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LAWYERS

# JESUS CHRIST SUPERSTAR

MUSIC BY ANDREW LLOYD WEBBER  
LYRICS BY TIM RICE



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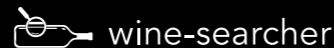


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# WELCOME

## TO JESUS CHRIST SUPERSTAR!

Like many of you, I've loved this music since it burst into existence as a concept rock album in 1970. I'd seen big touring productions and watched the recent stadium spectacular productions of it on Youtube, but I was concerned how this show was going to fit into the confines of Q Theatre. There were two deciding factors. I discovered a David Frost interview where Andrew Lloyd Webber and Tim Rice expressed disappointment about the original Broadway production as they'd imagined a more intimate staging. Perfect! And in Hamilton I saw a enjoyable pro-am production that sat very comfortably in the Meteor Theatre. Suddenly Tim Rice's provocative and insightful lyrics held their place against Andrew Lloyd Webber's rock score. I knew with the right team and the right cast it could work in an intimate setting.

Oliver Driver is a director who's always up for a challenge. He has gathered around him a first rate creative team, who bring their considerable theatrical skill to the production, and a "dream team" cast of rock singers, actors, musical theatre performers, opera singers and an ensemble of students from the Unitec School of Performing and Screen Arts to bring to life this rock retelling of the last week in the life of Jesus of Nazareth. I salute them all – for their fabulous talent, commitment and sheer hard work.

Best wishes from us all at Auckland Theatre Company to you and your nearest and dearest for the Festive and holiday season.

Thanks for your support this year. Do look out for our 2015 season of plays, on sale from November. It's crammed full with theatrical treats for you, your family and friends and remember, a season subscription makes a great Christmas gift for theatre lovers.

Enjoy the show!

Colin McColl  
Artistic Director  
Auckland Theatre Company

# JESUS CHRIST SUPERSTAR

MUSIC BY ANDREW LLOYD WEBBER  
LYRICS BY TIM RICE

## CAST

Jesus Christ — KRISTIAN LAVERCOMBE

Judas Iscariot — LAUGHTON KORA | Mary Magdalene — JULIA DEANS | Simon Zealotes — JEREMY REDMORE

Pontius Pilate — ANDREW GRAINGER | Caiaphas — RICHARD GREEN | King Herod — MADELEINE SAMI

Annas — SHANE BOSHER | High Priest — GARETH WILLIAMS | High Priestess — COLLEEN DAVIS

Peter — KYLE CHUEN | Thaddaeus — ROSITA VAI | Thomas — GEORGE KEENAN

## CHORUS

AVA DIAKHABY | BLAISE CLOTWORTHY | AMBER LIBERTÉ | MOSES UHILA | TRINITY WHYTE  
GRACE AUGUSTINE | REUBEN BOWEN | MICHAEL WIGHTMAN | SARAH NESSIA | JAMES CORCORAN  
RHIAN FIRMIN | TAYLOR GRIFFIN | TYLER BRAILEY | SAM GOODGER  
HOLLY STOKES | MICHAEL JAMIESON | BRIANNA SMITH

## BAND

Guitar — ABRAHAM KUNIN | Bass — JONATHAN BURGESS | Drums — SIMON WALKER

Keyboards — ROBIN KELLY | Trombone — JONATHAN TAN

Trumpet — ELIZABETH STOKES | Reeds — SCOTT THOMAS

## CREATIVE

Director — OLIVER DRIVER | Musical Director — LEON RADOJKOVIC

Movement Director — LARA FISCHER-CHISHOLM | Set Designer — JOHN VERRY

Costume Designer — ELIZABETH WHITING | Lighting Designer — SEAN LYNCH

Sound System Designer — GLEN RUSKE | Sound Scape Designer — THOMAS PRESS

Repetiteur/Vocal Coach — PENNY DODD

## PRODUCTION

Production Manager — ANDREW MALMO | Company Manager — FERN CHRISTIE-BIRCHALL

Technical Manager — BONNIE BURRILL | Stage Manager — GABRIELLE VINCENT

Assistant Stage Manager — NATALIE BRAID | Rehearsal Assistant Stage Manager — NATASHA LAY

Flyman — AIDEN POND | Sound Engineer — JONNY KEATING | Lighting Operator — ABBY CLEARWATER

Pre-Production Logistics — PAUL NICOLL

Fight Co-ordination and Choreography Coaching — CRAIG DUNN & MICHAEL HURST

Props Master — BECKY EHLERS | Set Construction — 2CONSTRUCT

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AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:  
SILO THEATRE, CHRISTINA BEVAN, MICHAEL HURST & ELLA MIZRAHI

SPECIAL THANKS TO ALEX LEE, JOHN DAVIES & ALEXANDRA WHITHAM AT UNITEC SCHOOL OF PERFORMING & SCREEN ARTS

*Kensington Swan Season of JESUS CHRIST SUPERSTAR is the seventh Auckland Theatre Company mainbill production for 2014 and opened on November 1<sup>st</sup> at Q Theatre. JESUS CHRIST SUPERSTAR is approximately 90 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.*

## WE COULDN'T BE HAPPIER THAT...

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# FROM THE DIRECTOR



As soon as Colin asked me to direct JESUS CHRIST SUPERSTAR I knew I wanted to achieve a number of things.

I wanted to give the audience the same sort of musical experience they would have had back in the 70s when this shocking, controversial rock opera premiered in all its glory. That's why I went straight to Leon Radojkovic and asked him to be Musical Director. He is a mad genius, incredibly committed and scarily talented. What he has done with the soundtrack is both innovative and incredibly respectful; it's an impossible ask and he nailed it.

I wanted to use Q like it has never been used before, to truly embrace the potential of the space and set the action all around the audience, to surround them. That's why I went to John Verryt, a sensational designer who took my idea and tripled it, creating a stage that went from the floor to the grid. I couldn't ask for a better playground.

I wanted the singing to be sensational. This was the hardest show I have ever had to cast because I wanted to make sure that every performer was able to hit every note and raise the roof. Kristian, Laughton, Julia, Madeleine, Andy, Shane, Richard, George, Rosita, Gareth, Colleen, Jeremy and Kyle are a phenomenal group of rock, theatre and opera superstars. The roof doesn't stand a chance.

I wanted to have a chorus, to really fill the theatre both visually and aurally. That would have been impossible without Alex and John and Unitec letting me have their second years for three months. These young actors are incredible, talented, hard working, and THEY CAN SING!!!! They make this show the show I wanted to make and for that I am eternally grateful.

Finally I wanted the story to be recognizable and accessible to an audience of today, to take it out of the past and set it firmly in our time. For that I needed to do more than just say 'ok the same story is now set in present day but everyone has guns and the priests are dressed

like Nazis'. The answer was in the title: JESUS CHRIST...SUPERSTAR. We needed to make him a Superstar. To make him Bono or Bieber or the Beatles. Once we had that idea in our heads, everything sort of just fell into place. We haven't tried to set it in New Zealand or the States because the story has to take place in a country where the religious majority is ruled over by an occupying power, where God is still a very real presence in the lives of every citizen and where the fear of violence and death is all encompassing. What we have done is tried to imagine what a country with the same set of given circumstances would be like today. Mostly though we wanted to stay true to the exceptional music and book crafted by Lord Andrew Lloyd-Webber and Tim Rice. They have given us the story of friendship and betrayal, of a man, not a god. A man with doubts and fears who is asked to make the ultimate sacrifice and who at times doesn't want to.

I also have to thank the rest of my incredible team. The incomparable Elizabeth Whiting was the only choice for costume: when it's this big and scary, go to the best. Sean Lynch has been given the most difficult of tasks, lighting pretty much the entire theatre with just a handful of lights – but if anyone can do it, he can. Penny Dodd is not only responsible for getting everyone to sing their best but was also our moral compass when it came to changing things: if she liked it, we did it.

And of course Gabrielle Vincent and Lara Fischel-Chisholm, my left and right hand – without them there would be no show.

Also thanks to Colin and his team at Auckland Theatre Company, thanks for letting me play, for trusting me to do it and for letting me convince you of so many things. It was a privilege and a pleasure.

Finally, to you the audience, for it's all for you; you're who we made it for, enjoy it.

**Oliver Driver**

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# JESUS CHRIST SUPERSTAR

BY MAX CRYER

**Andrew Lloyd Webber – son of a piano teacher and a music professor – was always comfortable with Christian-orientated music: oratorio; psalms; and Church of England hymns. Tim Rice was markedly different – coming from a rock group called the Aardvarks.**

But they combined to write a little musical about philanthropist Dr. Barnardo, then a song for a newspaper's 'Girl of the Year' contest. Tim Rice observed that a song often had more success if it mentioned an American place name. So the pair created an unlikely offering about dawn in an American state:

*"I love a Kansas morning,  
Kansas mist at my window."*

Alas, it was never sung, and went into a drawer. Resurrected years later, it earned a fortune.

In 1968 Lloyd Webber and Rice dreamed up a 15-minute concert item for junior schoolboys – a joyous and funny version of the biblical tale of Joseph and his many-coloured coat. It was an enormous success – the first paving stone in a glittering road.

At that point, New Zealand-born Sir Martin Sullivan, the Dean of St. Paul's Cathedral, entered the composers' lives and proved to be a huge help and influence. He saw JOSEPH and liked it so much that he invited a performance of it inside St. Paul's Cathedral.

No rarefied philosopher, Sullivan was an approachable and down-to-earth cleric. (*He reported in an interview that when he was notified that he was to be Dean of St. Paul's, he went and bought an ice cream to celebrate*). Sir Martin wasn't shocked by the frankly 'modern' pop rhythms of Lloyd Webber, or the way Rice had transformed the Old Testament source into cheeky and idiomatic verse.

Later, when the composers sought further source material, they re-visited Sir Martin. His suggestion – "Have a look at the New Testament" – and later his support, became vital.

Sir Martin considered that rock music seemed a possible way of letting the Passion of Jesus reach a wider younger audience – allied with two young male Biblical figures, neither of them milksops. Memorably, Sir Martin told Rice and Webber: "Please take Jesus down from a stained glass window."

Two contemporary events were influential. The rock musical HAIR had first been seen in New York in 1967, and the following year opened on Broadway and in London. This brought recognition that rock music could function in the 'real' world of theatre and serious money.

Also significant was the sensation of John Lennon's 1966 claim that the Beatles were more popular

than Jesus. Part of the result was that Beatles records sold better than ever... proving that even in the liberal 1960s, the name of Jesus was still a hot item.

Tim Rice was obsessed with people who lived short fast lives during which they somehow changed society. His interest included J.F. Kennedy, Hitler, Robin Hood, and Richard the Lionheart. In this category, Jesus and Judas certainly qualified.

Maybe Jesus could be better 'box office' than people thought... perhaps the Bible was worth a second try.

The style of presenting it became a crucial factor.

***The Chaplain to the Royal College of Music agreed - Biblical stories tended to be "sanitised and homogenised," - the characters should be depicted as real people.***

Just then, Lloyd Webber saw a magazine picture of Tom Jones, captioned – 'Superstar.' So Lloyd Webber and Rice put together a song with the bold title JESUS CHRIST SUPERSTAR. Sung by the character of Judas, but focusing on Jesus, the song is basically a question demanding an answer – who are you? It was recorded by singer Murray Head and released late in 1969.

As a result, a full-length double LP based on that one song was

proposed. Jesus and Judas converted into hard rock. Word filtered about, and John Lennon let it be known he would consider singing the role of Jesus.....with Yoko Ono as Mary Magdalene. The suggestion was deflected. But even without Lennon or Yoko the project advanced, and the structure needed a solo ballad for the character of Mary Magdalene. Lloyd Webber looked into his bottom drawer, and came out with the forgotten 1967 pop song.

It used to say:

*I love the Kansas morning,  
Kansas mist at my window*

but gained new words as:

***I don't know how to love him,  
What to do, how to move him.***

Later, the tune was described by cynics as being 'inspired by' (for which read 'stolen from') the first movement of the Mendelssohn violin concerto. Nevertheless, when equipped with its new words, the sound of money knocking on the door could be heard.

The first full recording JESUS CHRIST SUPERSTAR was recorded with Murray Head as Judas, Ian Gillan from Deep Purple as Jesus, and Yvonne Elliman as Mary Magdalene. When released in 1970 it caused a sensation, and was reported to have sold a million copies per month.

TIME proclaimed:

***"It rivals the St John and St. Matthew Passions of Bach, it manages to wear its underlying seriousness lightly."***

Enter impresario Robert Stigwood, who had a bizarre

idea: why not put it on the stage? Stigwood secured the legal rights to stage it – which stymied fifteen pirate production companies which had sprung up.

Transforming SUPERSTAR from a recording into a stage show, was an enormous undertaking. Stigwood's extravagant ideas completely obliterated any traditional notions of simple Nazarene carpenters and peasant folk in smocks. In the Broadway stage debut, one of Jesus's robes cost \$20,000.

JESUS CHRIST SUPERSTAR opened in October 1971 – with one million dollars in advance bookings. The devout were enraged – considerable opposition was mounted to the idea of Jesus singing gospels in rock rhythm. Fortunately, there was equal support from those who thought that a new musical rhythm wouldn't do Jesus any harm, and the stage production rolled on.

After the London opening in August 1972, critics were waspish ('electronic gospel') but were vaguely aware that their opinions meant nothing in view of the overwhelming response the musical was having from the public. By the time the stage show started to tour internationally, critics were attuned to the fact that it was a force greater than they were. The London production played for eight years.

Another critic wrote :

***"The show carries an immense impact, and comes with a meteoric force, not so much an entertainment as an experience. To label Superstar as pop is to do it***

***less than justice, this is true rock opera. Webber has made a valid and powerful account of the Passion, using the music of his time. This is not musical heresy, indeed, it is the highest level of dramatic inspiration."***

Financial involvement from the government of Israel aided the movie SUPERSTAR to be shot in Israel (with re-writes from Melvyn Bragg).

When the movie premiered, Dean Sir Martin Sullivan was on a cruise, and was again besieged by press enquiries. Lady Sullivan reported later: "He spent the entire time from Greece to Southampton with radio messages, settling a lot of people who were very angry about it."

But world-wide, the success on stage and on recording continued to be gigantic.

Rice and Lloyd Webber's earlier Biblical trifle about Joseph and his dream-coat was resurrected and artfully 'extended' from 15 minutes long into one hour and eventually to the duration of a full length show. It was marketed as their follow-up success (though actually it had been written long before SUPERSTAR).

In the meantime, Tim Rice and Andrew Lloyd Webber were focussing their attention on another influential figure who'd lived in the fast lane and died young: an illegitimate Argentinean peasant called Maria Ibarra who became known to the world as Evita Peron.

And another million dollars was on its way.

# THE CAST

## KRISTIAN LAVERCOMBE | Jesus Christ

A graduate of the National Academy of Singing and Dramatic Art, Kristian is best known for his portrayal of Riff Raff in the international touring production of THE ROCKY HORROR SHOW (performing alongside the show's creator Richard O'Brien, who played the Narrator). He has since reprised the role in both the UK's 40<sup>th</sup> Anniversary tour and the recent Australian tour of the show. In 2015 he is scheduled to return to the role when he will reach the milestone of having performed in ROCKY HORROR over a 1000 times.

Aside from ROCKY HORROR, Kristian has had leading roles in over 30 professional productions. Highlights include: Leaf Coneybear in THE 25<sup>th</sup> ANNUAL PUTNAM COUNTY SPELLING BEE (Auckland Theatre Company), Bobby Strong in URINETOWN (Downstage Theatre), Dodger in OLIVER! (The Court Theatre), Puck in Mendelssohn's MIDSUMMER NIGHT'S DREAM (Christchurch Arts Festival) and The Dark Lady in the New Zealand tour of THIS HOLY FIRE OF LOVE (New Zealand Symphony Orchestra).

Other notable shows include: HAMLET, ROSENCRANTZ AND GUILDENSTERN ARE DEAD, LADY WINDERMERE'S FAN, AMY'S VIEW, THE CRIPPLE OF INISHMAAN, THE COMPLETE WORKS OF SHAKESPEARE - ABRIDGED, SKYLIGHT, ANTONY AND CLEOPATRA, ALICE, CAESAR AND CLEOPATRA, MOTHER COURAGE, THE QUEEN AND I (Court Theatre), MY FIRST TIME (Fortune Theatre), RENT (Auckland Musical Theatre), THE WIZARD OF OZ (Peach Theatre), HUSHABYE MOUNTAIN (Auckland International Comedy Festival), AMADEUS (Theatre Alive), THE FANTASTICKS (CAN Professional Theatre), SINBAD (The Actors Company) and Tarquin in the TV series DARK KNIGHT (Palana Productions).

Kristian has recently finished writing a rock-musical with Australian TV and musical star Craig McLachlan. You can find out more via his website [www.kristianlavercombe.com](http://www.kristianlavercombe.com) or you can follow him on Twitter @lavercombe.

## LAUGHTON KORA | Judas Iscariot

Laughton Kora has been playing music since the age of six, appearing on stage as part of his father's band until he was 17 years old, when he won the Smoke Free Rock Quest. His band Aunty Beatrice toured New Zealand and released a single.

He moved to Queenstown and formed Soul Charge with members KP (Sunshine Sound System) and PDiggs (Shapeshifter). In 2001 he headed to Wellington and formed Kora (2003-2012) with his brothers. Laughton toured extensively with Kora to Australia, England, Ireland, Scotland, Japan, Singapore and the USA.

Since 2012 Laughton has forged ahead with his own solo projects and has also formed duo Neon Ninja with Andy Keys (Ex-Op Shop).

Laughton attended Toi Whakaari: NZ Drama School, and has a Bachelor of Performing Arts. He recently filmed SONGS FROM THE INSIDE Series Two with Don McGlashan, Anika Moa and Annie Crummer and is also starring in TVNZ's new drama series COVERBAND which is currently airing on TV1.

## JULIA DEANS | Mary Magdalene

From honey-sweet falsetto to menacing growl, the voice of Julia Deans has offered light and shade to a variety of musical endeavours over the years. From fronting Fur Patrol's muscular pop-rock to her electro-pop stylings with Tiki Taane; from co-conspirator with renowned supergroup The Adults to sultry chanteuse in Silo Theatre's production BREL: THE WORDS AND MUSIC OF JACQUES BREL; Deans has never shied from adding new strings to her bow. After slipping off her shoes as the charismatic front woman for Fur Patrol, Julia has left her Melbourne home of ten years and returned to NZ to step effortlessly into the role of solo artist – delivering some of her most exquisite songs yet in the beautiful debut album "Modern Fables".

Released in 2010 to critical acclaim, "Modern Fables" earned her a swag of nominations for several coveted musical accolades including the Taita Music Prize, the APRA Silver Scroll (for *A New Dialogue*) and Best Female Solo Artist and Best Pop Album at the NZ Music Awards. Julia is currently putting the final touches on a new collection of songs for her follow up album "We Light Fire", due for release in 2014.

## JEREMY REDMORE | Simon Zealotes

Award-winning musician and songwriter Jeremy Redmore is making his debut with Auckland Theatre Company in the Kensington Swan season of JESUS CHRIST SUPERSTAR. Jeremy shot to fame as the frontman of acclaimed rock act Midnight Youth. With the release of their debut album "The Brave Don't Run" in 2009, the band enjoyed widespread national success, hitting number two on the New Zealand Album Charts and selling platinum, before taking out three categories at the New Zealand Music Awards including Best Rock Album and Best Group as well as the 2009 Most Performed Work Award for *The Letter*.

A year after Midnight Youth released their second, critically acclaimed, album "World Comes Calling", Redmore made the shock announcement he was leaving Midnight Youth to pursue a solo career. Jeremy released his third Top 10 and first solo album, "Clouds Are Alive", in mid-2014 – highlighted by the singalong hit *Bad Philosophy*.

## ANDREW GRAINGER | Pontius Pilate

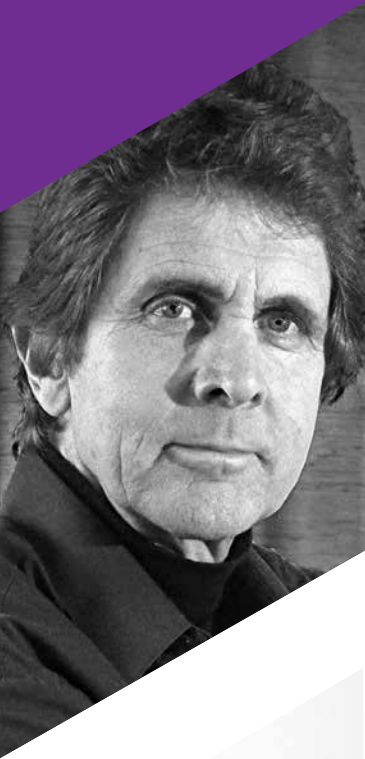
Andrew's career as an actor began in the 1980s in England. Some of his first professional productions, all performed on London's West End, were SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS. Television and film highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing in the feature film MEAN MACHINE; and working alongside Robert Redford in SPY GAME.

After emigrating to New Zealand, Andrew has rapidly built up an impressive collection of credits, appearing in SHORTLAND ST, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT, THE CULT, SPARTACUS and SUPER CITY. He has just finished filming WHEN WE GO TO WAR, a six part television series for TVNZ. NZ film credits include GENESIS, SKY RUNNERS and AVALON HIGH.

For Auckland Theatre Company, Andrew has appeared in THE GOOD SOUL OF SZECHUAN, ONCE ON CHUNUK BAIR, CHICAGO, THE HERETIC, ANNE BOLEYN, LITTLE SHOP OF HORRORS, A MIDSUMMER NIGHT'S DREAM, THE TWITS, CALENDAR GIRLS, MARY STUART, POOR BOY, AUGUST: OSAGE COUNTY, OLIVER! and LE SUD.

For Silo Theatre Company Andrew has appeared in ASSASSINS, REUBEN GUTHRIE and THAT FACE.





## RICHARD GREEN | Caiaphas

Richard Green, making his first appearance with Auckland Theatre Company, contributes the “opera” component of Lloyd Webber’s rock opera. He studied classical singing in London and Munich and has sung with the English National Opera, the Bavarian State Opera, was principal bass soloist for six years with the city opera of Bremerhaven in northern Germany, and now performs regularly with New Zealand Opera (most recently in Auckland as The Bonze in MADAM BUTTERFLY and as the Commendatore in the Christchurch season of DON GIOVANNI).

In respect of the rock music component of this show there is an element of coming full circle, Richard having been a teenage keyboardist in a 60s rockband (“We were HUGE in Whanganui!”). Now he prefers to count among career highlights his casting as Hunding (DIE WALKÜRE) in the State Opera of South Australia’s Wagnerian RING cycle, and participating in the Central Park Summer Season of the New York Grand Opera Company’s AIDA (singing the role of Ramphis) and FALSTAFF (Pistola). He now teaches voice in Auckland.



## SHANE BOSHER | Annas

Shane has been an actor, director and arts manager for the last eighteen years. Following training at Toi Whakaari: NZ Drama School, he has worked for most of New Zealand’s major theatre companies including Auckland Theatre Company, Downstage, Circa Theatre, Bats, Fortune Theatre and the NZ Actors Company.

His many performance credits include A CHORUS LINE, LES MISERABLES, HAIR, WIT, A WAY OF LIFE, UNIDENTIFIED HUMAN REMAINS and THE TRUE NATURE OF LOVE, SHOPPING AND F\*\*\*ING, JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS and A STAR IS TORN. He last appeared onstage in Auckland eight years ago as Harold in Silo Theatre’s much loved production of THE BOYS IN THE BAND.

From 2001 to 2014, Shane was the Artistic Director of Silo Theatre. During his tenure, he directed some of the company’s most celebrated productions including ANGELS IN AMERICA, SPEAKING IN TONGUES, TRIBES, THE ONLY CHILD, WHEN THE RAIN STOPS FALLING, THE BROTHERS SIZE, HOLDING THE MAN, THE LITTLE DOG LAUGHED, THAT FACE, TAKE ME OUT, THREE DAYS OF RAIN and TARTUFFE.

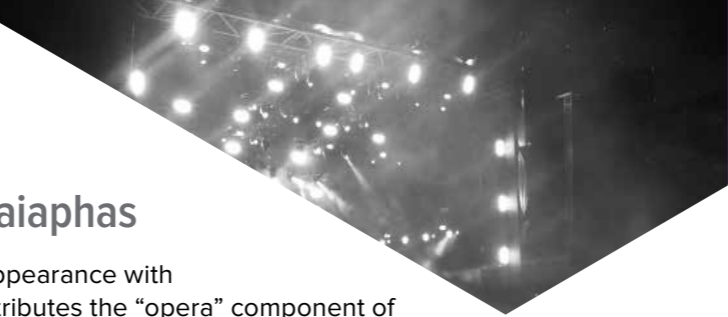
He recently directed JUMPY for the Fortune Theatre’s 40<sup>th</sup> Anniversary, BOTH SIDES NOW: JULIA DEANS SINGS JONI MITCHELL for the inaugural Auckland International Cabaret Season and produced a season of Morgana O’Reilly’s solo show THE HEIGHT OF THE EIFFEL TOWER for the Edinburgh Festival Fringe.



## MADELEINE SAMI | King Herod

Madeleine Sami - Actor, writer, musician, plumber.

Madeleine is arguably one of New Zealand’s primo’est actors. She started out touring theatre with the plays BARE and No.2. She has since starred in numerous theatre, TV and film productions including SPELLING BEE for Auckland Theatre Company, THE JAQUIE BROWN DIARIES, SIONE’S WEDDING I & II, TOP OF THE LAKE, and two seasons of her own show, SUPER CITY. The Kensington Swan Season of JESUS CHRIST SUPERSTAR marks her first time back treading the boards for a number of years and boy, isn’t she looking forward to treading the hell outta them.



## COLLEEN DAVIS | High Priestess

Colleen last appeared for Auckland Theatre Company as Big Mama in CHICAGO. She has also appeared for ATC as Audrey in LITTLE SHOP OF HORRORS, Fraulein Kost in CABARET and Charlotte / Milkmaid in OLIVER! Her television appearances include guest roles on SHORTLAND STREET, SPARTACUS and Suzy/Saga on THE ALMIGHTY JOHNSONS. Colleen performed the role of Rose in the debut season of DAFFODILS written by Rochelle Bright and directed by Dena Kennedy. DAFFODILS will be returning to Q Theatre and touring New Zealand in 2015.



## KYLE CHUEN | Peter

Originally from Foxton, Kyle graduated from the National Academy of Singing and Dramatic Arts in 2007 with a BPA in Musical Theatre. He began his career at the Court Theatre in Christchurch performing in POND LIFE ANGELS, THE COUNTRY WIFE, THE PRODUCERS, THE HISTORY BOYS, LA CAGE AUX FOLLES, ANYTHING GOES, CABARET and most recently as Claudio in MUCH ADO ABOUT NOTHING.

Other recent credits include Jud Fry in OKLAHOMA! (National tour), Raoul in PHANTOM OF THE OPERA (Ham. Op.), COMEDY CABARET and 1932 THE MUSICAL (The Blue Baths), PIRATES OF PENZANCE (National tour), AVENUE Q (Fortune), ASSASSINS (Silo), SWEENEY TODD (Peach), and THE LAST 5 YEARS (Three Wines). This is Kyle’s second show with Auckland Theatre Company, having previously performed in their season of LITTLE SHOP OF HORRORS.

He would one day like to host his own fishing show.



## GARETH WILLIAMS | High Priest

Gareth Williams is an award-winning actor, comedian & filmmaker. Since graduating from Toi Whakaari: NZ Drama School, he has received numerous accolades for his work, including Best Comedy for THE LONESOME BUCKWHIPS at the Wellington Arts Festival, a nomination for the prestigious Billy T James Award, a Chapman Tripp Award for his work in Indian Ink’s THE DENTIST’S CHAIR and Metro Magazine’s Newcomer of the Year for his role in the multi-award-winning APOLLO 13: MISSION CONTROL.

Gareth has worked with several leading theatre companies including Silo Theatre, Auckland Theatre Company and the Sydney Opera House. Last year, Gareth toured the United States with APOLLO 13, to critical acclaim.

Gareth is about to launch a new website for NZ short-form video called SQUIZ with film director Curtis Vowell (FANTAIL). His screen credits include: SPARTACUS: GODS OF THE ARENA, WHEN WE GO TO WAR, SEPARATION CITY, HOME BY CHRISTMAS, REST FOR THE WICKED, LEGEND OF THE SEEKER, THIS IS NOT MY LIFE, BLISS, REDFERN NOW, COVERBAND and multiple television appearances with THE LONESOME BUCKWHIPS for NZ International Comedy Festival Galas.





## ROSITA VAI | Thaddaeus

The definition of a Pacific Soul Diva, singer-songwriter Rosita Vai has a resume that boasts a Tui Award for her Best Selling Single / Number One hit *All I Ask*, a nomination for Best Female Artist at the Pacific Music Awards and Top 20 success on the New Zealand charts.

More recently the songstress from Wellington has expanded her skills to include musical theatre with her debut in *SINARELLA* in 2012, quickly followed by a 2013 season of Auckland Theatre Company's rock comedy *THE LITTLE SHOP OF HORRORS*. Vai has spent the majority of 2014 globe-trotting as part of the ensemble cast of the critically acclaimed *THE FACTORY* – a nod to Pacific migration in Aotearoa during the 1960s and early 1970s. *THE FACTORY* performed to sell-out audiences including the Edinburgh Fringe Festival.

Her vocal gifts have enabled her to collaborate with some of New Zealand's most talented musicians, including Dame Malvina Major, Bella Kalolo and Aaradhna. With a deep sense of pride in her heritage, Vai combines her Pacific culture with her classical training and a fusion of soul, gospel and R&B to create music that a diverse audience can appreciate.



## GEORGE KEENAN | Thomas

Since graduating from high school George has performed in numerous amateur theatre productions including *ANNIE*, *THE SOUND OF MUSIC*, *GREASE*, *LITTLE SHOP OF HORRORS*, *CHICAGO*, *FIDDLER ON THE ROOF*, and *WEST SIDE STORY*, and has just finished the Auckland season of *HAIRSPRAY*. The Kensington Swan Season of *JESUS CHRIST SUPERSTAR* is George's debut performance with Auckland Theatre Company.

George would like to thank his superiors for their guidance and also his friends and family for the love and support they have given him throughout the rehearsal period.



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# THE BAND



## ABRAHAM KUNIN | Guitar

Abraham Kunin is a multi-instrumentalist, songwriter, producer and music director. His theatre credits include DAFFODILS (co-arranger/band member), BREL: THE WORDS AND MUSIC OF JACQUES BREL (band leader/guitarist), MIDSUMMER (music director) and THE BLACKBIRD ENSEMBLE'S THE NIGHT SKY (guitarist). Abraham records and tours with Esther Stephens & The Means, Home Brew, Tama Waipara, Noah Slee, Junelle, and Coach. He also works as a freelance beatmaker and producer. This year he has been involved in Te Karanga Trust's K.Soul mentorship programme, and received an endorsement from Elixir® Strings. He has a number of musical releases and theatrical collaborations currently in development, scheduled for 2015.



## JONATHAN BURGESS | Bass

Jonathan Burgess is making his debut with Auckland Theatre Company in the Kensington Swan season of JESUS CHRIST SUPERSTAR. He will be familiar to theatre goers for his work on the electric and upright bass in Silo Theatre's BREL: THE WORDS AND MUSIC OF JACQUES BREL, and LIVE LIVE CINEMA: CARNIVAL OF SOULS & DEMENTIA 13. He has toured extensively with these shows, and performed in prestigious venues such as the Barbican in London.

Jonathan is currently working on the sophomore solo album of Goodshirt songwriter Gareth Thomas, and manages and performs with the nine-piece Motown revue Motor City Family Funk. He has performed alongside guitarist Abraham Kunin in Coach, and Musical Director Leon Radojkovic in Dr Colossus. He graduated as Senior Scholar in Jazz from the University of Auckland's School of Music in 2008.



## SIMON WALKER | Drums

Simon has performed extensively around New Zealand, Australasia, Europe and the U.K with theatre productions that include BREL: THE WORDS AND MUSIC OF JACQUES BREL, DEMENTIA 13 and CARNIVAL OF SOULS. Since graduating Senior Scholar in Jazz from the University of Auckland's School of Music in 2007 Simon has had the privilege of performing alongside well-known New Zealand jazz musicians such as Roger Manins, Kevin Haines and Caroline Moon in addition to recording, performing and touring in various ensembles that include Dr Colossus, Coach and the Mamaku Project. Simon Walker is making his debut with Auckland Theatre Company in the 2014 Kensington Swan season of JESUS CHRIST SUPERSTAR.



## ROBIN KELLY | Keyboards

Robin is a pianist, musical director, and producer, and the co-founder of Last Tapes Theatre Company. He first worked with Auckland Theatre Company as the musical director of their 2010 Young and Hungry season of FITZBUNNY: LUST FOR GLORY. Since then Robin has worked extensively in the Auckland theatre industry, recently playing the piano for BOTH SIDES NOW: JULIA DEANS SINGS JONI MITCHELL in the Auckland Cabaret Festival and the touring production of Silo Theatre's BREL: THE WORDS AND MUSIC OF JACQUES BREL. Robin was the producer and musical director for the Last Tapes Theatre Company's production of THE LAST FIVE YEARS in 2012, and their recent production of EARNEST in collaboration with Fractious Tash, as well as producing the Last Tapes/JustSpeak national tour of VERBATIM to schools, prisons, and theatres from Kaitiaki to Invercargill. [www.lasttapestheatre.co.nz](http://www.lasttapestheatre.co.nz)



## ELIZABETH STOKES | Trumpet

Elizabeth Stokes has been actively involved with the Auckland music scene since entering it as part of folk trio Teacups. While studying jazz at the University of Auckland, she joined Sal Valentine And The Babyshakes at its birth, as well as being involved with both pop music and jazz projects including Watercolours, Liam Neeson Tribute Quartet, various CJC incarnations and her own new project The Beths. Forays into classical music have led to programmes with Auckland Youth Orchestra and Blackbird Ensemble, and she has played regularly in musical theatre productions, recently including the Pacific Training Institute's production of CHIGAGO, Kristin School's LES MISERABLES and Fractious Tash's EARNEST.



## JONATHAN TAN | Trombone

Jonathan Tan is a graduate of the New Zealand School of Music where he completed a Bachelor of Music in Jazz Performance Trombone and was a recipient of both the Massey University High Achievers Scholarship in Arts and a Bonded Merit Scholarship for Achievement in Jazz Performance. Jonathan currently performs and records as a freelance trombonist on a number of locally based projects including the Auckland Jazz Orchestra and prominent New Zealand reggae outfit Katchafire. He has also been part of a number of other New Zealand acts, including the Auckland Neophonic Jazz Orchestra (with Tim Beveridge), Queen City Big Band, Rodger Fox Big Band, Tuxedo Swing Orchestra, Avalanche City (at the VNZMA 2011), Aaradhna, Batucada Sound Machine, Ddub, and Tahuna Breaks. While JESUS CHRIST SUPERSTAR will be Jonathan's first time working with Auckland Theatre Company, he is no stranger to musical theatre, having performed in show bands and pit orchestras for productions of CHICAGO, CABARET, THE FULL MONTY, THE PRODUCERS, SEUSSICAL, SPAMALOT, and three productions of both LES MISERABLES and WEST SIDE STORY. While much of Jonathan's work is in freelance performing and recording, he also enjoys tutoring brass and directing jazz bands at a number of schools around Auckland.



## SCOTT THOMAS | Reeds

The Kensington Swan season of JESUS CHRIST SUPERSTAR will be Scott's first time playing for Auckland Theatre Company, but he is a regular performer in shows and bands around Auckland. Graduating from the University of Auckland's jazz programme, Scott has played for productions of THE FULL MONTY, SEUSSICAL, LITTLE SHOP OF HORRORS, THE SPELLING BEE, and OUR HOUSE. He has also been a member of the house band for Lilly Loca's Vaudeville Cabaret in a number of productions since 2011. Scott is also a member of reggae band Yebisu and hip hop group Shoutin' Preachin', and regularly works as a freelance musician filling in with different bands and recording sessions.



# CHORUS



Amber Liberte



Blaise Clotworthy



Grace Augustine



Michael Jamieson



Taylor Griffin



Trinity Whyte



Ava Diakhaby



Holly Stokes



James Corcoran



Sam Goodger



Moses Uhila



Brianna Smith



Reuben Bowen



Rhian Firmin



Tyler Brailey



Michael Wightman



Sarah Nessia

When Colin McColl and Oliver Driver came to Unitec asking about the potential involvement of our students in this production, I immediately knew it to be a wonderful opportunity. These students are completing their second year of study for a Bachelors Degree in Acting for Stage and Screen. Industry partnerships are important to us and I am grateful that Auckland Theatre Company has made this possible.

John G Davies | Curriculum Leader Acting, Unitec



# CREATIVE TEAM



## OLIVER DRIVER | Director

Oliver started out in improv and film before being cast in the TV2 drama CITY LIFE. His work on the show won him the award for Best Actor at the NZ Film and TV Awards and a core cast role in SHORTLAND STREET. Oliver began training as a theatre director while still working on SHORTLAND STREET and at the end of his two year contract went to work full time at Auckland Theatre Company in the newly established role of Associate Director.

While Associate Director and then Acting Artistic Director of Auckland Theatre Company, Oliver directed many productions, including THE VAGINA MONOLOGUES, THE BLUE ROOM and LADIES NIGHT, and starred in a number of plays, including SERIAL KILLERS, ROSENCRANTZ AND GUILDENSTERN ARE DEAD, THE ROCKY HORROR SHOW and CALIGULA. In his role as Associate Director he established the Audience Development programme 2econd Unit, created the ATC Literary Unit (the first in the country) as well as the Playreading Series, the Industry Training Programme, the ATC Education Unit and the ATC Ambassador Programme. Oliver left ATC in 2004 to host the newly created current affairs arts show FRONTSEAT at TVNZ. As host of FRONTSEAT for over eighty episodes, he interviewed many of New Zealand's leading artists and politicians around the country and overseas. Oliver then went on to run the independent music channel ALT TV before becoming the host of SUNRISE for TV3. Throughout this time he continued to both direct and star in theatre including such shows as THE GOAT, TWELFTH NIGHT, ASSASSINS, THOM PAIN, BACK-STORY, BETRAYAL, RABBIT, GLIDE TIME, BASH, REUBEN GUTHRIE, BASED ON AUCKLAND, BARE and RED. Oliver has appeared in numerous films including SNAKESKIN, BLACK SHEEP and UNDER THE MOUNTAIN. Oliver's most recent theatre work was the critically acclaimed BELLEVILLE for Silo Theatre. He also directs for television and is currently working on both SHORTLAND STREET and STEP DAVE. He has his fingers in many pies, is working on a couple of secret projects, is a proud member of Equity and a responsible dog owner.

## LEON RADOJKOVIC Musical Director

Leon Radojkovic is an Auckland-based composer and musician. He makes music for theatre, film, dingy bars and for fun. He has worked on a number of Silo productions in a variety of roles, including Musical Director for BREL, and he is the creator of LIVE LIVE CINEMA: CARNIVAL OF SOULS and LIVE LIVE CINEMA: DEMENTIA 13. Both shows have successfully toured New Zealand, Australia and Europe and were directed by Oliver Driver. Leon is thrilled to work with Oliver in a new context, and particularly on such an iconic production with so many fantastically talented and hardworking people.



## LARA FISCHER-CHISHOLM | Movement Director

Lara works as an actor, dancer, teacher and choreographer. She formed the comedy dance troupe, Dynamotion, with Thomas Sainsbury and is the current choreographer for contemporary water ballet company The Wet Hot Beauties, making her one of only two water ballet choreographers in the country. She choreographed the sell-out Auckland Fringe Festival show, SWAN SONG, as well as the popular beach series, OH I DO LIKE TO BE BESIDE THE SEASIDE. She is a water ballet consultant on an up-coming film inspired by The Wet Hot Beauties. Her Dynamotion credits include TERROR ISLAND, TERROR PLANET, TERROR HIGHWAY and PURPLE RAINBOW.

Lara has performed extensively as Burlesque alter-ego, Holly Day, and was an original cast member of MaryJane O'Reilly's neo-burlesque show, IN FLAGRANTE. She danced with The Dust Palace in CIRQUE NON SEQUITUR and THE SEXY RECESSION SHOW. Lara has recently worked with experimental theatre company, The Town Centre, devising her solo show THIS IS MY REAL JOB with director, Nisha Madhan for the Dunedin Fringe Festival where she received nominations for Most Outstanding Performer and Most Original Concept. The Town Centre has recently performed seasons of LIES in Auckland and at The New Zealand Fringe Festival. Other theatrical highlights include THE MALL by Thomas Sainsbury, PROVIDENCE by Louise Tu'u, LOVE YOU APPROXIMATELY with The Clinic and the double billed COWBOY MOUTH / LOVE IT UP with The Town Centre. Film and television credits include award winning short film SHELVED, as well as guest roles on SHORTLAND ST and POWER RANGERS.

Lara trained in Classical Ballet and Modern Dance and is a graduate of UNITEC School of Performing and Screen Arts where she majored in Acting. Lara completed a post-graduate certificate in Acting Shakespeare at the Royal Academy of Dramatic Art, London.



## ELIZABETH WHITING | Costume Designer

Elizabeth has designed costumes for New Zealand Opera, Auckland Theatre Company, Silo Theatre, Court Theatre, Red Leap, Okareka Dance, Black Grace, Douglas Wright Dance, Michael Parmenter, Atamira, Shona McCullagh and the Royal New Zealand Ballet. She designed costumes for Pop-Up Theatre in London, which was performed at the Edinburgh Festival.

Opera design credits include FAUST, CARMEN, LA BOHÈME, FALSTAFF, BARBER OF SEVILLE, THE MARRIAGE OF FIGARO, COSÌ FAN TUTTE (New Zealand Opera). She designed CAVALLERIA RUSTICANA and PAGLIACCI for the Opera 2011 winter season, ACIS AND GALATEA in 2012, and DON GIOVANNI in 2013.

Theatre design credits include IN THE NEXT ROOM, MARY STUART, WELL HUNG, EQUUS, CABARET, INTO THE WOODS, SWEET CHARITY, HAIR, THE ROCKY HORROR PICTURE SHOW, THE DUCHESS OF MALFI, PILLOW MAN, MY NAME IS GARY COOPER, THE IMPORTANCE OF BEING EARNEST, THE GLASS MENAGERIE and ANNE BOLEYN (Auckland Theatre Company); THE COUNTRY WIFE, LA CAGE AUX FOLLES, THE GREAT GATSBY and CABARET (Court Theatre); TARTUFFE, TOP GIRLS, THREE DAYS OF RAIN, IRMA VEP, THE SCENE, HOLDING THE MAN, WHEN THE RAIN STOPS FALLING, and ASSASSINS (Silo Theatre).

Elizabeth designed the World of Wearable Art core show for Wellington 2011, 2012, 2013, and 2014. In 2010 Elizabeth won the Chapman Tripp Costume Design Award for THE ARRIVAL (Red Leap). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for FALSTAFF, and again in 2007 with a team of designers who created the exhibition BLOW.





## JOHN VERRYT | Set Designer

John began designing for performance in 1979, training at Theatre Corporate and Mercury Theatre. John is freelance and works regularly for many of New Zealand's foremost performing arts companies including Auckland Theatre Company, Silo Theatre, Indian Ink, Red Leap, The Large Group, Nightsong, Opera NZ, Douglas Wright Dance, Michael Parmenter, Malia Johnston, Atimira Dance, Okareka Dance, and Black Grace Dance companies. John is Production Designer for The World Of Wearable Art show and designs for various corporate functions, trade shows and music events.

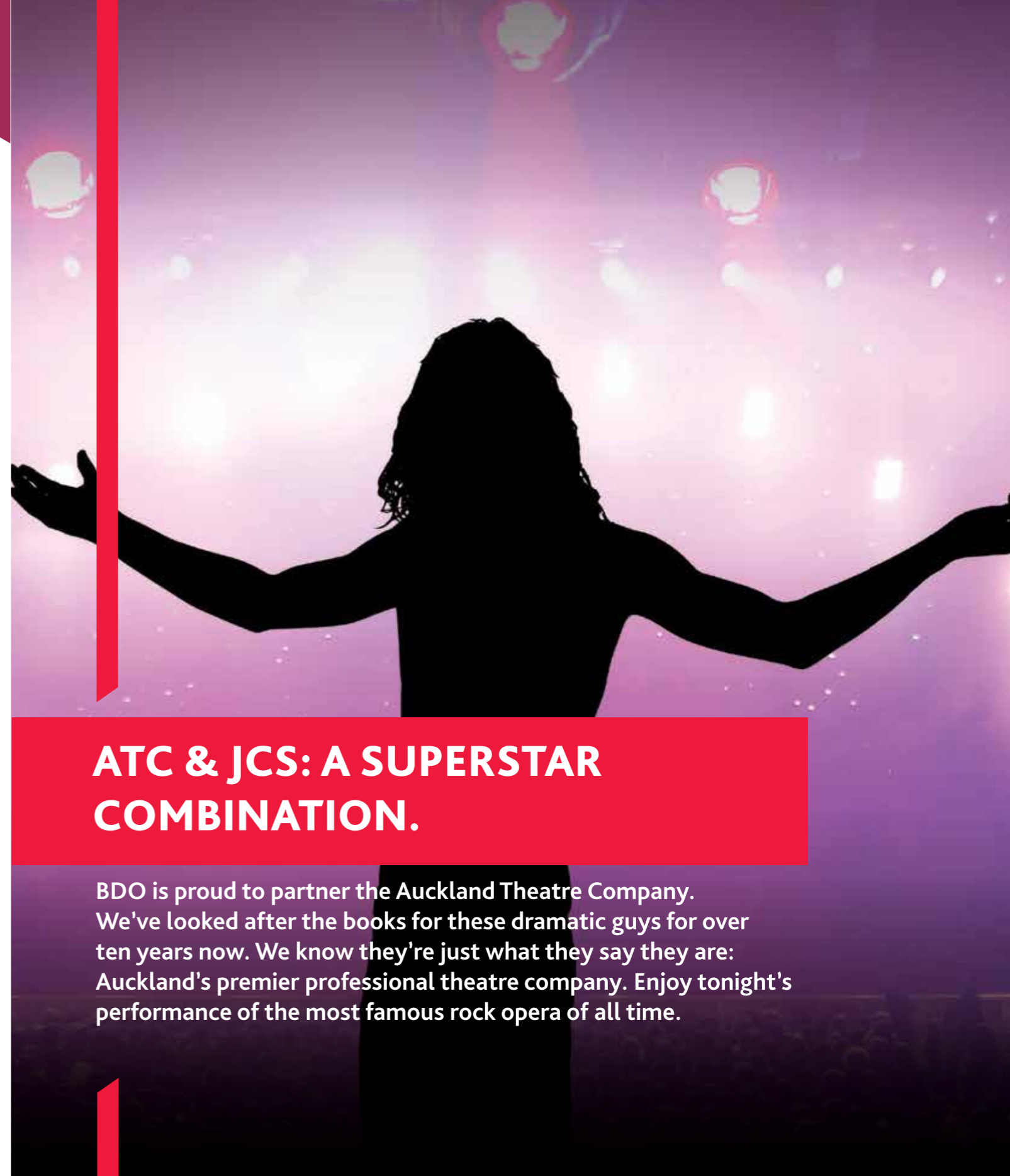
## SEAN LYNCH | Lighting Designer

Sean Lynch has been working in NZ professional theatre for over twenty years. He is a musician and actor, as well as a lighting and sound designer. He was a founding member of Electra Theatre Company in Hamilton, and is now currently residing in Auckland, where he is enjoying working with some of New Zealand's top theatre companies. Previous sound designs include: HAVOC IN THE GARDEN (Massive Theatre Co), FLINTLOCK MUSKET (Edge Productions), YOURS TRULY (Rebel Alliance), I LOVE YOU BRO and TRIBES (Silo Theatre), as well as PATUA, THE PITCHFORK DISNEY and THE HERETIC. Lighting designs include HAPPY DAYS, I LOVE YOU BRO, BARD DAYS NIGHT, THOM PAINE, PRIVATE LIVES, BREL, SPEAKING IN TONGUES (Silo Theatre), ONCE ON CHUNUK BAIR, and CHICAGO (Auckland Theatre Company).

## GLEN RUSKE | BounceNZ Sound System Design

Since the early 80s BounceNZ have been supplying superior sound for orchestras, theatre shows and corporate events. They are sought-after worldwide and their talents have seen them tour with numerous professional and amateur theatre companies, orchestras and international artists throughout New Zealand and abroad.

BounceNZ have designed and operated sound for productions as diverse as THE ROCKY HORROR SHOW in Singapore, MAUI, BEAUTY AND THE BEAST, LES MISERABLE, CATS, MISS SAIGON, JOSEPH, THE PHANTOM OF THE OPERA and 42<sup>ND</sup> STREET to name a few. In 2007 they rebranded the company as BounceNZ, and now specialize in sound reinforcement for theatre, orchestra, outdoor festivals and corporate work. Having recently opened a second branch in Auckland, BounceNZ are delighted to have the opportunity to work on another show with Auckland Theatre Company at Q Theatre.



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# ACT ONE

## OVERTURE

Jesus	Kristian Lavercombe
Mary	Julia Deans
Judas	Laughton Kora
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan

## Chorus

Ava Diakhaby, Blaise Clotworthy, Amber Liberté, Moses Uhila, Trinity Whyte, Grace Augustine, Reuben Bowen, Michael Wightman, Sarah Nessia, James Corcoran, Rhian Firmin, Taylor Griffin, Tyler Brailey, Sam Goodger, Holly Stokes, Michael Jamieson, Brianna Smith

## HEAVEN ON THEIR MINDS

Judas	Laughton Kora
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## WHAT'S THE BUZZ?

Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Jesus	Kristian Lavercombe
Mary	Julia Deans

## Apostles

Grace Augustine, Holly Stokes, Reuben Bowen, James Corcoran, Sam Goodger, Moses Uhila

## Groupies

Amber Liberté, Sarah Nessia, Rhian Firmin, Ava Diakhaby, Brianna Smith, Trinity Whyte

## STRANGE THING/MYSTIFYING

Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Jesus	Kristian Lavercombe
Mary	Julia Deans

## Apostles

Grace Augustine, Holly Stokes, Reuben Bowen, James Corcoran, Sam Goodger, Moses Uhila

## Groupies

Amber Liberté, Sarah Nessia, Rhian Firmin, Ava Diakhaby, Brianna Smith, Trinity Whyte

## EVERYTHING'S ALRIGHT

Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Jesus	Kristian Lavercombe
Mary	Julia Deans

## Apostles

Grace Augustine, Holly Stokes, Reuben Bowen, James Corcoran, Sam Goodger, Moses Uhila

## Groupies

Amber Liberté, Sarah Nessia, Rhian Firmin, Ava Diakhaby, Brianna Smith, Trinity Whyte

## THIS JESUS MUST DIE

Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Caiaphas' Militia

Taylor Griffin, Tyler Brailey, Ava Diakhaby, Michael Jamieson, Michael Wightman, Blaise Clotworthy

## HOSANNA

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Mary	Julia Deans
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Crowd

Ava Diakhaby, Blaise Clotworthy, Amber Liberté, Moses Uhila, Trinity Whyte, Grace Augustine, Reuben Bowen, Michael Wightman, Sarah Nessia, James Corcoran, Rhian Firmin, Taylor Griffin, Tyler Brailey, Sam Goodger, Holly Stokes, Michael Jamieson, Brianna Smith

## PILATE'S DREAM

Pilate	Andrew Grainger
Jesus	Kristian Lavercombe
Judas	Laughton Kora
Mary	Julia Deans
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan

## Crowd

Ava Diakhaby, Blaise Clotworthy, Amber Liberté, Moses Uhila, Trinity Whyte, Grace Augustine, Reuben Bowen, Michael Wightman, Sarah Nessia, James Corcoran, Rhian Firmin, Taylor Griffin, Tyler Brailey, Sam Goodger, Holly Stokes, Michael Jamieson, Brianna Smith

## SIMON ZEALOTES

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Mary	Julia Deans
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan

KensingtonSwan \*LAWYERS SEASON OF

# JESUS CHRIST SUPERSTAR



## Audience

Ava Diakhaby, Blaise Clotworthy, Amber Liberté, Moses Uhila, Trinity Whyte, Grace Augustine, Reuben Bowen, Michael Wightman, Sarah Nessia, James Corcoran, Rhian Firmin, Taylor Griffin, Tyler Brailey, Sam Goodger, Holly Stokes, Michael Jamieson, Brianna Smith

## THE TEMPLE

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Mary	Julia Deans
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Caiaphas' Militia

Reuben Bowen, Michael Jamieson, Blaise Clotworthy, Sam Goodger

## Temple Hawks

Michael Jamieson, Rhian Firmin, Blaise Clotworthy, Grace Augustine, Ava Diakhaby, Holly Stokes, Michael Wightman, Sarah Nessia

## Tithe Collectors

Amber Liberté, Moses Uhila, Trinity Whyte, James Corcoran, Tyler Brailey, Taylor Griffin, James Corcoran, Brianna Smith

## EVERYTHING'S ALRIGHT (REPRISE)

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Mary	Julia Deans
Simon	Jeremy Redmore
Peter	Kyle Chuen
Thaddeus	Rosita Vai
Thomas	George Keenan

## Audience

Ava Diakhaby, Blaise Clotworthy, Amber Liberté, Moses Uhila, Trinity Whyte, Grace Augustine, Reuben Bowen, Michael Wightman, Sarah Nessia, James Corcoran, Rhian Firmin, Taylor Griffin, Tyler Brailey, Sam Goodger, Holly Stokes, Michael Jamieson, Brianna Smith

## I DON'T KNOW HOW TO LOVE HIM

Jesus	Kristian Lavercombe
Mary	Julia Deans

## DAMNED FOR ALL TIME / BLOOD MONEY

Judas	Laughton Kora
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Caiaphas' Militia

Taylor Griffin, Tyler Brailey, Ava Diakhaby, Blaise Clotworthy, Michael Wightman, Michael Jamieson, Moses Uhila, Sarah Nessia, Reuben Bowen, Sam Goodger, James Corcoran, Rhian Firmin

## Tormentors

Holly Stokes, Amber Liberté, Grace Augustine, Trinity Whyte, Madeleine Sami, George Keenan, Rosita Vai, Andy Grainger, Julia Deans, Jeremy Redmore, Kyle Chuen, Brianna Smith

## INTERVAL

# ACT TWO

## LAST SUPPER

Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Jesus	Kristian Lavercombe
Mary	Julia Deans

## Apostles

Grace Augustine, Holly Stokes, Reuben Bowen, James Corcoran, Sam Goodger, Moses Uhila

## Writers

Sarah Nessia, Taylor Griffin Jamieson, Brianna Smith

## GETHSEMANE

Jesus	Kristian Lavercombe
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## THE ARREST

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Apostle	George Keenan
Mary	Julia Deans
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Caiaphas' Militia

Taylor Griffin, Tyler Brailey, Ava Diakhaby, Blaise Clotworthy, Michael Wightman, Michael Jamieson, Moses Uhila, Amber Liberté, Rhian Firmin

## Caiaphas' Supporters

James Corcoran, Sarah Nessia, Reuben Bowen, Trinity Whyte, Sam Goodger, Holly Stokes, Brianna Smith, Grace Augustine

## PETER'S DENIAL

Peter	Kyle Chuen
Mary	Julia Deans
High Priest	Gareth Williams
High Priestess	Colleen Davis

## PILATE & CHRIST

Pilate	Andrew Grainger
Jesus	Kristian Lavercombe
Judas	Laughton Kora
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis

## Caiaphas' Militia

Taylor Brailey, Michael Jamieson

## Pilate's Soldiers

Brianna Smith, Trinity Whyte

## HEROD'S SONG

Herod	Madeleine Sami
Jesus	Kristian Lavercombe

## Herod's Harem Henchmen

Moses Uhila, James Corcoran, Sam Goodger, Michael Wightman, Reuben Bowen, Amber Liberté, Rhian Firmin, Taylor Griffin, Blaise Clotworthy, Tyler Brailey, Michael Jamieson, Ava Diakhaby, Trinity Whyte, Holly Stokes, Sarah Nessia, Brianna Smith, Grace Augustine

## COULD WE START AGAIN PLEASE?

Jesus	Kristian Lavercombe
Judas	Laughton Kora
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Mary	Julia Deans

## Caiaphas' Militia

Taylor Griffin, Blaise Clotworthy

## JUDAS' DEATH

Judas	Laughton Kora
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis
Jesus	Kristian Lavercombe

## Caiaphas' Militia

Taylor Griffin, Tyler Brailey, Ava Diakhaby, Blaise Clotworthy, Michael Wightman, Michael Jamieson

## Tormentors

Moses Uhila, Ava Diakhaby, James Corcoran, Blaise Clotworthy, Michael Jamieson, Sam Goodger, Reuben Bowen, Michael Wightman, Rhian Firmin, Jeremy Redmore, Kyle Chuen, Rosita Vai, Julia Deans, George Keenan

## TRIAL BY PILATE

Pilate	Andrew Grainger
Jesus	Kristian Lavercombe
Herod	Madeleine Sami
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis
Herod's Bitch	Blaise Clotworthy

## Pilate's Soldiers

Brianna Smith, Sarah Nessia, Amber Liberté, Rhian Firmin, Trinity Whyte, Grace Augustine, Ava Diakhaby, Holly Stokes

## Mob

Michael Wightman, Michael Jamieson, Reuben Bowen, James Corcoran, Sam Goodger, Tyler Brailey, Moses Uhila, Taylor Griffin, Julia Deans, George Keenan, Rosita Vai, Jeremy Redmore, Kyle Chuen

## SUPERSTAR

Judas	Laughton Kora
Pilate	Andrew Grainger
Herod	Madeleine Sami
Caiaphas	Richard Green
Annas	Shane Boshier
High Priest	Gareth Williams
High Priestess	Colleen Davis
Peter	Kyle Chuen
Simon	Jeremy Redmore
Thaddeus	Rosita Vai
Thomas	George Keenan
Mary	Julia Deans
Herod's Bitch	Blaise Clotworthy

## Gospel Choir

Michael Wightman, Michael Jamieson, Reuben Bowen, James Corcoran, Sam Goodger, Moses Uhila, Taylor Griffin, Tyler Brailey

## Pilate's Soldiers

Brianna Smith, Sarah Nessia, Rhian Firmin, Ava Diakhaby

## Superstar Dancers

Trinity Whyte, Grace Augustine, Holly Stokes, Amber Liberté



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# JESUS CHRIST... SUPERSTAR?

BY REV HELEN JACOBI

When I first heard Auckland Theatre Company were going to be performing JESUS CHRIST SUPERSTAR I immediately looked for the music on YouTube. I only had to hear the opening few bars of the overture to be transported back to the lounge of the home I grew up in. I could see the record cover in my hand. And then as I listened some more, I discovered I remember all the lyrics!

For those of us who were churchgoers back then, JESUS CHRIST SUPERSTAR broke into our world and shook us up. It presented the Jesus story as we had never imagined. The story was no longer isolated to a wooden pew, but was given a new lease of life, on stage and in music.

For those of us who were teenagers in the 70s, songs like *I Don't Know How To Love Him* and *Could We Start Again Please?* were part of our lives as we fell in and out of love.

***JESUS CHRIST SUPERSTAR asks the question, "Who is Jesus – is he just a man, or is he something else, some kind of superstar?" This is the same question the Biblical writers asked, and the same question people of faith continue to ask. Who is this Jesus for us, and does it matter anyway?***

Whether we are people of faith, or not, the Jesus story is embedded in our culture and language. The phrases "walking on water", "doubting Thomas", "good Samaritan", "bearing your cross", "turning water into wine", and hundreds of others are all from the gospels, the accounts of Jesus' life. Our calendar of holidays – Christmas and Easter – mark Jesus' birth, death and resurrection.

For those of us who are Christian the Jesus story defines our lives and guides us as we try to make meaning in our world. For those of us who gather for worship on a Sunday Jesus shows up each week – as a character in the Biblical story – and as a presence in our lives. He is not someone who can be pinned down or defined, but we seek to follow his teachings anyway.

I am looking forward to seeing what the cast and crew of ATC do to bring my 70s memories alive again, with a 21<sup>st</sup> century take on the Andrew Lloyd Webber classic. It will no doubt give me something new to think and sing (to myself!) about, which I will add into the mix of my ongoing reflections about this Jesus and what he and his teachings might mean. "JESUS CHRIST, superstar, do you think you're who they say you are?"

*Rev Helen Jacobi is Vicar of St Matthew-in-the-City.*

# SUPERSTAR: A STELLAR SUCCESS STORY

BY AMBER MCWILLIAMS

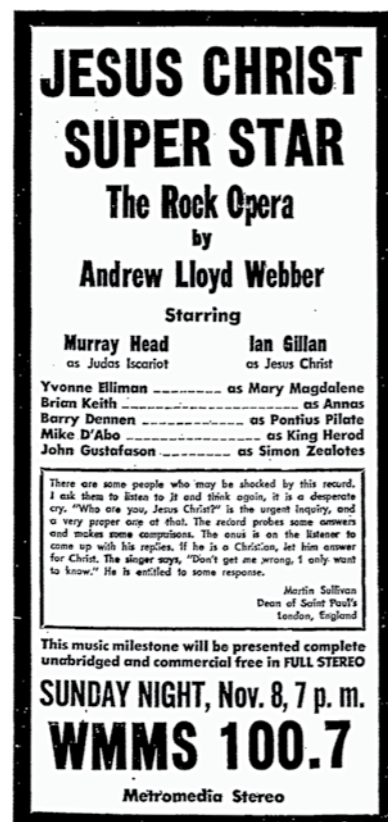
JESUS CHRIST SUPERSTAR began its life as a ground-breaking rock double album – simply because its creators could not get anyone to produce it. In the words of composer Andrew Lloyd Webber, “No-one was interested in doing JESUS CHRIST SUPERSTAR on stage when we started, so Tim Rice and I did it as a record”.

The duo pitched it to David Land, and his partner Sefton Myers, who ran a company called New Talent Ventures. After listening to the LP of Lloyd Webber and Rice’s first collaboration, JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, Land and Myers agreed to a deal. They would pay the songwriters a living wage of £1,500 a year each for three years; in return, they would receive 25% of anything Lloyd Webber and Rice earned in that time.

The single *Superstar* was recorded in late 1969 (the title track’s catchy melody was first jotted down by Lloyd Webber on a napkin in a restaurant on London’s Fulham Road). The rest of the album was recorded in 1970, and the double LP was released in October that year.

*“It’s a modern masterpiece; a dazzling mix of the hip and the holy, with vibrant music and poignant, potent lyrics.”*

Keith Richmond, *The Musicals of Andrew Lloyd Webber*



Initially, the album was banned for broadcast by the BBC, on the grounds of being “sacrilegious”. In Lloyd Webber’s words, the album “came out in England to a rather resounding silence: a chorus of – not disapproval – more disinterest, really.” He and Rice assumed that the album was “caught in the crossfire between people who thought it was uncool because of the subject matter, if they were young, and people, who, if they were older, thought it was disrespectful.” As Lloyd Webber remembers, “Tim Rice and I thought it was pretty much dead. And then we got the call to go to America.”

And that’s where the show’s stellar rise really began. In 1971, the JESUS CHRIST SUPERSTAR album was the number one LP on the United States Billboard Pop charts, selling two million copies in twelve months. It also topped the Canadian charts, and made the top ten in unlikely locations such as Norway. The combination of the well-known passion story, contemporary language and rocking music began to take the world by storm.

As the music hit, unauthorised concert productions of the show

PHOTOS:  
Left page: 1970 WMMS print ad for the broadcast of JESUS CHRIST SUPERSTAR  
Right page: Publicity photo of American entertainers Yvonne Elliman (Mary) and Ted Neeley (Jesus) promoting their roles in the 1973 feature film JESUS CHRIST SUPERSTAR.

sprang up all over the US. An Australian entrepreneur called Robert Stigwood bought the rights to the show off Land and Myers, and spent over a million dollars closing down these unauthorised acts, before launching the first official touring production in 1971. This oratorio version included a rock band and a 32-piece orchestra. The first show played to an audience of 13,000 at the Civic Arena in Pittsburgh. It proceeded to sell out shows in arenas and large-scale concert venues across America.

On the back of the tour’s success, the show won its first Broadway production, which opened in October 1971 to one million dollars’ worth of presales. The show was an extravaganza, including choirs of silver-clad flying angels, dancing dwarves, laser lighting, smoke machines and a Jesus resplendent in billowing gold. The production’s director, Tom O’Horgan, said of the show: “Traditional theatre pretends that something real is happening on stage. We’re saying there’s a ritual to be performed and we’re doing it. It’s very easy to do traditional theatre and the reaction you get is in the same proportion. This is meant to involve the audience with the magical passage of ideas and feelings on stage. I don’t think anyone will come out feeling neutral about this.”

People didn’t. Among those who had a strong reaction to the production were the

originators of the work: Andrew Lloyd Webber and Tim Rice. They were unconvinced by the razzle-dazzle elements of the Broadway production. (As reviewer Clive Barnes wrote in the New York Times: “The total effect is brilliant but cheap, like the Christmas decorations of a chic Fifth Avenue store.”) Lloyd Webber said candidly in an interview thirty years later: “it was one of the worst productions of a musical I’ve ever had the displeasure of seeing in my life. It was the worst night of my life when it opened on Broadway. I didn’t know where to hide. The show was this vulgar travesty of what I’d hoped it would be.”

The London production, which opened at the Palace Theatre in 1972, had fewer “vulgar excesses”; in remaining truer to the original concert form of the show, this production pleased Lloyd Webber much more. History proved the accuracy of his assessment: while the Broadway production managed a respectable two year season, the London version ran for eight years. Its 3,358 performances reached over two million theatre-goers and earned more than £7 million at the box office.

The release of a film version in 1973 kept JESUS CHRIST SUPERSTAR firmly in the public eye. The movie, shot in Israel at a cost of \$3.6 million, was directed by Norman Jewison for Universal Studios. It was nominated for an Academy Award for Best

Adapted Score, and received good reviews, though its returns at the box office were lower than the studio had hoped.

But there was no stopping SUPERSTAR. Two years after its inception, the show had clocked £13 million in export earnings for Britain, and album sales had reached 3,500,000. Over the next twenty years, the show was translated into eleven languages, performed in 22 countries, and grossed more than £100 million. To the present day, it has enjoyed repeated arena tours in the US and UK, as well as tours in Australia and South Africa. London has seen a Japanese Kabuki staging. The song *I Don’t Know How to Love Him* has been a chart-topping hit for singers as diverse as Yvonne Elliman, Petula Clark, Helen Reddy and Sinead O’Connor. The show has been revived as a stage production in major US and UK venues; both the film and original album have been re-released to great acclaim.

It seems that this show remains, after more than forty years, a star in the ascendant...

ATC is proud to bring The Kensington Swan season of JESUS CHRIST SUPERSTAR to the Q Theatre stage in Auckland, New Zealand, in 2014.



# WATERFRONT THEATRE PROJECT UPDATE

## WE DID IT.

We are over the moon to announce, after three extremely challenging and exhilarating years, the early works for the Waterfront Theatre Project have begun and construction is confirmed to start in mid November.

With all the effort that's gone into the fundraising, negotiating and lobbying, and all the blood, sweat and tears that everyone has put in to date, it is an enormous achievement to finally get underway. With the build scheduled to take 20 months to complete, we are working to a timetable which will see the doors of the new theatre opening in mid 2016.

The Waterfront Theatre Project is a game changer for Auckland. It will allow us to showcase the best performing arts projects that Auckland and New Zealand have to offer and facilitate guest seasons with our sister companies across the Tasman.

Not only will the new theatre provide Auckland Theatre Company with a much needed home, it will complement the many other exciting new developments in the Wynyard Quarter and fill a gap in the performing arts industry for

central Auckland.

We are completely and utterly ecstatic to have made it to this point. We believe Auckland has the potential to become the cultural capital of the Pacific and the Waterfront Theatre Project will play a vital role in getting it there. We are so proud to be bringing this venue to fruition and helping Auckland on its way to becoming the world's most liveable city.

The list of people we need to thank for getting us this far is endless. From the very beginning we were fortunate enough to have so many wonderful funders, sponsors, organisations and individuals advocating for us and giving to the project. To everyone who has contributed, no matter how great or small, we simply cannot thank you enough.

That said, our job is far from over. While we have raised the \$35 million needed for the theatre's construction we will continue to fundraise throughout the build for the fit-out items and operating costs.

It's never too late to get involved. We are inviting theatre lovers to engrave their name in theatre

history by **Taking a Seat** in the Waterfront Theatre Project for a donation of \$1,000. **Take a Seat** supporters will have their name and message placed on a seat plaque for the life time of the seat and will receive an invitation to an exclusive champagne reception and seat unveiling evening upon the theatre's completion. For those looking to make a larger investment there is also the Waterfront Theatre Project Founders Club with its range of commitment levels.

**Taking a Seat** is so much more than donating to the bricks and mortar of the building: it's an investment in the future generation of audiences and a way of ensuring performing arts companies in Auckland can continue to create high quality, professional productions for years to come. So please, if you have been thinking of donating, do so now and help us complete this extraordinary project we have worked so hard to secure.

For more information about the project or the giving process, please visit our website [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) or contact ATC Development, [linden@atc.co.nz](mailto:linden@atc.co.nz), 09 309 0390 ext 272 or [alex@atc.co.nz](mailto:alex@atc.co.nz), ext 266.



## JOIN THE NEW THEATRE'S FOUNDERS CLUB

The Founders Club is a group of highly committed people who are passionate about securing this new theatre for Auckland. In recognition of their investment in this visionary project, members are afforded:

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events

Joining the Founders Club offers you a unique opportunity to be involved with creating this world-class performing arts venue as a legacy for Auckland. The levels of investment for this exclusive membership are as follows:

FOUNDERS CLUB	
RECOGNITION	INVESTMENT
Platinum Member	\$50,000 +
Gold Member	\$25,000 +
Silver Member	\$10,000 +
Bronze Member	\$5,000 +

PHOTOS: Artists impression of the waterfront theatre project. Credit: Gordon Moller.

We would be delighted to welcome you into this select group of supporters playing a vital role in ensuring the success of this project. If you are interested, please contact Linden Tierney on 09 309 0390 ext. 272, [linden@atc.co.nz](mailto:linden@atc.co.nz).

The Waterfront Theatre Trust is a registered charity and donations are eligible for a tax rebate. Donations can be paid in installments over a period of time to assist financial management or to maximise tax effectiveness.

### SUPPORTERS OF THE NEW THEATRE PROJECT



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To find out more or for information on how to donate visit [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) or call 09 309 0390





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## WHAT'S ON IN THEATRES AROUND THE COUNTRY?



CIRCA THEATRE | Wellington

### RED RIDING HOOD – THE PANTOMIME

Written by: Roger Hall, Songs by Paul Jenden & Michael Nicholas Williams  
Circa One

15 November – 10 January

What a big smile you'll have ...

Circa's fabulous Christmas panto telling one of the great stories – about an innocent Red Riding Hood, her poor, short sighted grandmother, the handsome woodcutter and that villain of all villains, the Wolf! There's lots of laughter, hilarious jokes and musical goodies in Red's basket as she sets off on her journey to entertain young and old with this marvellous magical treat.



THE COURT THEATRE | Christchurch

### ONE MAN TWO GUVNORS

By Richard Bean

22 November, 14 - 17 January, 15

Uproariously funny, ingeniously farcical. Absent minded chancer Francis Henshall lands himself in the thick of a gangster family feud in this rollicking Broadway and West End hit comedy. Love, murder and divided loyalties unwind to the sounds of live 60s groove.



SILO THEATRE | Auckland

### THE BLIND DATE PROJECT

Bojana Novakovic & Mark Winter with Thomas Henning

The Basement

4 – 29 November

The apprehension of going on a blind date is suddenly compounded when a group of people [that's you, the audience] gather to witness an improvised meeting between two complete strangers in a tacky karaoke bar.

Silo is teaming up with Sydney's Ride On Theatre to explore the most humiliating impulses in us all: seeking approval, looking for love, saying too much and struggling to impress. It's gold.

Presented in collaboration with Ride On Theatre.



FORTUNE THEATRE | Dunedin

### LADIES NIGHT

By Stephen Sinclair & Anthony McCarten

15 November – 13 December

Will They Go All The Way?!

Four unemployed Kiwi blokes rise to the heights of male stripperdom in order to make some fast cash.

They pitch the notion to a local club owner and take lessons from a slightly shop-worn dance instructor with a heart-of-gold in all manner of things, who teaches them not only what the opposite gender want but how to deliver it.



CENTREPOINT | Palmerston North

### THE PINK HAMMER

By Michele Amas

1 November – 13 December

Four very different women answer a flyer for "The Pink Hammer Workshop" – a ladies-only woodwork class. They turn up expecting empowerment and sisterhood from the advertised tutor, Maggie Taylor....but when they arrive, Maggie's gone AWOL. Maggie's husband Woody certainly doesn't want a bunch of crazy women playing with his tools, but he doesn't have a choice!

To find out what else is going on in Auckland be sure to read the latest copy of



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