at the theatre: great music, outrageously well sung, provocative lyrics and feisty characters. The inspired idea to present the story of Kate Sheppard and her flock (in their struggles to secure the vote for women in NZ) as a punk rock opera projects the story out of its colonial sepia tones and smack bang into the garish light of our own times.

Many thanks to our colleagues at The Court Theatre Christchurch for joining us as presenting partners of *That Bloody Woman*. The show will play an eagerly awaited return season in Christchurch after this Auckland season. Thanks, too, to our fabulous cast, band and creative team. Director Kip Chapman, set designer Rachael Walker, costume designer Lisa Holmes and lighting designer Brendan Albrey have all relished the opportunity to upscale the production from its intimate Spiegelent setting to the big SKYCITY stage, as have our amazingly talented cast and musicians, led by Esther Stephens as an inspired Kate Sheppard. With the skill of creators Luke Di Somma and Gregory Cooper blatantly obvious in this rousing production, the future of NZ musical theatre is in very good hands.



Writers' Note

Co-Writers Luke Di Somma and Gregory Cooper

Imagine a game of *Jeopardy*. The answer is December 12, 2015. What is the question?

When was the climate change agreement signed in Paris? When did Donald Trump announce his Muslim ban? When was the first flag referendum?

The real answer? December 12 2015 is the date that women in Saudi Arabia were able to vote for the first time.

They may be the last but in 1893, we were the first. The campaign that Kate Sheppard started here in Aotearoa continues across the globe. But what would Kate think of progress for women in New Zealand and around the world today? What can we learn from history? What can we learn from her story?

The great characters of musical theatre are traditionally underdogs, fighters, or lovers. Kate Sheppard is all three. Her fight for what was right sings. Her passion and perseverance sings. Her sacrifice

and struggle sings. In a country sometimes defined by moderation and mediocrity, Sheppard stands as one of our very few superheroes, and arguably the greatest leader this country has produced. She deserves her own musical and so we wrote one. Our show has been six years in the making and we wouldn't be here without the work of the actors and creatives who were a part of the development process. We want to thank Philippa Campbell for her endless wisdom and advice, Craig Cooper at the Christchurch Arts Festival for commissioning the finished work, and Colin McColl for giving us the huge of being a part of this season at the Auckland Theatre Company.

And lastly thank you to our cast, band and creative team, brilliantly led by Kip Chapman. Thank you all for helping us create our show, together.

Don't sit back. Lean in. Get ready for *That Bloody Woman*.



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That

BLOODY WOMAN

by **Luke Di Somma**
and **Gregory Cooper**

CAST

Kate Sheppard — **Esther Stephens**

Richard "King Dick" Seddon — **Geoffrey Dolan**

Gang Ensemble — **Amy Straker, Phoebe Hurst, Cameron Douglas, Kyle Chuen**

CREATIVE

Director — **Kip Chapman** | Co-Writer & Musical Director — **Luke Di Somma**

Co-Writer — **Gregory Cooper** | Associate Musical Director/Repetiteur — **Andy Manning**

Set Designer — **Rachael Walker** | Costume Designer — **Lisa Holmes**

Lighting Designer — **Brendan Albrey** | Choreographer — **Olivia Tennet**

Director Intern — **Ahi Karunaharan** | Music Intern — **Max Earnshaw**

BAND

Keys/Guitar — **Andy Manning** | Guitar — **Tim Heeringa**

Bass — **Hannah Elise** | Drums — **Cameron Burnett**

PRODUCTION

Production Manager — **Robert Hunte** | Company Manager — **Elaine Walsh**

Stage Manager — **Cally Castell** | Assistant Stage Manager — **Tatiana Spirina**

Technical Manager — **Jamie Blackburn** | Lighting Operator — **James Johnstone**

Sound Operator — **Arran Eley** | Props Master — **Amy Snape**

Flyman — **Michael Keating** | Set Construction — **2Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Andrea Winder, Charlotte Lloyd, Giles Tanner, Ioan Bramhall at The Court Theatre, Aaron Paap at Auckland University Event Services, New Zealand Archives (Archives New Zealand - AEBE 25903), Olivia Brand and Sarah Louise.

ORIGINALLY COMMISSIONED BY THE CHRISTCHURCH ARTS FESTIVAL

That Bloody Woman is the fourth Auckland Theatre Company main bill production for 2016 and opened on June 11 at SKYCITY Theatre. The production is approximately 80 minutes without interval. Please remember to switch off all mobile phones, pagers and watch alarms.



Christchurch Arts Festival's production of
That Bloody Woman (28 - 30 August 2015),
directed by Kip Chapman, photographed by Erik Norder

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THE WORLD HAS A PLAN FOR GLOBAL GIRLS AND WOMEN

BY RICHARD CURTIS

The year 2016 marks the world's 4th Women Deliver Conference, and almost a year since the announcement of the Sustainable Development Goals — Global Goals with the potential to make us the first generation to end extreme poverty, the last generation threatened by climate change, and the most determined to end injustice and inequality. But these Goals will only ever be achieved if governments, businesses and communities invest in girls and women.

This year also marks more than 100 years since women were allowed the right to vote and go to university in many countries (though in Saudi Arabia, they were only given this right in December 2015), more than 50 years since women were allowed more freedom over their bodies with access to the contraceptive pill, and 42 years since Isabel Peron became the world's first female president.

Huge progress has been made since I was a little boy when it comes to the rights of girls and women, but the reality is that there is no country in the world today where women and men are truly equal. Even in the most advanced countries in the world, unequal pay, legal and workplace discrimination, violence and sexism is staggering. And to make it worse, the media and advertising industries globally continue to often objectify girls and women in a way that perpetuates this unbalance.

I've got a young brilliant daughter, 20 years old — and she's a constant argumentative reminder to me about quite how embedded sexism and inequality are in our world. She's funny about it — she's intelligent about it — she knows it's a complex issue. But she knows for damn sure it's there — and looking at the world through her clever eyes I see it around me every day.

The good news is that we can all do something to change this,

“I am a big believer in the notion that, in order to make things happen, you must make things.”

and fight for a fantastic 15 years to implement the Global Goals fully. By 2030, we can ensure that no girl or woman will have to suffer sex-based violence in her lifetime, that no woman will lack access to reproductive and maternal health and that every girl will have a full education and access to sanitation.

My team and I at Project Everyone are working with the UN and excellent charity partners internationally to incite particular action for girls and women specifically, because Goals that work for girls will work for the world. I am a big believer in the notion that, in order to make things happen, you must make things. Below is one of the things we've made to support this movement:

At Women Deliver this year — the largest meeting of world leaders, policymakers and activists to fight for the health, rights and well-being of girls and women in more than a decade — I call on you to ask yourself what you can make, and what action you can take for girls and women in your community.

Whether you're a world leader who can increase investment in

girls, a business that can change your equal pay policies or a person who can directly lobby your government decision-maker to change an unequal law — now is the time to act and invest in girls and women.

In 15 years, I can't wait for my grand-kids to grow up in a world where inequality is a thing of the past. I want my daughter to seem like a fuddy-duddy with a bee in her bonnet — not what she is now, an important teller of truth to me and my generation. Investing in the Global Goals for girls can make that a reality — which is why Scarlett is fighting so hard for them alongside me. We have to work so hard to make sure as we move forward no girl or woman is left behind. Zero tolerance. True equality. Right now.

This post is part of a series produced by The Huffington Post and the SDGs Advocates, in conjunction with United Nations. The SDG Advocates are 17 influencers from various walks of life committed to ending poverty, and tackling climate change to make the SDGs a reality for everyone.

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M·A·C



Esther Stephens

KATE SHEPPARD

Esther Stephens is a Kiwi actress and singer based in Melbourne. After studying at Unitec School of Performing and Screen Arts, Esther cut her dramatic teeth with Silo Theatre's Ensemble Project. This was followed by theatre and musical theatre work including *Spelling Bee* (ATC), *She Stoops To Conquer* (ATC), and *The Threepenny Opera* (Silo) before landing the core cast role of Olivia in Kiwi TV comedy/drama *Go Girls*. Other TV credits include *Underbelly New Zealand*, *House Husbands*, *The Dr Blake Mysteries* and WWI mini series *When We Go To War*.

Esther played Kate Sheppard in *That Bloody Woman* at the Christchurch Arts Festival 2015 and recently completed shooting a second season as Ngaire Monroe in *The Outrageous Fortune* prequel *Westside*.

As a vocalist, Esther first came to public attention in 2012 for her vocals on the hit self-titled album from hip hop outfit Homebrew. Esther is namesake of neo-soul group Esther Stephens & The Means, which released a self-titled debut album in 2015. This was followed by a nationwide tour, and two NZ On Air funded music videos. The band are part of the Red Bull Sound Select Young, Gifted & Broke roster alongside Team Dynamite and Third Eye, have supported international acts—including Flatbush Zombies (US), Panama (AUS), & Azizi Gibson (US)—and recently performed at the 2015 Silver Scroll Awards. Esther has performed solo at Christmas In The Park, and in 2016 will appear with both the Christchurch Symphony and Auckland Philharmonia Orchestras.



Geoffrey Dolan

RICHARD "KING DICK" SEDDON

Proudly from the valley of Wainuiomata in the Wellington region, Geoffrey has learnt his craft "on the boards" all around the country and spent over 30 years in the business. Since his professional stage debut under the direction of Colin McColl at Downstage, Wellington, in 1985, he has worked in most of the professional venues around the country. He has also worked extensively in film and television, appearing in many well-known productions. He played Steve Hansen in *The Kick* and Derrick/Thor in *The Almighty Johnsons*. Geoffrey returned to the stage for the first time in over 10 years last year to bring "King Dick" to life in the original Christchurch production of *That Bloody Woman*. He also played Seddon in the tele-feature *What Really Happened: Votes For Women*. Geoff has been very much looking forward to bringing the story to Auckland audiences, and hopefully the world.



Amy Straker

GANG ENSEMBLE

Amy Straker has been working in professional theatre for over 10 years. After graduating from NASDA in 2005, Amy began her career with an internship at The Court Theatre in Christchurch. She appeared in numerous productions including *Oliver!*, *Long Day's Journey Into Night*, *Flagons and Foxtrots*, *Guys and Dolls*, *Joyful and Triumphant* and *The Country Wife*. Amy then moved to Wellington to work with Downstage and EnsembleImpact, as well as collaborating with Site Specific and Kidzstuff. Amy's work at The Fortune Theatre in Dunedin includes *Jane Eyre* and *Boeing Boeing*. Other theatre credits include *The Great Gatsby*, *Honour*, *La Cage Aux Folles*, *Glorious*, *I Love You, You're Perfect, Now Change!*, *Anything Goes*, *Pacific Post*, *The Women*, *Amadeus* and *Ache*. Amy's ATC debut was last year as Agatha in *Guys and Dolls*. She is also a singer/songwriter under the name Amy Grace. Amy is a proud member of Actors Equity.



Phoebe Hurst

GANG ENSEMBLE

Formerly based in London but originally from Christchurch, Phoebe Hurst graduated from Hagley Theatre Company in 2009 and Toi Whakaari: New Zealand Drama School in 2011. She has been involved in several projects across radio, theatre and music, with highlights including Berowne in Toi Whakaari graduate show *Love's Labour's Lost*, improvised show *Man's Best Friend* with The Court Jesters, Radio New Zealand musical *At Least We Have Our Jobs*, and a workshop season of *Hole In The Road*, a new musical about the Christchurch earthquakes. Phoebe has also released two solo EPs, performed as an artist at Homegrown Music Festival and was listed as a semi-finalist in the International Songwriting Competition 2016 in the performance category. Phoebe performed as an original cast member of *That Bloody Woman* in the 2015 Christchurch Arts Festival and has returned to reprise her role in the Auckland Theatre Company and Court Theatre seasons.



Kyle Chuen

GANG ENSEMBLE

Originally from Foxton, Kyle is a graduate of the National Academy of Singing and Dramatic Arts. For Auckland Theatre Company he has performed in *Guys and Dolls*, *Jesus Christ Superstar* and *Little Shop of Horrors*. Other recent credits include national tours of *HMS Pinafore*, *The Buddy Holly Story*, *Oklahoma* and *The Pirates of Penzance*, *Avenue Q* (Fortune), *Assassins* (Silo), *The Last 5 Years* (3 Wines), *Sweeney Todd* (Peach), *Il Trovatore* (Southern Opera), *Rock of Ages* (Blue Baths), *Miss Saigon* (Abbey Musical Theatre and Dunedin Operatic), *Chicago* (Showbiz Christchurch and Showbiz Queenstown) and *Phantom of the Opera* (Hamilton Operatic). Kyle started his theatrical career in Christchurch and for The Court Theatre he has featured in *Guys And Dolls*, *The Country Wife*, *The Producers*, *The History Boys*, *La Cage Aux Folles*, *Anything Goes*, *Cabaret*, *Much Ado About Nothing* and *Pondlife Angels*. He would one day like to host his own fishing show.



Cameron Douglas

GANG ENSEMBLE

Since graduating from NASDA in 2002 Cameron has performed throughout New Zealand and Australia.

His professional experience spans across theatre, television and music; most recently he has been performing as the lead singer and acoustic guitarist of NZ's premiere skiffle rock and roll band, The Goldonies.

Cameron's professional theatre debut was at The Court Theatre in *My Fair Lady* and since then he has appeared in many of their productions. Highlights include *Great Expectations*, *Flagns And Foxtrots*, *The Rocky Horror Picture Show*, *Guys And Dolls*, *The Producers*, *History Boys*, *Grease*, *When The Rain*

Stops Falling, *One Man Two Guvnors*, *Romeo And Juliet* and most recently *Mary Poppins*.

While based in Auckland, Cameron has appeared in *Sweeney Todd* (Peach Theatre Company), *Oliver!*, *The 25th Annual Putnam County Spelling Bee*, *Poor Boy* (Auckland Theatre Company) and *Assassins* (Silo Theatre).

Cameron has also worked at Dunedin's Fortune Theatre in the popular musical *Avenue Q* and John Logan's *Red*.

Television credits include *Outrageous Fortune*, *Legend of the Seeker* and vocal coaching for TVNZ's *One Night Only*.

Cameron is a proud member of NZ Actors Equity.



Tim Heeringa

GUITAR

Back in 2014, after graduation from ARA Christchurch with a Bachelor of Musical Arts, Tim sought refuge under the wing of Luke Di Somma who recruited him to play in many various projects and endeavours. It wasn't, however, until 2015 that Tim made his musical debut in MUSOC's *Cabaret* and *Grease*. He appeared in the debut of *That Bloody Woman* in the Christchurch Arts Festival. 2016 saw Tim's dream of being an 80s rocker come to fruition with Magnitude Production's *Rock of Ages*, where tight pants and wigs were an essential part of everyday life. Tim likes to fill his spare time writing, performing and playing with his band Black Fox Trio, who earlier this year received NZ On Air Funding for their single GIANTS and hope to tour NZ later in the year. This will be Tim's first show under ATC's banner.



Hannah Elise

BASS

Wellington born and raised, Hannah Elise was exposed to music and performance from a tender age. She began playing guitar at age 6 before relocating to Auckland where she would discover her passion for the bass guitar at 15. In addition to music studies at Massey University and completing a Summer course at Berklee College of Music last year, Hannah has had the pleasure of performing nationally and in Australia, Samoa, and America with various bands and artists. Hannah now continues to perform as an Auckland-based freelance musician.



Cameron Burnett

DRUMS

A Christchurch native, Cameron gained a passion for drumming at age 12. In 2015, after three years of jazz study, he was awarded his BMusArts degree from Ara Institute of Canterbury.

Cameron is a prolific performing and recording artist, notably in the styles of jazz, rock, metal and pop. In addition to performing in *That Bloody Woman*'s debut season at the Christchurch Arts Festival in 2015, he has played with the likes of Maya Payne, Moorhouse, Awakened Inferno and The Velvetines. He has also performed in the Singapore Blu Jaz sessions, the Nelson Jazz Festival, the Cavell Leitch NZ Jazz and Blues Festival and several MUSOC shows at Canterbury University.

Performing in *That Bloody Woman* allows Cameron to indulge in everything he loves about being a drummer: playing loud with brilliant artists and telling a great story through music.



Luke Di Somma
CO-WRITER/MUSICAL DIRECTOR

Described as the “wunderkind of the Christchurch musical scene”, composer, conductor and educator Luke Di Somma is one of New Zealand’s brightest young musical and theatrical talents and is now based in London.

A Fulbright scholar, Luke studied at New York University’s prestigious Tisch School of the Arts, graduating with a Master of Fine Arts from the Graduate Musical Theatre Writing Programme. He completed his Bachelor of Music at the University of Canterbury, and gained First Class Honours from the New Zealand School of Music where he studied conducting and composition.

He was the founding Artistic Director of the Christchurch Pops Choir, and last year completed a celebrated tenure as conductor of the UC Christchurch Youth Orchestra. Luke has worked for many of New Zealand’s leading companies including New Zealand Opera, Auckland Theatre Company, Court Theatre, the Christchurch Symphony

Orchestra, and Showbiz Christchurch.

He is also the founder and director of the successful Christchurch International Musical Theatre Summer School (CIMTSS). He has worked with some of the leading lights of Broadway, including Sutton Foster, Andréa Burns, Peter Flynn and Carmel Dean, as well as many of New Zealand’s leading performers including Hayley Westenra, Jonathan Lemalu, George Henare, Jennifer Ward-Lealand and Tim Beveridge.

One of New Zealand’s leading musical theatre composers, Luke had three world premiere musicals open in 2015: *That Bloody Woman*, written with Gregory Cooper, opened to critical acclaim at the 2015 Christchurch Arts Festival and will be onstage at Auckland Theatre Company and Court Theatre in 2016; *The Invisibles (the NZ Anti High School Musical)* written with Dan Bain (St Margaret’s College); and his children’s musical *Mrs McGinty and The Bizarre Plant* (Court Theatre and Auckland Live.)

As a musical director Luke’s credits include *Chicago*, *The Last Five Years*, *One Man Two Guvnors*, *The Mikado*, *Jesus Christ Superstar*, *Sweeney Todd*, *My Fair Lady*, *Dreamgirls*, *Les Misérables*, *The Full Monty*, *Rent*, *Hair*, *Who Wants To Be 100?*, *The Hot Shoe Shuffle*, *The Witches of Eastwick*, and *Little Shop of Horrors*. For New Zealand Opera he conducted *Noyes Fludde* and was Assistant Conductor for *Don Giovanni*. For the Christchurch Symphony Orchestra has conducted *The Golden Age of Broadway*, *The Golden Age of Hollywood*, and most recently *Mad Men and Dangerous Women*.



Gregory Cooper
CO-WRITER

Gregory has been working in professional theatre for over 20 years as an actor, writer and director. He began his career at The Court Theatre in Christchurch and wrote some of their earliest school holiday productions. His children’s plays have had seasons at The Court, Downstage, and Fortune Theatre as well as touring schools throughout Australasia with New Zealand Playhouse.

He co-wrote and performed in the highly acclaimed *The Complete History of New Zealand (Abridged)* and has also co-written *NZ Rocks! (The Complete History of NZ Music)* and *The Complete History of World Rugby*. His one man show *MAMIL (Middle Aged Man In Lycra)* starring Mark Hadlow toured in 2014 and 2015 and his latest play *The Streaker* will have seasons at The Court and Centrepoint Theatre later this year.



Kip Chapman
DIRECTOR

Kip is an Arts Foundation New Generation Laureate for his work at the cutting edge of theatre in New Zealand.

He is the writer and director of *Hudson & Halls Live!* which premiered in Auckland last year with Silo Theatre. He is also co-creator/writer/director of the interactive theatre show *Apollo 13: Mission Control*. The show has been performed over 200 times through New Zealand, Australia and America.

He is the Associate Director of *WOW - World of Wearable Arts* and the founder of the Auckland Theatre Awards. As well as writing and directing, Kip is one of the most accomplished stage actors of his generation having performed at every major theatre company in the country over the last fifteen years.

He has worked with ATC as an actor on *The Man Whose Mother Was a Pirate*, *Black Confetti*, *The Twits*, *Romeo and Juliet*, *Equus*, *The Talented Mr Ripley* and *Play 2.03*.



Andy Manning

ASSOCIATE MUSICAL DIRECTOR/
REPITITEUR
BAND – KEYS/GUITAR

Andy is a musical director and actor based in Auckland. Hailing from Christchurch he graduated from NASDA in 2013 and started musical direction when he moved to Auckland. Since then he has worked on MPA's production of *Avenue Q* and AMT's production of *Bare: A Pop Opera*. Andy has played, composed and performed in numerous Tim Bray Productions shows and is the resident MD for *Hotspot*, a monthly cabaret event. He performed in TAPAC'S *Short + Sweet Festival* and won Best Musical Director. Last year Andy was producer and musical director for the New Zealand Premiere of *Twisted* at the Basement Theatre. He was Associate Musical Director for the world premiere of *That Bloody Woman* at the Christchurch Arts Festival, and looks forward to working on the subsequent ATC and Court Theatre seasons of the show.



Lisa Holmes

COSTUME DESIGNER

Lisa Holmes has worked in theatre, film, opera and advertising in both Wellington and Auckland including time with the New Zealand Opera (*La Cenerentola, Madama Butterfly, Tosca*), World of Wearable Art, Elizabeth Whiting Costumes, Royal New Zealand Ballet, Ninth Floor Productions for American television pilot *Lumen*, Tawata Productions, IDC Worldwide, Weta Workshop, Mandatory Menswear and Auckland Arts Festival. Lisa is a Massey University scholar and earned first class honours in a Bachelor of Design - Fashion. Lisa has previously worked with Auckland Theatre Company as Costume Designer for *Enlightenment* (2015), and she assisted with *Jesus Christ Superstar* (2014). Lisa gets huge enjoyment from working with the talented creative team, cast and crew at Auckland Theatre Company.



Rachael Walker

SET DESIGNER

With a passion for both set and costume designs Rachael has spent the past 16 years specialising in Theatre Design.

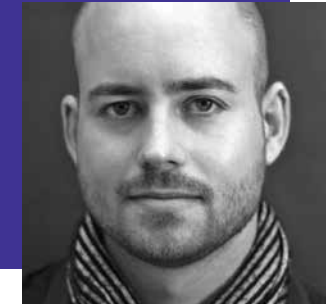
For Auckland Theatre Company, her works include *You Can Always Hand Them Back, Lysistrata, The Ladykillers, The Lollywitch Of Mumuland, Other Desert Cities, Polly Hood In Mumuland, Anne Boleyn, Kings Of The Gym, The Gift, In The Next Room (Or The Vibrator Play), Calendar Girls, God Of Carnage, Who Needs Sleep Anyway?, End Of The Rainbow, The Tutor, The Bach, The Vagina Monologues, Play 2 and Play 2.03*.

Theatre highlights for Silo Theatre are *Angels In America, Midsummer, Private Lives, The Brothers Size, Loot, Holding The Man, Betrayal, The Cut, Lobby Hero, Some Girl(S), The Case Of Katherine Mansfield, Under Milk Wood And Glide Time*.

She also designed *Mother Courage And Her Children, Balm In Gilead, The Dining Room, Jacques Brel Is Alive And Well And Living In Paris, The Three Sisters, Top Girls, Cloud Nine,*

Macbeth, Scenes From The Big Picture, Measure For Measure, Sons And The Crucible (Unitec), A Number, The Return and Proof (A Lethal Set), and Aladdin (Auckland Festival 03). She also had fun designing the set for Tim Bray's Royal Jubilee Performance of *Hairy Maclary* in 2012.

Rachael was the 2008 URBIS Best Stage Designer.



Brendan Albrey

LIGHTING DESIGNER

Brendan is a theatrical and concert lighting designer who has worked throughout New Zealand, Australia, the United Kingdom, Europe, Asia and South America. In 2013 he was touted by New York based Live Design Magazine as a 'young designer to watch'.

Theatrical highlights include *Nixon in China* (Auckland Arts Festival / NZ Opera), *That Bloody Woman* (Christchurch Arts Festival), *Enlightenment* (Auckland Theatre Company), *The Gloaming,*

Nano-Girl, John Grant (Auckland Arts Festival); *Anything Goes*, *Glorious*, *The Seagull*, *Kiss of the Spider-Woman*, *Honour*, *I Love You*, *You're perfect*, *Now change!*, *Saving Grace*, *Poe...*, *The Sunshine Boys*, *Midnight in Moscow*, *Don't Mention Casablanca*, *God of Carnage*, *Cabaret*, *Side by Side* by *Sondheim*, *Much Ado About Nothing* and *Shepherd* (Court Theatre), *All Together Now* (Isaac Theatre Royal / Court Theatre), *The History Boys* (Peach Theatre Company), *Avenue Q* (Fortune Theatre), *I Didn't Always Live Here* (Finborough Theatre, London), *Mary Queen of Scots Got Her Head Chopped Off* (Kings Head Theatre, London), *Assembly Gala* (Edinburgh Fringe Festival).

Other credits include *Paloma Faith's Symphonic Grace* (Barbican Concert Hall, London), *The Bootleg Beatles* (Royal Albert Hall and touring), Rhys Darby's *This Way To Spaceship* and *Mr Adventure* (New Zealand and UK tours), Terence Siufay and Justin Lo's *Connected* tour and *The Big Laugh: Friends of the Earth* (Hammersmith Apollo), *Museum of Doubts* (Royal College of Art, London), *Dave Dobbyn*, *Kiwi Soul* and *A Night of Dance* with The Royal New Zealand Ballet (Christchurch Symphony Orchestra).



Olivia Tennet
CHOREOGRAPHER

This is Olivia's fourth production with Auckland Theatre Company and she is excited to be working in a behind-the-scenes capacity as choreographer. Liv's theatre credits include the original production *360*, *The Book Of Everything* (Silo Theatre), *Guys and Dolls*, *Stepping Out* (ATC) and *Autobahn*. She has also appeared in various NZ and Australian TV productions including *When We Go To War*, *Underbelly*, *The Almighty Johnsons*, *Shortland Street* and the new series *800 Words*, the second season to be released later this year. Liv has gained her final Solo Seal qualifications in tap and jazz, both with Honours. She was awarded the top marks in Australasia for six consecutive years. She is now a core dancer for Momentum Productions, NZ's leading commercial dance company. After living in LA for 2 years, Liv returned to NZ in 2013, and is currently studying Speech Therapy at Auckland University.

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ASB WATERFRONT THEATRE

With less than two months left until practical completion of the ASB Waterfront Theatre we are absolutely buzzing to see the finishing touches go on our new home.

The floor coverings are going down throughout and the internal walls are being painted. The sprung stage floor is in construction, the floor traps have been built and installed, and seating

will be installed in early to mid June. The public bathrooms are nearly finished and look amazing. The whole construction crew is working flat out getting the building ready for its 18 July practical completion.

From 19 July the ATC subcontractors will start work on the fit out of the fly tower, theatre lighting, AV and sound systems, as well as setting up the Box Office, café and bar ready for the first

people through the doors at the end of September.

Meanwhile we are underway with the design and casting of the Auckland Theatre Company production of *Billy Elliot the Musical* presented by ASB. With rehearsals beginning at the end of August, the first audience will be in the brand new seats on 7 October and it would appear we are not the only ones looking forward to it.

Theatre enthusiast and long-time Auckland Theatre Company subscriber, Ian Morton, has been documenting the construction progress since the dismantling of the Moana Pacific Fisheries building started in October 2014. We were thrilled when he presented us with this incredible photographic record (shown below).



November 2014



December 2014



January 2015



February 2015



March 2015



April 2015



May 2015



June 2015



July 2015



August 2015



September 2015



October 2015



November 2015



December 2015



January 2016



February 2016



March 2016



April 2016

Donate to the **ASB** WATERFRONT THEATRE

If, like Ian, you too are passionate about theatre and the new opportunities the ASB Waterfront Theatre will present for Auckland's performing arts landscape then please get involved. We are still fundraising

for the myriad of fit out items needed to finish this incredible space and all donations are gratefully received.

Visit www.asbwaterfronttheatre.co.nz or call the ATC Development Team on 09 309 0390 for more information.

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What's On in Theatres Around The Country?

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ASB presents
The Auckland Theatre Company production of

Billy Elliot The Musical

Music by Elton John
Book and Lyrics by Lee Hall

ASB Waterfront Theatre
From October 7

A regular eleven-year-old lad, Billy discovers he prefers a ballet class to his regular boxing lesson. While boys doing ballet is an issue for his macho father and brother, Billy eventually wins over his family and the entire community thanks to the help of his beloved dance teacher and his passion for dance.

Auckland Theatre Company | Auckland



The White Guitar

Directed by Nina Nawalowalo and Jim Moriarty

Q Theatre
5 - 16 July

Renowned hip-hop artist Scribe features with his father John and brother Matthias in this moving play - the true story of their family, the Luafutus.

A grandmother's dream of a better life in New Zealand collides with the reality of hardship and loss; a man's journey from boyhood innocence into the heart of darkness - through violence, drug addiction, prison and gangs - to the possibility of hope, healing and inspiration.

The Conch and Tour-Makers in association with Q Theatre | Auckland



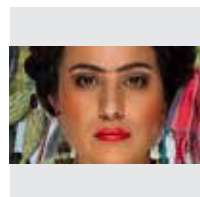
The Events

by David Greig

Centrepoint Theatre
29 July - 20 August

Claire, a liberal priest and choir director, regularly meets with her group of singers at the local town hall. But when a troubled young man crashes their rehearsal, this community - and the ideals that formed it - are instantly torn apart. In the aftermath, Claire embarks on a journey to answer the most difficult question of all: 'Why?'

Centrepoint Theatre | Palmerston North



La Casa Azul

Inspired by the Writings of Frida Kahlo

by Sophie Faucher

Circa Theatre
25 June - 23 July

La Casa Azul - inspired by the Writings of Frida Kahlo invites you to experience not only Frida Kahlo's world, but also her unique way of seeing the world. Historical events are overlaid with her paintings. Documentary texts are used alongside her most personal diary entries. Images flourish where words alone cannot convey the sheer strangeness and intensity of her life.

Circa Theatre | Wellington



Educating Rita

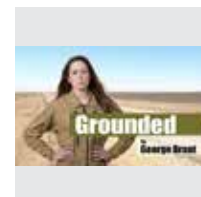
by Willy Russell

The Court Theatre
28 May - 25 June

Thinking that there is more to life than working in a hair salon, street-smart Rita, fizzing with ambition, sets out to find herself through higher education.

Booksmart Frank, a failed poet with a failed marriage, agrees to tutor Rita to pay for his drinking habit, totally unaware his world is about to be turned upside down.

The Court Theatre | Christchurch



Grounded

by George Brant

Fortune Theatre
13 August - 3 September

When an unexpected pregnancy grounds an F16 fighter pilot, she is repurposed to flying remote-controlled drones in the Middle East from an air-conditioned trailer in the desert outside Las Vegas. Instead of soaring through the blue, she is now sitting in the grey - working twelve-hour shifts hunting terrorists on screen by day and being a wife and mother by night. As the pressure to find a high-profile target builds, the boundaries between the desert where she lives and the one she patrols half-a-world away begin to blur.

Fortune Theatre | Dunedin

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www.2construct.co.nz



www.xytech.co.nz



www.lightsite.co.nz



www.bouncenz.com



www.adventure-auckland.co.nz/adventurecycles

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