

AUCKLAND  
THEATRE  
COMPANY

Vol. 1 No. 5  
May 2015

# ON— STAGE



# EN— LIGHT— ENMENT

*BY SHELAGH  
STEPHENSON*

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# ARTISTIC DIRECTOR'S NOTE

Colin McColl

Welcome to *Enlightenment*, the third Auckland Theatre Company mainstage production for 2015. Shelagh Stephenson's marvellous and engrossing work has continued to thrill audiences since its premiere at Ireland's Abbey Theatre several years ago.

It's every parents nightmare. Just as your child breaks free of family ties, off on a life of their own, they take a step too far and are lost to you. Maybe forever. For Lia, the emotional core of *Enlightenment*, there can be no closure. Her backpacker son has disappeared and no amount of education, intelligence, civilized learning or rational thinking can assuage her grief.

We are honoured to have a cast of this calibre to bring *Enlightenment* thrillingly alive for you. Many thanks to Rachel, Stephen, Catherine, David, Anna and Jordan for their sterling work. Thanks too to director Andrew Foster, and his talented and committed design team.

Sit back and absorb damned good, skilful storytelling. A fable for our time.

# EN— LIGHT— ENMENT

BY SHELAGH  
STEPHENSON

## CAST

Lia – RACHEL NASH  
Nick – STEPHEN LOVATT  
Joyce – CATHERINE WILKIN  
Gordon – DAVID ASTON  
Joanna – ANNA JULLIENNE  
Adam – JORDAN MOONEY

## CREATIVE

Director – ANDREW FOSTER  
Set Designer – DAN WILLIAMS  
Lighting Designer – BRENDAN ALBREY  
Sound Designer – PAUL McLANEY  
Costume Designer – LISA HOLMES  
Audio Visual Designer – TOM BOGDANOWICZ  
Fight Choreography – ALEXANDER HOLLOWAY

## PRODUCTION

Production Manager – ANDREW MALMO  
Acting Company Manager – ELAINE WALSH  
Stage Manager – HOLLY CHAPPELL  
Technical Operator – JAMIE JOHNSTONE  
Technical Manager – BONNIE BURRILL  
Props Master – NATASHA PEARL  
Set Construction – 2CONSTRUCT

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Andrew Keegan for his drum performance, Tania Anderson, and Paul Lim.

*Enlightenment* is the third Auckland Theatre Company mainbill production for 2015 and opened on May 30th at Maidment Theatre. *Enlightenment* is approximately 115 minutes with 20 minutes interval. Please remember to switch off all mobile phones, pagers and watch alarms.



## DIRECTOR'S NOTE

*Andrew Foster*

Shelagh Stephenson's rich and layered text reveals more each day we work with it. Her mystery is profoundly human, her characters complex and challenging. There's something of Shakespeare's dissection of the human condition in her sagaciously observed unfolding of a family's journey into the unknown.

This play is set in the here and now. In the chaos of post 9/11, and the anonymity of consumerism. But Stephenson's examination takes place on a molecular level. She cuts into the hearts of her characters and never once lets them sleep. Lia and Nick know they have lost their son, but they may never know what happened to him.

There's a phrase I've just learnt: 'pareidolia', which describes the perception of patterns in random data, essentially seeing animals in clouds or figures in the shadows. I think that in many ways this captures the ephemeral nature of this tragedy. Without a form to their loss, this couple's fears overwhelm their reality. They find themselves lost inside the basest of human questions.

I'm always reluctant to write director's notes. I suppose preferring to let a play speak for itself. But for those who will engage in this beautiful play's deeper questions, I offer the words of James K Baxter:

*Alone we are born  
And die alone;  
Yet see the red-gold cirrus  
Over snow mountain shine.*

*Along the upland road  
Ride easy, stranger:  
Surrender to the sky  
Your heart of anger.*

I feel lucky to be doing my job. There is something very special about the relationships formed when working together on a play. I'd like to thank my cast and crew for being so open to getting inside this text with me. Thank you for making the experience human and enjoyable.

## SYNOPSIS

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Adam, a 20-year-old student, has gone missing while travelling on his OE. The last his parents heard from him was a vague email mentioning Jakarta. His middle-class mother, Lia, is devastated and seeks solace from a psychic. Adam's stepfather, Nick is equally upset but more level-headed. Wanting to help, Lia's father Gordon (a former Labour MP) introduces his daughter to

Joanna, a television producer who is making a series about missing people.

Then, unexpectedly, a young man suffering from amnesia appears at the airport, looking uncannily like Adam and holding his passport. Lia invites him to stay at their family home until his memory returns. But all is not what it seems and gradually a dark truth emerges.

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# CAST



## RACHEL NASH

(Lia)

Rachel began her journey into acting at Theatre Corporate Drama School in 1986. Since then she has been involved with a wide variety of projects in theatre, film, TV, radio and teaching.

Some recent highlights for Rachel include *The Almighty Johnsons*, *The Cult*, *Abandoned*,

*Jinx Sister*, *The Map Reader*, *Ashes to Ashes*, *The Vagina Monologues* and *The Songmaker's Chair* with Auckland Theatre Company.

Rachel is delighted to be back at ATC working with such a splendid cast, a fabulous director and a wonderful play. Member of Equity.



## STEPHEN LOVATT

(Nick)

Stephen has performed in theatre, radio, television and cinema throughout New Zealand and Australia over the last 27 years. Television appearances include *Top Of The Lake*, *Hope And Wire*, *Harry*, *Spartacus*, and 5 years as Max on *Neighbours*. Stephen has recently finished playing Sir John Hunt in Great Southern Television's soon to be released *Hillary* - a six part TV series about Sir Ed.

Previous work for Auckland Theatre Company includes *Fallen Angels* and *The Motor Camp*, as well as particular highlights including playing King James

in *Anne Boleyn*, and Colonel Malone in *Once On Chunuk Bair*. Other theatre highlights include *When The Rain Stops Falling*, Tom Stoppard's *The Real Thing*, *Angels In America* and *The Only Child* produced by Silo Theatre. He will be appearing next in Auckland Theatre Company's upcoming production of David Williamson's comedy romp *Rupert* directed by Colin McColl.

Stephen was awarded 'Excellence In Performance' at the 2014 Auckland theatre awards for his work throughout that year, and is a proud member of his union.



## CATHERINE WILKIN

(Joyce)

Catherine began her career as a student at the Mercury Theatre in Auckland in the seventies and since then has worked extensively in theatre, television, film and radio in New Zealand and Australia.

Highlights in theatre have included *Hedda Gabler* for Downstage Theatre, which toured to Oslo, Edinburgh, London and Sydney; *The Graduate* (Downstage), *Dinner*, *Lady Windermere's Fan* (Circa), *Equus*, *The Pohutukawa Tree*, *The Importance Of Being Earnest*, *Who Wants To Be 100* (Auckland Theatre Company), *The Raft* (Centrepoint), *The Misanthrope*, *Burnt Piano* (Melbourne Theatre Company), *Tribes* (Silo Theatre), *Death of a Salesman* (Peach Productions) and *Girl In Tan Boots*

(Basement Theatre). Her latest appearance for ATC was in the 2014 production of *Trees Beneath The Lake*.

Credits for television in Australia include *Flying Doctors* (Best Actress award), *Rafferty's Rules* (Silver Logie), *McLeod's Daughters*, *The Saddle Club*, *Halifax*, and *The Magistrate*. And in New Zealand: *Children Of The Dogstar*, *The Case Of Katherine Mansfield*, *Gloss*, *Marlin Bay*, *Swimming Lessons* (Best Supporting Actress), *Outrageous Fortune*, *Leo's Pride* and *Tangiwai*. Catherine was nominated for Best Supporting Actress at the 2013 Moa Awards for the film *The Weight Of Elephants*. She has been a member of Equity since 1975.



## DAVID ASTON

(Gordon)

David has been an actor for the last 25 years and has an impressive and varied career, with films including *Underworld 3* and *The Matrix*, this year's *3 Mile Limit*, and television appearances including *Soldier, Soldier* (UK), *Shortland Street*, *Duggan*, *Street Legal* and *Gloss*.

Among his many stage credits are lead roles in *Yours Truly*, *Macbeth*, *King Lear*, *Hamlet*, *Blue Orange*, *A Number*, *Total Eclipse*, *Major Barbara*, *Closer*, *The Caretaker*,

*One For The Road* and *The Jungle*. Other works include *Yes, Prime Minister* (Australian and New Zealand tour 2013), *Where Are You My Only One?* (Basement Theatre, as producer and actor), *The Crucible*, *A Clockwork Orange*, *A Shortcut to Happiness*, *Copenhagen*, *Arcadia* and *A Midsummer's Dream* and musical theatre *Oliver!*, *Jesus Christ Superstar*, *Blood Brothers* (Australia & NZ), *Westside Story*, *Sweeney Todd* and *Phantom of the Opera* (Japan tour). Member of Equity.



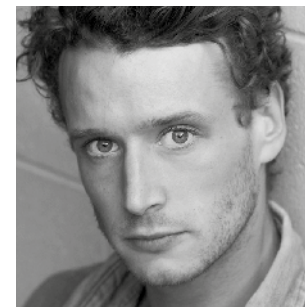
## ANNA JULLIENNE

*(Joanna)*

Anna's previous appearances for Auckland Theatre Company include playing the lead in *Anne Boleyn*, the frustrated Doctor's wife in *In The Next Room (or The Vibrator Play)*, and the stunning Roly Poly Bird in *The Twits*, adding to a long list of credits, including *Death of a*

*Salesman*, *The Vagina Monologues* and *View from a Bridge*.

Interspersed amongst these shows she has found time to work in television, including the new Australian drama *800 Words*, *Harry*, *The Blue Rose*, *Underbelly NZ: Land of the Long Green Cloud* and *Shortland Street*.



## JORDAN MOONEY

*(Adam)*

Proudly a Hamilton-born and bred actor, Jordan made the move to Auckland in 2009. His first production with Auckland Theatre Company was that year in the Young & Hungry season of *Sit On It*. Since then he has performed in numerous productions for the company including *Anne Boleyn*, *The Heretic*,

*Lord of the Flies* and *Once On Chunuk Bair*. In the past year Jordan has worked with Fractious Tash in the Q Theatre sell-out season of *Earnest* and has completed filming *Shortland Street* and *Hillary*. He will next appear on the screen in *Westside* - the prequel to TV3's hit show *Outrageous Fortune*.

*"Working on great contemporary text with some of New Zealand's top practitioners is an opportunity and educational platform that I will never hesitate to leap on with all my claws and my sharpest teeth."*

# CREATIVE TEAM



## SHELAGH STEPHENSON

*Playwright*

Shelagh Stephenson was born in Northumberland and read drama at Manchester University. Her first stage play, *The Memory of Water*, premiered at Hampstead Theatre in 1996 and subsequently transferred to the West End, where it won an Olivier Award for Best Comedy in 2000. Her second play, *An Experiment With An Air Pump*, opened at the Royal Exchange Theatre in Manchester. It was joint recipient of the Peggy Ramsay Award and later transferred to

the Hampstead Theatre. Both plays subsequently ran at New York's Manhattan Theatre Club. Her third play, *Ancient Lights*, was produced at Hampstead Theatre in December 2000. She has written several radio plays, including the award-winning *Five Kinds of Silence*, which she adapted for the stage and which was presented at the Lyric, Hammersmith in 2000. Her screen adaptation of *The Memory of Water* was released in spring 2002 with the title *Before You Go*.



## ANDREW FOSTER

*Director*

Director, Actor and Designer Andrew Foster was a co-founder of the award-winning Wellington theatre company Trouble. He has become known for his contribution to the development of new works.

Andrew was Head of Radio Drama at Radio New Zealand in 2004-05 and during this time was instrumental in bringing many of the new voices of NZ theatre to radio, including *The Flight of the Conchords*, *Te Radar* and *The SEED Trilogy*.

Designs include Gary Henderson's *Shepherd* and *Pennisula* for the Court Theatre, Stuart Hoar's *Pasifika* at the International Arts Festival, and Dave Armstrong's

*Motor Camp* for the Auckland Theatre Company.

Recent work as a Director includes Eli Kent's *Black Confetti* for ATC, *The Lead Wait* and *Red* at Circa Theatre in Wellington, and *Apocalypse Z*: an immersive theatre work about a Zombie Apocalypse originally staged in Auckland's Aotea Square, and now playing in London.

On stage he's just appeared as William Shakespeare in Peter Hambelton's production of *Equivocation* at Circa.

Andrew is married to Choreographer Sarah Foster-Sproull. They have a very cool daughter called Ivy.





## DAN WILLIAMS

*Set Designer*

Daniel graduated with a degree in Performance Design from Massey University and Toi Whakaari: New Zealand Drama School in 2006. His theatre career has seen him design sets and costumes for work all over New Zealand and internationally. He recently won the 2013 Q Theatre, Auckland Newcomer Award and has been nominated multiple times at the Chapman Tripp theatre awards, including winning Weta Workshop Set Designer Of The Year for *The Little Dog Laughed*. Recent

designs include the New Zealand premiere of Dean Parker's *The Tigers of Wrath* for Circa Theatre, *Masi* for The Conch at the 2012 International Sydney Arts Festival, *The Pitchfork Disney* at Q Theatre and *Sunday Roast* for Silo Theatre Company. Most recently Daniel designed the immersive theatrical event *Generation Z* at the Edinburgh International Fringe Festival. He is currently working on Silo Theatre Company's *Eight Gigabytes of Hardcore Pornography*. *Enlightenment* is Daniel's first main stage set design for ATC.

## LISA HOLMES

*Costume Designer*

Lisa Holmes has worked in theatre, film, opera and advertising in both Wellington and Auckland including time with the New Zealand Opera (*La Traviata*, *La Cenerentola*), World

of Wearable Art 2013 and 2014, Elizabeth Whiting Costumes, Royal New Zealand Ballet, Ninth Floor Productions - American television pilot *Lumen*, Tawata Productions, IDC Worldwide, Weta Workshop, Mandatory Menswear and Auckland Arts Festival 2015. Lisa is a Massey University scholar and holds first class honours in a Bachelor of Design - Fashion. Lisa assisted with the Auckland Theatre Company production of *Jesus Christ Superstar* 2014. Lisa gets huge enjoyment from working with the talented creative team, cast and crew at Auckland Theatre Company.



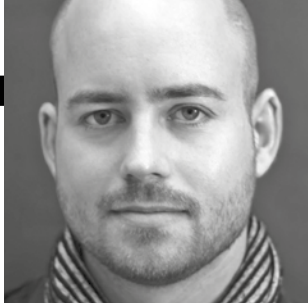
## PAUL McLANEY

*Sound Designer*

In a recording and performance career now spanning 20 years, Paul's music offerings encompass the acoustic music of his solo career, the rock and pop of Gramsci and the ambient electronica of The Impending Adorations. There is a common thread: "I believe that the essential ingredient for a piece of music to work is empathy - one mind speaking to another - and for there

to be to be a consensus of thought and feeling in that conversation. It follows then that within this there must be a fundamental truth that is communicated honestly."

Paul's foray into the theatrical world began in 2014 when Paul was invited to compose the score for Silo Theatre's production of *Speaking In Tongues* which earned him an Auckland Theatre Award for Best Music.



## BRENDAN ALBREY

*Lighting Designer*

Brendan is a theatrical and concert Lighting Designer whose work has been seen throughout New Zealand, the UK, Europe, Asia and South America. In 2013 he was touted by New York based Live Design Magazine as a 'young designer to watch'.

Theatrical highlights include *Anything Goes*, *Glorious*, *The Seagull*, *Don't Mention Casablanca*, *Cabaret*, *Side by Side by Sondheim*, *Much Ado About Nothing* and *Shepherd* (Court Theatre), *All Together Now* (Isaac Theatre Royal), *The History Boys* (Peach Theatre Company); *Avenue Q* (Fortune Theatre); *I Didn't Always Live Here* (Finborough Theatre, London), *Mary Queen of Scots Got*

*Her Head Chopped Off* (Kings Head Theatre, London), *Assembly Gala* (Edinburgh Festival).

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

## TOM BOGDANOWICZ

*Audio Visual Designer*

Tom has provided visuals and projections for many local and international DJs



and bands, and for events like NZ Fashion Weekend, Tiger Translate, Adidas Block Party, Red Bull Thre3Style, Converse Get Loud, Southside Arts Festival, and the British Council's People In Your Neighbourhood.

Video design credits include *Objects*, *Vaka* and *Xmas Verses* for Black Grace, *The Good Soul of Szechuan* and *Rupert* for Auckland Theatre Company, *Espiritu Tasi* for Ojeya Cruz Banks, and Pacific Dance NZ Choreographic Labs.



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# GREY MATTER

***Enlightenment* uses a number of concepts from quantum physics as metaphors to explore how living with uncertainty defines human experience more than certainty, particularly when we're dealing with grief and wanting definite meaning and final answers. We thought we'd ask quantum physicist, Associate Professor Jenni Adams, to give us a crash course in some of the underlying theory.**

One of the key features of quantum physics is that it is probabilistic – we cannot know for certain the outcome of a measurement, only the probability with which we might measure various possibilities. For example, we might want to determine the position of a particle. Before making the measurement, we can only say the probability that the particle might be located at various positions. On making a measurement, we can determine the particle position to the accuracy of the measuring equipment. However, someone else making a measurement on an identical system may find another result. This is not due to any limitation of the measuring equipment but to the underlying probabilistic nature of particle physics. The idea is that

outside of interactions, particles are extended, fuzzy objects - more like waves on the ocean than billiard balls. So the interpretation of the probabilistic features is that the particle exists continuously in waveform throughout space – the crests of the waves correspond to heightened probability of where the particle might be located and the troughs to rarely detected locations.

The vibrations of a guitar string share many of the wave features possessed by quantum particles. It is only possible to detect particles having particular wavelengths, just as it is only possible for a string fixed at two ends to vibrate with certain frequencies.

However although it is only possible to detect the harmonic frequencies it is possible for a particle to exist in a combination of

two or more harmonics. This is the concept of superposition, where, although only particular outcomes are possible to be measured, it is possible for an undisturbed particle to exist in a state which is a combination of the possible outcomes. In the play Lia and Nick do not know whether their son is alive or dead and they are living with a possibility of either reality. We know that in the macroscopic world there is just one possibility: Lia and Nick's son is either alive or dead, and it is just not known which is actuality. This is not the case in quantum mechanics where the particle really can exist as a mixture of more than one of the possibilities. But as soon as a measurement is made, the particle will collapse into one of the allowed guitar-string-like frequencies.

It is important to understand that although we talk about measurement it is not necessary for any life form to be actually present for a quantum particle to be forced from a blended state into

one of the allowed possibilities. What is really meant by the notion of measurement is that the particle interacts. So the particle in a superposition state might interact with light from a star in a far-flung corner of our galaxy, completely unseen by any intelligent (or even not so intelligent) being, and that would cause it to collapse into one of the allowed vibration modes.

You might wonder why probabilistic features are reserved for particles but not observed in our everyday world. The reason is that although all objects do indeed have a wavelike nature, the wavelength is related inversely to the mass of the object. So massive objects like people have extremely short wavelengths, far, far beyond the reach of any microscope - the spacing between the crests and troughs of our waves is so incredibly small that we cannot discern any probabilistic effects.

Feeling enlightened? Or just confused? That's ok: to be uncertain is to be human.

THE KENSINGTON SWAN SEASON OF  
DAVID WILLIAMSON'S  
**RUPERT**

**SPECIAL  
FUNDRAISER  
PERFORMANCE**

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**Like Rupert Murdoch, you too can be a catalyst for change simply by joining us for an evening of media and money, glitz and glamour, song and dance, power and politics... Auckland Theatre Company is hosting a special fundraiser performance of the Kensington Swan season of *Rupert* with proceeds going to the development of the ASB Waterfront Theatre.**

*Date:* Friday 3 July 2015

*Time:* 8.00pm - late

*Where:* Q Theatre, 305 Queen St

*Cost:* From \$90 - \$110

*What the evening includes:*

1 × ticket to the show, 1 × programme voucher, a complimentary post-show drink courtesy of Villa Maria and nibbles from the Citizen Q Kitchen. Plus the chance to mix and mingle

with the cast and creative team including stars of the show Jennifer Ward-Lealand and Stuart Devenie.

*How to book:*

Simply call the friendly ATC Box Office on 309 3395 and mention the *Rupert* fundraiser or visit [www.atc.co.nz](http://www.atc.co.nz). If you already have a ticket to see the show on another night you can transfer it over and pay the difference.

ADVERTORIAL

# ASB WATERFRONT THEATRE UPDATE



As we pass the six month mark in the construction period of the ASB Waterfront Theatre we are feeling over the moon that not only have we secured a home for ourselves, but that we are fortunate enough to be moving into one of the most innovative neighbourhoods in the city, the Wynyard Quarter.

The transformation of the precinct over the past few years has been phenomenal and one of the aspects we love the most about the revitalisation is Waterfront Auckland's commitment to making the area a model of sustainable urban development. As the ASB Waterfront Theatre is working towards becoming the first 5-Star Green Star rated

theatre in the Southern Hemisphere, it is reassuring to know we are in good company.

The Green Star rating is awarded by the New Zealand Green Building Council who assess buildings based on a variety of environmental measures - such as their access to natural light and fresh air and use of other resources such as water - and awards stars accordingly.

While traditionally theatre is not considered an energy-efficient industry, the architects and consultants behind the ASB Waterfront Theatre have ensured best practice techniques were in place since the first day on site and are endeavouring to do whatever possible in order to secure the rating.

Head architect and ATC Chairman Gordon Moller explains, "during the design phase we worked closely with our consultant engineers, eCubed, to create a new facility demonstrating best practice in environmental design. This approach meant we were able to do more than just tick the necessary boxes and ensure we become a desirable tenant and good neighbour for the Wynyard Quarter."

It is extremely important to us that our work leaves a lasting impression on our audience but not on the environment. The result is

a performing arts venue that will provide an open, inviting and eco-friendly setting and complement the myriad other projects currently underway in the area. We are so proud to be a part of this next phase of Auckland's regeneration but we still need additional help to raise the final \$1 million for the necessary fit-out items to complete the project in its entirety.

We have limited time left to raise the remaining funds so if you want to become part of this incredible development then we urge you to donate now. There are a number of different ways you can show your commitment to the project, such as joining us for the upcoming fundraiser performance of the Kensington Swan season of *Rupert*, Taking a Seat in the new theatre auditorium, or joining the Founders Club with its range of commitment levels.

For more information on how you can get involved please visit our website [www.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz) or call us on 03 309 0390.

*Left page:* View of the ASB Waterfront Theatre as seen from the ASB North Wharf building looking towards Madden Street

## THANKS TO OUR SUPPORTERS OF THE ASB WATERFRONT THEATRE



**Founding Benefactors, Patrons and Donors**

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



# JOIN THE NEW THEATRE'S FOUNDERS CLUB

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- 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:

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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.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz)

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HEARTBREAK AND HOPE

# Metro



## WHO **REALLY** RUNS THIS TOWN?

We name the most **influential** people in Auckland (and a few who think they are but aren't)



○ **LIVING IN FREEMANS BAY**  
AN AFFAIR WITH THE  
INNER CITY

○ **THE JUBILATION CHOIR**  
BY JANE USSHER &  
FIONA SAMUEL

○ **MARVELLOUS MUSIC MAN**  
DON MCGLASHAN  
ON TOUR

○ **THE FLAG DEBATE**  
HOW DID IT GO  
SO WRONG?

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# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



THE KENSINGTON SWAN  
SEASON OF  
**RUPERT**

by David Williamson

Q Theatre

**25 June - 19 July**

The most powerful media magnate in modern history, Rupert Murdoch, takes a cabaret-style romp down memory lane to give us his cleverly crafted version of his life. Rupert is a scintillating celebration of avarice, acumen and the lifestyles of the super-rich and famous. With legends and larrikins, song and dance, Williamson's irreverent and irresistible exposé of media, money, power and politics is sure to be 2015's maverick theatrical event. Scandalously audacious!

Auckland Theatre Company



**EIGHT GIGABYTES OF  
HARDCORE  
PORNOGRAPHY**

by Declan Greene

Q Theatre - Loft

**18 June - 11 July**

He's addicted to porn. She's addicted to spending. She's self-conscious about her breasts. And so is he. A tale of desperation and the lengths we'll go to find satisfaction, Australian theatre-maker Declan Greene uses his signature wit to create a wincingly hilarious and awkwardly recognisable portrait of contemporary life crisis.

Silo Theatre | Auckland



**MIDSUMMER**

by David Grieg &  
Gordon McIntyre

Centrepoint Theatre

**13 June - 11 July**

A legendary lost weekend in Edinburgh.

She's a lawyer. He's a petty crim. She's totally out of his league; he's not her type at all. They absolutely should not sleep together. Which is, of course, why they do.

Centrepoint Theatre |  
Palmerston North



**THE HOUND OF  
THE BASKER-  
VILLES**

by Arthur Conan Doyle, adapted  
for the stage by Clive Francis

Circa

**25 July - 29 August**

Sherlock Holmes vs the Powers of Evil

A bloodcurdling howl is heard across a cold, moonlit moor; the horrifying, spectral hound has claimed another victim ...

When Sir Charles Baskerville is found dead on his remote estate, in eerie, seemingly supernatural circumstances, Sherlock Holmes, the legendary, world-famous detective, and his assistant, the ever-reliable Dr Watson, are called upon to unravel the extraordinary mystery of The Hound of the Baskervilles.

Circa Theatre | Wellington



**ROMEO &  
JULIET**

by William Shakespeare

Court One

**30 May - 20 June**

For the first time ever Shakespeare's classic tale of romance and tragedy comes to The Court's stage, as two star-crossed lovers following their hearts succumb to a love that is forbidden.

Family feuding and passionate love, comedy and tragedy come together in this epic production of the world's greatest love story.

The Court Theatre |  
Christchurch

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of Auckland Arts and  
Entertainment, see



metromag.co.nz



**PUNK ROCK**

by Simon Stephens

Fortune Theatre

**27 June - 18 July**

Ferociously funny and unnerving, Punk Rock explores underlying jittery tensions, hormonal headiness and potential violence in a group of affluent seventeen-year-old students as they begin to plan for university and the rest of their lives. But, when a new classmate arrives, suddenly friendships are tested and allegiances shift amidst the pressures of everyday adolescence. They are faced with a very real danger that could swallow them whole.

Fortune Theatre | Dunedin

## PRODUCTION SUPPLIERS



[www.2construct.co.nz](http://www.2construct.co.nz)



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



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

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