

# TREES BENEATH THE LAKE

BY ARTHUR MEEK



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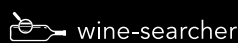
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## FROM THE ARTISTIC DIRECTOR

Welcome to the premiere season of Arthur Meek's *Trees Beneath The Lake*.

After the huge success of his solo piece, *On The Upside Down Of The World* (which Laurel Devenie has performed the length and breadth of New Zealand, as well as international tours to New York and Edinburgh), we were keen to present another work by Arthur. *Trees Beneath The Lake* is the product of that commission. It was put through ATC Literary Department's rigorous workshop process over the last two years, and now it has been particularly beneficial to have Arthur back from New York (and his Harriet Freidlander Fellowship) to fine tune the script with director Simon Bennett and cast.

Arthur's work just keeps getting better and better – richer and more complex. He's set himself the challenge of basing this new work around an unlikeable and unlikely subject – Ponzi schemes – yet he manages to extricate from this subject matter, a deeply personal and human story – creating characters of grit, determination, and great humanity.

My huge thanks to everyone who has supported this work on its journey from page to stage, particularly ATC Literary Manager Philippa Campbell, director Simon Bennett, his creative design team and our first-rate cast.

Enjoy the experience.

*Colin*

Colin McColl  
Artistic Director, Auckland Theatre Company

# TREES BY ARTHUR MEEK BENEATH THE LAKE

## CAST

William Campbell — MICHAEL HURST  
Jennifer Campbell — THERESA HEALEY  
Nieve Campbell — CATHERINE WILKIN  
Ruth Laughton — BROOKE WILLIAMS  
Tom Mayhew — PETER HAYDEN  
Ross Campbell — LEIGHTON STICHBURY

## CREATIVE

Director — SIMON BENNETT  
Dramaturg — PHILIPPA CAMPBELL | Set Designer — TRACEY COLLINS  
Set Design Supervisor — RACHAEL WALKER | Costume Designer — SARA TAYLOR  
Lighting Designer — PHILLIP DEXTER MSc | Sound Designer — JASON SMITH

## PRODUCTION

Technical & Production Manager — PAUL NICOLL  
Company Manager — FERN CHRISTIE-BIRCHALL  
Stage Manager — GABRIELLE VINCENT  
Assistant Stage Manager (Intern) — YOURA HWANG  
Technical Operator — RACHEL MARLOW | Publicist — SALLY WOODFIELD  
Props Master — NATASHA PEARL | Set Construction — 2CONSTRUCT

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: The Arts Foundation, The Harriet Friedlander New York Residency, Whoopie Kitchen & Milk Bar, Reuben Bowen, Bruce Phillips, Jodie Hillock, Steve at Xytech, Becs at Be Creative, Matt Nippert and Steven Zanoski

AUCKLAND THEATRE COMPANY WOULD ALSO LIKE TO SAY SPECIAL THANKS TO OUR ATC VOLUNTEERS: Ailsa Scott, Alison Arnold, Amelia MacDiarmid, Caroline Irigoien, Derrick Depledge, Elaine Birk, Ellen Paterson, Hui Qing (May) Jian, Irene Johnson, Josephine Mavaega, Kristopher Blay Hamilton, Laura Sanderson, Michelle Johansson, Natasha Lay, Nicola Mathiesen, Ruby Hirst, Zachary Robinson.

*Trees Beneath The Lake* is the sixth Auckland Theatre Company mainbill production for 2014 and opened on September 6 at Maidment Theatre. *Trees Beneath The Lake* is approximately 1 hour 32 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.



## DIRECTOR'S NOTE

For me, there is nothing more rewarding in theatre than being part of the process that brings a new play into being. I started this adventure nearly two years ago when *Trees Beneath The Lake* was selected as part of ATC's Next Stage workshop programme. I loved grappling with the richly complex characters and sensed that we might be encountering an embryonic play that could just turn out to be important.

At the final public presentation of the workshop, playwright Arthur Meek engaged in some 'robust discussion' about the play with Raymond Hawthorne, who was sitting in the audience. Raymond was challenging Arthur to not play it safe, to avoid politeness; to dig deeper with his characters and story. He wanted to see blood on the floor.

Now we are rehearsing the 8<sup>th</sup> draft of Arthur's play and it has come a very long way. I'm wary of jinxing things, but I am excited by the maturity of Arthur's writing, and the risks he has taken in the development of this script. I'm also pleased to be re-entering the arena of language and ideas at a time when our country is about to go to the polls.

I would like to acknowledge the support Philippa Campbell and Colin McColl have given this project. Programming untried NZ work is always risky, and the decision to present *Trees Beneath The Lake* is to be applauded. I would also like to thank our formidable cast - as well as Bruce, Jodie and Reuben, who were part of the original Next Stage workshop - and a dedicated creative and production team who help facilitate the nuts and bolts of the process. A huge thank-you has to go to Arthur Meek for being a brilliant collaborator, and for imagining the whole thing into being. Finally, thanks to you - the audience, without whom a text is just a text. Only when you bring your ears, brains, imaginations, life-experiences and humour to bear on proceedings does a play become theatre and *Trees Beneath The Lake* is born.

Simon Bennett  
*Director*



# PROGRAMME NOTES

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## SETTING

Lowburn, Central Otago.

## SCENES

A Conference	2012. Auckland.
The Homecoming	2014. Lowburn, Nieve's house, early morning.
Nothing Happened	Nieve's study, moments later.
The Whole Truth	The shore of Lake Dunstan, later that day.
The Council of War	Nieve's house, that evening after dinner.
Tall Poppies	Guest bedroom, moments later.
Hunting Rabbits	The shore of Lake Dunstan, the next morning.
Apricot Jam	Nieve's house, early afternoon.

## INTERVAL

Repercussions	Nieve's study, later that evening.
Nieve's Dream	The shore of Lake Dunstan, late night.
Ross' Question	Nieve's study, at the same time.
Aftermath	Nieve's house, the early hours of the morning.
Cheese Rolls	Nieve's house, two days later, lunchtime.
New Beginnings	Nieve's house, one week later, early morning.

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*Published script available for purchase at the Maidment for \$15. RRP \$20.*

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## THE CLYDE DAM

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In 1973, the Clutha Valley Development Commission was set up to explore sites for a hydro-electric dam in the Clutha Valley. The Clyde Dam site was chosen in 1976. Over the next sixteen years various governments proceeded with the plan despite fierce local opposition, multiple engineering complications and enormous cost overruns.

Construction started in 1982 and was completed a decade later. Over the next eighteen months the rising waters created Lake Dunstan and engulfed 2300 hectares of the historic Cromwell Gorge, including orchards, farms and settlements at Lowburn and Cromwell.

For more information search 'Clyde Dam' through [wikipedia.org](http://wikipedia.org), and to get a sense of the local opposition, and to see before and after pictures of the landscape, go to [mightyclutha.blogspot.co.nz](http://mightyclutha.blogspot.co.nz).

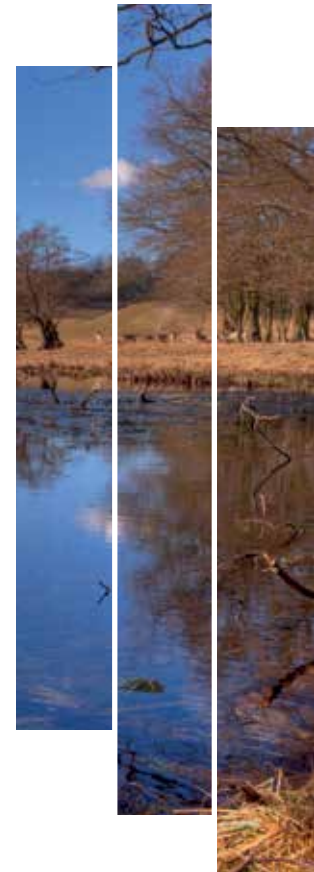
## BERNIE MADOFF

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In 2009, Bernie Madoff was sentenced to 150 years in prison for running a Ponzi scheme that is considered to be the largest financial fraud in US history.

Madoff defrauded thousands of investors of billions of dollars by managing a fund that promised high returns for seemingly little risk. In fact, he was operating a textbook Ponzi scheme: using new deposits to pay the 'returns' he owed to his old investors. To keep the fraud from being exposed, he had to dissuade investors from withdrawing their money, and to do that he had to convince them they were achieving extraordinary profits.

Madoff's scheme came unstuck when too many investors attempted to withdraw their money at the same time. At that point, Madoff was forced to admit that there was almost no money in a fund that was purported to be worth billions of dollars.



# NEW YORK MINUTES

## Arthur Meek's fruitful residency in the Big Apple

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Arthur Meek is something of a theatrical all-rounder, with credits as a performer, producer and playwright. In the latter role, he has won the Chapman Tripp Award for Best New Writer and Best New New Zealand Play (for *Charles Darwin: Collapsing Creation*).

His play *On The Upside Down of the World* premiered in the 2011 Auckland Theatre Company mainbill season, and has since toured nationally and internationally. In 2012, he was the Summer Writer in Residence at the Michael King Writers' Centre, and also received the Bruce Mason Award for playwriting.

Most recently, Arthur has been living and writing in New York, after becoming the third recipient of the Harriet Friedlander New York Residency. He talks to Amber McWilliams about his time in the city that never sleeps...

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"...New York is a city that redefines normal every minute of every day."

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### How did you find out about the New York Residency?

The first I heard about it was when I got a phone call from the Arts Foundation telling me it was mine. You can't apply for it, and it's designed to surprise the hell out of you and change your life forever. It succeeded on both counts.

### Tell us about an ordinary working day for you during the residency.

I work at a place called The Writer's Room. It's a beautiful shared space on the top floor of a flash

skyscraper in the middle of Manhattan. I pretty much go to work 9am – 5pm six days a week, and write all day, except for a break at lunch when all the writers gather in the kitchen to complain about how hard writing is and that no one understands them. I live in an apartment in Harlem, not far from Central Park, and I must have run round it two hundred times. I'd say it's my normal life transplanted, but New York is a city that redefines normal every minute of every day.

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### What were you working on? Did you end up working on what you intended to work on when you left New Zealand, or did New York provide new directions entirely?

I wanted to start some new projects over there and reimagine some old ones in light of being in a completely new place. That's pretty much what I did. So far I've finished *Trees Beneath the Lake*, and kicked off a tv series, a film script and two new plays.

### What have been some of the highlights of your time in New York?

Running the Brooklyn half-marathon, seeing Nick Cave and the Bad Seeds perform two nights in a row, and being introduced to the wonder of the pickled pig's foot by my friendly neighbourhood watermelon dealer.

### What were the biggest challenges you faced during the residency?

Probably the fact that I had no one to answer to but myself. Being your own boss and your own employee throws up vicious labour disputes. I never knew whether to fire myself, or give myself a raise.

### Tell us about seeing not one, but two, of your plays in the United Solo Festival – and winning Best Non-Fiction Script for *Dark Stars*.

*Dark Stars* is an American story performed by an American actor, so it was great to see it win fans and an award on its home turf.



*On The Upside Down of the World* also sold out and it was a surprise bonus to find that a play I'd written for Kiwi audiences could jump the culture barrier and appeal to an international crowd. Funnily enough, a story that we consider to be about the birth of the New Zealander translates to them as a story about the difficulties of immigration and assimilation as seen from the counterintuitive perspective of a white English-speaker.

**Apart from the obvious differences in scale, how does the New York theatre scene differ from the Auckland scene?**

It's actually not so much different as amplified. The stuff ATC is doing is world-class, and in New York there are ten ATCs, plus ten Civic Theatres with shows running in them year-round, plus the output from more than a thousand other theatre companies that are based there. Despite the volume, good shows are still relatively rare, and if you put one on, people notice.

**What was the best piece of performance/theatre you saw in New York?**

The best thing I saw was a play by Wallace Shawn called *The Designated Mourner*. Shawn is every other American playwright's favourite playwright, and you can see why. He knows exactly how to represent the actions and anxieties of educated, ambitious, arts-minded people whose lives haven't quite gone to plan – i.e. 99% of New Yorkers. His stuff, and all the other best stuff I saw taught me that theatre is strongest when it's talking to – and about – the same people who are watching it.

**The Arts Foundation website says wryly that: "the Harriet Friedlander Residency sends an artist to New York for as long as \$80,000 will last them." How long did you last?**

Well, I'm heading back in October, so I guess my first spell was thirteen months or so. It's a really expensive place to live if you like to fly your helicopter to work (and lots of people do), but

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"... theatre is strongest when it's talking to – and about – the same people who are watching it."

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"while we're distracting ourselves getting worked up about the bloody government, we miss the fact that the biggest threat to most of us is the person we love and trust most in the world."

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once you do get involved in the life of the city you've actually got to develop strategies to avoid overindulging in the all the free stuff people ply you with to try and impress you.

**Mark Amery says of you: "Meek shows a deep interest in both history and politics but approaches them with a marvellous sense of theatricality." What draws you to history and politics as topics? How do you make these subjects theatrical?**

I don't give a shit about anything that happened in the past, unless it's got something to tell me about what's happening right now. In *Trees Beneath the Lake*, The Clyde Dam hangs over the lives of the main characters because they lost their family home so it could be built. They still resent the government for pushing them off their land and changing their lives forever. What these characters don't suspect, and what the play's about, is that while we're distracting ourselves getting worked up about the bloody government, we miss the fact that the biggest threat to most of us is the person we love and trust most in the world.

**What was your research process for *Trees Beneath The Lake* (given that you are surely too young to remember much of the 1980s!)?**

All the historical knowledge you need to enjoy this show can be found in the first sentence of a Wikipedia page. The Clyde Dam is just a frame that helps the play explore a feeling that all of us have in bigger and smaller ways: If something's mine, and you try take it off me without a good reason, I'm going to fight to my last breath to stop you.

**What's next on the agenda?**

It's a play about a celebrated isolationist whose solitary bubble is burst when an unwelcome visitor is murdered near his wilderness hideaway. He becomes the prime suspect, and his appalling real-life social skills mean that he's soon at risk of losing his cherished freedom forever.

# CAST

## MICHAEL HURST (William Campbell)

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In a career spanning over 30 years Michael has become one of New Zealand's leading actors and directors.

He was a founding member of Auckland's Watershed Theatre in 1990, and is now a patron of both Q Theatre and TAPAC (The Auckland Performing Arts Centre), Chair of both the AUSA Outdoor Shakespeare Trust and The Actors' Program Charitable Trust, a member of the Artistic Advisory Council of The Actors' Program, a New Zealand Arts Laureate and an Officer of the New Zealand Order of Merit (ONZM).

Michael is a proud member of New Zealand Actors' Equity.



## THERESA HEALEY (Jennifer Campbell)

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Theresa Healey first came to prominence in Alison MacLean's celebrated short film *Kitchen Sink* - but is probably better known for her five years as Nurse Carmen Roberts in *Shortland Street*.

Other television appearances have included parts in *Marlin Bay*, *Mercy Peak*, *Go Girls*, *Harry*, *The Blue Rose* and *Agent Anna*. Theresa also investigated her Irish heritage in the documentary series *Here To Stay* and had leading roles in the films *Jubilee* and *Savage Honeymoon*.

Theresa's previous appearances for Auckland Theatre Company include *Closer*, *Honour*, *Three Tall Women*, *Uncle Vanya* and *Calendar Girls* as well as *Tartuffe* for Silo Theatre





## BROOKE WILLIAMS (Ruth Laughton)

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Brooke graduated from Toi Whakaari in 2006. Since then she has worked constantly in New Zealand Theatre, Television and Film. In 2009 Brooke was awarded 'Most Promising Female Newcomer' at the Chapman Tripp theatre awards for her performance in *Mr Marmalade*.

Theatre highlights include playing Juliet in *Romeo and Juliet*, Mary Warren in *The Crucible* and Hermia in *A Midsummer Night's Dream* all for Auckland Theatre Company. Also playing Ariel in *The Tempest* and Irena in *Three Sisters* with the Peripeteia players.

Brooke's screen credits include *Outrageous Fortune*, *Go Girls*, *The Almighty Johnsons*, *Shortland Street*, *Spartacus*, *Anzac Girls*, and the films *Predicament*, *Ice* and *Slow West*. Brooke recently completed work on the tele-feature *Venus and Mars*.

Having graduated from drama school in the same class as Arthur Meek, Brooke is extremely excited and proud to be a part of the premiere season of *Trees Beneath the Lake*.



## CATHERINE WILKIN (Nieve Campbell)

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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 Pohutakawa Tree*, *The Importance Of Being Earnest*, *Who Wants To Be A 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).

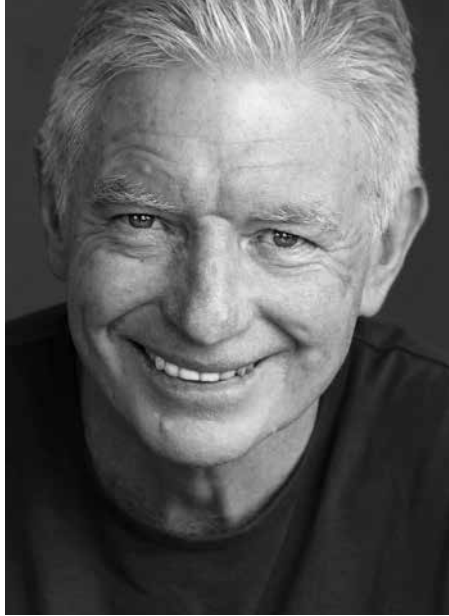
Credits for television in Australia include *Flying Doctors* (Best Actress award), *Rafferty's Rules*, *Silver Logie*, *McLeod's Daughters*, *The Saddle Club*, *Halifax*, and *The Magistrate*.

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*.

She was nominated for Best Supporting Actress at the 2013 Moya Awards for the film *The Weight Of Elephants*.







## PETER HAYDEN (Tom Mayhew)

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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 *The Fire-Raiser* by Maurice Gee. He 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'.

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 Cunniffe, and Tom Scott's, *The Daylight Atheist*.

Peter recently appeared in Auckland Theatre Company's production of *Other Desert Cities*.

## LEIGHTON STICHBURY (Ross Campbell)

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*Trees Beneath the Lake* is Leighton's professional debut and also his first appearance with Auckland Theatre Company.

Leighton has been interested in and has involved himself with Theatre and Film/TV from a young age. He has performed in many theatre roles, such as James Keller in *The Miracle Worker*, George Wickham in *Pride and Prejudice* and multiple roles in an Epic Theatre performance of *Blood Wedding*. Leighton is also an active singer and has performed in many musical roles.

In 2013 Leighton won the award for Best Leading Male in a *Play with Showdown*, Auckland's Secondary School Production Competition. He won this award for his role of Toad in *Wind in the Willows*.

Leighton is very proud to have been cast alongside such accomplished actors. He hopes to secure as successful a career as his fellow cast members in the future.



# CREATIVE TEAM

## ARTHUR MEEK - Playwright

Arthur Meek's plays include *On The Upside Down of the World* (ATC), *Charles Darwin: Collapsing Creation*. (Downstage/Nelson Festival of the Arts), *Sheep* (Long Cloud/Counterpoint), *Dark Stars* (Artworks/ international tour), *The Cottage* (BATS), *Yolk* (Young & Hungry), *Mando the Goat Herd* (Allen Hall), *The Burn* (Wellington International Fringe), and *The Eneid* (IronBark at the Bush).

He is the co-adaptor of *On The Conditions and Possibilities of Helen*

*Clark Taking Me as Her Young Lover* (BATS/national tour), and *Richard Meros Salutes the Southern Man* (BATS/national tour). He is an original member of the musical comedy band *The Lonesome Buckwhips*, and was the co-creator and star of the television show *Feedback* (TV2).

Awards include the Harriet Friedlander New York Residency, the Bruce Mason Award for Playwriting and Summer Writer in Residence at the Michael King Writers Centre.



## SIMON BENNETT - Direction

Simon Bennett has an extensive directing and producing career in New Zealand screen drama and theatre.

After graduating from Toi Whakaari/ NZ Drama School in 1988 as an actor, Simon was a founder of BATS Theatre in Wellington, where he made his name directing new NZ works as well as a number of fringe Shakespeare productions. Moving to Auckland in 1992, Simon directed Shakespeare adaptations: *The Shrew* and *12<sup>th</sup> Night* as well as Sondheim musicals *Into The Woods* and *Assassins*, all at The Watershed Theatre.

Simon gravitated towards television to direct, and then produce iconic Kiwi soap: *Shortland Street*. After three years of this, together with Tim Balme, Robyn Malcolm and Katie Wolfe, Simon founded the short-lived NZ Actors' Company, which toured successful large-scale stage productions of *A Midsummer Night's Dream* (2000) and Roger Hall's *A Way Of Life* (2001), before foundering with *Leah* (2002), a gender-reversal adaptation of *King Lear*.

Following this, Simon returned to the screen industry, emerging to direct Ken Duncum's *Horseplay* for the Auckland Theatre Company in 2011, and *White Cloud* by Ken Duncum and Tim Finn at BATS in 2012.

Simon's screen credits include Drama series: *Mercy Peak*, *Maddigan's Quest*, *Outrageous Fortune*, *The Almighty Johnsons*, *The Blue Rose*, telefeature *Spies And Lies* (2009) and feature film *Sione's 2: Unfinished Business* (2012).

Simon won a Chapman Tripp award in 2001 for directing Ken Duncum's play about the Rose Noelle survivors: *Flipside*. He won the Screen Directors Guild Award for Achievement in Directing at the Air New Zealand Screen Awards in 2007 for his work on *Outrageous Fortune*, and *Maddigans Quest* which Simon produced, went on to win Best Children's Programme at the same awards as well as a Silver medal at the prestigious New York Festivals.

In his day job, Simon is Producer of *Shortland Street*.



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## TRACEY COLLINS - Set 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*, *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 2: 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.

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## RACHAEL WALKER - Set Design Supervisor

With a passion for both set and costume designs Rachael has spent the past 13 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 2.03*.

Theatre highlights for Silo are *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*.

Rachael's designs were also seen in *A Number*, *The Return* and *Proof (A Lethal Set)*, *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*, *The Crucible* (Unitec) 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.





## SARA TAYLOR - Costume Designer

Since graduating from AUT University in 2008 with a degree in Fashion Design, majoring in costume design, Sara has been working in the wardrobe department with various theatre companies over the past five years.

She has been a seamstress for NZ Opera since 2009, working alongside costume designer, Elizabeth Whiting. Sara has been part of the Auckland Theatre Company team as a dresser, wardrobe assistant, wardrobe supervisor and now costume designer.

Sara has designed costumes for various theatre shows including; Auckland Theatre Company's *The Heretic*, *Kings Of The Gym* (2013) and *The Gift* (2012), *Tribes* (2012) and *The Brothers Size* (2011) for Silo Theatre, *At The Wake* (2012) and *Hits of '83* (2011) for Centerpoint Theatre, *Dementia 13* & *Carnival of Souls* (2014) for Jumpboard Productions.

Rachel has designed children's shows for The Edge in Auckland, *The Butcher and the Bear* (2011) and *The Secret Of Dongting Lake* (2010). She has also worked in the costume department for the Royal New Zealand Ballet and is currently the costume dressmaker for *Shortland Street*.



## 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.

## 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* (Centrepoint 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*.



## WATERFRONT THEATRE PROJECT UPDATE

As we move closer to the official construction start date of the Waterfront Theatre Project, we are delighted to confirm Kensington Swan have renewed their long term partnership with Auckland Theatre Company.

It was more than twenty years ago that Kensington Swan supported Auckland Theatre Company at its inception and helped mould it into the premier professional performing arts company it is today. Similarly, they were one of the first companies to show their support for the Waterfront Theatre Project and we are thrilled that their visionary approach to supporting the arts hasn't wavered.

From 1992, Kensington Swan provided ATC with years of invaluable financial and moral support, embarking on a creative partnership before many of their contemporaries and establishing themselves as frontrunners in the now prevalent commerce/arts relationships.

"This history, coupled with Kensington Swan's experience and expertise in infrastructure and building development, lead Auckland Theatre Company's decision to engage the firm as the preferred legal partner of the Waterfront Theatre Project," says ATC's General Manager Lester McGrath.

Since the beginning of 2012, the top tier construction team at Kensington Swan have spent countless hours guiding Auckland Theatre Company through the extensive, and often daunting, contractual process surrounding this \$35 million capital project. We couldn't be more appreciative of the interest, support and enthusiasm they have shown throughout.

"We are excited to be part of such an important project," says Alistair Carruthers, Chief Executive of Kensington Swan. "Auckland Theatre Company's new home will support the city's thriving arts scene and entertain Aucklanders for years to come."

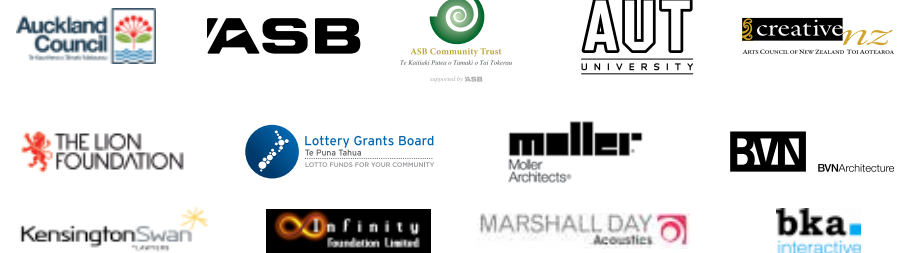
The enduring success of the partnership between Auckland Theatre Company and Kensington Swan is indicative of the sense of adventure shared by both companies. We continue to work together using innovative and collaborative thinking to add value to each other's work and corporate profile.

Kensington Swan returns as the presenting partner of the upcoming season of *Jesus Christ Superstar* and will be among the first Founding Corporate Partners of the Waterfront Theatre Project. We couldn't be happier Kensington Swan are continuing their support and standing alongside us as we tackle the challenging and exciting task of building a flagship theatre.



Artists impression of the Waterfront Theatre Project as seen from Madden Street. Credit: Gordon Moller.

### SUPPORTERS OF THE NEW THEATRE PROJECT



### FOUNDING BENEFACTORS, PATRONS AND DONORS

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)

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# WHAT'S ON IN THEATRES AROUND THE COUNTRY?



## AUCKLAND THEATRE COMPANY

### Jesus Christ Superstar

by Andrew Lloyd Webber and Tim Rice  
Q Theatre

30 Oct – 23 Nov

With a contemporary, urban, twenty-first-century re-staging, Auckland Theatre Company's *Jesus Christ Superstar* promises an up close and personal experience like no other and an inspirational finale to the year. Transcendent!

## AUCKLAND THEATRE COMPANY Auckland



### Sons

by Victor Rodger  
Mangere Arts Centre

16 – 25 Oct

Noah McFarlane is a successful young TV music host. He's also afakasi (half-caste). After a ten-year silence, he goes to see his dying father, Man'ua. During his visit, he sees a photograph of his half-brother and sister, whom he always knew existed but has never met. Ignoring the advice of his mother and grandmother, he delves into his unexplored Samoan heritage with explosive and emotionally-gripping consequences.

## SILO THEATRE Auckland

### Belleville

by Amy Herzog  
Herald Theatre

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

Palmerston North

4 – 18 Oct

### HOKI MAI TAMA MĀ

by Tainui Tukiwaho

Named after a well-known folk song *Return To Me, My Boys* *Hoki Mai Tama Mā* follows Tama, who has just returned from Italy with his runaway Koro. Why Koro ran off is a mystery, but armed with Koro's wartime diary, Tama begins to uncover long-buried secrets from the past, and starts to understand the true meaning of forgiveness and whanau. *Hoki Mai Tama Mā* is a trailblazing and revolutionary production presented by Te Rēhia Theatre Company.



## CIRCA THEATRE

Wellington

29 Aug – 20 Sep

### Destination Beehive

by Pinky Agnew and Lorae Parry | Circa One

Join the sharp-witted duo who brought you *The Truth About Love*, *The Candidates* and *Sex Drive*, for a rollercoaster ride towards Election 2014 - closing night is also Election night! Meet a batch of fresh faces – the newest candidates on the political platform, as they dash to their destination – *The Beehive*.

## FORTUNE THEATRE

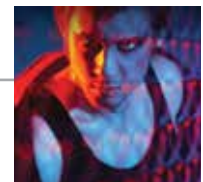
Dunedin

27 Sep – 18 Oct

### The Caretaker

By Harold Pinter | Shed 40

Pinter's first great success, this play is a psychological study of the confluence of power, allegiance and innocence, powerfully displaying his sharp intelligence, masterful use of language, and uncompromising exploration of life's menace and comedy.



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



## PRODUCTION SUPPLIERS:



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



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

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## AUCKLAND THEATRE COMPANY

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ASSOCIATE DIRECTOR – Lynne Cardy  
LITERARY MANAGER – Philippa Campbell  
YOUTH ARTS CO-ORDINATOR – Whetu Silver  
PARTICIPATION CO-ORDINATOR – Tanya Muagututi'a  
OPERATIONS MANAGER – Janelle McKenzie  
COMPANY MANAGER – Fern Christie-Birchall  
TECHNICAL & PRODUCTION MANAGER – Paul Nicoll  
FINANCE OFFICER – Kerry Tomlin  
EXECUTIVE ASSISTANT – Beverley McCrae  
DEVELOPMENT MANAGER – Linden Tierney  
DEVELOPMENT CO-ORDINATOR – Alex Little  
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MARKETING CAMPAIGNS MANAGER – Natasha Gordon  
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GRAPHIC DESIGNERS – Claire Flynn and Wanda Tambrin  
TICKETING & SALES MANAGER – Jesse Hilford  
TICKETING & SALES REPRESENTATIVE – Rosalind Hemmings

AUCKLAND  
THEATRE  
COMPANY

For more information  
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Theatre Company visit  
[www.atc.co.nz/](http://www.atc.co.nz/)  
Partnerships or call  
Linden Tierney  
09 309 0390 ext. 272

## AUCKLAND THEATRE COMPANY BOARD OF DIRECTORS

Gordon Moller ONZM (Chair), Anne Hinton QC, Karen Fistonich, Ross Green, Scott Kerse, Derek McCormack and Patricia Watson

## ATC PATRONS

Margaret Anderson	Maria Renhart
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Dame Catherine Tizard  
Scott and Louise Wallace

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