

THE LION FOUNDATION SEASON OF

A Midsummer Night's Dream

By William Shakespeare



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Welcome



In his seminal book on theatre, *THE EMPTY SPACE*, legendary European director, Peter Brook, coined the phrase “play is play”.

It's a maxim Ben Crowder and I have attempted to adhere to with this new production of Shakespeare's *A MIDSUMMER NIGHT'S DREAM*. Rather than the traditional method of “blocking”, (working out and proscribing moves and business for the actors), we've tried to keep things playful, inventive and fluid for as long as possible.

We've been blessed with an extraordinarily gifted group of actors. It's been a thrill to see the doyen of Auckland's theatre professionals, Raymond Hawthorne, with his decades of experience throwing himself into the working process with the same energy and commitment as young apprentice actor, Arlo Gibson.

A successful production is the sum of its parts - and our DREAM team have done us proud. To my co-director Ben Crowder (who has done all the hard graft, allowing me to observe his working methods, and throughout inevitable ups and downs of the rehearsal process, has never lost his sense of humour or his firm belief in the joy of play), to our talented, inquiring design team, Tony Rabbit and Nic Smillie, and the extraordinary musical contribution of John Gibson and Brett Adams, my huge thanks.

Dominic Dromgoole, former artistic director of London's Globe Theatre says in *WILL AND I* that all you need to play Shakespeare is “a big voice and a big heart”. A new approach to a rehearsal process can be scary, intimidating and downright frustrating for a performer so my thanks to all the actors involved in our DREAM for their big hearts and big voices.

When you work on *THE DREAM* you get a strong impression Shakespeare had a bloody enjoyable time while writing it.

We trust you will too.

Colin McColl
Artistic Director, Auckland Theatre Company

A Midsummer Night's Dream

By William Shakespeare

Cast *(in order of appearance)*

Raymond Hawthorne – *Puck*

Goretti Chadwick – *Hippolyta, Queen of the Amazons / A fairy*

Peter Daube – *Theseus, The Duke of Athens / A fairy*

Stuart Devenie – *Egeus* | **Brooke Williams** – *Hermia*

Jono Kenyon – *Demetrius* | **Josh McKenzie** – *Lysander*

Laurel Devenie – *Helena* | **Andrew Grainger** – *Nick Bottom*

Rima Te Wiata – *Peta Quince / A fairy* | **Brett O'Gorman** – *Francis Flute / A fairy*

Rob Mokaraka – *Tom Snout / A fairy* | **Italia Hunt** – *Snug / A fairy*

Aisea Latu – *Robin Starveling / A fairy* | **Xavier Horan** – *Oberon, King of the Fairies*

Alison Bruce – *Titania, Queen of the Fairies* | **Arlo Gibson** – *A fairy*

Brett Adams – *Musician: Guitar & Special Effects*

Creative

Direction – **Ben Crowder, Colin McColl** | *Playwright* – **William Shakespeare**

Set & Lighting Design – **Tony Rabbit** | *Costume Design* – **Nic Smillie**

Compostion & Sound Design – **John Gibson**

Production

Production Manager – **Paul Towson** | *Technical Manager* – **Paul Nicoll**

Senior Stage Manager – **Fern Christie** | *Stage Manager* – **Lauryn Wati**

Assistant Stage Manager – **Edward Peni** | *Technical Operator* – **Kyle Pharo**

Properties Master – **Diana Kovacs** | *Design Assistant* – **Sara Taylor**

Construction – **Chris Pickard** | *Pattern Maker* – **Sheila Horton**

Movement Consultant – **Megan Adams**

**AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE
FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:**

The Fabric Warehouse, Peter Daube for the kind use of his instruments.

A MIDSUMMER NIGHT'S DREAM is the third Auckland Theatre Company production for 2012 and opened on May 5. A MIDSUMMER NIGHT'S DREAM is approximately 100 minutes with no interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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 are a proud 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 this season of William Shakespeare's classic comedy A MIDSUMMER NIGHT'S DREAM. A staple for many schoolchildren, Auckland Theatre Company is bringing the words and characters to life for over 2,500 students who will come to see this interpretation. 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 \$650 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, by engaging with and attending the theatre, play in supporting the performing arts in Auckland. Working together, we can ensure New Zealand continues to flourish on the world stage.

Phil Holden
CEO - Lion Foundation

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

Synopsis

ACT ONE

Theseus, Duke of Athens, is looking forward to his marriage to Hippolyta, the Amazon Queen (not to mention the wedding night!) when his advisor Egeus bursts in with his daughter Hermia and her two suitors, Lysander and Demetrius, in tow.

Egeus wants Hermia to marry Demetrius. She loves Lysander.

Egeus asks Theseus to enforce the ancient Athenian law that allows him to condemn Hermia to death if she disobeys her father's wishes. Theseus reminds Hermia she must obey her father or face the consequences.

Alone, Hermia and Lysander decide to elope that night. Helena, Hermia's old school friend arrives, heartbroken that Demetrius no longer loves her. Hermia and Lysander tell her of their plan. Soon Demetrius will not have Hermia to lust after.

In order to get his attention, Helena decides to tell Demetrius of their elopement.

Meanwhile, in another part of the palace a group of workers: Quince, Bottom, Snug, Snout, and Starveling are meeting to discuss their rehearsal for a play they will be performing for their boss Theseus on his wedding night.

ACT TWO

That night Hermia and Lysander meet in the woods as planned. Unbeknownst to them Demetrius is not far behind them. And not far behind him is Helena.

Elsewhere the goblin Puck witnesses a heated argument between his master Oberon and his wife Titania, King and

Queen of the Fairy world. They have fallen out over a young servant, the changeling boy, whom they both want as part of their entourage.

Titania refuses to give up the boy. Oberon immediately begins scheming a way to get back at her and orders Puck to fetch him a magic flower. Once the juice of the flower is dropped on the eyelids of the sleeping Titania she will fall in love with the first thing she sees when waking, no matter how grotesque.

Demetrius and Helena run past. Oberon overhears Helena declaring her love for Demetrius and his rejection of her.

Puck returns with the flower and gives it to Oberon. Before leaving to find Titania he orders Puck to track down Demetrius and squirt a bit of flower juice on his eyes so he can fall in love with Helena again.

In the meantime Lysander and Hermia are lost. They lie down to rest. Puck mistakes Lysander for Demetrius and puts the juice on his eyes.

Demetrius, fleeing Helena, crashes through the clearing. The noise wakes Lysander who sees Helena and immediately falls in love with her. Helena unsettled, quickly runs off. Lysander follows. Hermia awakes, alone and terrified.

ACT THREE

In another part of the woods Quince and the workers begin rehearsals. Puck is amused by their efforts and decides to play a trick on them. He casts a spell that gives Bottom the head of an ass, which terrifies his friends. Puck chases Bottom through the woods to the sleeping Titania. She awakes, sees Bottom, and instantly falls in love.

Puck tells Oberon what has happened. When they are interrupted by Hermia and

Demetrius realizes his mistake. Demetrius, tired from the chase lies down for a quick power nap. When he is asleep Puck puts magic juice on his eyes.

Helena with love-struck Lysander in hot pursuit, practically stumbles across the sleeping Demetrius. He wakes and right away falls in love. Now Demetrius and Lysander both love Helena. She believes neither of them and no one loves Hermia. An epic quarrel unfolds...

Oberon decides to sort out this chaos once and for all. He orders Puck to separate the lovers by luring them into different parts of the woods. Soon they are all fast asleep. Puck pours some juice on Lysander's eyes and places him so that Hermia will be the first thing he sees when he awakes.

ACT FOUR

Oberon and Puck find Bottom and Titania cuddled up deep in the woods. As dawn begins to break Puck removes Bottom's ass head, while Oberon lifts the spell from Titania.

Elsewhere the four young lovers wake up. Lysander now loves Hermia again and she him, Demetrius and Helena are also in love. Again. Dazed and confused they head back to Athens.

Bottom too emerges from the woods and quickly tracks down his fellow actors. Time is short; the opening night is near!

ACT FIVE

Back in Athens Theseus overrides Egeus' wishes and the three couples prepare for a triple wedding. Quince and Bottom, along with their fellow actors, perform the play, much to the amusement of the Court. Finally when they all retire for the night, Oberon, Titania, Puck and the other fairies appear and bless the house and its occupants with good fortune.

At the very end, Puck "restores amends" and reminds the audience that what they have witnessed could have been nothing but a dream.



Director's Notes

A MIDSUMMER NIGHT'S DREAM is a delightful play. It is a big-hearted and generous piece at every turn. The world it depicts is filled to overflowing with characters that display the sprawling range of the human condition. This brigade bursts into life as they are all mixed together in a huge interweaving romp.



A MIDSUMMER NIGHT'S DREAM was the first significant production I ever directed – when I staged it for the University of Auckland Outdoor Summer Shakespeare in 1999. Coincidentally it was also a co-direction with the beautiful and talented Vanessa Chapple. That production was staged with all the naïve optimism a couple of recent graduates can muster. Fortunately the production was blessed in many ways – and my passion for this work was born.

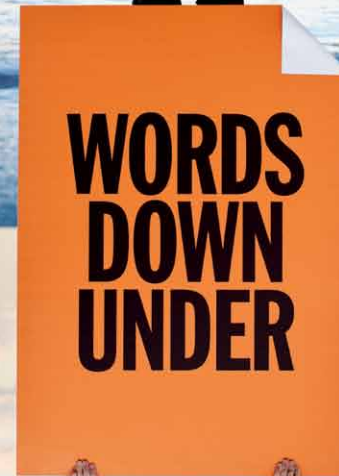
Over a decade later we meet again, and once again I am struck by the inherent joy, bravery and love in the play. It is infectious. The rehearsals have been wild at times, filled with laughter, but also a central desire to honour the work and get to grips with it in our four week rehearsal adventure. The rehearsal room has been collaborative in many ways; there has been a collective demand for discovery and freshness. The actors and creative team have displayed great courage, faith and resilience as the work has come into focus. At times it has felt like a race – one that some days we are winning and some beginning to flag. I believe it has been the qualities within the play itself that have kept us all so determined and energised.

I salute all those that have contributed and given so much of themselves. It has been a great pleasure to work with past collaborators and also to forge new relationships with others. I would particularly like to acknowledge my co-director, Colin McColl, who not only offered me this great opportunity, but also – like the play itself – has been unstinting in his generosity. He has displayed enormous trust and has also brought his great wisdom and experience to the mix.

I trust you enjoy your time at the theatre. If, however, we offend, it is – as Quince so aptly points out – with our goodwill.

Ben Crowder
Co-director

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Raymond Hawthorne (Puck)

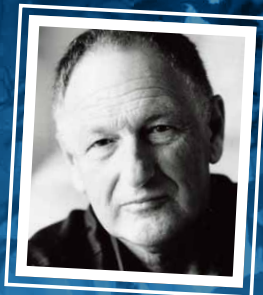
Raymond is one of New Zealand's most senior practitioners in the Performing Arts arena. His impressive repertoire (now spanning fifty years) commenced in 1955 when he became a member of The New Zealand Players (New Zealand's first major professional theatre company under the direction of Richard Champion) with whom he toured for two and a half years. In 1957 he was granted a NZ Government Bursary to study at the Royal Academy of Dramatic Art, London (RADA).

On his graduation from RADA in 1959 he pursued a career in the UK as a singer, actor and dancer but became aware that his interest in the performing arts was moving towards directing for theatre and to the teaching of acting. A career change into these areas was successful and he remained in England for the next 13 years, returning to RADA to teach and direct.

Raymond returned to New Zealand in 1971 and joined the Mercury Theatre (then under the directorship of Anthony Richardson) and within two years had instigated the formation of Theatre Corporate (a Community Theatre / Theatre in Education / Resource Centre) in Auckland. He was Director of Theatre Corporate for eight years until 1981.

In 1982 he was Director of the National Opera for New Zealand. He directed two landmark operas for the company, Brecht/Weills' THE RISE AND FALL OF THE CITY OF MAHAGONNY and Benjamin Britten's THE TURN OF THE SCREW.

In 1985 Raymond was appointed Director of Mercury Theatre. This was a major position he held for seven years. During his tenure there he directed 12 major operas,



numerous musicals and a wide variety of classic and modern plays.

In 1992 he established his own acting studio, The Actor's Space. This recessed in 1997 but resumed classes in June 2005. In November of 1997 he became the Head of Major in 'Directing and Writing for Theatre and Screen' at UNITEC School of Performing and Screen Arts. At the end of his sixth year involvement, he was made Head of School.

Raymond directed the first Auckland Theatre Company production of LOVELOCK'S DREAM RUN and has acted and directed for the Company throughout the last 16 years. Highlights include performances in SOMEONE WHO'LL WATCH OVER ME, TRAVELS WITH MY AUNT, THE JUDAS KISS, WAITING FOR GODOT, WHO WANTS TO BE 100? and THE CRUCIBLE.

Other directing credits include POOR BOY, ANGELS IN AMERICA, THREE TALL WOMEN, THE HERBAL BED, JULIUS CAESAR, THE WIND IN THE WILLOWS, CABARET, INTO THE WOODS, TRAVESTIES, HIGH SOCIETY and OLIVER!

In the 2000 Queen's Birthday Honours, Raymond was made an Officer of the New Zealand Order of Merit (ONZM) for Services to the Theatre.



Brooke Williams (Hermia)

Brooke began her professional career at the Court Theatre in Christchurch performing in numerous productions including THE CHERRY ORCHARD directed by Colin McColl. In 2001 she travelled to attend workshops at the Globe Theatre in London as a member of The Shakespeare Globe Centre New Zealand young Shakespeare company. This was followed by training at Toi Whakaari: The New Zealand Drama School. Since graduating at the end of 2006 Brooke has been working in film, television and theatre in both Wellington and Auckland.

Theatre highlights include playing Juliet in the Auckland Theatre Company production of ROMEO AND JULIET, and roles in THE CRUCIBLE and THE FEMALE OF THE SPECIES also for ATC. In 2009 Brooke won the Chapman Tripp theatre award for 'most promising female newcomer' for her performance in MR MARMALADE at Bats theatre.

Film credits include the New Zealand feature film PREDICAMENT and the British mini series ICE. Brooke has also made numerous television appearances in shows such as SPARTACUS: BLOOD AND SAND, LEGEND OF THE SEEKER, GO GIRLS, OUTRAGEOUS FORTUNE and THE ALMIGHTY JOHNSONS.

Brooke is currently a core cast member on SHORTLAND STREET.



Josh McKenzie (Lysander)

Lysander is actor and musician Josh McKenzie's debut role with Auckland Theatre Company, and he is very excited to be working alongside such an esteemed cast.

Josh first sprang onto New Zealand's big screen in 2010, being cast as the lead Marc Snell in the feature film HOPES & DREAMS, which subsequently won him Best Outstanding Feature Film Debut at the 2011 NZ Film & Television Awards.

Since then Josh spent a year at Toi Whakaari: NZ Drama School, has starred in NZ telefeature TANGIWAI and the US series LEGEND OF THE SEEKER, and has divided his time between New Zealand and Los Angeles.

Earlier this year Josh was the recipient of the Professional Development Award by the NZ Film Commission, and attended the prestigious Berlinale Talent Campus, as a representative of New Zealand, which runs in conjunction with the Berlin Film Festival. Inspired by his experiences in Germany, Josh returned immediately to Wellington to play a lead role in new television series GIRL VS BOY, that will screen in New Zealand later this year.





Laurel Devenie (Helena)

Laurel made her debut with Auckland Theatre Company as Cecily in Colin McColl's hit production of THE IMPORTANCE OF BEING EARNEST.

She also played Lady Ann Martin in ON THE UPSIDE- DOWN OF THE WORLD, Arthur Meek's solo play which made its world premiere in the 2011 season.

In addition Laurel directed the acclaimed Young & Hungry Auckland production of Bruce Mason Award winner Eli Kent's THINNING, and co-directed the devised children's show 1001 MIRRORS for Auckland Theatre Company's Education Unit with Lynne Cardy.

A graduate of Toi Whakaari: New Zealand Drama School Laurel appeared in FLAGONS AND FOXTROTS, THE GRADUATE and OTHELLO at Downstage in 2007. The following year she moved to Auckland and became heavily involved in various independent productions, including Peripeteia's THE TEMPEST and THREE SISTERS. She has worked throughout New Zealand: touring with Capital E: National Theatre for Children in STEALING GAMES, directing for Northland Youth Theatre in Whangarei, performing in Northland's Pohutukawa Company production of YOURS TRULY, and working with a community theatre group in Wanaka. Last year she trained for four months at the John Bolton theatre school.

Jono Kenyon (Demetrius)

Jono was born in England before moving to New Zealand in his early teens. His love of the stage lead him to successfully audition for Toi Whakaari: New Zealand Drama School. During his time at Toi, he performed in the 2010 NZ International Arts Festival with Theatre Stampede's / Nightsong Production of 360.

Since graduating from drama school, he has performed for Wellington's Circa theatre in the play EIGHT and this time last year had his debut for Auckland Theatre Company as Mortimer in MARY STUART.



Xavier Horan (Oberon)

Xavier's many acting credits include: for theatre THE MAORI TROILUS AND CRESSIDA; for film NETHERWOOD, DEAN SPANLEY and NUMBER 2; and for television NGA REO HOU - WHEN SUN AND MOON COLLIDE, SHORTLAND STREET, KORERO MAI, RIDE WITH THE DEVIL, and THE MARKET.



Peter Daube (Theseus)

For Auckland Theatre Company, Peter has appeared in; AUGUST; OSAGE COUNTY, ROMEO & JULIET, OLIVER, FOUR FLAT WHITES IN ITALY, CAT ON A HOT TIN ROOF, THE CRUCIBLE, SWEET CHARITY, CALIGULA and THE DUCHESS OF MALFI. Other highlights include the MC in CABARET for Downstage Theatre and playing MACBETH at Fortune Theatre.

Film and TV credits include: Henry Williams in WAITANGI, WHAT REALLY HAPPENED, STICKMEN, THE IRREFUTABLE TRUTH ABOUT DEMONS, LEGEND OF THE SEEKER, SHORTLAND STREET, MADAGAN'S QUEST and MERCY PEAK.

Peter has made music with various bands releasing under the Wild Side label and his own label Surge. He composed the soundtrack for the feature film THE RULES OF DOGS AND MEN, the documentary DARK HORSE and the recently released short films GO THE DOGS and LITTLE RED RIDING HOOD. Music for theatre includes; ROMEO AND JULIET and MANAWA TAU (Theatre At Large) and STORIES TOLD TO ME BY GIRLS, winning the Chapman Tripp Award for Best Soundtrack.



Goretta Chadwick (Hippolyta)

Goretta trained at UNITEC'S Performing Arts School in 1995. Acting highlights include Auckland Theatre Company productions of STEPPING OUT, WHERE WE ONCE BELONGED, MY NAME IS GARY COOPER, WIT, A STREETCAR NAMED DESIRE, THE ROCKY HORROR SHOW and DOUBT. Her other theatre highlights include PANI & PANI (NZ Comedy Festival) in 2011 and PANI & PANI: STRICTLY BROWN (KILA KOKONUT KREW) in 2009.

Goretta has worked on two Auckland Theatre Company and PIPA (Pacific Institute of Performing Arts) collaborations, directing POLYHOOD IN MUMULAND in 2011 and co-writing and co-directing SINARELLA in 2012. For PIPA Goretta has co-directed

with Anapela Polataivao YELLOWMAN and WHERE WE ONCE BELONGED in 2010. WHERE WE ONCE BELONGED then went on to be performed by the PIPA graduates at the Brisbane Powerhouse in 2012, and will also be performed at the Frankfurt Book Fair in October 2012.

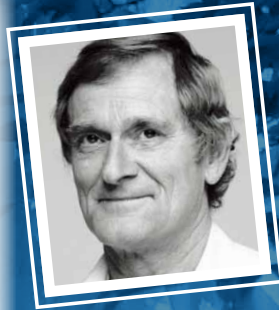
Goretta's television credits include PANI & PANI for FRESH, and THE MARKET.

Goretta is currently the Co-Head of school at PIPA - The Pacific Institute of Performing Arts (Best Pacific Institute of Education).

Later this year Goretta is co-writing TSUNAMI with Victor Rodger, which she will co-direct with Anapela Polataivao. Also in the pipeline are PANI & PANI television projects, and an "Acting up" kids programme with Pua Magasiva.

Stuart Devenie (Egeus)

"Here's my Will: Hastings Boys High 1966, 4th Form running late for performance of HENRY IV part I. Playing Lady Percy. Have to go by cab to the Muni (big theatre) in sky blue dress, permed hair and falsies. Oh dear! Teacher tells me they'll do ANTONY AND CLEOPATRA next year if my voice holds. Playing Cleopatra at an all boys school, you must be joking. It breaks over Christmas! 6th form, Antonio in THE MERCHANT OF VENICE. Hastings Group Theatre 1970, second go at directing a play – TWELFTH NIGHT "mod" ponchos and see-through tops. Radical! 1971 first year at Victoria University, Malcolm in MACBETH (Sam Neil as the Man). I love Wellington! Next year – A WINTER'S TALE directed by Anthony Taylor. Magic! Oberon the following year in A MIDSUMMER NIGHT'S DREAM. Hot pants and a beard. What!?"



Alison Bruce (Titania)

Alison trained at Theatre Corporate in 1982 and went on to work there and at the Mercury Theatre. She also performed in many productions at the Watershed Theatre and worked for three years with Theatre at Large, which began her love of physical/image based work.

Her recent theatre work has been with: Silo Theatre LITTLE DOG LAUGHED, HOLDING THE MAN; ATC's CALENDAR GIRLS, and as a member of the Red Leap Theatre Co., THE ARRIVAL, PAPER SKY. She has made several appearances in film and television, most recently working on Jane Campion's TV series TOP OF THE LAKE, which will air next year.

Alison was the Onehunga High School Highboard Diving Champion.

1977 LOVE'S LABOUR'S LOST at Downstage. Off to UK. Auditioned for an amateur company in London. Antonio again. At least I know the lines. 1981 – 1990 Court Theatre, Christchurch. MACBETH again – this time the Man himself. Scary. Magic. Not cast in THE TEMPEST. Baby due. Laurel arrives second week of run. Playing Casio in OTHELLO at Downstage. Back to Auckland – Peripeteia Players – CYMBELINE and MUCH ADO ABOUT NOTHING at the Dogs Bollix pub. Shakespeare on a postage stamp. Fantastic! THE TEMPEST in a scout hall as Prospero, my daughter as Miranda – his daughter – and with Brooke as Ariel. Tempis Fugit! ROMEO AND JULIET for ATC with Brooke and Peter. Sheila Winn Festivals – adjudicating, judging and tutoring. The young ones love him! Then, recording sonnets for Radio New Zealand which was challenging and intimate. And now for a dream without hot pants. And here we are! Ah the whirligig of time!"

Andrew Grainger (Nick Bottom)

Andrew's career as an actor began in the 1980's and was born out of a love of musicals. The much celebrated shows SOUTH PACIFIC, SEVEN BRIDES FOR SEVEN BROTHERS and LITTLE SHOP OF HORRORS, all performed on London's West End, were amongst his first professional productions. For Auckland Theatre Company, he appeared in THE TWITS, CALENDAR GIRLS, MARY STUART, POOR BOY, AUGUST: OSAGE COUNTY, OLIVER! and LE SUD.

Since arriving in New Zealand, Andrew has rapidly built up an impressive collection of credits, having appeared in local television programmes SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT and THE CULT. Highlights from the UK include roles in THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS and EASTENDERS; appearing with footballer Vinnie Jones in the feature film MEAN MACHINE and working alongside Robert Redford in SPY GAME.

Andrew featured in Silo Theatre's 2009 production RUBEN GUTHRIE and had a cameo role in THE LOVELY BONES directed by Peter Jackson.



Rima Te Wiata (Peta Quince / Fairy)

Rima began her career as an intern at Auckland's Mercury Theatre, led by Jonathan Hardy in 1980. She then attended Toi Whakaari, graduating in 1983.

A 30 year career has seen her appear in hundreds of plays throughout NZ as well as long-running roles for Australian television,

totalling 5 years. She has also appeared in long-term NZ television roles, and a variety of NZ short films and features.

Rima has worked with the NZSO many times, most recently with Gareth Farr and Kristian Lavercombe in a devised piece linking together a selection of Shakespeare's sonnets.

Rima's other interests include visual arts, politics and psychology.



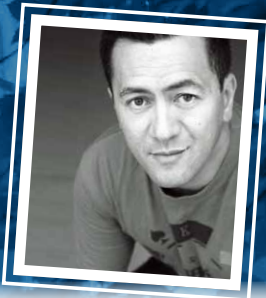
Brett O’Gorman (Francis Flute / Fairy)

Brett’s stage career started when he was 17, performing as Benedick in MUCH ADO ABOUT NOTHING at the Globe Theatre as part of the Sheila Winn Shakespeare Festival. He then moved onto live comedy as one third of the group Gary, performing numerous shows at the New Zealand Comedy Festival.

Brett has worked with Ben Crowder on several shows, including A MIDSUMMER NIGHT’S DREAM in 1999, BAD JELLY THE WITCH in 2006 and WE ARE CURRENTLY EXPERIENCING SOME ISSUES in 2010.

Brett has appeared in numerous independent and professional shows throughout the years, including MILK, LOSER, I HEART CAMPING, THE REINDEER MONOLOGUES, TOYS and DID I BELIEVE IT?

This season of A MIDSUMMER NIGHT’S DREAM will be Brett’s first show for Auckland Theatre Company.



Robert Mocaraka (Tom Snout / Fairy)

Rob has co-written and acted with Paolo Rotondo in STRANGE RESTING PLACES, produced by Taki Rua Productions, which has been on the national / international festival touring circuit on and off for the last four years.

Rob and Paolo also received development funding from the NZ Film Commission to adapt STRANGE RESTING PLACES into a feature film.

Rob’s most recent television credits include PURAPURAWHETU and STRANGE RESTING PLACES, which will air on Maori Television as part of the ATAMIRA series.

Rob’s awards include: 2001 Chapman Tripp Theatre Award - Most Original Production for INSALT, 2001 Chapman Tripp Theatre Award – Promising New Comer for HAVE CAR WILL TRAVEL, and 2007 Chapman Tripp Theatre Award – Outstanding New Playwrights for STRANGE RESTING PLACES. Co-written by Rob Mocaraka and Paolo Rotondo

Currently he is co-writing a new play for Taki Rua Productions.

Italia Hunt (Snug / Fairy) 20-year-old Italia is currently in his final year of study at PIPA (Pacific Institute of Performing Arts). This is his second show with Auckland Theatre Company after recently appearing in SINARELLA. Italia graduated from Manurewa High School in 2009, during his time there he landed the lead role in the musicals FOR TODAY and GREASE. In 2011 he played the role of Simon Stimson in PIPA’s production of OUR TOWN and worked as a dancer for LIMA Dance Company’s shows FRANGAPANI, THE GREAT ADVENTURE and MIXED NUTS 2.

Arlo Gibson (Fairy) A highlight of Arlo’s stage career thus far was playing Benedick in MUCH ADO ABOUT NOTHING at the Globe Theatre as part of the Sheila Winn Shakespeare Festival. He has also appeared as the cook in MOTHER COURAGE.

Arlo has appeared on screen in various television commercials both here and internationally. This will be Arlo’s debut appearance for Auckland Theatre Company.



Brett Adams (Guitarist)

Brett first played guitar in successful New Zealand pop group The Mockers. Shortly after, he relocated to London and, with his partner Dianne Swann, formed rock band The Julie Dolphin. The band released an album and two EPs and received airplay and critical acclaim for these recordings and live shows. After thirteen years in the UK, Brett returned to New Zealand and formed The Bads who have released two albums and produced music for television shows HUNGER FOR THE WILD, HOMEGROWN and COASTERS. Brett is Tim Finn’s guitarist and has recorded and toured with him extensively since 2007. He has also performed with other well known New Zealand artists including Gin Wigmore and Jan Hellriegel.

Aisea Latu (Robin Starveling / Fairy)

Aisea is a 20-year-old Tongan boy born and raised in Auckland. He is currently studying at PIPA (Pacific Institute of Performing Arts) and is in his final year of the diploma course after already graduating from the certificate course.

In 2012, Aisea was a musician in PIPA’s graduation show WHERE WE ONCE BELONGED directed by Goretta Chadwick and Anapela Polataivao. The show went on to tour Brisbane for the World Theatre Festival earlier this year where Aisea stepped in as an actor as well as being a musician.

Aisea was also part of the Kila Kokonut Krew’s KINGDOM OF LATE in 2011. The play was the first Tongan theatre piece of its kind.

A MIDSUMMER NIGHT’S DREAM is Aisea’s second show with Auckland Theatre Company after recently appearing in SINARELLA. Shower Rangers!

In addition to acting, Aisea has also worked as a musician and dancer for LIMA Dance Company, being part of FRANGAPANI, THE GREAT ADVENTURE and MIXED NUTS 2.



The Creatives

William Shakespeare – Playwright

Widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist, William Shakespeare was born in 1564 at Stratford-upon-Avon and died in 1616. His surviving works include 38 plays and 154 sonnets. His plays have been translated into every major living language and are performed more often than those of any other playwright. Between 1585 and 1592, Shakespeare began a successful career in London as an actor, writer and part owner of a playing company called the Lord Chamberlain's Men, later

known as the King's Men. The first recorded works of Shakespeare are RICHARD III and the three parts of HENRY VI, written in the early 1590s.

A MIDSUMMER NIGHT'S DREAM, one of his most popular plays, is thought to have been written between 1590 and 1596.

Few records of his private life survive, and there has been considerable speculation about his physical appearance, sexuality, religious beliefs and whether the works attributed to him were written by others. Though revered as a playwright in his own time, Shakespeare's reputation did not rise to its present heights until the 19th century.



Ben Crowder – Co-Director

Ben is a co-founder and director of Auckland's independent company Theatre Stampede. He studied drama at both Otago and Auckland Universities and went on to continue his professional training at The John Bolton Theatre School in Melbourne. His productions are well known for being bold and innovative – they are hallmarked by striking visual imagery and a sense of

thrill – coupled with dramatic integrity.

Work includes: WELL HUNG, THE YOUNG BARON, BLOSSOM, BADJELLY THE WITCH and THE HUNCHBACK OF NOTRE-DAME. In past years he has collaborated with Nightsong Productions resulting in the works HEAD and 360 - which enjoyed an acclaimed premiere season at The New Zealand International Arts Festival in Wellington, March 2010.

Colin McColl - Co-Director

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. He has led Auckland Theatre Company as Artistic Director since 2003.

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, 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?

His many productions for Auckland Theatre Company include CALENDAR GIRLS, ON THE UPSIDE DOWN OF THE WORLD, MARY STUART, AUGUST: OSAGE

COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES, WHERE WE ONCE BELONGED, END OF THE RAINBOW, THE CRUCIBLE, HATCH OR THE PLIGHT OF THE PENGUINS, DOUBT, DISGRACE, THE DUCHESS OF MALFI, EQUUS, GOLDIE, WAITING FOR GODOT, SERIAL KILLERS, THE SEAGULL, ROSENCRANTZ AND GUILDENSTERN ARE DEAD and UNCLE VANYA.

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

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



Tony Rabbit – Set & Lighting Design

Tony Rabbit has designed sets and/or lighting for theatre, opera, television and film and even, according to one reporter, the radio.

His work was last seen by Auckland Theatre Company audiences in ON THE UPSIDE-DOWN OF THE WORLD, THE IMPORTANCE OF BEING EARNEST, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, WHERE WE ONCE BELONGED, END OF THE RAINBOW, HATCH OR THE PLIGHT OF THE PENGUINS, DISGRACE and THE DUCHESS OF MALFI.



Nic Smillie – Costume Design

Nic Smillie 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 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 HOTOHOUSE 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.



John Gibson - Composition & Sound Design

John has been composing original music for New Zealand theatre, film, dance and television since 1980. Since that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film RAIN OF THE CHILDREN.

Previous works for Auckland Theatre Company include IN THE NEXT ROOM (OR

THE VIBRATOR PLAY), ON THE UPSIDE DOWN OF THE WORLD, POOR BOY, THE WASTE LAND, CALENDAR GIRLS, HORSEPLAY, OLIVER!, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF, WHO NEEDS SLEEP ANYWAY?, WHERE WE ONCE BELONGED, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, EQUUS, DISGRACE, CALIGUA, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.



Introducing Whetu



Whetu Silver is the Youth Arts Co-ordinator for Auckland Theatre Company, and the most recent recruit to the ATC team having joined us in January. Whetu was the Event and Communications Assistant at Stage Challenge and Production Co-ordinator for Te Aho Tu Roa – Kotuaia, a national marae and schools based project designed to engage young Maori with their communities. She also spent a year as a Research Assistant in the Pro Vice Chancellor's office at Waikato University.

We asked Whetu how she is settling in.

ATC has a great environment and a team of awesome people! I am really enjoying the role and it was a great way to start 2012, especially getting stuck in with the ATC Summer School. There is still so much to learn, but I am thrilled to come to work each day to develop exciting opportunities for young people.

The ATC Education and Youth Arts programme has grown enormously – what's been the biggest challenge so far?

The programme is so varied so that's a great challenge but it is also a delight – always having something different to do and I feel really great about creating new connections with youth that have a passion for theatre and performing arts.

Shakespeare is for geeks – how do you convince teenagers it's cool?

Well, nearly 3000 secondary school students are seeing the show – so we must be doing something right! I think that the support we offer schools with our education packs, post-show forums, free workshops and the networking we do via our enthusiastic ATC Ambassadors helps break down barriers to Shakespeare and theatre in general. Plus, he is an awesome role model for young people... in a hundred years you could be just as famous as Shakespeare, if you are brave and get out there and do it!

Is there another ATC project you are really excited about this year?

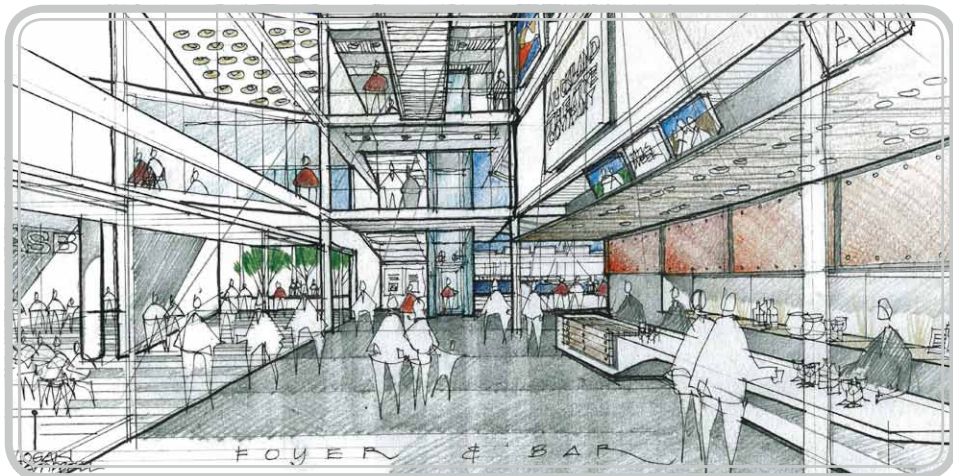
I'm super excited about Next Big Thing Youth Company! The Next Big Thing Festival will be held from 7 – 21 July at The Basement and it is going to be epic!

What's the strangest dream you've ever had?

All the dreams I have ever had are pretty random!

Rehearsal Photos





WATERFRONT THEATRE PROJECT

Auckland Theatre Company is fundraising to build a new theatre in Auckland's Wynyard Quarter. The complex will redefine the theatre-going experience, offering an eclectic integration of multi-faceted, flexible performance venues with open public spaces.

Gordon Moller, lead architect for the project, shares some insights in creating this iconic complex.

What was your starting point when taking on this design project?

The launching point was realising Auckland Theatre Company's aspirations to create the best drama theatre possible in regards to the acoustics of the spoken work, sight lines, the intimacy between audience and actors; in essence how to build a 600 seat theatre that feels like 300 seats.

What were other considerations in designing this project?

A leading factor was the infrastructure that goes into creating a wonderful theatre, such as the logistics of the space, the technical support for productions, and the actor facilities.

We then considered the patron experience of coming to the theatre; how could we ensure enjoyment of not only the play, but the 'event' of coming into the Wynyard Quarter, and the relationship of the complex's public spaces, like the foyers, bar and café, with its location.

What were the main challenges with designing the theatre?

The main one was optimising the design of theatre and ancillary facilities on a fairly compact site. We worked closely with BVN Architecture, ASB's head office architects, to manage how well it integrated to the ASB building. We also had to manage the two street frontages, along with incorporating Te Wero Lane which is a public space linking from Madden Street to Jellicoe Street.

The other challenge was to ensure it was a really good piece of urban design. The building has gone through Auckland Council's Urban Design Panel, as well as the Technical Advisory Group for Waterfront Auckland, and received an enthusiastic response from the representatives of Auckland's design fraternity.

What leading design elements have been incorporated into this project?

The building is essentially a three story glazed box, with the form of the theatre hanging like a crucible inside, and clearly visible from the outside. This design allows a major artwork to be commissioned, for example, one telling the story of the area and the Waitemata Harbour, on the curved back wall of the theatre auditorium.

The other great design feature is the fly tower encased in ever changing coloured LED lights; it will act as beacon for the surrounding area, while expressing the function of the theatre inside.

What is the lasting impression you hope to create for patrons visiting the theatre?

I want people to enjoy a true sense of occasion. For patrons to become completely immersed in the experience of the play because the design of the theatre supports what the author, the director, the actors are trying to imbue or translate from the text.

I am also keen for the building to be seen as more than just an evening performance venue; but with all the other activities planned like workshops and community events, for people to feel that the building is alive and open for their enjoyment at any time of the day or night.

As a leading NZ architect, what is it that excites you about this particular project?

It is a building to house and present performance; so the exciting question is how can a building recognise and express this function, as well as being a good piece of urban design and a good neighbour.

Also, the Wynyard Quarter is an area which is certainly going to change a lot over the next 10 years; there are already so many great things happening in its relation to the Viaduct Harbour, North Wharf restaurants, the planting and promenades; so it is exciting to consider how the building can contribute to the area with 'good manners' and urban character, when it will be bringing an extra 130,000 people into the waterfront per year.

SUPPORTERS OF THE NEW THEATRE PROJECT

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Te Kaitiaki Pūtea o Tamaki o Tai Tokerau

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For more information about the project and how to donate visit www.waterfronttheatre.co.nz

Pyramus and Thisbe *By Max Cryer*

Max Cryer explains the story of Pyramus and Thisbe, the lovers who feature in the play within a play in A MIDSUMMER NIGHT'S DREAM.

In the city of Babylon (in Iraq) the beautiful maiden Thisbe was beloved by Pyramus. Their parents objecting to a marriage, the lovers were obliged to whisper through cracks in the wall between their houses. They agreed to meet on a certain day at the tomb of King Ninus of Ninevah which was near a mulberry tree.

Thisbe, arriving first, saw that a lion had just torn an ox to pieces, and in fear for herself she took flight. While running away she dropped one of her garments, which the lion seized and stained with

blood. Pyramus, on finding it, supposed Thisbe to be slain, and so killed himself, falling on his sword in proper Roman fashion, and in turn splashing blood on the white mulberries.

Thisbe returned, eager to tell Pyramus what had happened to her, but she found Pyramus' dead body under the shade of the mulberry tree – where his blood had stained the white mulberry fruits, turning them dark. Thisbe, after a brief period of mourning, stabbed herself with the same sword.

In the end, the gods had listened to Thisbe's lament, and changed the colour of the mulberry fruits forever into the stained colour - to honour the forbidden love.



How to talk like Shakespeare

1. Instead of you, say thou or thee (and instead of y'all, say ye.)
2. Rhymed couplets are all the rage.
3. Men are Sirrah, ladies are Mistress, and your friends are all called Cousin.
4. Instead of cursing, try calling your tormentors jackanapes, canker-blossoms or poisonous bunch-back'd toads.
5. Don't waste time saying "it," just use the letter "t" ('tis, t'will, I'll do't).
6. Verse for lovers, prose for ruffians, songs for clowns.
7. When in doubt, add the letters "eth" to the end of verbs (he runneth, he trippeth, he falleth).
8. To add weight to your opinions, try starting them with methinks, mayhaps, in sooth or wherefore.
9. When wooing ladies: try comparing her to a summer's day. If that fails, say "Get thee to a nunnery!"
10. When wooing lads: try dressing up like a man. If that fails, throw him in the tower, banish his friends and claim the throne.

Source: www.talklikeshakespeare.org



What's On in Theatres around the Country?

AUCKLAND THEATRE COMPANY

A SHORTCUT TO HAPPINESS By Roger Hall



SKYCITY THEATRE 07 – 30 June
BRUCE MASON CENTRE 05 – 07 July
CLARENCE ST THEATRE, Hamilton 12 – 14 July
TSB THEATRE, New Plymouth 20 – 21 July
HAWKES BAY OPERA HOUSE, Hastings 27 – 28 July
BAYCOURT CENTENNIAL THEATRE, Tauranga 2 – 4 August

A joyous new comedy from New Zealand's best loved playwright.

Ned's life is just tickety-boo. Sure, he's adjusting to retirement and life on his own, but he's very comfortable with his lot, thank you very much. All that changes with his offer to sort out the financial woes of Natasha, an attractive Russian immigrant. A new world of possibilities opens up for Ned as he sees these strange creatures called Kiwis through foreign eyes.

CENTREPOINT THEATRE

Palmerston North
YOU CAN ALWAYS HAND THEM BACK



By Roger Hall,
with songs by Peter Skellern. 14 April – 26 May

YOU CAN ALWAYS HAND THEM BACK covers the different stages of being a grandparent: the long-awaited joyful arrival of the first grandchild; Grandpa taking the baby out in the pram (which gets them both out of the house); becoming providers of cheap babysitting; and having the little darlings stay over.

THE BASEMENT

Auckland
FREQUENTLY ASKED QUESTIONS 21 – 26 May



In FREQUENTLY ASKED QUESTIONS insomniac Hamlet discovers a script documenting the end of his life, and begins some serious late-night soul-searching. 'What a piece of work is a man?' 'To be, or not to be?' These are his FAQs. And Hamlet can't sleep until he knows.

Writers Natalie Medlock and Dan Musgrove have been working in collaboration with Michael Hurst since early 2010 to develop this semi-autobiographical work.

BATS THEATRE

Wellington
THE PITCH



Created and performed by Irene Pink and Justine Smith.
01 – 05 May

Inspired to bring their big comedy to the small screen, Irene & Jussi have decided to pitch their ideas straight to you, the audience. A multi-media, musical sketch show combining two of New Zealand's best comic talents, THE PITCH could just be the next big thing.

CIRCA THEATRE

Wellington
A SHORTCUT TO HAPPINESS

By Roger Hall
14 April – 26 May



A fabulous new comedy about the lives, loves and misadventures of a folk-dancing class, A SHORTCUT TO HAPPINESS has all the usual Hall trademarks - shrewd observations, much mocking of Kiwis' curious customs, and of course, plenty of laughs.

DOWNSTAGE THEATRE

Wellington
REVOLVER
FUSE CIRCUS
09 – 26 May



REVOLVER is the new and exciting show from the award-winning Fuse Productions and is set to blur the boundaries between the worlds of circus and the nightclub. Mistress of Ceremonies Magenta Diamond leads her cohorts of the revolving stage on a journey of frightening delights.

COURT THEATRE

Christchurch
MUCH ADO ABOUT NOTHING

By William Shakespeare
19 May – 09 June



Beatrice and Benedick are engaged in a war of words; scorning love, marriage and each other. But with so many sparks flying, hearts are soon set alight.

Laced with Shakespearean wit, MUCH ADO ABOUT NOTHING is the model for the modern romantic comedy.

FORTUNE THEATRE

Dunedin
TWO FISH 'N' A SCOOP

By Carl Nixon
19 May – 09 June



Jason goes to work in a fish and chip shop owned by Mr Chan. Ignoring his wishes, Mr Chan's feisty daughter Rhea and Jason begin a romance, as they both serve up the greasies. It doesn't take long, however, before some disquieting home truths are revealed.

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

Metro
Magazine

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