



MIDNIGHT IN MOSCOW

BY DEAN PARKER

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WELCOME

It's a great pleasure to bring you this new production of MIDNIGHT IN MOSCOW by Auckland playwright Dean Parker. With spies and spy agencies in the news, this engrossing new work that reflects on casual betrayals and major treacheries at the NZ Legation in Moscow in 1947, has heightened relevance. The cast and I have thoroughly enjoyed bringing to life Dean Parker's glorious characters. My huge thanks to them and to our stellar design team who've researched and recreated immediate post war Moscow with such style.

The premiere season of MIDNIGHT IN MOSCOW, at Christchurch's Court Theatre, played only two performances when it was cut short by the devastating February 22nd earthquake. After the recent unfortunate onstage fire at the Maidment Theatre it looked like an Auckland season of the play might never happen! But thanks to the support of our industry colleagues we've been able to remount the production here. A heartfelt thank you to everyone who offered their assistance and advice – and particular thanks to Melanie, Glen, Nicola, Julie and the team at The Edge for their support and to our truly fabulous ATC team for their dedication and commitment to making this season happen.

Enjoy.

Colin McColl

Artistic Director
Auckland Theatre Company



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CAST

Robyn Malcolm – June Temm
Carl Bland – Kit Lovell-Smith
Adam Gardiner – Hugh Toomey
Hera Dunleavy – Sophie Toomey
Sophie Hambleton – Madeleine Corless
Phil Grieve – Boris Pasternak
Elena Stejko – Olga Ivinskaya

CREATIVE

Dean Parker – Playwright
Colin McColl – Director
John Parker – Set Design
Nic Smillie – Costume Design
Phillip Dexter MSc – Lighting Design
Steve Youhana – Sound Design

PRODUCTION

Paul Nicoll – Technical & Production Manager
Fern Christie – Company Manager
Natalie Braid – Stage Manager
Anne Kaiser – Technical Operator
Natasha Pearl – Props Master
Gayle Jackson – Wardrobe Supervisor
2Construct – Set Construction

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AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING
FOR THEIR HELP WITH THIS PRODUCTION: Carla Martell, Jason Te Mete,
Thomas Press, Steve at New Zealand Opera.

MIDNIGHT IN MOSCOW is the second Auckland Theatre Company production
for 2013 and opened on April 17. MIDNIGHT IN MOSCOW is approximately
2 hours and 20 minutes including a 20 minute interval.
Please remember to switch off all mobile phones, pagers and watch alarms.

MIDNIGHT IN MOSCOW was first workshopped by Auckland Theatre Company's Literary Unit in 2008.

SYNOPSIS

Moscow, 1947; the New Zealand embassy becomes embroiled in intrigue when rumours emerge that they have a spy in their midst. While communism might well be "the god that failed," it's not that clear to one of its disciples, a staff member, who is busy passing on information. Loyalties to self, each other and country are tested as suspicion swirls around a group of Kiwis a world away from home.

*I shall lead you as a guest from another country
To the chapel of the Inadvertent Joy
Where pure gold domes will begin to shine for you
And sleepless bells will start thundering
There the Mother of God will drop her cloak upon you
From crimson clouds
And you will rise up, filled with wonderful powers.*

- Marina Tsvetaeva



*"If I had to choose between betraying my country and
betraying my friend, I hope I should have the guts to
betray my country" - E. M. Forster*

DEAN PARKER

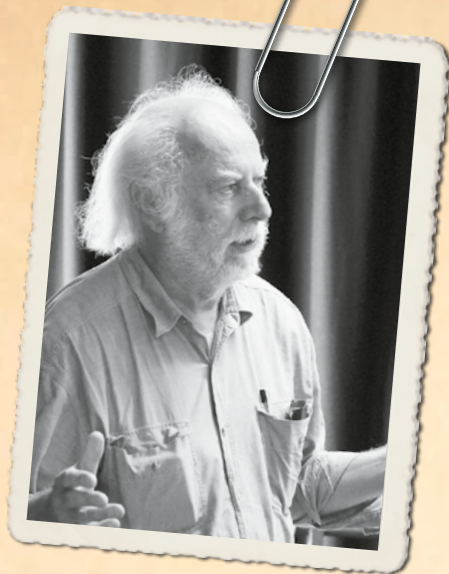
Notes from the Playwright

MIDNIGHT IN MOSCOW is set in 1947, thirty years after the Bolshevik revolution. Soviet Russia, under Josef Stalin, has no stock exchange, no private finance companies, no venture capitalists. But it also has no workers' control — that heart-beat of socialism.

Yet it calls itself socialist, and its claims were believed by those opposed to the wars and slumps of the west, and by workers desperate for an alternative to the grinding nature of their lives.

The claims were also believed and feared by the leaders of the west who countered with their own reforms, of subsidised health and education. And when capitalism's post-war economic boom slowed in the 1970s, a full-scale onslaught against working people was constrained by the continued existence of the Soviet threat. Once that threat was gone, once the Soviet Union collapsed, wages and conditions everywhere were savaged and the ruling class set about getting their snouts well and truly into the deepest trough they could create — hundreds get laid off at Solid Energy while Don Elder collects a \$10 million salary...

The idea for MIDNIGHT IN MOSCOW goes back a dozen years. I had begun writing three connected plays, each set at a seminal point of the last half of the twentieth century. The third play



was to be about the collapse of the Soviet Union. I had started writing it after I'd read this:

"I am in room 1201, I have stayed in this room, or suite I should say, before.

"Tomorrow I will spend most of my day with an old friend, Valerie. We will walk about and see what's what.

"But already I have a pervading sense of sadness.

"I wish I had not seen what I have, even in this short time. The old memories were so good, the city was so beautiful and in winter so pristine.

"Now the only memory I will have will be of litter, of beggars, of decay, and people shocked and sick of politics.

"Somehow I feel a sense of betrayal of the dream that I had created, about the world that I wanted to be.

"Now this.

"What is it? A trick of life? As in one of Robert Service's poems, when all seems good and okay and suddenly it's flung back in your face, the harshness of existence, the meanness that permeates the soul of so many...?"

Graham Greene? No. It was the leader of the New Zealand Socialist Unity Party, Ken Douglas, an absorbing account he'd kept of his last visit to Moscow in the early 1990s, as the iron curtain

collapsed and a gaudy casino rose from the rubble. All that was solid had melted into the air, all that was holy had

been profaned and the true believer was forced to contrast his memories of Soviet culture with the flashy new world of gangster capitalism.

But I never finished this third play. Difficulties with the first two meant I lost heart and let it slip slowly from my grasp and its abandonment left me with a feeling of issues unresolved.

In 2006 I had the good fortune to go to Russia, and stayed a block away from rooms that once housed Anna Akmatohva, the poet and close friend of Boris Pasternak's, in St Petersburg.

And I went to the Mayakovsky Museum in Moscow, built around the room where Mayakovsky, another poet friend of Pasternak's, shot himself, and then to Mayakovsky's sad, hero-of-the-people grave at Novodevichy.

At the end of that year the Young & Hungry Festival in Wellington advertised for short plays on the theme of "revolution". I needed no encouragement and entered immediately, under an assumed name — I was a bit nervous of someone my age entering a Festival entitled "Young & Hungry" — and wrote a play about Mayakovsky and Lenin, and the actress Lili Brik and her sister Elsa, and set it in a McDonald's outlet in Manners Mall. It

"The idea for MIDNIGHT IN MOSCOW goes back a dozen years. I had begun writing three connected plays, each set at a seminal point of the last half of the twentieth century."

was announced as one of the four winners, then dropped for reasons I never really fathomed.

That same year, 2006, an American mate of mine, whom I'd shared a room with at a Wellington university hostel back in the 1960s, where I learnt the drunken chants of The Wild West Show and who'd be known to us all as Jimbo, and who was now bizarrely U.S. Assistant Secretary of Defence for South-East Asia and the South Pacific, invited me to a dinner in Wellington where he'd assembled a table of affable colleagues from New Zealand Foreign Affairs. At this dinner I happened to mention the British Council and a sage

sitting opposite pursed his lips and observed, "Hmmm... often a cover for intelligence, of course." Having read my Graham Greene and Olivia Manning, I remonstrated. "Not the British Council! No! They do 'Salad Days!' 'All's Well That Ends Well!'" Unmoved, he coolly replied, "Oh, that too, that too." Fortunately it was Lent and I was abstaining so I went back to my room that night with total recall and wrote the conversation down and it appears verbatim in MIDNIGHT IN MOSCOW.

Then there was the figure of Paddy Costello, best friend of Catholic Southland writer Dan Davin. Decades ago, in London, I'd heard of Mick Costello, industrial organiser of the Communist Party of Great Britain, his name cropping up in the sectarian rancour of us Trots. I learnt that Mick Costello's father had been a Kiwi — **Paddy Costello, a former New Zealand diplomat of some political notoriety** (he was said to have issued passports to the Krogers) who'd ended up in Manchester teaching Russian at the university there.



Back in New Zealand I found Paddy Costello's name seemed to appear annually with claims he was some sort

of Kiwi Kim Philby. So when James McNeish's very fine biography, *The Sixth Man*, came out in 2007, I read it in a sitting, read how Pasternak had sought Costello as an English translator of Doctor Zhivago.

Finally, at the beginning of 2008, I went to a superb Russian production of THREE SISTERS at the International Festival in Wellington. And I started thinking about three kiwi sisters in Moscow pining for New Zealand. Of course, they didn't quite end up like that.

But there it was. All the ingredients for a Russian play. There would be some sort of Foreign Affairs setting with three New Zealand women in Moscow ("Moscow! Moscow! Moscow!") plus a Paddy Costello figure and a Russian poet. And I'd run Original Sin against historical materialism because that'd throw up a few sparks. And I'd set it in the years just after the ending of WWII, the high-tide of Soviet sympathy — the U.S.S.R. having emerged from the Great Depression with a nationalised economy strong enough to repel a German invasion. And throw in a couple of songs. Easy peasy.

From go to whoa, the job took six months, interrupted by various other scribblings. Sometimes plays come off the printer fully-formed; this one came off very much a first draft and proceeded to go through various further drafts over various further months.

It was an imaginary entertainment, a dramatic fiction, but the odd real-life

event was taken advantage of: when Paddy Costello was Second Secretary at the NZ Legation in Moscow in the 1940s, he used to visit Boris Pasternak as part of a literary commission from Dan Davin at the Oxford University Press; Josef Stalin once rang up Pasternak to ask about the importance of some poets recently rounded up by the secret police; Paddy Costello reported from the New Zealand Legation in the 1940s that the Soviet Union was readying to explode an atomic bomb; at an international conference Stalin's foreign minister, Molotov, produced British Foreign Office briefings which had not even been seen by the British Foreign Secretary; a Russian military attache attempted to defect from the Russian Embassy in Istanbul in the mid-1940s... As well as using these events, I also consulted Costello's essay, "Zhivago Reconsidered", published posthumously in the January 1968 Forum for Modern Language Studies.

The characters were all imagined — even Boris Pasternak was imagined, and his young companion Olga Ivinskaya may have walked this earth but the one walking the boards is a figment.

The character of June Temm, head of the New Zealand Legation in Moscow, was imagined, but did owe a huge debt to the clearly wonderful Jean

McKenzie, the first woman to head an overseas New Zealand diplomatic post, hailed by all as — in the delicate words of the Dictionary of New Zealand Biography — "a warm and generous host". Paddy Costello was on her staff in Paris and described her having "an embarrassing habit, when she has a sup taken, of gazing at me with tears running down her cheeks, and of lapsing from time to time into a kind of keening". New Zealand academic James Bertram once took lunch with her and noted

"Josef Stalin once rang up Pasternak to ask about the importance of some poets recently rounded up by the secret police"

they ran out of wine. I understand she retired to Christchurch unmarried and died in 1964. I wish I'd met her and hope she

would see in June Temm the salute that's intended.

MIDNIGHT IN MOSCOW, to its credit, remains a totally made-up play. Who wants a recitation of facts? The real-life events and people gave me a story and the story gave me the chance to reflect upon something I'd noticed about people's reactions to Paddy Costello: that it was only blokes who carried on about whether or not he was a spy — women had a much more honest and personal view of what constituted treachery.

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THE CAST

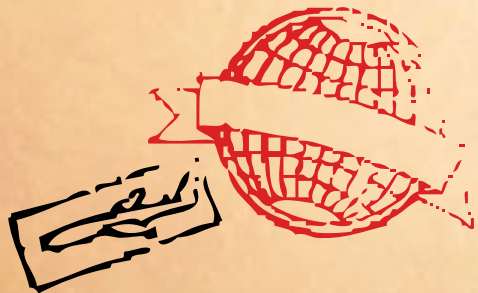


Robyn Malcolm *(June)*

Robyn's debut professional theatre appearance was with Colin McColl at Downstage Theatre in 1988 as Lucy Brown in THE THREEPENNY OPERA. Since then she has sustained a 23-year-career in stage, television and film work. Most notoriously known for the character of Cheryl West in TV3's hit show OUTRAGEOUS FORTUNE, Robyn's recent television credits include AGENT ANNA and Jane Campion's TOP OF THE LAKE.

Theatre appearances include MIDDLE AGE SPREAD, HAPPY DAYS and THE DUCHESS OF MALFI. She last joined Auckland Theatre Company for the 2011 production of MARY STUART.

Robyn is a proud and active member of New Zealand Actors Equity/MEAA.



Carl Bland *(Kit)*

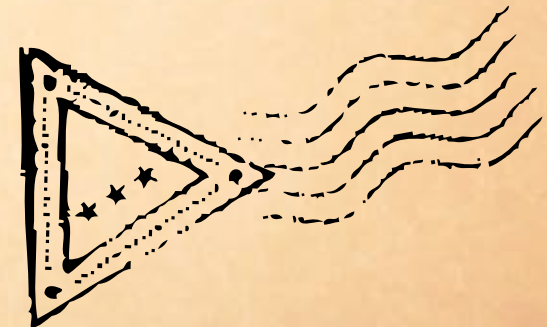
With over 25 years experience on stage and screen, film credits include I'LL MAKE YOU HAPPY (for which Carl was nominated for best actor), WARRIORS WAY and THE WHOLE OF THE MOON. For TV he has been in the core cast of STREET LEGAL and RUDE AWAKENINGS. His numerous stage productions include SAVAGE HEARTS and KING LEAR (Theatre at Large), MONDO NUOVO (Shona McCullagh), THE PICKLE KING and THE DENTISTS CHAIR (Indian Ink), WELL HUNG and AWATEA (Auckland Theatre Company).

He wrote and created his own shows with Peta Rutter under the name Nightsong Productions. Shows include: THE BED SHOW, THE HOUSE OF DOORS AND CAMELS and SOFA STORIES.

Collaborating with Theatre Stampede they also made HEAD (winner of Chapman Tripp Most Original Production) and 360 for The New Zealand International Arts Festival 2010.



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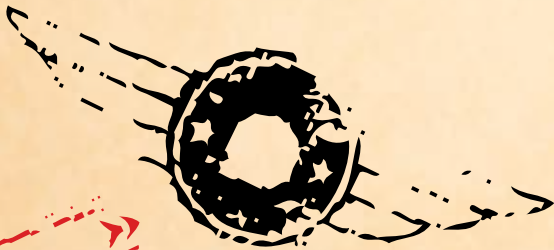
Adam Gardiner *(Hugh)*

Adam's recent credits include playing Leon Cruickshank in AGENT ANNA, SPARTACUS, SUNNY SKIES, BLACK CONFETTI and IN THE NEXT ROOM (OR THE VIBRATOR PLAY).

He is delighted to have the opportunity to appear in another Dean Parker play, having had the pleasure to play all the villains in Dean's adaptation of Nicky Hager's THE HOLLOW MEN. To be fair, as it was about the back room manoeuvring of politicians, all the actors were playing villains.



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Hera Dunleavy *(Sophie)*

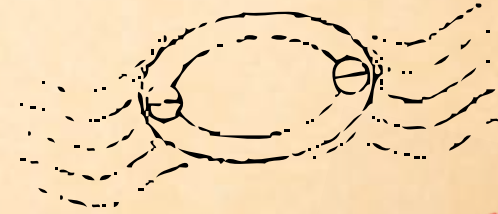
A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked at all of New Zealand's professional theatres. Auckland Theatre Company productions include: CALENDAR GIRLS, AUGUST: OSAGE COUNTY, OLIVER!, GOD OF CARNAGE, THE FEMALE OF THE SPECIES and UNCLE VANYA.

Hera narrated the Radio New Zealand version of Dean Parker's THE MAN THAT LOVELOCK COULDN'T BEAT, and appeared in the Adam Playreading presentation of Parker's GREEK FIRE.

Directing credits include: TUSK TUSK for Auckland Theatre Company's NEXT BIG THING festival 2012, NØUGHTY GIRLS by Thomas Sainsbury, for Grublette Productions (Basement 2012), JOSEPH AND MAHINA by Thomas Sainsbury for the Wellington and Auckland Fringe Festivals.



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Phil Grieve *(Boris)*

Phil has been a professional actor for 25 years. After studying theatre with Lisa Warrington at the University of Otago's Allen Hall, he made his debut for Dunedin's Fortune Theatre, in Joe Musaphia's *THE NEW-ZEALANDER*. Phil went on to perform there in a dozen other productions, before making the move to the capital and working for Taki Rua in Colin McColl's production of *WHAEA KAIRAU – A MOTHER COURAGE OF THE LAND WARS*. Since then, he has performed for Downstage, Circa, Bats, Centrepoint and Court Theatres, Stetson Productions and for touring companies ARTCo and children's theatre companies Duffy Theatre and, most recently, Capital E's National Theatre for Children (playing a British Bulldog).

As well as working extensively in theatre – both on and off stage– Phil has performed in various roles for Radio NZ's drama unit and for both small and large screen productions including *LORD OF THE RINGS*, *KING KONG*, *THE WARRIOR'S WAY*, *RAGE*, and last year's *FRESH MEAT*.

In 2011, Phil was awarded the eCaster Accolade for Outstanding Performance at Wellington's Chapman Tripp Theatre Awards for his portrayal of Rob Muldoon in Dean Parker's *SLOUCHING TOWARD BETHLEHAM* and is relishing working again with one of our foremost playwrights.



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Sophie Hambleton *(Madeleine)*

The 2010 Chapman Tripp award–winner for Actress of the Year, Sophie graduated from Toi Whakaari: New Zealand Drama School in 2007. Sophie was nominated for most promising female newcomer at the Chapman Tripp Theatre awards in 2008 for her role in *THE LITTLE DOG LAUGHED* at Downstage Theatre, and again in 2009 for her role in *ROCK N ROLL* at Circa Theatre. She is a company member of Site Specific Theatre NZ and has performed in *SALON*, which she helped devise, in festivals around the country. Sophie moved to Auckland from her native Wellington to perform in Silo Theatre's first show of 2012; *TOP GIRLS* by Caryl Churchill.

Sophie's film credits include: *SECOND HAND WEDDING*, *HOME BY CHRISTMAS* and the tele-features *RAGE* and *THE MAORI MEDICINE WOMAN*. Sophie will soon appear around the country as the iconic New Zealand writer Janet Frame.



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Elena Stejko (Olga)

Elena, a Russian-born actor, theatre director and tutor of Russian acting technique, has worked internationally for over 25 years.

Winner of the Chapman Trip Theatre Best Actor award in 2012 for her role in Circa Theatre's production of *A SHORTCUT TO HAPPINESS*, Elena also won Best Actor at the Dunedin Theatre Awards for her role in Fortune Theatre's production of *A SHORTCUT TO HAPPINESS*. She was nominated for Best Actress in Qantas Film and TV Awards 2010, and was a Best Actress nominee at the Maverick American Film Festival for her role in the New Zealand feature film by Stephen Sinclair, *RUSSIAN SNARK*.

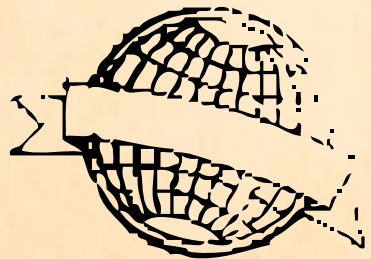
Her most recent New Zealand stage credits include: *WHERE ARE YOU MY ONLY ONE?* by Vanessa Rhodes (The Basement 2012), *A SHORTCUT TO HAPPINESS* by Roger Hall (Circa Theatre 2012 and Fortune Theatre 2011), *ROMEO & JULIET* (Auckland Theatre Company 2010), *THE BEAR* by Anton Chekov and *NONSENSE* by Edward Lear (Outbox Theatre 2010).

Her television credits include: the Japanese drama *THE PROMISE*, *SHORTLAND STREET*, *MERCY PEAK*, *SPIN DOCTORS*.

Elena regularly teaches classes and workshops based on the M. Chekhov acting technique.



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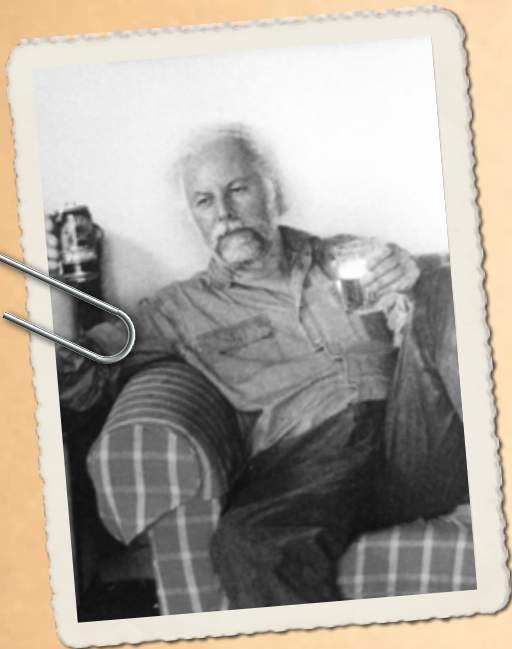
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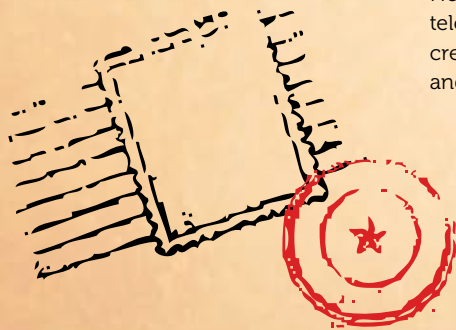


Dean Parker – Playwright

Dean is a screenwriter and playwright based in Auckland. Winner of the inaugural Playmarket Award in 2012. His plays include THE TIGERS OF WRATH, OTHER PEOPLE'S WARS, SLOUCHING TOWARD BETHLEHEM, THE PERFUMED GARDEN, THE MAN THAT LOVELOCK COULDN'T BEAT, BAGHDAD BABY!, THE HOLLOW MEN and TONITE LET'S ALL MAKE LOVE IN LONDON.

Parker has won screenwriting awards for the big-screen comedy CAME A HOT FRIDAY, adapted from the novel by Ronald Hugh Morrieson which he co-wrote with Ian Mune, and for the Welsh-Kiwi rugby tale OLD SCORES which he co-wrote with Greg McGee, and for the television depiction of life in newly-deregulated New Zealand, SHARE THE DREAM.

He wrote the feature LIFE'S A RIOT for television and with Greg McGee co-created the '80s trucking series ROCHE, and the gold mining drama GOLD.



Colin McColl – Direction

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984 - 1992. In the mid-90s, together with Hone Kouka, he led Te Roopu Whakaari, producing five original works, of which NGĀ TANGATA TOA and WHAEA KAIRĀU were the highlights. He has led Auckland Theatre Company as Artistic Director since 2003, and has directed more than 40 of the company's productions.

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies and is the only New Zealand director to be invited to present his work at the official Edinburgh Festival. His production of HEDDA GABLER, played there to great acclaim in 1990 and was also presented at the Ibsen Festival, Oslo, the Covent Garden Festival, London and the 1991 Sydney Festival.

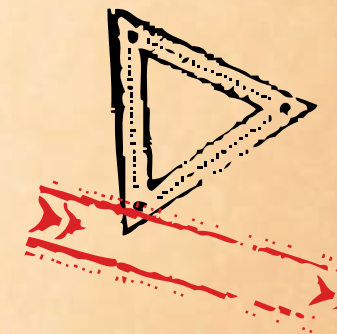
Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?

Opera directing credits include QUARTET (New Zealand International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE ITALIAN GIRL IN ALGIERS, THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera. In 2009 he remounted his production of THE ITALIAN GIRL IN ALGIERS for the Scottish Opera.

In November 2007, Colin became an Arts Laureate and was honoured as an Officer of the New Zealand Order of Merit in June 2010.



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John Parker

– Set Design

John is an award-winning set designer and is as well respected in the world of ceramics as he is in set design. He is a member of the International Academy of Ceramics (Geneva).

He has a long history of designing for Auckland Theatre Company. His set designs include: A FRIGATE BIRD SINGS, BLACK CONFETTI, A SHORTCUT TO HAPPINESS, RED, MARY STUART, STEPPING OUT, THE IMPORTANCE OF BEING EARNEST, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, END OF THE RAINBOW, SWEET CHARITY, DOUBT, MUM'S CHOIR, TAKING OFF, EQUUS, CALIGULA, THE BACH, MIDDLE AGE SPREAD, THE ROCKY HORROR SHOW, NOISES OFF, WAITING FOR GODOT, ROSENCRANTZ AND GUILDENSTERN ARE DEAD and INTO THE WOODS.

Other works include FAUST, CAVALLERIA RUSTICANA, I PAGLIACCI, THE SCENE, CREDITORS, IL TROVATORE, TRUE WEST, THE THREEPENNY OPERA, CHESS, ROMEO AND JULIET, TITUS ANDRONICUS, TWELFTH NIGHT, F.I.L.T.H, ASSASSINS, WAIORA, CAT ON A HOT TIN ROOF, DECADENCE, ON THE RAZZLE, CHICAGO, THE MARRIAGE OF FIGARO, BARBER OF SEVILLE, COSI FAN TUTTE, EVITA and TRASH TO FASHION.

John has also designed for The Louis Vuitton Ball and The America's Cup Ball, Bendon's Next To Nothing, Bellsouth Pharaohs, Precious Legacy and Peru: Gold and Sacrifice for the Auckland Museum. He was awarded a Waitakere City Millennium Medal for services to the Community.

In 2010 John was awarded an Arts Laureate by the New Zealand Arts Foundation.



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Nic Smillie

– Costume Design

Nic has a Bachelor of Design in Textiles and has worked in theatre, film and television as a costume designer for the past thirteen years. Designs for Auckland Theatre Company include: AWATEA, A MIDSUMMER NIGHT'S DREAM, THE MOTOR CAMP, CALENDAR GIRLS, CABARET, AUGUST: OSAGE COUNTY, ROMEO & JULIET, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF and WHERE WE ONCE BELONGED.

Nic has also costumed various mainly Wellington based theatre projects which include SEX DRIVE, RITA AND DOUGLAS and LE SUD (Wanaka Festival of Colour), THE MOTOR CAMP, KING AND COUNTRY, TOP GIRLS, CABARET, DRACULA, PRIVATE LIVES, SWEENEY TODD and DRAWER OF KNIVES.

Winner of the Air New Zealand Screen Award for Contribution to Design for the television series THE INSIDERS GUIDE TO LOVE, Nic has also designed costumes for RAGE, TANGIWAI, FISH SKIN SUIT and AFTERSHOCK (telefeatures) and THE INSIDERS GUIDE TO HAPPINESS, SEVEN PERIODS WITH MR GORMSBY, THE HOTHOUSE and TIME TRACKERS (television series). Her operatic designs include QUARTET and THE ITALIAN GIRL IN ALGIERS. For film her works include FRESH MEAT, TURANGAWAEWAE and STICKMEN.



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Phillip Dexter MSc – Lighting Design

Phillip's previous lighting designs for Auckland Theatre Company include: THE GIFT, 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), THE MOTOR CAMP, 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), 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.



ATC THEATRE 101 Student Subscription

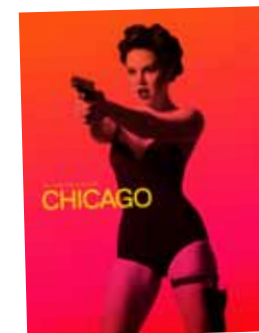
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The Time is Now

We are hoping to make a major announcement regarding more funding for the new theatre project, which will bring our total amount raised to \$31.2 million. This means that we are another step closer to breaking ground!

We have been humbled by the support for the project to date and are very proud to have come so far in such a short space of time. However, now is the critical time for getting the project started. We need to raise the remaining \$3.9 million by the time we report back to Auckland Council and are asking you to help.

The theatre will provide you, our audience, with a world-class experience, both on and off stage, with bar, cafe/bistro, lifts, VIP lounge, coat check, ample foyers and toilet facilities and plenty of parking nearby. However, we will not be able to build it without your support. If you have been thinking about donating, now is the time we need you to join us. Please help us to create this fantastic legacy for the performing arts in Auckland.

Please visit waterfronttheatre.co.nz to donate or find out ways to assist.

SUPPORTERS OF THE NEW THEATRE PROJECT



FUNDING BENEFACTORS, PATRONS AND DONORS

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

Thank You

to the 261 volunteers, artists and staff who made AUT DOMINION ROAD STORIES possible.



"Thank you for your brilliant idea and production skills that resulted in the recent Walk Eat Talk experience in Balmoral.

My partner, my 11 month old baby girl and I went along and to say we loved it would be an understatement. It was simply sensational and as local residents, I have never felt more proud to live in Balmoral and be a part of this exciting community..." Kari Adams



Want to get more involved with Auckland Theatre Company?
Contact participate@atc.co.nz

WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

THE PWC SEASON OF THE GLASS MENAGERIE

By Tennessee Williams | Venue To Be Confirmed
09 May – 01 June

1930s St Louis. Aspiring poet Tom Wingfield reluctantly works in a shoe warehouse to support his overbearing, faded-Southern-belle mother and desperately shy sister, Laura. Pushed by his mother, he finds Laura a gentleman caller to try to coax her from her fragile private world.



SILO | Auckland

WHITE RABBIT, RED RABBIT

By Nassim Soleimanpour | Q Theatre
01 – 13 July

Iranian writer Nassim Soleimanpour's audacious theatrical experiment will come as a shock - not least to the performer handed the script the moment they walk on stage. A different performer will take the stage each night; joining the audience on a journey into the unknown; stumbling upon the humorous, terrifying and utterly personal. This internationally acclaimed new work forges connections across time and continents.

In association with Aurora Nova Productions.

CENTREPOINT THEATRE | Palmerston North

SHOP 'TIL YOU DROP | By Alison Quigan & Ross Gumbley
13 April – 25 May

Six strangers, two hotel rooms, one eventful Aussie weekend!

Three couples embark on an epic misadventure on a trip to Oz over Bledisloe Cup weekend. There's Lizzy and Noeline, in town to splurge their hard earned dollars on the shopping trip to end all shopping trips; Boxer and Swanee, boys with only two things (beer and rugby) on their agenda; and Rose and Clifford who just want to get to their conference on time.



BATS THEATRE | Wellington

LIFE AFTER | 04 – 13 April

A drama about life, death and what lies in between.

Unaware of her sudden and unexpected death, Stella returns to her flat to find her sister Maya has moved in. Together, they go through the process of grieving, dealing with the absurd situation they have found themselves in, embarking on a journey of figuring out where they belong and how to find the courage to move on.



CIRCA THEATRE Wellington

MIKE AND VIRGINIA

By Kathryn Burnett & Nick Ward

23 March – 20 April

Mike and Virginia are both single. Both competitive. Both lecturers in film studies. Her speciality is romantic comedy, his is monster movies. She thinks he's an arrogant knuckle-dragger, he thinks she's a bitter cow. The very worst thing they could do is fall in love.



COURT THEATRE Christchurch

THE WOMEN

By Clare Boothe Luce
23 March – 27 April

A group of wives, girlfriends and mistresses navigate the glamorous jungle of high-society 1949 Manhattan, armed with the chicest of fashions, latest hairdos and juiciest gossip.

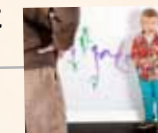


FORTUNE THEATRE Dunedin

YOU CAN ALWAYS HAND THEM BACK

Written by Roger Hall with music and lyrics by Peter Skellern
27 April – 25 May

This hilarious and insightful comedy, about the highlights of the twilight years, follows Maurice and Cath as they settle into enjoying their retirement. However, with the birth of their long-awaited first grandchild, they find themselves dodging dirty nappies, dealing with sleep deprivation and becoming providers of a free babysitting service.



DOWNSTAGE THEATRE Wellington

GURU OF CHAI

By Indian Ink

11 – 15 April & 20 – 24 April

Prepare to be enlightened...

The contradictions of modern India with its iPhones and ancient gods come alive in this outrageously funny and heartbreakingly beautiful romantic thriller.



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



PRODUCTION SUPPLIERS:



Entertainment Lighting Solutions
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www.2construct.co.nz



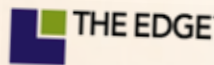
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www.aucklandstadiums.co.nz



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AUCKLAND THEATRE COMPANY

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GENERAL MANAGER – Lester McGrath
ASSOCIATE DIRECTOR – Lynne Cardy
LITERARY MANAGER – Philippa Campbell
YOUTH ARTS CO-ORDINATOR – Whetu Silver
PARTICIPATION CO-ORDINATOR – Amo Ieriko

OPERATIONS MANAGER – Kathy Russell
COMPANY MANAGER – Fern Christie
TECHNICAL & PRODUCTION MANAGER – Paul Nicoll
FINANCE OFFICER – Kerry Tomlin
RECEPTIONIST – Sue East

MARKETING & COMMUNICATIONS MANAGER – Michael Adams
MARKETING ASSISTANT – Laura Jones
GRAPHIC DESIGNER – Claire Flynn
TICKETING & SALES MANAGER – Anna Nuria Francino
TICKETING & SALES REPRESENTATIVE – Sophie Nichols
DEVELOPMENT MANAGER – Linden Tierney
DEVELOPMENT CO-ORDINATOR – Sarah Nutbrown

AUCKLAND THEATRE COMPANY BOARD OF DIRECTORS

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SUPPORTING ACTS 2013

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Betsy and Michael Benjamin
Sandy and Alan Bulmer

Our Curtain Call Supporters
Colin Mindel
Rob Nicoll
Fay Pankhurst
Elizabeth Sheppard
Pam and Brian Stevenson

Our Take A Bow Supporters
Shane and Richard Compton
Geoff Dalbeth
Sandra Greenfield
Rosemary Langham
Phillipa Meadowcroft
John and Anne Priestley
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Sandra Turner
Ted van Arkel

For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/Partnerships or contact **Linden Tierney** 09 309 0390 ext. 272 or linden@atc.co.nz

AUCKLAND
THEATRE
COMPANY

THE **pwc** SEASON OF

THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS



DIRECTED BY JEF HALL-FLAVIN


ELIZABETH HAWTHORNE ANTONIA PREBBLE EDWIN WRIGHT RICHARD KNOWLES

AUCKLAND
THEATRE
COMPANY

09 MAY — 01 JUN VENUE TO BE CONFIRMED

BOOKINGS 09 308 2383 or www.atc.co.nz

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Council 

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