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FESTIVAL 08

AUCKLAND THEATRE COMPANY AND AK03 PRESENT THE WORLD PREMIERE OF:  
**the songmaker's chair**  
BY ALBERT WENDT





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**DANIELLE CORMACK**  
ACTRESS OF THE YEAR



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RM/EP 5/08

# AUCKLAND THEATRE COMPANY AND AK03 PRESENT THE WORLD PREMIERE OF: the songmaker's chair

Welcome to the world premiere of Albert Wendt's heart-warming play *The Songmaker's Chair*.

It is an evocative, delightful work that only New Zealand could produce; a play that brilliantly celebrates the wonderfully diverse Pacific migration to New Zealand and how it has enriched all our cultures.

Ironic really then that at Volvo we are currently actively encouraging a little migration in the opposite direction. Buy any new Volvo sedan or wagon (except the XC 90 SUV) before November 30th and we'll send you and your favourite passenger on a free luxurious five night holiday in Tahiti.

Enjoy the show.

Robert Nash  
GENERAL MANAGER, VOLVO



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A rose  
by any  
other  
name would  
smell as  
sweet

M E T R O

**Metro magazine**

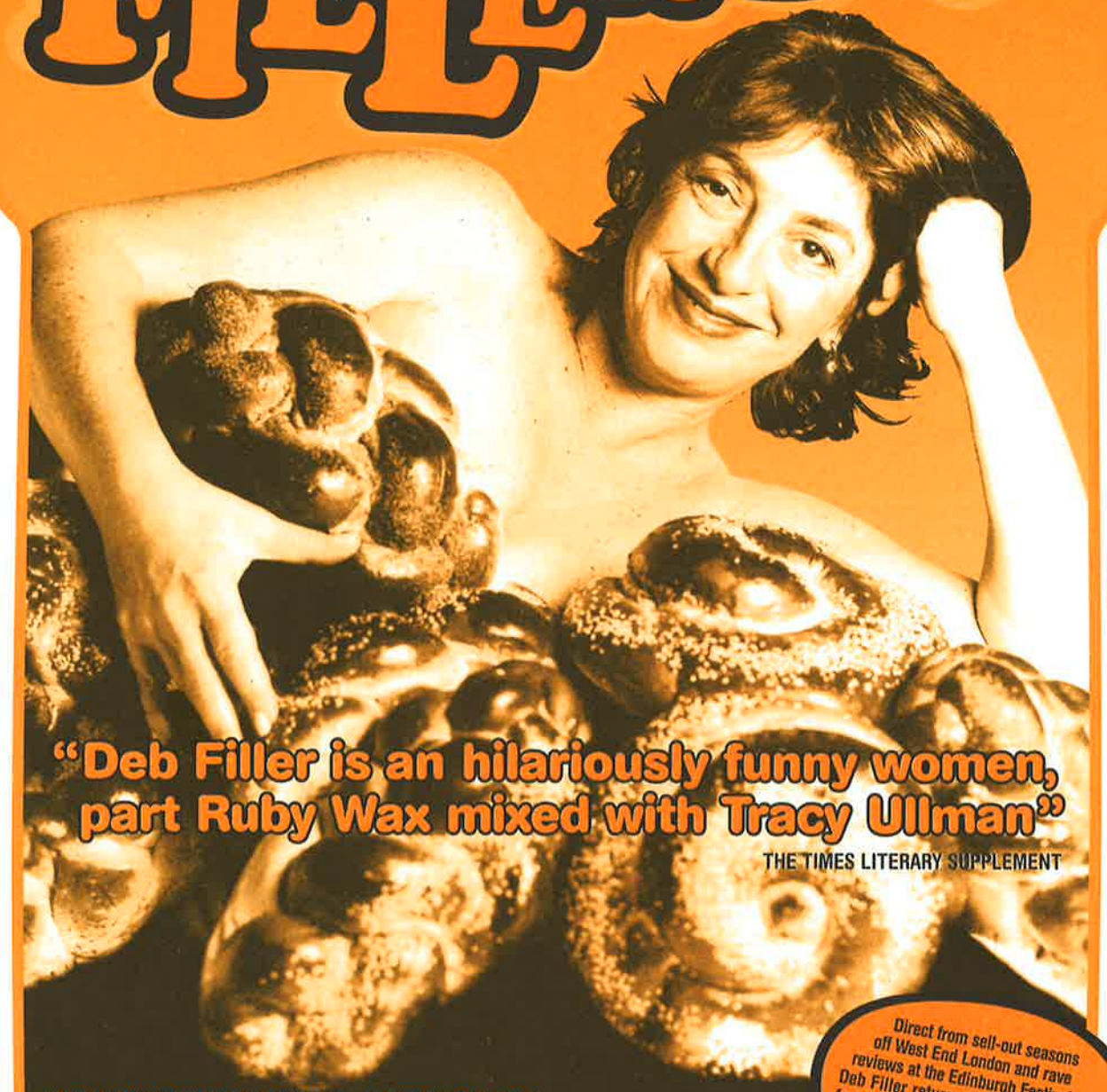
PUTTING AUCKLAND CENTRE-STAGE SINCE 1981 AND PROUD TO BE A SPONSOR OF THE AUCKLAND THEATRE COMPANY.

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FOLLOWING RAVE REVIEWS AT THE EDINBURGH FESTIVAL  
AUCKLAND THEATRE COMPANY & SMOULDERING MASTERPIECE THEATRE  
PRESENT THE NEW ZEALAND PREMIERE OF:

Written & performed  
by **Deb Filler**  
Co-written by Lowry Marshall

# FILLER UP!



**"Deb Filler is an hilariously funny women,  
part Ruby Wax mixed with Tracy Ullman"**

THE TIMES LITERARY SUPPLEMENT

MAIDMENT THEATRE 2 OCTOBER - 1 NOVEMBER 2003  
BOOK NOW: 09 308 2383

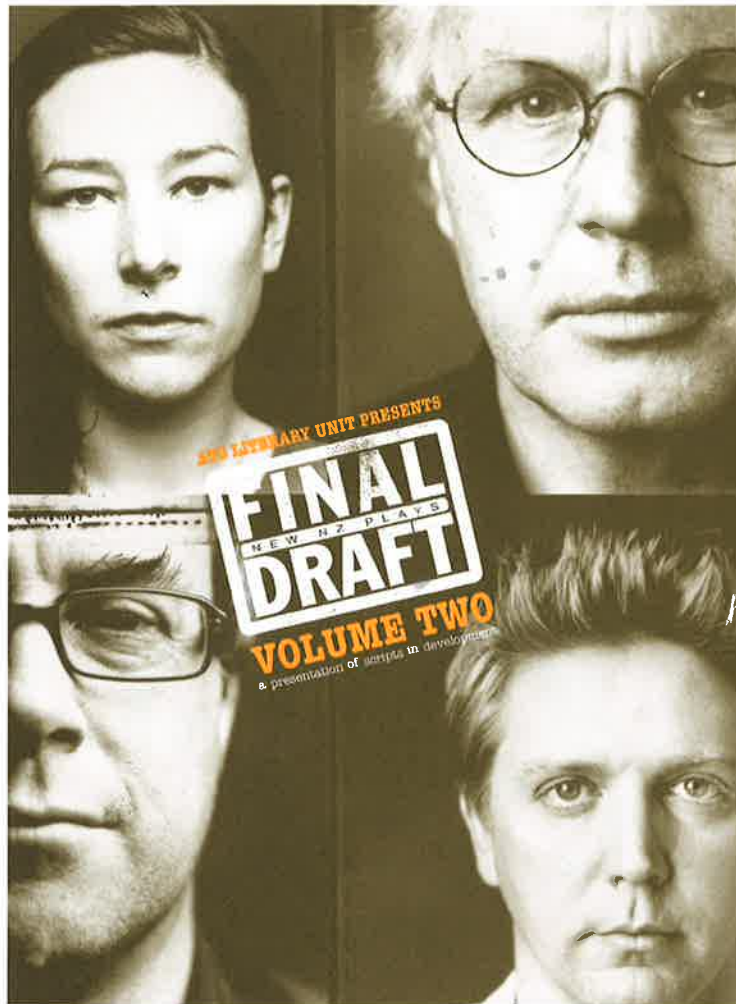
VOLVO ONE

Direct from sell-out seasons  
off West End London and rave  
reviews at the Edinburgh Festival,  
Deb Filler returns to New Zealand  
for a premiere season as part of the  
inaugural Auckland Festival.

Described as part Ruby Wax  
mixed with Tracy Ullman and a  
sprinkling of Nigella Lawson, Deb  
Filler's 'FILLER UP!' is a passionately  
funny play about coming to terms with  
food, with feelings that keep us down  
and fill us up, and is likely to connect  
with anyone who's ever looked in  
the mirror. 'FILLER UP!' goes  
down a treat.

TICKETS: Full \$47 Group 10+ \$44 with every 11th ticket Free  
Students and Senior citizens \$40 Previews/Matinee \$33  
Stand-by \$20 (For Full-time students and under 25's available one hour before the show)  
Booking Fee and special conditions may apply  
TALK BACK: Join us after the performance on Monday 13 October to meet Deb Filler.  
Free to ticket holders.





**FINAL DRAFT**

**AUCKLAND THEATRE COMPANY**

Showcasing new scripts from kiwi actor Michael Galvin, ex-Split ENZ bassist Mike Chunn, acclaimed young writer Kathryn van Beek and leading writer for screen and stage Stephen Sinclair.

**SiLO Theatre. All Shows 8.00pm**  
**Bookings: Ticketek 09 307 5000**  
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NEW LITERARY UNIT PRESENTS

**FINAL DRAFT**  
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 a presentation of scripts in development

**NEW GOLD DREAM**  
 by Michael Galvin  
 9 - 20 September

**THE LANGUAGE OF ANGELS**  
 by Kathryn van Beek  
 23 September - 4 October

**THE BACH**  
 by Stephen Sinclair  
 7 - 18 October

**THE ORDERLY BUSINESS OF LIFE**  
 by Mike Chunn  
 21 October - 1 November



**Auckland Theatre Company**  
**Education Unit**

To mark the birth of this key piece of Samoan theatre **Auckland Theatre Company Education Unit** has brought the play alive for local schools by offering an opportunity for secondary drama students from throughout Auckland to experience in-school workshops, matinee performances and forums. The project is supported by Sky City Community Trust and Manukau City Council Creative Communities and has a special focus on Pacific Island students and up and coming performing arts practitioners.

Actors Gorette Chadwick and Anapela Politaivao visited secondary schools facilitating hands-on exploration of the script and activities introducing students to the production. Students are able to work on the play and then see it produced professionally at a series of School Matinees followed by forums with the actors and crew. A comprehensive Resource Kit compiled with assistance from Iosefa Enari is also made available to students and teachers and a special forum will be held for *The Songmaker's Chair* at the National Arts Co-ordinators Conference.

**Auckland Theatre Company Education Unit** aims to assist in creating the next generation of theatre makers and audience members through an exciting programme that supports Arts education and promotes teaching and participation in theatre. The programme includes School Matinees, Resource Packs, Workshops, School Visits, an Education Advisory Panel and the ATC Ambassadors Programme.

Contact: Sarah Peters, ATC Education Unit, 09 9183267, sarah@atc.co.nz.

# AUCKLAND THEATRE COMPANY AND AK03 PRESENT THE WORLD PREMIERE OF:

# the songmaker's chair

## CAST & ARTISTIC TEAM

Peseola  
 Malaga  
 Fa'amau  
 Joan  
 Nofo  
 Hone  
 Falani  
 Lilo  
 Mata  
 Tapuaiga

Playwright  
 Director  
 Assistant Director  
 Set Designer  
 Lighting Designer  
 Costume Designer  
 Composer  
 AV Design  
 Stage Manager  
 Trainee Stage Manager  
 Properties Master  
 Publicity

Dramaturge  
 Education Workshop  
 Facilitators

Nathaniel Lees  
 Ana Tuigamala  
 Ben Baker  
 Rachel Nash  
 Grace Hoet  
 Tamati Te Nohotu  
 Aleni Tufuga  
 Tausili Mose  
 Stacey Leilua  
 Fasitua Amosa

Albert Wendt  
 Nathaniel Lees  
 Nancy Brunning  
 John Verryt  
 Vera Thomas  
 Elizabeth Whiting  
 Jason Smith  
 Sima Urale  
 Josh Hyman  
 Fern Christie  
 Stafford Allpress  
 de Launay  
 Enterprises  
 Ph: 09 377 6151  
 Murray Edmond

Iosefa Enari  
 Anapela Politaivao  
 Gorette Chadwick

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Company Manager	Frith Walker
Associate Director	Oliver Driver
Production Manager	T.O Robertson
Marketing Manager	Helen Bartle
Marketing Assistant	Amie Brown
Corporate Partnerships	Maria Alomajan
Box Office Manager	Alison Reid
Box Office Assistant	Andi Crown
Accounts	Alex Gortchinski
<b>2EGOND UNIT</b>	
Development & Education	Sarah Peters
Literary	Colin Moy
Directors in Development	Colin Mitchell
	Caroline Bell Booth

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Vice Chair	John Taylor
	David Haywood
	Dayle Mace
	Erika Congreve
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Associate Director	Shelley Geenty
Associate Director	Mark Burlace
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	Marketing Ltd
	Anja Hendriks
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	Angus Fletcher
	Mike Hutcheson
	Sir Hugh Kawharu
	Albert Wendt

**AUCKLAND THEATRE COMPANY**

**AK03**  
 AUCKLAND THEATRE COMPANY

## PLAY INFORMATION

This is the fifth production of the Volvo 2003 Season of *Stage. The Songmaker's Chair* previewed on Thursday 11 September 2003 at the Maidment Theatre.

*The Songmaker's Chair* is approximately 1 hour 50 minutes, with no interval.

Please remember to switch off all cellphones, pagers and watch alarms.



# Tupuaga

## SAMOAN GENESIS

I le Amataga na'o Tagaloaalagi lava Na soifua I le Vanimonimo Na'o ia lava Leai se lagi, leai se Lau'e'ele Na'o ia lava na soifua i le Vanimonimo O ia na faia mea uma lava	In the Beginning there was only Tagaloaalagi Living in the Vanimonimo Only He No Sky, no Land Only He in the Vanimonimo He created every thing
I le tulaga na tu ai Tagaloaalagi Na ola mai ai le Papa Ma na saunua atu Tagaloa, i le Papa, Pa loa! Ma ua fanau mai Papataoto Soso'o ai ma Papasosolo Ma Papalaua'au ma isi Papa ese'ese	Out of where He stood Grew the Papa Tagaloa said to the Papa, Give birth! And Papataoto was born And then Papasosolo And Papalaua'au and other different Papa
Ta e Tagaloa i lona lima taumatau le Papa Fanau mai Ele'ele, le Tama o Tagata Na fanau mai fo'i Sami lea ua sosolo I luga o Papa uma lava	With His right hand Tagaloa struck the Papa And Ele'ele was born, the Father of Humankind And Sea was also born to cover All the Papa
Taga'i atu Tagaloa i lona itu taumatau Ola mai le Vai Toe saunua o ia i le papa, Pa loa! Fanau mai Tuite'elagi ma Ilu Ma Mamao, le Tama'ita'i, Ma Niua'o, ma Lua'ao, le Tama. Na fa'apena ona fausia e Tagaloaalagi Mea uma lava Se ia o'o ina fanau mai Tagata, Loto, Atamai, Finagalo, ma Masalo Na i'u ai i ina le fanau a Tagaloa ma le Papa	Tagaloa looked to His right And Water was born He said to Papa, Give birth! And Tuite'elagi and Ilu were born And Mamao, the Woman, And Niua'o, and Lua'ao, the Son In that manner Tagaloa created Everything else Until Tagata, Loto, Atamai, Finagalo, and Masalo were born There ended the children of Tagaloaalagi and the Papa

# Playwright's Message

*The Songmaker's Chair* is my first full-length play and is a fulfillment of a promise to Nathaniel Lees in the 1970s that I would write a play for Samoan actors. It has taken a very long time to fulfill that promise. And for me it's wonderful that Nat is now directing and acting in that play!

*The Songmaker's Chair* began many years ago in Samoa as an image of an old man, my father, sitting in his favourite chair beside a large radio: a haunting image that refused to go away! I brought it with me to Auckland in 1988. From that year until I wrote the first full version of the play in 1996, I saw a lot of Pakeha, Maori and Pacific plays – a truly magnificent and dynamic development in our country's theatre that continues today. I acknowledge my debt to such playwrights as Harry Dansey, John Kneubuhl, Selwyn Muru, Vincent O'Sullivan, Briar Grace-Smith, Hone Kouka, Oscar Kightley, Makerita Urale, Toa Fraser, Jacob Rajan, Vilsoni Hereniko, Victoria Kneubuhl and others. I was absolutely taken by those plays – and I learnt much from them. Until one night I was so inspired, I started writing the first version of *The Songmaker's Chair* and finished it in a few days. I transferred the lonely old man and his chair from Apia and reset them in Wellington Street, Freeman's Bay, Auckland, where I used to spend my school holidays with relatives. And he became Peseola Olaga and his wife, Malaga, and their four children and two grandchildren, and their Papalagi daughter-in-law, and their Maori son-in-law. Since their arrival in Auckland in 1953, the Peseola Family have developed the unique 'Peseola Way' to live and navigate their lives by.

Now it is a weekend in the height of summer and Peseola has summoned his aiga to their family home. We find out why as the play unfolds; we also experience the conflicts and passions, the alofa and loyalty, the fears and secrets of this family.

Since I came to Aotearoa in 1952, I have observed and written poetry and fiction about the Samoan and Pacific migrant experience. This play is my latest attempt to encapsulate that, and celebrate the lives of those courageous migrant families who have made Auckland and Aotearoa their home. It is also in gratitude to the Tangata Whenua who welcomed us into their home.

Like the Peseola Family, our journeys have been from our ancient atua and pasts to the new fusion and mix and Rap that is now Aotearoa and Auckland. We have added to and continue to change that extraordinary fusion, the heart of which is still Maori and of Moana Nui a Kiwa. The song is still richly alive and growing:

Why is it we've stayed this far?  
We think we've found a firm fit to this Land.  
To our children and mokopuna it's home.  
That's good enough pe a o'o mai le Amen  
And Papatuanuku embraces us...

My deepest gratitude to Nat and Nancy, the cast, the crew, Auckland Theatre Company and all the other generous people who have worked so hard to bring the play to the stage.

Ia manuia le Tapuaiga!

ALBERT WENDT





Playwright

ALBERT WENDT

Albert Wendt is of the Aiga Sa-Tuaopepe of Lefaga, the Aiga Sa-Maualaivao of Malie, and the Aiga Sa-Patu of Vaiala, Samoa. He first came to New Zealand in 1952 and had most of his education here. Later he was Principal of Samoa College and Pro-Vice-Chancellor and Professor of Pacific Literature at the University of the South Pacific. In 1988 he became Professor of English at the University of Auckland.

Albert Wendt is acknowledged internationally as one of the Pacific's major writers. His novels, poetry and stories have been published in many languages. His novels include *Sons for the Return Home*, *Leaves of the Banyan Tree*, and *Ola*. His latest novel, a massive family saga, *The Mango's Kiss*, was published in August, 2003.

Albert has also been awarded the prestigious Citizen's Chair at the University of Hawaii, commencing in mid 2004.

Aotearoa and Samoa he now considers as one home.



Director

NATHANIEL LEES

This world premiere of *The Songmaker's Chair* is the culmination of five years of inspired hard work by quite a number of people. To thank them all individually here would be inappropriate, suffice to say that every one of them has added a crucially important strand into the weave that is now *The Songmaker's Chair*.

My own journey to this point has been filled with a profoundly felt mixture of gratitude, excitement and expectation.

Gratitude to Albert for having written a wonderful story about a generation that I considered to have been forgotten.

Excitement in that I'm working with a group of very talented people and expectation of an understanding in the future of this generation.

My work in this production I dedicate to my grandfather Fa'anana Ene Grey, the Songmaker of our aiga.

Manuia ma soifua tatou uma.

O lo'u Suafa o Aleni Tufuga...

E momoli pea le fa'afetai ile Atua mole ava noa ua ia tu'uina mai ile nei atalii. Fa'afetai foi i ou matua. Isaako Malau ma Sene Fa'ale Tufuga mo lua a'oaina, alofa, ele galo...

I started performing last year and am loving every moment of it. My very first big stage show, a lead role, was in a play written and directed by Vela Manusaute, *The Taro King*. From there I was in a role on the television series *Good Hands*. At the moment I'm blessed to be in this great masterpiece. I'm also in another play on at Maota Samoa called *Simi's Plight* written by Paul So'oula.

I'm so blessed to be where I am at this stage of my life and with the people around me. I thank God Almighty for them dearly.

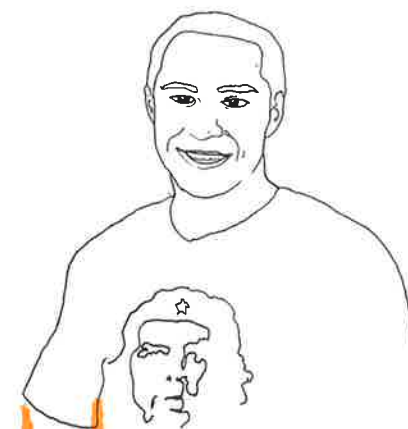
Alofa aga Aleni Tufuga

ALENI TUFAGA TRAINED BY JOSÉ THOMAS, LIFESTYLE COACH, SPA AT THE HYATT



Falani

ALENI TUFAGA



Hone

TAMATI TE NOHOTU

A graduate of Toi Whakaari: NZ Drama School, Tamati has enjoyed more than a decade as an actor on stage and screen.

Branching out from Te Rakau Hua o te Wao Tapu, Tamati also works as a Community Arts and Cultural Director.

"It is an honour to carry the words that Albert Wendt has brought forth. It has also been a pleasure to be guided by the sure hands of Nathaniel Lees. Tena Korua. He mihi aroha ki te katoa o te 'Aiga' nei.

... "So'o le fau i le fau" ... Kia Ora!!"





**NATHANIEL LEES**

Nathaniel makes a long awaited return to the stage. He is one of Aotearoa's most respected actors. Since his professional debut at the Mercury Theatre in 1975, he has performed in countless roles both here in Aotearoa and overseas. His involvement with theatre in Education group Statement Theatre in the South Auckland area was the initiating impetus in his drive to tell Pacific Island stories. This drive has seen him working with young actors and writers and directing landmark productions of Pacific Island theatre; plays such as *Fresh off the Boat*, *A Frigate Bird Sings* and the multi theatre award-winning *Think of a Garden*. This work saw Nathaniel being awarded the *Te Waka Toi Award* for his services to Pacific Island Theatre in 1985. Nathaniel is proud to be both acting in and directing *The Songmaker's Chair*.

A special thank you to my aiga for their support, especially Cath and Esther.



**ANA TUIGAMALA**

This is Ana Tuigamala's theatrical debut. Of Samoan descent and first generation New Zealand born, Ana has worked primarily on screen. In 2002 she was a core cast member of *Good Hands – Lima Lelei* – the first Pacific People's television series, directed by Justine Sime-Barton. She also appeared in the short film *Tiga ale Iloa*, written and directed by Popo Lilo.

"Written by Professor Albert Wendt and directed by Nathaniel Lees and Nancy Brunning, what more can a Pacific Person wish for. To be part of this prominent and distinguished group of artists is certainly a humbling experience. *The Songmaker's Chair* will not only be a classic but will certainly carry a message, or two, for family relationships and the fa'asamoa."

Siitia le viiga ma le fa'afetai i le Atua mo faamanuiga lenei tagata noa.

I dedicate this to my parents, the late Taitu'uga Manusamoa and Moto'otua, my brothers and sisters, children and grandchildren.



**BEN BAKER**

Ben Baker has worked on both stage and screen. He has played the character Samson Silesi in *Street Legal* for a number of years. This is Ben's debut with Auckland Theatre Company. His most recent theatre production, *The Young Baron*, was performed at the Herald Theatre this year. In 2000 he was in *Fire Mountain*, also at the Herald Theatre and also directed by Nathaniel Lees.

"I am very proud to be a part of this production. I have a deep respect for both Albert and Nathaniel and thank them both along with ATC for this opportunity."

Ben would also like to give respect to the work of the whole cast. "I have learnt loads from everyone in the cast and would like to thank Nancy especially for helping me find Mau."



**RACHEL NASH**

Rachel Nash trained at Theatre Corporate Drama School, graduating in 1986. Since then she has worked throughout New Zealand as an actor and teacher in theatre, Theatre in Education, television and film. Recent television appearances include *Spin Doctors*, *Mercy Peak*, *Street Legal* and *Shortland Street*. Rachel has worked with ATC before appearing in *Secret Bridesmaids' Business* (2001) and *Foreskin's Lament* (1999).

I feel very privileged to be part of the exciting process of a new play. I am learning and experiencing so much and I'm enormously grateful to everyone for their love and generosity.



GRACE HOET

He uri nōa Ngā Puhi me Te Rarawa me Te Aupouri me Ngāti Kahungunu.

Grace is a graduate of Toi Whakaari: NZ Drama School. She last appeared at the Maidment Theatre in 2002 in the award-winning production *Take Me Home Mr*, directed by David O'Donnell for which she was awarded the Chapman Tripp Best Actress Award. Some of her past theatrical credits include: *Blue Smoke* and *Waiora* directed by Murray Lynch, *Insurrection* directed by Timothy Douglas and *Big River* directed by Elric Hooper. Currently she has been working as part of the Arts Management team for Taki Rua Productions in Wellington.

"It is an absolute privilege for me to be involved in this production. I am deeply humbled and honoured to be a part of this Aiga. Thank you Nathaniel for the opportunity and the faith in me.

E momoli la'u fa'afetai, fa'afetai lava i le susuga o Albert Wendt. Arohanui ki a Sam Ryan and Whanau. Kia ora koutou katoa."



TAUSILI MOSE

Tausili is a Graduate of Toi Whakaari: the New Zealand Drama School. She has worked on a number of theatre productions such as *Vula* by Nina Nawalowalo and Timothy Douglas' *The Three Sisters*. Tausili recently appeared in *Lord of the Rings* and has been a part of other films such as *The Big Game*, directed by Ian Mune. In 1996, Tausili was nominated for best actress at the Canadian Film Festival for her role in *Brown Sugar*, a film by Justine Simei Barton.

"O le nu'u a lo'u tama o Papapulaia. O le nu'u a lo'u tina o Asau. Lona uiga o a'u o se teine Savaii ae na ou fanau i nei i Niu Sila. E muamua ona momoli le fa'afetai i le tatou Tama o i le lagi mo lona alofa tunoa. Ou te fa'afetai i o'u matua pele lava o Logoileu ma Avaioia Mose mo le la a'oaina o a'u i ala Fa'asamoa. Fa'afetai lava. Alofaaga Tausili Mose."



FASITUA AMOSA

Fositua Amosa has recently graduated from the School of Performing and Screen Arts, UNITEC. He has appeared as Mitch Fa'ata'ape on *Shortland Street* and also in two short films, *The Dancer's Shadow* and *Kei Hea Te Kuri*. Recent theatre work includes *Galileo* – the Opera at the Maidment theatre and most recently, *Play 2-03* with ATC 2cond Unit in the Maidment Studio.

"There's an old drama school maxim that goes 'there's no such thing as a small role – only small actors' and with a role like this one where you can almost literally count your lines on your hands and feet, one begins to wonder about a few things. Does this maxim hold any kind of truth? Why is my character even in the play? Am I to be a glorified stagehand?"

The process of answering these questions has been a joy. To explore and find Tapuaiga's journey, his place and function within the family and ultimately the reason for his existence has been nothing short of extraordinary. Indeed there is no such thing as a small role – on stage or in life so long as you find the reason for existing. Blessings."



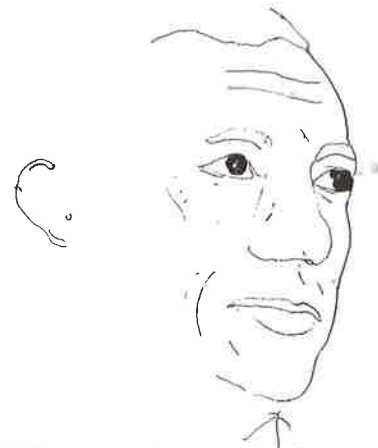
STACEY LEILUA

A graduate of the UNITEC School of Performing and Screen Arts, Stacey Leilua is a member of this year's ATC 2cond Unit and performed in *Play 2-03*. In 2002, Stacey performed in The Island Players production *The Taro King*, directed by Vela Manusaute. She has also worked on television, appearing in the upcoming *Good Hands*. Stacey is a published author, her writing features in *You're Not Alone*, a collection of young women's writing.

"Striving to meet your parents' expectations can be a life-long pursuit. It can give you the ambition to succeed, whilst forcing you to struggle with your inadequacies. We cannot let the most important things in life be lost in the process."

"Children's children are a crown to the aged." – *Proverbs 17:6*





# Designer

JOHN VERRYT

John Verryt has extensive experience as a designer. Previous ATC productions include: *The Daylight Atheist*, *Hair*, *Haruru Mai*, *The Beauty Queen of Leenane* and *12 Angry Men*. For the NBR New Zealand Opera he designed *Falstaff*, *Aida* and *Lucia Di Lammermoor*. John has also designed for Theatre at Large, Indian Ink Theatre Company, Black Grace Dance Company and the Douglas Wright Dance Company.

"Occasionally a play will stand up and demand that its time has come. *The Songmaker's Chair* is one of those occasions. I am proud to be part of the company presenting this work."

Sima Urale was born in Samoa, her family immigrating to Aotearoa in 1974.

She graduated from Toi Whakaari: NZ Drama School in 1989, and then went on to perform in theatre productions for two years.

Following this Sima attended the Victorian College of the Arts Film & Television School in Melbourne where she won VCA Best Student Award in 1993. After graduating in 1994 she returned to Wellington where she wrote and directed her first short film *O Tamaiti* which won eight international awards, including Best Short Film Awards in Venice, Asia-Pacific, Chicago, Aspen, and New Zealand.

In 1995, she was awarded the Chapman Tripp Theatre Award for Best Actor in a Supporting Role for her performance in *Think of a Garden*.

Sima's directing credits include: *Velvet Dreams* (1997) awarded Best Documentary Award at the Yorkton International Film Festival and the music video *Sub-cranium Feeling*, also award-winning. Her most recent film work, *Still Life*, won Best Short Film at the Montreal International Film Festival 2001 and Special Mention Award at the Locarno International Film Festival in Switzerland.

Sima is currently working on a documentary and television commercials, as well as developing two feature scripts with the New Zealand Film Commission.



# AV Design

SIMA URALE

Nancy Brunning has significant acting experience on both stage and screen. She was last with Auckland Theatre Company in 2001, performing in Briar Grace-Smith's *Haruru Mai*. More recently Nancy has made the move to directing. Her debut was in 1995 with Briar Grace-Smith's first full-length play, *Nga Pou Wahine*. Other directing credits include Witi Ihimaera's *Woman Far Walking* (2001) and *Awhina* by Hone Hurihanganui (2003). Nancy was first assistant director for Nathaniel Lees earlier this year in Albert Belz's *Awhi Tapu*. Nancy's film credits include *What Becomes of the Brokenhearted*, for which she won Best Actress at the 1999 Nokia New Zealand Film Awards, and *Crooked Earth*. She has also appeared on the television programmes *Fish Skin Suit* and *Shortland Street*.



# Assistant Director

NANCY BRUNNING

Acknowledgements - Hone Hurihanganui

"Ka nui taku aroha ki a koe Maarire. Thank you for letting me work away from you for so long. He mihi nui tenei ki a koe Albert. *The Songmaker's Chair* has been a challenge and a gift. The determination that this family has to survive in fa'asamoa, 'New Zealand' culture as well as acknowledging tangata whenua is no easy task - but due to the aroha and respect that each of these characters have for each other you are left feeling that anything is achievable. Kia Ora Nathaniel. For trusting me."



# Costume Designer

ELIZABETH WHITING

Elizabeth Whiting has been associated with ATC since it began and she is delighted that the company is now consistently developing new NZ plays. She is doubly delighted to be involved in that process!

*The Songmaker's Chair* has meant John Verryt and Elizabeth Whiting have been shopping in completely different areas; Otara, Otahuhu, Avondale - searching for the right fabric for each character. This has meant involving whole new sections of Auckland in the excitement of a new play about us.

Elizabeth has been involved in costuming various performing arts groups including NBR NZ Opera, Royal NZ Ballet, Black Grace, Douglas Wright, Atimira Dance Collective, Potent Pause and AK03 to name a few. Her most recent designs for ATC have been *The Rocky Horror Show*, *The Shape of Things*, *Middle Age Spread* and she is in the midst of a new design challenge for *Ladies Night*.



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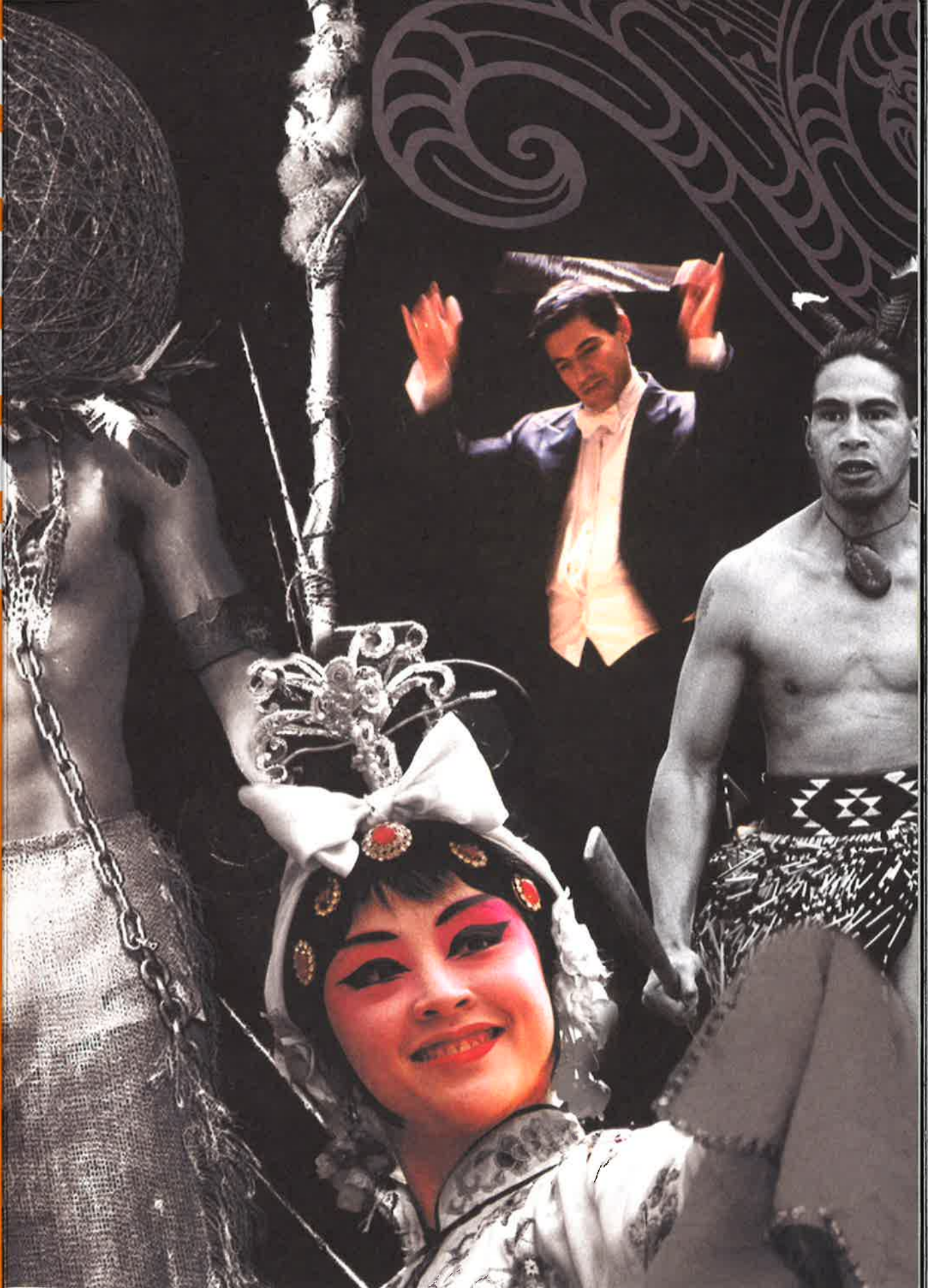
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