

AUCKLAND  
THEATRE  
COMPANY

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# ON— STAGE



# THE LADY — KILLERS

BY  
GRAHAM  
LINEHAN

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# DIRECTOR'S NOTE

Colin McColl

**Happy New Year and welcome to *The Ladykillers* – the first play in our 2015 subscription season.**

I have vague memories of being taken, as a child, to see Alec Guinness in *The Ladykillers*. I think I found the whole experience confusing! The notion of black comedy completely eluded me. Why was it meant to be funny when they were crooks and killers? Happily the idea of a spooky comedy is an accepted genre nowadays; and in the case of this new stage version, Graham Linehan brings his considerable skills as the creative mastermind behind hit television comedies such as *Father Ted*, *Black Books* and *The IT Crowd* to this vintage work. He's refreshed it, embellished the characters with delicious contemporary neuroses and perked up the plot with more knockabout comic business than the original Ealing film.

This type of work requires actors of great craft, timing and playfulness. I have been blessed with a first rate team. They've sweated (and scraped away at their instruments!) through the heat of Auckland's summer, streamlining bits of business under the eagle eyes of both my co-director Cameron Rhodes — no slouch in the comedy acting stakes himself — and myself. So thank you to Annie, Carl, Andy, Peter, Paul, Byron, Toby, Yvette and Hera, and to our Marvellous ladies: Elizabeth, Patricia, Christina, Marianne and Rosslyn plus the inimitable Sue East (who after serving her time for many years on ATC's front desk has finally made it to the stage). Many thanks as well to our talented design team, Rachael Walker, Elizabeth Whiting, John Gibson, Phillip Dexter and the sterling work from 2Construct and our ATC production team in realizing this production.

Next up in our 2015 Reinvention season is novelist Emily Perkins' take on the Ibsen classic *A Doll's House*, playing at the Maidment Theatre throughout May. There are plenty of other theatrical treats in store in 2015 so I invite you to check out what's on offer in our subscription magazine On-Stage. It's still not too late to take up a subscription and enjoy substantial savings on ticket prices.

Enjoy the shenanigans!

# The Ladykillers

BY GRAHAM LINEHAN

## CAST

Mrs Louisa Wilberforce – **ANNIE WHITTLE**  
One-Round – **ANDREW GRAINGER** | Professor Marcus – **CARL BLAND**  
Major Courtney – **PETER HAYDEN** | Harry Robinson – **BYRON COLL**  
Constable MacDonald – **PAUL MINIFIE** | Louis Harvey – **TOBY LEACH**  
Mrs Jane Tromleyton – **YVETTE PARSONS**  
Voice of General Gordon the Parrot – **HERA DUNLEAVY**  
Friends of Mrs Wilberforce – **SUE EAST, ELIZABETH KERNOHAN,**  
**PATRICIA NOONAN, CHRISTINA PUSZTAY, MARIANNE SIMPKINS, ROSSLYN SMILLIE**

## CREATIVE

Director – **COLIN McCOLL & CAMERON RHODES**  
Set Designer – **RACHAEL WALKER** | Lighting Designer – **PHILLIP DEXTER MSC**  
Sound Designer & Composer – **JOHN GIBSON**  
Costume Designer – **ELIZABETH WHITING**

## PRODUCTION

Production Manager – **ANDREW MALMO**  
Company Manager – **FERN CHRISTIE-BIRCHALL**  
Technical Manager – **JAMIE BLACKBURN** | Stage Manager – **ELIZA JOSEPHSON-RUTTER**  
Assistant Stage Manager – **YOURA HWANG** | Technical Operator – **ROCHELLE BOND**  
Sound Effects Programmer – **THOMAS PRESS** | Stunt Choreographer – **MICHAEL HURST**  
String Tutor – **JESSICA HINDIN** | Props Master – **NATASHA PEARL**  
Technical Operator Swing – **ABBY CLEARWATER** | Set Construction – **2CONSTRUCT**

From the motion picture screenplay by William Rose, by special arrangement with Studiocanal,  
and by special arrangement with Fiery Angel Ltd, London

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: The Stringed Instrument Company, Laurel Devenie, Burrell Demolition, Sam Blackler from Muros International Ltd, Kate De Courcy and the Special Collections Team at Auckland City Library, Mike Westgate, Shelagh Thomson and the Performing Arts department of Diocesan School for Girls.

*The Ladykillers* is the first Auckland Theatre Company mainbill production for 2015 and opened on February 14 at Maidment Theatre. *The Ladykillers* is approximately 1 hour 45 minutes plus a 20 minute interval.  
Please remember to switch off all mobile phones, pagers and watch alarms.

*Uniquely Kiwi.  
Distinctly New Zealand.*



*Alastair Maling (MW), Group Winemaker*

“ *One of the benefits of being a family business is that you have that total focus on quality.* ”

Sir George Fistonich, Villa Maria Owner & Founder



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## SYNOPSIS

Set in London in the 1950s.

The eccentric Mrs Wilberforce lives in a lopsided Victorian house near London's King's Cross railway station, with just her parrot General Gordon for company. She decides to let her spare room and the mysterious Professor Marcus moves in but he is not the fine upstanding gentleman he appears to be.

Professor Marcus invites his friends, a gang of criminal misfits posing as amateur musicians, to stay and they mastermind a daring heist right under the nose of their unsuspecting landlady. As she provides an endless supply of tea and cake to the Professor and his motley crew of 'musicians', how long can the gang continue to pull the crocheted wool over this seemingly naïve little old lady's eyes?



# RUPERT

**SPECIAL FUNDRAISING PERFORMANCE**

JOIN US FOR AN EVENING OF GLITZ  
— AND GLAMOUR, SONG AND DANCE, MEDIA —  
AND MONEY, POWER AND POLITICS...

Auckland Theatre Company is hosting a special fundraising performance of the Kensington Swan season of RUPERT on Friday 3 July at 8.00pm with proceeds going to the development of the ASB Waterfront Theatre.

While we have raised the funds needed to complete construction of the theatre, we still need to raise \$1.5 million for fit-out items and to truly redefine the theatre-going experience for you, our loyal audiences.

By upgrading your ticket to this performance of David Williamson's smash hit cabaret-style romp, you will be invited to enjoy a post show drink and nibbles with the

cast and creative team, including theatre veterans Stuart Devenie and Jennifer Ward-Lealand. By doing so you will be helping Auckland Theatre Company to complete the state-of-the-art performance space we will soon call home.

To purchase one of the limited tickets available for this performance simply call the friendly **ATC Box Office** on **309 3395** and mention the RUPERT Fundraiser Evening. Similarly, if you have already bought a ticket to see the show on another night you can transfer into the fundraiser performance and pay the difference. We hope to see you there.

# HOW I DYNAMITED THE LADYKILLERS

*Graham Linehan on his adaptation of *The Ladykillers**

- SPOILER ALERT -

## How do you adapt the classic film *The Ladykillers* for the stage? First, blow the whole thing up.

The story of *The Ladykillers* came to screenwriter William Rose in a dream. Four criminals planning a robbery hole up in an old lady's house, deciding to kill her when she discovers their secret. Unable to do the deed, however, some of them end up killing each other, and all of them end up dead. Rose woke his wife, Tania, gabbled the story to her – and immediately fell asleep again. She, thankfully for him and all of us, flew from their bed and typed the whole thing out before it had a chance to go cold. The next morning, she told the story to her husband, and he listened amazed, as if hearing it for the first time.

Fittingly, the classic 1955 film has a dreamlike, flowing quality, but with a robust logic that provided a safety net as I adapted it for the theatre. Anything was permissible, it seemed to me, so long as there was an innocent little old lady – the imaginative, immovable Mrs Wilberforce –

a corrupt gang, their visionary leader, and five deaths.

There were some other rules, of course: Mrs Wilberforce's final line had to be as satisfying as the original film's. "Oh," she says on having her broly returned to her for the umpteenth time. "Oh no, I don't think I want it. I never liked it. Now I can buy a dozen new ones." The bodies had to disappear without a trace; and all the events had to happen within the house. Furthermore, my adaptation could never contradict what Rose saw as the film's moral: "In the worst of men, there is a little bit of good that can destroy them."

That's not to say there weren't problems. For a while, I got stuck on the question of what exactly could connect the men's deaths, given that some of them die accidentally and some are murdered by their companions. In the Coen brothers' 2004 remake, there is a suggestion that the late Mr Wilberforce is looking out for his wife from beyond the grave – but I hated that, as it weakened Mrs Wilberforce as a character.

In the end, the answer was provided, as would occasionally be the case, by going back to the 1955 film and Rose's notion of the "little bit of good in them". None of them are good men; in fact, they are "the very worst". But even so, faced with killing a little old lady, that tiny remnant of good within them brings about their doom.

At these times, when I felt that Rose was taking the wheel back, it struck me that an adaptation is partly a collaboration. You are working with the (sometimes long-gone) author to give the best account you can of the source material. Often, remaining what some call "faithful" to the source is the worst way to achieve this. I always thought it odd that the Coens received the best adapted screenplay Oscar for 2007's *No Country for Old Men*, given that they straightforwardly transcribed the events of Cormac McCarthy's book into the script – even down to the terrible, confusing off-screen death of the hero.

In fact, it could be argued that the Coens' *The Ladykillers*, although a worse movie, is the better adaptation of the two (and I'm only being semi-perverse here). Having dispensed with the tone, location and period of the Ealing original, there is then plenty of room for them to apply their imaginations and their personalities. In adapting – often but not always – you must first plant dynamite around the ground floor of the original.

After the detonation, you keep what's still standing and bid farewell to the rest.

I wish the dynamite principle was applied more often to P.G. Wodehouse adaptations. Transcribe the events of a Wodehouse novel to the screen in a straightforward fashion, and you'll leave people wondering what the fuss is all about. You need new scenes and new characters – and new plot twists for those new characters. Lose all that prose without providing a cinematic replacement, and you might as well train the camera on a paperback lying on the floor. Something, in other words, needs to fit in that Wodehouse-shaped hole.

We've been accused of sacrilege, of displaying a certain amount of brass neck in reworking something so revered as *The Ladykillers*. But to be honest, neck never really came into it. From the moment the idea was pitched to me, I knew it was a project I wanted to do. It would have taken neck not to do it. To borrow a phrase also useful in poker: "Opportunity knocks, but it doesn't pester."

If the dynamite did more damage than was expected, I hope Rose and his wife would understand. I believe their film is still there – both in the sense that its spirit haunts our version, and in the fact that, regardless of this or any future reworking, their original will forever rank as one of Britain's great cinematic achievements.

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# CAST



## ANNIE WHITTLE

*(Mrs Wilberforce)*

Annie's love of performance began with ballet. She has been an award winning recording artist as well as a television presenter and reporter. Annie took up acting in her late twenties with the female lead in the tele-feature *Wreck Of The Central Grant* and for the past 35 years she has worked in theatre, television and film.

Favourite roles for theatre include leads in *Duet For One*, *Side By Side By Sondheim*, *Insignificance*, *Taking Off*,

*Chicago*, *Putting It Together*, *The Glass Menagerie*, *Blood Brothers*, *The History Boys* and *A View From The Bridge*.

Feature film appearance highlights were *Trial Run*, *Makutu On Mrs Jones* and *The World's Fastest Indian* and the award winning short film *Ross & Beth*. Television work includes four years on *Shortland Street*, *A Piece Of My Heart* and *Go Girls*. Annie's most recent performance for Auckland Theatre Company was in Roger Hall's *Four Flat Whites In Italy*.

## ANDREW GRAINGER

*(One-Round)*



Andrew's career as an actor began in the 1980's 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 Street*, *Outrageous*

*Fortune*, *The Million Dollar Con Man*, *Life's A Riot*, *The Cult*, *Spartacus* and *Super City*. Last year he also appeared in *When We Go To War*, a six part television series for TVNZ. NZ film credits include *The Dark Horse*, *Sky Runners* and *Avalon High*.

For Auckland Theatre Company, Andrew has appeared in *Jesus Christ Superstar*, *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: *Assassins*, *That Face*, and *Ruben Guthrie*.

## CARL BLAND

*Professor Marcus*

With over 25 years' experience on stage and screen, Carl's credits include films such as *I'll Make You Happy* (for which Carl was nominated for best actor), *The Warrior's Way* and *The Whole Of The Moon*. For TV he has been in the core cast of *Street Legal* and *Rude Awakenings*. His numerous stage productions include *Savage Hearts* and *King Lear* (Theatre at Large), *Mondo Nuovo* (Shona McCullagh), *The Pickle King* and *The Dentist's Chair* (Indian Ink), *Well Hung*, *Awatea* and *Midnight In Moscow* (Auckland Theatre Company). He wrote and created his own

shows with Peta Rutter under the name Nightsong Productions. Shows include *The Bed Show*, *The House Of Doors And Camels* and *Sofa Stories*. Collaborating with Theatre Stampede they also made *Head* (winner of Chapman Tripp Most Original Production) and *360: A Theatre Of Recollections* for the New Zealand International Arts Festival 2010. The show also won the Most Original of 2014 at the Auckland Theatre Awards and the People's Choice Award. His new show *Te Po* will premiere in 2016.





## PETER HAYDEN

(Major Courtney)

Peter Hayden has recently returned to the North Island, having spent many years in Dunedin working between his 'twin' passions of drama and documentary film making. Peter has produced, directed, written and presented many science and nature documentaries for New Zealand and international audiences.

Screen drama roles include *The Governor*, *Close To Home*, *Beyond Reasonable Doubt* and Maurice Gee's *The Fire-Raiser*. Peter was awarded Best Supporting Actor in the gold mining tale *Illustrious Energy*, and starred in road movies *Arriving Tuesday* and *Shaker Run*. In *Footrot Flats*, he voiced villain Irish Murphy and Cooch, the 'greenie'. Peter recently

played Dr Sumpton in the Dreamworks' film of the novel *Light Between the Oceans*. In theatre, Peter appeared recently at *The Basement* in *Motel*, by April Phillips. In Wellington he starred in Roger Hall's *A Shortcut To Happiness*, David Hare's *The Vertical Hour* at Circa and *The Raft* by Carl Nixon at Downstage.

His recent appearances at the Fortune Theatre Dunedin include the war veteran comedy *Heroes*, *Calendar Girls* and Roger Hall's *Book Ends* and *A Shortcut To Happiness*, as well as *The Truth Game* by Simon Cunliffe, and Tom Scott's *The Daylight Atheist*. Last year Peter appeared in Auckland Theatre Company's productions of *Other Desert Cities* and *Trees Beneath the Lake*.

## TOBY LEACH

(Louis Harvey)

Toby Leach has over 18 years experience in the professional theatre, film and television industry. He trained



at Toi Whakaari: NZ Drama School and since then has worked in most facets of the industry as an actor, writer and director. His theatre credits include *Wheeler's Luck*, *Cloud 9*, *Mr Kolpert* and *Have Car Will Travel*. He has been seen on NZ television in *When We Go To War*, *Harry*, *Siege*, *Outrageous Fortune* and *Shortland Street* and will feature in the upcoming *Venus and Mars* telefeature. He was nominated for Best Supporting Actor for his role in the TV series *Duggan* and won a Chapman Tripp for Best Supporting Actor in the theatre production *Trick of the Light* at Circa theatre.



## BYRON COLL

(Harry Robinson)

Byron has been working consistently in film and theatre since graduating from Toi Whakaari: NZ Drama School in 2007. His work includes roles in Jane Campion's *Top of the Lake*, Warp Films multi award-winning feature *Shopping* by Louis Sutherland and Mark Albiston, Lippy Pictures' television drama *Tangiwai*, and Gaylene Preston's *Home by Christmas*. In 2012 Byron appeared in Warner Brothers' *Jack the Giant Slayer*, directed by Bryan Singer.

Byron may be most recognisable as Tim, the over-enthusiastic All Blacks supporter in the award winning Mastercard commercials. Byron was awarded Actor of the Year at the 2015 Chapman Tripp Wellington Theatre awards for his work in *Midsummer* by David Grieg.

Byron has appeared in a number of Auckland Theatre Company productions including *The End of The Golden Weather*, *Badjelly The Witch*, *Once On Chunuk Bair* and *The Good Soul of Szechuan*.

## PAUL MINIFIE

(Constable MacDonald)

In a career spanning 47 years Paul has been an actor, director and arts manager throughout New Zealand. He recently retired, following 20 years as Director, Maidment Theatre, University of Auckland.

Appearances in Auckland Theatre Company productions include *A Herbal Bed*, *Wind In The Willows*, *Death Of A Salesman*, *Wit* and *Anne Boleyn*. Paul also directed *Foreskin's Lament*. Memorable productions include directing

*Metamorphosis*, *Bent*, *Shadowlands*, *Kennedy's Children*, *Peter Pan*, *Gypsy*, *Fiddler On The Roof* and *Sweeney Todd*. His favourite performances were in seasons of *Galileo*, *Single Spies*, *Murder In The Cathedral*, *The Rocky Horror Show*, *Three Sisters* and *My Fair Lady*. He played a leading role in *Mrs Piggie-Wiggle*, an American television series for children and is in demand as a voice-over artist.





## YVETTE PARSONS

(Mrs Jane Tromleyton)

Yvette is delighted to be playing Mrs Jane Tromleyton in *The Ladykillers*.

Yvette's play *Silent Night* (developed as part of ATC's The Next Stage in 2008) has toured arts festivals and venues throughout New Zealand. She was nominated Best Actress, and Most Outstanding Performance of the Year in the Chapman Tripp Awards 2012, for *Silent Night*.

Recent theatre credits include *Famous Flora* (The White House), *Boeing Boeing* (Fortune Theatre),

*Dolly Mixture* (Basement, BATS), *Yeti Trilogy* (Basement, BATS), *Janece Gunton: Herstory* (Basement), *The House Of Bernada Alba* (TAPAC) and *Entertaining Mr Sloane* (Circa). Her television credits include *Agent Anna*, *Power Rangers*, *Super City*, *Outrageous Fortune* and *Shortland Street*.

Film credits include the NZ horror comedy *What We Do In The Shadows* directed by Jemaine Clement and Taika Waititi.



## MARVELLOUS THEATRE GROUP

(Mrs Wilberforce's Friends)

Several of Mrs Wilberforce's lady-friends are volunteer performers from Auckland's unique acting company for senior citizens – the Marvellous Theatre Group. Voted Best New Cast (2011) by Metro for *The Waste Land*, Marvellous was developed via Auckland Theatre Company's innovative outreach

programme ATC Participate and now operates as an independent group with the motto 'You're never too old to play!'

To join their future theatrical adventures contact: [marvelloustheatre@gmail.com](mailto:marvelloustheatre@gmail.com) and to find out more about ATC Participate contact [tanya@atc.co.nz](mailto:tanya@atc.co.nz)



# CREATIVE TEAM



## GRAHAM LINEHAN

*Playwright*

Graham Linehan is an Irish comedy writer and director, as well as actor and comedian, and creator of highly popular series *Father Ted*, *The IT Crowd* and *Black Books*.

After an early career as a journalist for the Irish music magazine 'Hot Press', Linehan began collaborating with writer Arthur Mathews on many high profile comedy sketch shows including *Alas Smith and Jones*, *Harry Enfield and Chums*, and the Ted and Ralph characters in *The Fast Show*.

It was Linehan and Matthews' creation of *Father Ted* in 1995 that

brought their greatest success of their early years. The programme won countless awards, including two BAFTAs for best comedy, and is today regarded as one of the greatest British sitcoms ever produced.

Linehan and Matthews then wrote the first series of the sketch show *Big Train*, which he also directed. Linehan has since written for other shows, including *Brass Eye*.

2000 saw his next success with his co-creation of *Black Books* with Dylan Moran. Graham also co-directed many episodes with Nick Wood.

Nominated for five Olivier Awards including Best Play, Graham Linehan's razor-sharp adaptation of the classic 1955 Ealing comedy wowed audiences and won rave reviews when it opened on the West End.

Creator of hit TV shows *Father Ted* and *The IT Crowd*, Linehan honours the ingenious premise of the much-loved film's screenplay, creating an uproarious slapstick stage farce – fizzing with gags and verbal brilliance.

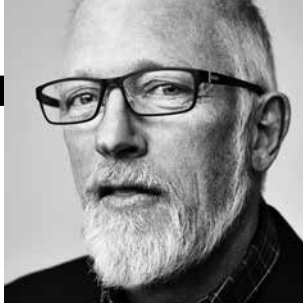
In 2003 he directed the pilot episode of *Little Britain*. Linehan went on to create, write and direct the 2006 Channel 4 sitcom *The IT Crowd*, starring Chris O'Dowd and Richard Ayoade, which went on to win multiple awards including the BAFTA TV Award for Best Situation Comedy in 2009, Best TV Sitcom at the British Comedy Awards in 2009, and Best Script for Television at the Irish Film and Television Awards.

Over the last ten years Linehan has also directed numerous ad campaigns with Sneezing Tree Films, including campaigns for ITV Sports Channel, which were awarded the Silver Arrow at the 2003 BTAA Awards, and four commercials from the award winning QTV series starring Martin Freeman. He directed the IKEA *Van de Poop* campaign

and in 2011 he did the *Direct Line* campaign starring Chris Addison, Alexander Armstrong and Amelia Bulmore.

In November 2011, his stage adaptation of the Ealing Studio classic *The Ladykillers* debuted at the Liverpool Playhouse. The production, starring Peter Capaldi and Ben Miller, moved to the Gielgud Theatre in London, where it received rave reviews and ran for a sell-out season.

Linehan co-wrote and directed the much loved series *Count Arthur Strong*, series one for BBC2 and most recently series two for BBC1. The series is co-written with its star Steve Delaney, and co-stars Rory Kinnear. Last year Linehan directed a new series for the BBC called *The Walshes*, which he co-wrote with the comedy group A Diet of Worms.



## COLIN McCOLL

*Director*

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies, and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of *Hedda Gabler* played there to great acclaim in 1990 and was also presented at the Ibsen Festival in Oslo, the Covent Garden Festival in London, and the 1991 Sydney Festival. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times — including for his 2002 production of *Who's Afraid Of Virginia Woolf?*

His many productions for Auckland Theatre Company include: *Anne Boleyn*, *Midnight In Moscow*, *Lord Of The Flies*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *On The Upside Down Of The World*, *Mary Stuart*, *August: Osage County*, *The Pohutukawa Tree*, *Cat On A Hot Tin Roof*, *The Female*

*Of The Species*, *Where We Once Belonged*, *End Of The Rainbow*, *The Crucible*, *Hatch Or The Plight Of The Penguins*, *Doubt*, *Disgrace*, *The Duchess Of Malfi*, *Equus*, *Goldie*, *Waiting For Godot*, *Serial Killers*, *The Seagull*, *Rosencrantz And Guildenstern Are Dead* and *Uncle Vanya*.

Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Italian Girl In Algiers*, *The Marriage Of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera. In 2009 he remounted his production of *The Italian Girl In Algiers* for the Scottish Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



## CAMERON RHODES

*Director*

Since graduating from Toi Whakaari in 1987, Cameron has appeared in over 85 stage productions, 13 feature films and a number of television productions. Cameron has tutored at Unitec and Toi Whakaari, and is a board member of The Actors' Program.

Recent stage work includes *Dementia 15* and *Carnival Of Souls Live Live Cinema* (tour to The Barbican London, Frankfurt, and Australia), *Tartuffe*, *Assassins*, and *Blind Date* for Silo Theatre.

His work for Auckland Theatre Company includes *The Good Soul of*

*Szechuan*, *Mary Stuart*, *Sweet Charity*, *Goldie* and *The Duchess of Malfi*.

Films include *Housebound* and *Mr Pip*. TV credits include *Agent Anna*, and *Secrets And Lies* for Channel Ten in Australia. Cameron has recently finished filming a role in *In Your Dreams*, a German/Australian co-production for Channel Seven Australia.

Directing credits include *After Miss Julie*, *Closer*, *Much Ado About Nothing*, *Once on Chunuk Bair*, *Happy End*, *The Dining Room* and *Into The Woods*.

He is a board member of NZ Actors Equity.



## RACHAEL WALKER

*Set Designer*

With a passion for both set and costume design Rachael has spent the past 14 years specialising in Theatre Design. For Auckland Theatre Company, her works include *Other Desert Cities*, *Polly Hood In Mumuland*, *Anne Boleyn*, *Kings Of The Gym*, *The Gift*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *God Of Carnage*, *Who Needs Sleep Anyway?*, *End Of The Rainbow*, *The Tutor*, *The Bach*, *The Vagina Monologues*, *Play 2* and *Play 2.05*.

Theatre highlights for Silo include *Angels In America*, *Midsummer*, *Private Lives*, *The Brothers Size*, *Loot*, *Holding The Man*, *Betrayal*, *The Cut*, *Lobby Hero*,

*Some Girl(s)*, *The Case Of Katherine Mansfield*, *Under Milk Wood* and *Glide Time*.

She also designed *Mother Courage And Her Children*, *Balm In Gilead*, *The Dining Room*, *Jacques Brel Is Alive And Well And Living In Paris*, *The Three Sisters*, *Top Girls*, *Cloud Nine*, *Macbeth*, *Scenes From The Big Picture*, *Measure For Measure*, *Sons*, and *The Crucible (Unitec)*, *A Number*, *The Return* and *Proof (A Lethal Set)*, and *Aladdin (Auckland Festival'03)*. She also had fun designing the set for Tim Bray's Royal Jubilee Performance of *Hairy Maclary* in 2012.

Rachael was the 2008 URBIS Best Stage Designer.



## PHILLIP DEXTER MSc

*Lighting Designer*

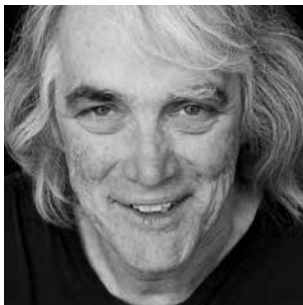
Phillip's previous lighting designs for Auckland Theatre Company include: *The Good Soul of Szechuan*, *Other Desert Cities*, *Lord Of The Flies*, *A Shortcut To Happiness*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *Mary Stuart*, *Poor Boy*, *Le Sud*, *Equus*, *The Blonde The Brunette And The Vengeful Redhead*, *Doubt* and *Up For Grabs*.

He works regularly for all the major theatre companies in New Zealand. Recent productions include: *God Of Carnage*, *Four Flat Whites In Italy*, *Rock 'N' Roll (Circa Theatre, Wellington)*, *Don Juan In Soho*, *Lucky Numbers (Fortune Theatre, Dunedin)*, *Long Day's Journey Into Night*, *Oliver! (The Court, Christchurch)*, *The Graduate*, *Dracula*, *The Goat (Downstage, Wellington)*, *At The Wake*

(Centrepont Theatre, Palmerston North), *Lucia Di Lammermoor* and *Turandot (NZ Opera)*.

While based in London, Phillip's international work included designs at Donmar Warehouse, The Globe, Hampstead Theatre, The Royal Opera House - Covent Garden, Opera Conservatory - Royal College of Music.

Phillip is director of Limeburner Design Ltd ([www.limeburner.co.nz](http://www.limeburner.co.nz)), which specialises in theatre and architectural lighting design. Training includes a Master of Science in light and lighting UCL, London. Product design includes lighting instruments for film recently used on the studio components of *Avatar* and *The Lion, The Witch And The Wardrobe*.



## JOHN GIBSON

*Sound Designer & Composer*

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John Gibson has been composing original music for New Zealand theatre, film, dance and television since 1980. During that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film *Rain Of The Children*. In 2013 he composed an eight speaker sound design for *360: A Theatre Of Recollections* and has performed in Edinburgh in a comedy he wrote and directed called *Gordon Six Pence He Is Music*.

Previous works for Auckland Theatre Company include: *The Good Soul of Szechuan, Fallen Angels, Awatea, A Midsummer Night's Dream, In The Next Room (Or The Vibrator Play), On The Upside Down Of The World, Poor Boy, The Wasteland, Calendar Girls, Horseplay, Oliver!, The Pohutukawa Tree, The Wife Who Spoke Japanese In Her Sleep, Cat On A Hot Tin Roof, Who Needs Sleep Anyway?, Where We Once Belonged, The Blonde The Brunette And The Vengeful Redhead, Equus, The Duchess Of Malfi*, and the arrangements and musical direction of *Sweet Charity* and *Chicago*.



## ELIZABETH WHITING

*Costume Designer*

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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*.

# ASB WATERFRONT THEATRE: 2014 RECAP



Auckland Deputy Mayor Penny Hulse and Chair of the Waitemata Local Board Shale Chambers next to the dismantled Moana Pacific Fisheries Building. - Photo Credit: Andrew Malmo



Rendered image of the ASB Waterfront Theatre. - Photo Credit: Moller Architects



Local actors join Mayor of Auckland Len Brown, ASB Bank CEO Barbara Chapman and MP for Auckland Central Nikki Kaye on site to mark the start of construction. - Photo Credit: Andrew Malmo

New Zealand Lottery's Significant Projects Fund confirmed a \$1.5million contribution to the theatre project stating the theatre will have direct community benefits in the areas of arts, culture and heritage, and visitor services and tourism. Their contribution increased the project's fundraising total to \$34.7 million.

**MARCH 2014**

After an extensive request for proposal process, Hawkins Construction was engaged as the preferred contractor to lead the build of the new theatre.

**MAY 2014**

Hawkins Construction took possession of the site on 20 October and Ward Demolition started dismantling the Moana Pacific Fisheries Building.

**OCTOBER 2014**

Auckland Council confirms that ATC has met all the conditions of its \$10 million capital grant in order that the construction contract can be signed.

**NOVEMBER 2014**

ASB Bank announced their naming rights sponsorship of the new ASB Waterfront Theatre, following a strong history of supporting the arts.

**DECEMBER 2014**

Construction of the ASB Waterfront Theatre officially commenced on 12 December 2014 meaning the expected building completion date is mid 2016 with ATC's inaugural season opening in late 2016.

## THANKS TO OUR SUPPORTERS OF THE ASB WATERFRONT THEATRE



**Founding Benefactors, Patrons and Donors**

While we have raised the funds needed to complete construction of the theatre, we still need to raise \$1.5 million for fit-out items.

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**

# 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 +



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.

*For more information on the project, or to make a donation, please visit [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz)*

# TAKE A SEAT.

And play a vital role in completing the ASB Waterfront Theatre - future home of Auckland Theatre Company.

Sponsor a seat with a personal message for \$1,000. You can see the donation as a treat for yourself, as a unique gift, or as a fitting way to commemorate someone special.

Limited number of seats available.

Go to [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz) or call Auckland Theatre Company on **09 309 0390** to find out more.



**AUCKLAND  
THEATRE  
COMPANY**

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



## THE LOLLY WITCH OF MUMULAND

by Lauren Jackson and Lolo Fomua

Mangere Arts Centre -  
Ngā Tohu o Uenuku

11 - 18 April

Hans and Gertie are twenty-first-century kids, hungry for food and adventure; they go on a journey to save their family from the breadline and end up in the clutches of a very wicked zumba-dancing witch! With a little help from a pair of talking pigs and the ever-hilarious Auntie Sila, will Hans and Gertie sing and dance their way out of trouble or end up as the Lolly Witch's next sweet treat?

Auckland Theatre Company  
| Auckland



## THE BOOK OF EVERYTHING

Adapted by Richard Tulloch  
from the novel by Guus Kuijter

Q Theatre

14 - 22 March

Thomas sees things that others don't — a plague of green frogs, a hailstorm in summer, tropical fish in the canals of Amsterdam. He's keeping a diary, *The Book of Everything*, in which he records all that he sees. And one day, he writes his greatest wish: 'When I grow up, I'm going to be happy.'

Silo Theatre | Auckland



## BLACK FAGGOT

by Victor Rodger

Centrepoint Theatre

14 - 28 February

In response to the Destiny Church march 'Enough is Enough' Victor Rodger was inspired to write *Black Faggot* a series of humorous monologues from a multitude of different characters exploring what it means to be gay and Pasifika in today's world. Filthy and funny, raw and emotional - it will make you laugh, cry and believe in the power of love.

Centrepoint Theatre |  
Palmerston North



## OUTSIDE MULLINGAR

by John Patrick Shanley

Fortune Theatre

7 - 28 February

From the author of *Doubt* and *Moonstruck* comes a romantic comedy set in rural Ireland. Anthony and Rosemary are 40-somethings who haven't got a clue when it comes to love. With Anthony's father threatening to disinherit him and a land feud simmering between their families, there is every reason to fear romantic catastrophe.

Fortune Theatre | Dunedin



## SHEPHERD

by Gary Henderson

Court One

7 - 28 February

In the remote mists of Fiordland the Shepherd family run their flock, supplying a hungry world. Constantly monitored and harassed by unseen aerial drones, Daniel Shepherd is a farmer with a contract to fulfil, a family to shelter, and a conscience which leads him to risk an unthinkable punishment.

The Court Theatre |  
Christchurch



## THE DEMOLITION OF THE CENTURY

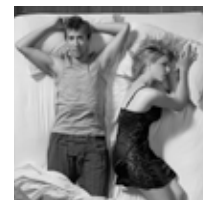
by Duncan Sarkies

Circa Two

31 January -  
21 February

Welcome to the world of Tom Spotswood, an insurance investigator who has lost his socks, his suitcase, his ex-wife and his son, Frank.

Circa Theatre | Wellington



## DAFFODILS

by Rochelle Bright

Q Theatre, 8-12 April  
Meteor Theatre, 15-18 April

*Daffodils* is the story of 16-year-old Rose and 18-year-old Eric; a teddy boy and a farm girl from Hamilton who met at the lake by the daffodils and fell in love. It was the same place that Eric's parents met 20 years earlier. Was it destiny? Perhaps.

Bullet Heart Club |  
Auckland and Wellington

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



## PRODUCTION SUPPLIERS



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[www.xytech.co.nz](http://www.xytech.co.nz)



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M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit Smith & Caughey's, St Lukes, Britomart or Botany Downs.

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Literary Manager – Philippa Campbell  
Youth Arts Co-Ordinator – Whetu Silver  
Participation Co-Ordinator – Tanya Muagututi'a  
Production Manager – Andrew Malmo  
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Company Manager (Maternity Cover) – Elaine Walsh  
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Company Administrator – Beverley Mcrae  
Development Manager – Linden Tierney  
Development Co-Ordinator – Alex Little  
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Marketing Campaigns Manager – Natasha Gordon  
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## ATC 2015 SUPPORTING ACTS

### Our Standing Ovation Supporter

Rob Nicoll

### Our Curtain Call Supporters

Pam and Brian Stevenson

### Our Take A Bow Supporters

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Louise Mountfort  
Lisa Bates  
and Douglas Hawkins  
Shane Compton  
Rosemary Langham  
Joanne Smout  
Ted Van Arkel





# A DOLL'S HOUSE

BY EMILY PERKINS

ADAPTED FROM IBSEN'S ORIGINAL

**30 APR**

**— 23 MAY**

MAIDMENT THEATRE

AUCKLAND  
THEATRE  
COMPANY

BOOK 09 308 2383

[atc.co.nz](http://atc.co.nz)

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