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SEASON OF

ONCE ON
CHUNUK

BAIR BY MAURICE
SHADBOLT

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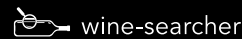
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FROM THE ARTISTIC DIRECTOR



August 8th, 1915. It's been called the day that defined us as a nation. While inept British generals watched from the safety of their battleships, 760 men from the Wellington Battalion, New Zealand Infantry Brigade, took the hill of Chunuk Bair above Gallipoli and held it against the overwhelming numbers of Turks. Late that night, when the command to retreat came, only 70 soldiers returned. From this act of mythic dimensions, acclaimed New Zealand author, Maurice Shadbolt, has created a masterpiece of remembrance – not only for the men who lost their lives – but for those who returned changed forever by the experience.

When *Once On Chunuk Bair* premiered at the Mercury Theatre in 1982, one man lead the charge – director Ian Mune. It's been our great pleasure to have Ian at Auckland Theatre Company to share the directing of this new production with Cameron Rhodes. My heartfelt thanks to them both for their wisdom and knowledge, their skill and generosity. They've been on this journey to Chunuk Bair with a stellar design team and a cast of some of New Zealand's finest male actors. Through discussion, research, tenacious exercises and army drills, they've worked with the directors and creative team to get into the hearts, minds and bodies of those brave young lads of 1915, to try and understand them.

This performance is their tribute. Lest we forget.

Colin

Colin McColl

Artistic Director, Auckland Theatre Company



ONCE ON CHUNUK BAIR

BY MAURICE SHADBOLT

CAST

Colonel Connolly — **Stephen Lovatt**

Lieutenant Harkness — **Sam Snedden**

Sergeant Frank — **Kevin Keys**

Porky — **Andrew Grainger**

Scruffy — **Tim Carlsen**

Holy — **Jordan Mooney**

Smiler — **Wesley Dowdell**

Mac — **Johnny Bright**

Bassett / Soldier 1 — **Byron Coll**

Otaki George — **Taungaroa Emile**

Fred / Soldier 2 — **Oscar Wilson**

Nobby / Dusty — **Alex Walker**

CREATIVE

Direction — **Ian Mune**
and **Cameron Rhodes**

Set Design — **John Verryt**

Costume Design — **Tracey Collins**

Lighting Design — **Sean Lynch**

Sound Design — **Jason Smith**

PRODUCTION

Technical & Production Manager — **Paul Nicoll**

Company Manager — **Fern Christie-Birchall**

Stage Manager — **Jade Turrall**

Assistant Stage Manager — **Jamie Johnstone**

Technical Operator — **Abby Clearwater**

Armourer — **Gunner Ashford**

Military Advisors — **Matt Cross**
and **Pablo Hamber**

Props Master — **Natasha Pearl**

Costume Supervisor — **Fraser Mildon**

Set Construction — **2Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Sir George Grey special collections; Kate De Courcy and the Special Collections team at Auckland City Library; Feyza Hepozden for Turkish Language advice and translations; Umut Aydin, H. Alp Arslan and Recep Özdemir (voice recordings of Turkish Soldiers); Robert @ UNITEC; Bruce Stewart (Costume and prop supplies); Paul Delieu. Special thanks to Sue East for her help with The Sunday Club.

The Lion Foundation season of ONCE ON CHUNUK BAIR is the fourth Auckland Theatre Company production for 2014 and opened on June 12 at Maidment Theatre. ONCE ON CHUNUK BAIR is approximately 125 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

DIRECTOR'S NOTES

Maurice Shadbolt, impressed by the imaginative possibilities of a steeply raked stage at a Mercury Theatre production in 1982, allowed himself to be bullied into writing a play. Two years later he delivered a script for a steeply raked mountain-top in Gallipoli. But he also delivered a deep and searing passion for both his subject and his theme. It still burns within his script today.

The play embodies the conflicts between stupidity and brilliance, arrogance and humility, self-service and sacrifice; between a class-ridden society stumbling into its dotage and the possibility of new life springing from its collapse.

It is set in the insanity of the Gallipoli Campaign, 8th August 1915, when New Zealand's Wellington Battalion was sent ahead to capture the mountain Chunuk Bair, and then left by its Imperial masters to be butchered. In the midst of this stupid, unnecessary and totally avoidable carnage, something was born. Did this child survive, or was it left on its hilltop to be pecked at by ravens?

Only today's audience can tell us. The events themselves are now beyond living memory.

Do we give a damn?

- *Ian Mune*

Co-directing *Once On Chunuk Bair* has been an engrossing, intense and enlightening experience. It has been a privilege to work alongside Ian Mune, whose knowledge of the play's subject, directing and life experience, and mana, has infused the rehearsals with passion and the rigorous pursuit of truth. The commitment of the cast, creative team and crew has been supreme. This is has been a creative journey that comes along very rarely. I feel privileged to have been a part of it.

- *Cameron Rhodes*

SYNOPSIS

ACT ONE

A group of New Zealand soldiers struggle up a hill called Chunuk Bair on Gallipoli Peninsula, early in World War I (August 1915). The Kiwis reach the top and realise hardly any Turks are defending the hill. Other NZ soldiers arrive: tough guy Mac; ex-Bible-teacher Holy; Sergeant Frank and his younger brother Fred; and Scruffy. They are led by capable Colonel Connolly and his new Lieutenant, Harkness. Mac offers to fix the guns. Harkness tries to impress the men with historical knowledge; after checking the territory, he declares they can take the summit. Connolly sends Harkness to find other New Zealand soldiers.

Mac and Holy explain to Scruffy why they're trying to capture the hill. Harkness returns with bad news: they're cut off from the Kiwi troops lower down. Connolly tells Harkness how tough his men are. Otaki George, a Maori soldier in the Pioneer Battalion, arrives and says most other New Zealanders have been killed. Connolly declares the Kiwis can take Chunuk Bair alone. The company mount a bayonet charge, kill the Turks and take the summit. Harkness digs in to the trenches. Bassett arrives, running communications cable. He says the Australians are mostly dead, the other Kiwis are stuck down the hill, and the British remain on the beach. Scruffy fixes the machine gun. Bassett connects the phone to the British commanders, but the line goes dead before Connolly says the Kiwis have taken Chunuk Bair.

ACT TWO

Later. The Kiwis are under heavy fire; they see the Brits on the beach swimming and sunbathing instead of sending reinforcements. Meanwhile, Turkish reinforcements arrive. Bassett keeps coming and going, trying to get the phone working. Connolly sends Frank to find out how Harkness and his men are getting on. Finally a phoned message from British General Hamilton: instead of sending British reinforcements, he praises the Australians (!) who have taken Chunuk Bair, and hopes they have a British flag and a musical band to keep their spirits up. The line goes dead again; Bassett promises Connolly to take the truth down the line.

Frank returns and convinces Connolly to call Harkness' crew back; the wounded are left and slaughtered by the Turks. Connolly orders a desperate bayonet charge. Harkness keeps trying the phone to call for reinforcements. After many hours, Harkness takes over from an exhausted Connolly. They charge. Connolly tells Frank he is determined to stay and prove how stupid the British strategy is. The phone rings; the British commander instructs them to hold Chunuk Bair without reinforcements. Another bayonet charge.

Frank calls General Hamilton and gives their final message: "Fuck your war."

THE LION FOUNDATION - MAKING A DIFFERENCE TO THE ARTS IN AUCKLAND



The Lion Foundation is one of New Zealand's oldest and most respected charitable trusts whose philosophy is to 'make a difference'. We have been a long standing supporter of Auckland Theatre Company, where our funding enables over 7,000 students to see performances throughout the year. It is part of our contribution to the ATC Literary and Education programmes which fosters new creative talent, brings New Zealand stories to life and provides access to theatre for young people across the region.

We are delighted to support the 2014 season of *Once on Chunuk Bair*, written by New Zealand author Maurice Shadbolt and directed by Ian Mune and Cameron Rhodes. Based on the true story of a tragic day during the Gallipoli campaign of 1915, *Once on Chunuk Bair* is a tale of bravery and loss and we have no doubt that audiences will revel in the emotional journey this story provides.

By experiencing live performance, young people's imaginations and creativity can be ignited, giving them a life-long appreciation of the arts and encouraging them to explore and understand stories from around the globe and throughout the ages. We know this will make a difference for Auckland as it strives to be a leading city of the South Pacific.

The Lion Foundation is also proud to support Auckland Theatre Company's project to build a new theatre on Auckland's waterfront. The new venue, as well as providing a world-class theatre going experience for audiences, will provide untold opportunities for the community to engage with and participate in the arts.

In the past 26 years, we have returned over \$700 million to communities across New Zealand, with funding causes ranging from arts and culture to sports, education and health. We assist thousands of community groups every year, from large to small. We are here for good.

Enjoy the show and be proud of the role that you too play, by engaging with and attending the theatre, in support of the performing arts in Auckland. Working together, we can ensure New Zealand continues to flourish on the world stage.

Murray Reade
CEO - Lion Foundation

To learn more about The Lion Foundation or how we might support other community groups please visit lionfoundation.org.nz or call freephone 0800 802 908.

ONCE UPON A HILL CHUNUK BAIR IN FACT + FICTION

Maurice Shadbolt's *Once On Chunuk Bair* premiered on the eve of Anzac Day, 1982, at Auckland's Mercury Theatre. The original production was directed by Ian Mune, who also directed a revival in 1989, and is the co-director of this Auckland Theatre Company production.

Maurice Shadbolt was always interested in Gallipoli. "As a novelist and as a New Zealander, I had been fascinated by the campaign long before I first visited the peninsula in 1977." He found standing on Gallipoli extraordinarily powerful. However, it was only later, in a classical amphitheatre at Troy, that he was "struck by something extraordinary. No significant poem, song, novel or painting – literally nothing in our nation's cultural life – enshrined the New Zealand experience of the Gallipoli campaign; and this though Anzac Day, 25 April, remained conspicuous on our calendars."

This was partly due to New Zealand's social history in the early twentieth century. Initially, the country fully supported the British war effort. In 1910-1911, New Zealand had already organised a Territorial Force of 30,000 men, trained for war in the use of new weapons and military technologies. Once the war began, resources followed the soldiers overseas; by 1918, £6,481,002 had been raised for the war effort by New Zealand patriotic societies.

During and after the war, government war propaganda drowned out the tales of the soldiers themselves, discouraging many newly returned servicemen from sharing their experiences. As Shadbolt says, "if they couldn't talk pious, patriotic and conventional cant about the campaign, their fellow New Zealanders didn't want to know." The official narratives – stories of New Zealand soldiers performing heroic feats in accordance with the pioneer myth of Kiwis as the



'gentlemen of the bush' – were the foundation of the ANZAC legend.

The 1960s and 70s saw a backlash against such mythologizing. Young people protesting the Vietnam War were sceptical of any tradition seen to glorify combat, and commemorative ANZAC 'celebrations' attracted fewer and fewer people. However, by the early 1980s, when *Once On Chunuk Bair* was written, the mood had changed again, setting the scene for artistic reframing of New Zealand's role in the Great War. As critic James Bennett explains, "Maurice Shadbolt recognized that the 'old mythology of Gallipoli' was moribund and that the tradition needed to be re-examined 'in a fresh, human and very vivid light'. His work in collaboration with historian Christopher Pugsley led him to the conviction that there was a firm basis for revitalizing public memory of the event."

The battle for Chunuk Bair provided dramatic focus. In Shadbolt's words, "I wanted to distil the entire New Zealand experience of the campaign between dawn and dusk in a single day – 8 August 1915, the day 700 or 800 soldiers of the Wellington Infantry Battalion took the summit of Chunuk Bair from the Turks and for a few minutes had sight of the Dardanelles, the objective of the Allied offensive." Thus the play's structure fulfils the classical theatrical 'three unities' of time, place and action: there are no jumps in chronology or location, and the action proceeds seamlessly from meeting the characters to the inevitable climax.

The production, however, does jump in time, aiming to transport the audience back to a simpler world. Co-director Ian Mune highlights that things we take for granted in our modern urban environment – cellphones, new cars, fancy takeaway coffee – would have been totally foreign to the young men who signed up to fight for the British Empire in the Great War. "New Zealand was mostly rural" he points out. "Even the cities were small." He echoes Shadbolt's description

aiming to transport the audience back to a simpler world

**Today
people would
say we were
brainwashed
with
patriotism**

of pre-1914 New Zealand as “an older, largely vanished, half-rural society.” The soldiers have a different background to today’s urban sophisticates, and Mune wants the company to “discover the everyday realities of those mostly rural guys, who stuck their hands up to enlist in what was supposed to be ‘the shortest war in the history of the world.’”

The simpler attitudes – and initial enthusiasm for the war – are evident in the words of Tony Fagan, who served in the Auckland Infantry Regiment. Interviewed by Shadbolt for the book *Voices of Gallipoli*, Fagan recalls: “When I heard about the war, I went down to Auckland and joined up. I suppose you could say I was looking for adventure. Today people would say we were brainwashed with patriotism. Britannia Rules the Waves on our side, and Deutschland Uber Alles on the other. And now go out and kill each other.”

So they did. But the reality of the New Zealanders’ war in Turkey was a far cry from the romantic propaganda. From the landing (on the wrong beach) on April the 25th, 1915 to the withdrawal of the ANZACs in December, the Turkish campaign was an almost unmitigated disaster. By the August offensive, most of the troops were sick and exhausted. Inadequate shelter meant soldiers were unprotected from the blistering head and constant enemy fire. Stoney ground made it difficult to bury the dead or dig adequate latrines; flies and stench were constant companions. Rations were hard Army biscuit and tinned bully beef – no fruit or vegetables – so the men were malnourished and suffering from dysentery. In the words of Christopher Pugsley, “By August 1915 a fit man at Anzac was someone capable of standing up and holding a rifle.”

In this condition, the New Zealand troops were called to take and hold Chunuk Bair. The result was a massacre. Charlie Clark of the Wellington Infantry Battalion remembers: “When there was a roll call of the Wellingtons, after the battle, they reckoned there were only forty-seven fit men left of all the

700 who went up Chunuk Bair on the morning of August the eighth.” New Zealand’s innocence died with its soldiers. As Gallipoli veteran Joe Gasparich put it, “the shaping of the New Zealand character had been going on a long time, but you could say that Gallipoli, terrible though it was, consolidated the character of the New Zealander. It made us grow up..”

Shadbolt said of Chunuk Bair “There is possibly no battlefield in the world more extravagantly haunted.” His play raises the ghosts of the New Zealanders who died there, and lets their story live.

By Amber McWilliams

FACTS AND FIGURES

- » 100,000 New Zealand men signed up to fight for King and Country in the First World War. More than 16,000 lost their lives and over 41,000 were wounded.
- » Of the 8,427 New Zealanders on Gallipoli, 2,721 died and 4,752 were wounded.
- » On 7 August 1915, the Auckland Battalion suffered 300 casualties in 20 minutes as they were ordered to run directly across 200 yards of unprotected ground directly at the trenches housing the Turk machine gun emplacements.
- » 700 men attacked Chunuk Bair on 8 August 1915. By nightfall, less than 70 remained standing.
- » There are just 265 New Zealand graves at Gallipoli; many are for soldiers who were only identified after the war ended in 1918.
- » On Chunuk Bair, the New Zealand Memorial commemorates Kiwi dead who were identified. The New Zealand Memorial to the Missing names 850 soldiers never found.
- » The total Allied and Turkish casualties from the Gallipoli campaign are estimated at 500,000.

CAST

Stephen Lovatt – Colonel Connolly



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, Harry, Spartacus, Go Girls*, and 5 years as Max on *Neighbours*. Stephen also appeared in the feature film, *Fantail* and has recently finished shooting on Gaylene Preston's soon to be released *Hope And Wire*, a six part TV series about the Christchurch earthquakes.

Work for Auckland Theatre Company includes *The Motor Camp, Fallen Angels*, and a particular highlight was playing the role of King James in *Anne Boleyn* last year. 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.

Stephen is especially delighted and honoured to be performing in this show as his grandfather served at Gallipoli in the Canterbury Mounted Rifles, and then in artillery on the western front until the armistice in 1918.

Sam Snedden – Lieutenant Harkness



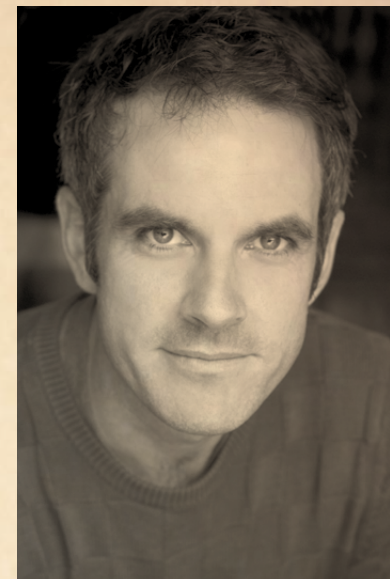
Sam graduated from Toi Whakaari in 2006, and has appeared consistently on the stage since. His career highlights include the *Life is a Dream, Private Lives, Backstory, The Pride, The Only Child* (Silo Theatre), *King Lear* (Fortune Theatre), *Yours Truly* and *Mojo* (The Basement Theatre) and *Guardians* (Bats Theatre) for which he was nominated for Newcomer of the Year in the Chapman Trip Theatre Awards..

Sam has also worked extensively as a theatrical producer and is part of the management team of The Basement theatre, recently named the "most exciting live theatre in the country" by the New Zealand Herald.

Kevin Keys – Sergeant Frank

Kevin studied theatre and performance music at Victoria University graduating in 2000. After a stint as an orchestral trombonist, he began acting in Wellington. Theatre credits there include *Gagarin Way* and *Speer* at Bats, *Big River* at Downstage, and *Milo's Wake* at Circa - for which he was nominated in the Chapman Tripp Best Newcomer category.

Now based in Auckland, his credits include *August: Osage County* (Auckland Theatre Company), the Auckland premiere of *Gagarin Way* which he co-produced, *Othello* (Peach Theatre Co.), *Standstill* (Rebel Alliance), and *End Of The Rainbow* (Court Theatre). TV credits include *Shortland Street, The Blue Rose, The Almighty Johnsons*, and *Nothing Trivial*. Kevin is a proud member of Actors' Equity.



Andrew Grainger – Porky

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*. 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 *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*.





Tim Carlsen – *Scruffy*

Tim Carlsen is a graduate of Toi Whakaari: NZ Drama School (2007-2009). Tim has also completed an internship with the renowned New York theatre company 'The Wooster Group' - working on the production of *La Didone* (2009). Other theatre credits include; *I Love You Bro*, *Tartuffe* (Silo), *End Of The Golden Weather*, *Little Shop Of Horrors* (Auckland Theatre Company), *Sydney Bridge Upside Down* (Taki Rua Productions) and *Everything Is Ok* (Stab/Storybox).

Tim's acclaimed solo show *One Day Moko* was nominated for three Chapman Tripp Theatre Awards - winning Most Promising Male Newcomer of the Year after it toured to Bats Theatre in 2012.



Wesley Dowdell – *Smiler*

Performing since 1998, this is Wesley's first time out with Auckland Theatre Company. Many of his theatre credits are with Auckland based Massive Company where he has toured a number of shows and worked as an actor, tutor and assistant director. One of his career highlights was performing *The Son's Of Charlie Paora* at the Royal Court Theatre, London. Wesley is best known for his role as Aaron Spiller on *Outrageous Fortune*, but other TV/Film credits include: *Lovebirds*, *Supercity*, *Amazing Extraordinary Friends*, *The World's Fastest Indian*, *Shortland Street* and to be released this year, a lead role on TVNZ series *Coverband*.

Wesley has also played drums in a mixture of bands since high school, and currently plays with Thames based group Boomcity. Wesley is thrilled to be a part of the talented team working on this production.

Jordan Mooney – *Holy*

Jordan's theatre experience has seen him play a multitude of characters - he's been completely mad, drug addled, moronic, meek and tyrannical amongst other things.

Once On Chunuk Bair is Jordan's fourth mainbill show with Auckland Theatre Company, having previously appeared in *Lord Of The Flies*, *Anne Boleyn* and *The Heretic*. He has also performed in Auckland Theatre Company's Young & Hungry seasons of *Sit On It*, *Fitz Bunny: Lust For Glory* and *Cow*.

Other recent theatre credits include *Vice*, *Alice*, *The Sex Show* and *Punk Rock*. His screen credits include *When We Go To War*, *Three Mile Limit* and *Spartacus*.



Johnny Bright – *Mac*

Johnny is a graduate of Unitec's Bachelor of Performing and Screen Arts Programme majoring in Acting. This is his second performance with Auckland Theatre Company - he performed the role of Paddy in Roger Hall's *Who Needs Sleep Anyway* directed by John Callen in 2008. His other theatre credits include *The Ensemble Project* with Silo Theatre Company in 2009, in which he performed in the devised work *Backstory*, directed by Oliver Driver, as well as Pedro Calderon de la Barcas' *Life Is A Dream*, directed by Michael Hurst. Johnny is also a proud founding member of The Outfit Theatre Company.

Johnny has been away from the acting scene for five years while working in live television broadcasting as a presenter and horse race commentator for Trackside and Tabtv. He is excited to be embarking again on screen and stage projects and is looking forward to working with Auckland Theatre Company once more.





Byron Coll – Bassett / Soldier 1

Byron Coll 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, Sticky 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 awardwinning Mastercard commercials. He was most recently awarded Actor of the Year at the 2013 Chapman Tripp Wellington Theatre awards for his work in *Midsummer* by David Grieg.



Taungaroa Emile – Otaki George

Taungaroa has a performance career that spans over 13 years. He has stage credits that include: *Te Maunga*, *Play 2*, *The Prophet*, *100 Cousins*, *Tu*, and most recently *Hui* with The Court Theatre.

Taungaroa's film and television credits include *Once Were Warriors*, *Whale Rider*, *Hercules*, *Brown Brothers*, *Bro' Town*, *Tangiwai* and *Shortland Street*.

Taungaroa has also performed in the bands The Yoots, Fat Freddy's Drop and A Hori Buzz.

To those that shed blood and lost their lives at Gallipoli, may you all rest in peace. Kaore e wareware kia koutu (Lest we forget).

Oscar Wilson – Fred / Soldier 2

This is Oscar's first show with ATC. He is an aspiring actor/dancer/choreographer and has worked on such shows as *So You Think You Can Dance*, *Australia's Got Talent* and *X-Factor* (AUS and NZ).

Oscar recently graduated from The Actors Program where he played Kilroy in their production of *Camino Real* last year.



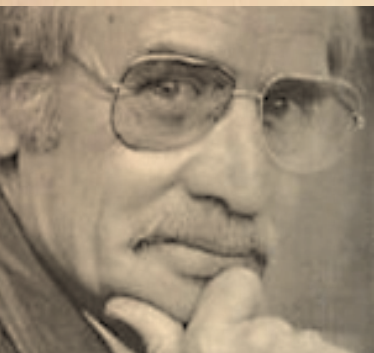
Alex Walker – Nobby/Dusty

Alex graduated from the UNITEC School of Performing and Screen Arts in 2011, having worked with a variety of practitioners including Anna Marbrook, Elena Stejko, Jeff Szusterman and Sam Scott.

Since graduating, Alex has appeared in *Mary Stuart*, *This Kitchen Is Not Imaginary*, *The Lion In Winter*, *Crimes Of The Heart*, *Kings Of The Gym*, *The Great Art War*, and *1958: The Musical*, as well as *The Big Rethink* at Q Theatre and the *Scratch* writing initiative. Alex also performs as a children's entertainer, and in a rock group as a vocalist and drummer.



CREATIVE TEAM



Maurice Shadbolt – Playwright

Born in 1932, Maurice Shadbolt spent most of his childhood in the Waikato town of Te Kuiti, at a time when finding New Zealand writing in the school library was like discovering forbidden fruit. By the age of 21, Shadbolt had worked at a wool store, as a journalist, and as editor of an Auckland giveaway newspaper. He had also been inspired to write fiction, after campaigning against repressive restrictions on watersiders during the lockout.

Shadbolt was then offered a job at the National Film Unit. During three years at the unit, Shadbolt worked as a writer, director and editor — sometimes all three — on 18 newsreel items for the Pictorial Parade magazine series, plus six other films. Left alone for days in a temporary office, Shadbolt finally began prowling the studio, and found laboratory staff who showed him how film was processed. Deciding he was competent to direct films, he got on with making them. "No one seemed to object; or even to notice".

Shadbolt began writing "as disillusion with film set in". At the suggestion of friend Kevin Ireland, he switched from poetry to short stories, and had a story published in *The Listener* in 1955. Shadbolt's debut novel *Among the Cinders* (1965) followed it to the screen in 1983.

Shadbolt's interest in Gallipoli would spawn books, films, and his only published play. *Once on Chunuk Bair*, a tale of a group of soldiers trying to capture a key piece of land in Gallipoli, was bought to the screen in 1991 by Dale Bradley under the title *Chunuk Bair*. Shadbolt also wrote the script for Feltex Award-winning documentary *Gallipoli: The New Zealand Story*, and accompanying book *Voices of Gallipoli*. The book was based on interviews that Shadbolt and war historian Christopher Pugsley did with 26 Gallipoli veterans.

Ian Mune – Co-Director

Ian Mune has been in the business for fifty years - acting, directing, writing and producing - in theatre, film and TV.

After twenty years of acting, mainly in theatre - Downstage, Mercury, and a couple of years in the UK - he hit theatre burn-out. His last production was the original Mercury presentation of *Once On Chunuk Bair*. After that, 30 years of movies and TV, working in NZ, UK, US, Canada, Australia, Tahiti, Rarotonga and Samoa. Ian co-wrote *Sleeping Dogs*, *Goodbye Pork Pie*, *Came a Hot Friday*, and *End of the Golden Weather*. Among others, he directed *Came a Hot Friday*, *Golden Weather*, *Grasscutter*, and *What Becomes of the Brokenhearted*. Ian also acted in and did some second unit direction on Peter Jackson's *Lord of the Rings* movies. He has also taught at Toi Whakaari, Unitec and the Actors Program.

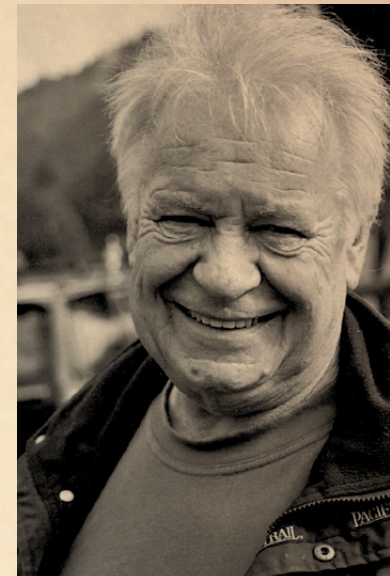
"Auckland Theatre Company calls - 'How would you like to direct a play for us?' 'What play?' '*Once on Chunuk Bair*. End of story. For now."

Cameron Rhodes – Co-Director

Since graduating from Toi Whakaari in 1987, Cameron has appeared in over 85 stage productions, 12 feature films and a number of television productions. Cameron has tutored and directed at Unitec, Toi Whakaari and is a board member of The Actors' Program.

Recent stage work includes *Dementia 13/ Carnival Of Souls Livelive Cinema* tour to The Barbican London and Frankfurt, *Mary Stuart* at Auckland Theatre Company and *Tartuffe* at Silo. 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 includes *After Miss Julie*, *Closer* and *Much Ado About Nothing*.

He is a board member of NZ Actors Equity.





Tracey Collins – Costume Designer

Tracey designs for Theatre, Live Events, Film and TV, designing over 200 productions for theatre. Some favourite productions include- *The Holy Sinner*, *This is it*, *Spectacle of One*, *Louis Vuitton Cup Party Events* for Inside Out Productions; *Midsummer Nights Dream*, *A Way of Life*, and *Leah* for the NZ Actors Company; *Viva Verdi* for NBR NZ Opera; *Assassins' the Musical*, *Into the Woods*, *The Hungry City* and *Pinocchio* for the Watershed Company; *Alice in Cyberspace*, *Still Speeding*, and *Sons of Charlie Paora* for Massive Company; and *Alice in Wonderland* for the Aotea Centre. For Auckland Theatre Company Tracey has designed *Horseplay*, *The Twits*, *The Little Shop Of Horrors* and *Lord Of The Flies*.

Design for Film and TV include- Costume Design for *Maddigans Quest*; Production Design for *Piece of My Heart*, *Diplomatic Immunity*, *Bliss- The Beginnings of Katherine Mansfield*, *This NOT My Life*, *Billy*, *Waitangi- What Really Happened*, *Sione's: Unfinished Business* and *White Lies*.

Tracey has received NZ Screen Awards for her designs for- *Maddigans Quest* 2007, *Piece of My Heart* 2009, *This is NOT My Life* 2011 and *White Lies* 2013. Most recently Tracey costume designed *When We Go To War*, a new drama series that will screen during the WW1 Centenary next year.

Tracey has been a Co-Curator and Designer for NZ Exhibits at the Prague Quadrennial of Scenography. In 2003 PART the exhibit received a Special Honorary Award. In 2007 the BLOW installation featured the work of 13 prominent NZ performance designers, and also received the award for audience popularity. The 2011 FLY TOWER installation expanded to feature live performance within the design installation.

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, actor, and 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* and *Chicago*.





Jason Smith – Sound Designer

Jason has been composing music for television and theatre for 22 years. As a keyboard player he has performed throughout New Zealand, Australia, Europe and the USA. His work as the Music Editor on ABC/Disney's *Legend of the Seeker* (winner of a Best Music Emmy Award) and the STARZ network's *Spartacus: Blood and Sand*, *Gods of the Arena*, *Vengeance*, and *War of the Damned*, has been enjoyed by a global audience of millions.

Jason built and runs Platform Studios in central Auckland. He works on a broad range of projects, including television, film, theatre, advertising and marketing campaigns, pop music, children's music, choral arrangements, string arrangements, musical improvisation, corporate events, radio drama and comedy, sound design, music production and engineering.

Jason is also an emerging writer/director and producer. He is currently writing and developing an original comedy series for television.

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WATERFRONT THEATRE PROJECT

The development of the Wynyard Quarter continues to move forward in leaps and bounds with a number of exciting new developments taking place recently.

In April, Auckland Mayor Len Brown announced the Fu Wah International Group would complete a 220-room, five star hotel in the Wynyard Quarter by 2017. Last month, Grid / AKL, a new precinct for technology and innovation, celebrated its arrival to the area with a launch party in its new premises on Halsey Street - directly opposite the Waterfront Theatre Project site. Similarly, the Halsey Street revitalisation was completed and re-opened for pedestrian and vehicle use.

Meanwhile, Auckland Theatre Company is on track to begin building the new theatre in the next few months and is looking forward to being able to contribute to this flourishing location. The construction of the Waterfront Theatre Project will not only provide the Company with a world class flagship theatre but will bring myriad cultural, social and economic benefits to the waterfront and Auckland as a whole.

The theatre is conservatively estimated to attract 120,000 visitors per annum, stimulating the patronage of restaurants, bars and hotels in the Wynyard Quarter and surrounding areas, and aiding the already bustling after-five economy.



A planned commercial development in the Wynyard Quarter. (Please note: Artist's impressions are subject to change)

Similarly, the theatre will generate an estimated 75 full-time additional jobs and feed the city's significant film and television industries.

The 600 seat theatre and the corresponding courtyard, foyer, café and bar will provide inviting shared spaces and help further activate the precinct through numerous events, performances and community based activities.

Combined with other developments underway and proposed in the area, that include apartments, townhouses and commercial property, the Waterfront Theatre Project will be a continuation of the already monumental transformation the Wynyard Quarter has taken over the last several years. Auckland is well on the way to becoming one of the worlds most outstanding waterfront cities and now is your opportunity to make your mark on this exciting changing landscape.

Auckland Theatre Company has a host of various donation levels, from the Founders

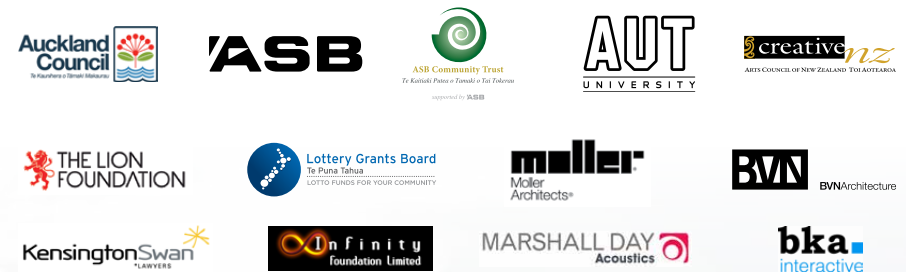
Club starting at \$5,000, to our 'Take a Seat' campaign that allows donors to sponsor a seat in the new theatre with their personal message for \$1,000. Or you can choose your amount and donate at waterfronttheatre.co.nz. All support is gratefully received.

For more information on what's happening on the Auckland Waterfront please visit yourwaterfront.co.nz.



Residential premises on the corner of Daidy Street and Water Lane. (Please note: Artist's impressions are subject to change)

SUPPORTERS OF THE NEW THEATRE PROJECT



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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, they are afforded a number of benefits, including:

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events
- Premier subscriber benefits developed for the new theatre

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.

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

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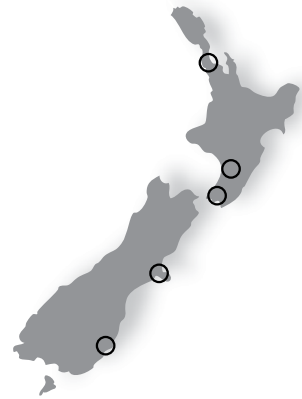
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WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

The Good Soul of Szechuan

by Bertolt Brecht, translation by David Harrower
Q Theatre

24 Jul – 17 Aug

It's hard to be good when you're broke; harder still if you are living in a broken world. Robyn Malcolm stars in ***The Good Soul of Szechuan***, Brecht's dark and dazzling parable, which explores the place of love and goodness in a dauntingly complex world. Packed with glorious characters, great music and song, ***The Good Soul of Szechuan*** promises to be a theatrical highlight of 2014. Unmissable!

SILO THEATRE

Auckland

Belleville

by Amy Herzog
Q Theatre Loft

28 Aug – 20 Sep

Zack and Abby are doing the whole hipster, expat thing in the most romantic city in the world. She's teaching yoga and he's saving lives, working for Doctors Without Borders. It's enviable, it's idyllic, it's young love. But are they really living the dream or just sleeping with the enemy?



CENTREPOINT THEATRE

Palmerston North

The Mercy Clause

by Philip Braithwaite

28 Jun – 26 Jul

Tom is about to take on the case of his career: a young man accused of killing his father.

His defence is straightforward: it was a mercy killing.

But when ethics and morals, and right and wrong are reduced to mere words being battled out in a courtroom...then nothing is straightforward.



CIRCA THEATRE

Wellington

Hikoi

by Nancy Brunning
Circa Two

28 Jun – 12 Jul

Nancy Brunning's award winning debut play ***Hikoi*** follows two generations dealing with a radically changing world and their way of saying something about it.



THE COURT THEATRE

Christchurch

Blood Brothers

by Willy Russell
Court One

28 Jun – 2 Aug

The West End's longest running musical tells the compelling and heart wrenching story of an unlikely friendship between twins separated at birth, and a mother's burden strong enough to break the bonds of brotherhood.

FORTUNE THEATRE

Dunedin

Jumpy

By April De Angelia

5 Jul – 2 Aug

A mother, a wife, and fifty, Hilary once protested at Greenham. Now her protests tend to focus on struggling to control her increasingly promiscuous teenage daughter and keeping the passion in her marriage alive.



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



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PARTICIPATION CO-ORDINATOR – **Tanya Muagututi'a**
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TICKETING & SALES REPRESENTATIVE – **Rosalind Hemmings**
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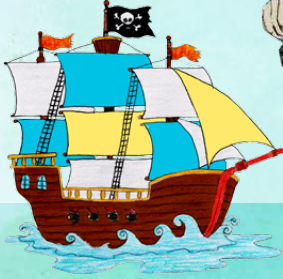
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