

THE **TelstraClear** SEASON OF

**ROGER HALL'S**

# A **SHORTCUT TO HAPPINESS**

**two left feet** are no  
obstacle to **love**



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# **WELCOME TO A SHORTCUT TO HAPPINESS**



It's always a great pleasure to present a new comedy from New Zealand's most popular and prolific playwright. Roger Hall has entertained us for years; we've had Roger Does Rest Homes, Roger Does Kiwis Abroad, Roger Does Redundancy and dozens of other acutely observed comedies of kiwi behaviour that have had us both squirming with recognition and giggling with delight.

Now Roger Does Dancing as a group of North Shore retirees, confront the strict discipline and no nonsense comments of Russian immigrant folk dancing teacher Natasha. And in classic Roger Hall style, this new comedy is incisive, funny and full of compassion.

Huge thanks to director Alison Quigan, choreographer Marija Stanisich and our lovely cast for getting A SHORTCUT TO HAPPINESS on its feet. Many thanks too, to our talented design team – John Parker, Phillip Dexter and Rory Maguire, and the fabulous ATC Production team and staff who tour A SHORTCUT TO HAPPINESS around the North Island following its Auckland season.

I was invited to join in the folk-dancing one day in the rehearsal room. Believe me, it's not as easy as it looks, but it's a great cardio workout – apparently very good for the brain too – and so much more fun than the gym!

Get dancing now – and discover the joys of this shortcut to happiness.

**Colin McColl**

*Artistic Director, Auckland Theatre Company*

TelstraClear

# Helping communities to help themselves

TelstraClear is very proud to support this season of *A Shortcut to Happiness* – a joyous new comedy about discovering the ways of a new country, accepting differences, finding love and dancing your way to happiness.

Kiwis are a generous bunch. They have proved that in the support they have shown for our Bands4Hope initiative, which launched in February 2011 and to-date has pulled in close to three-quarters of a million dollars for the shake-ridden residents of Canterbury.



The initiative is one of many that TelstraClear supports, each designed to help communities help themselves. Others include Lifeline, Save the Children, and the Starship Foundation, all of whom work alongside children, young people and families to foster a society that cares for those in its midst.

I congratulate the Auckland Theatre Company, director Alison Quigan, the cast and all those who have worked with them in recent months to bring this entertaining and insightful story to the stage. *A Shortcut to Happiness* will not fail to delight and entertain you. Enjoy.

**Allan Freeth**  
Chief Executive Officer  
TelstraClear

# A **SHORTCUT TO HAPPINESS**

## **CAST**

**Laura Hill** – *Natasha* | **Stuart Devenie** – *Ned*  
**Bronwyn Bradley** – *Coral* | **Catherine Downes** – *Janet*  
**Sylvia Rands** – *Laura* | **Alison Quigan** – *Bev*  
**Cameron Rhodes** – *Ray* | **David Aston** – *Sebastian*

## **CREATIVE**

**Director** – **Alison Quigan** | **Playwright** – **Roger Hall**  
**Set & Costume Design** – **John Parker**  
**Lighting Designer** – **Phillip Dexter MSc**  
**Sound Designer** – **J. P. M'Ginty** | **Choreographer** – **Marija Stanisich**

## **PRODUCTION**

**Production Manager** – **Paul Towson** | **Technical Manager** – **Paul Nicoll**  
**Technical Manager (Tour)** – **Bonnie Burrill** | **Senior Stage Manager** – **Fern Christie**  
**Assistant Stage Manager** – **Natalie Braid** | **Sound Engineer** – **Rory Maguire**  
**Lighting Operator** – **Abby Clearwater** | **Props Master** – **Diana Kovacs**  
**Wardrobe Technician** – **Sophie Ham** | **Dresser** – **Penelope Pratt**  
**Auckland Assistant Dresser** – **Anita Oram** | **Set Construction** – **2Construct**  
**Auckland Stagehand** – **Maya Dorril** | **Auckland Flyman** – **Jesse Abernathy**

**AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:** *Yard Art Designs (The new home of Phoenix Italia), Just Plane Interesting, Rainbows Relics, Unitec School of Performing and Screen Arts, John Keane Upholstery, and special thanks to Darien Takle.*

By arrangement with:

NEW ZEALAND PLAYWRIGHTS  
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*A SHORTCUT TO HAPPINESS is the fourth Auckland Theatre Company production for 2012 and opened on June 9. A SHORTCUT TO HAPPINESS is approximately 2hrs and 30minutes with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.*

## ***DIRECTOR'S NOTES***

A SHORTCUT TO HAPPINESS is the twentieth play by Roger Hall that I have produced, directed or performed in and as always it has been full of surprises. What at first seems a simple tale of new love unravels into a complex story of intolerance, letting go, and discovering new life, all in the pursuit of happiness.



The first play of Roger's I saw was GLIDE TIME in 1976. I was working as a typist at Massey University and we went together as an office party. I was shocked. It was scarily accurate. I couldn't believe how much he knew about our little office. We were all there, every phone call, every absurd preoccupation with lunches, staplers and heaters, as well as the ridiculous office posturing and politics. I laughed until I cried, and I was hooked. This was something I related to.

Roger has an extraordinary antennae for capturing the current pursuits, dreams and aspirations of us all. Right from the very beginning he has told the stories of a whole generation. He has shone a light into their working life, their marriages, their children, their holidays, their travel adventures, Share Clubs, Book Clubs, tramping, dating again, getting older, facing death, grandchildren and now, new New Zealanders and their dances. For me, every new play has been a journey of discovery.

In this play, we have learned to dance. We have learned folk dances from Israel, Australia, Poland, America, Greece and Russia. Nine dances in total. It was daunting at first, with more left feet than right ones, and oh dear, the knees! But slowly we danced more and stumbled less. We couldn't have taken a step without the wonderful Marija Stanisich, who has wrestled us into time, rhythm and style. "Bend!" she says, and bend we do. "Your feet have more brains than your head!" She is so right.

We also discovered our country through the eyes of a recent Russian immigrant. The new people that come to our country teach us so much about ourselves. The clashes of language, and of hospitality at first but also the curiosity and care of each other we share in the end.

Being able to enjoy each other in the dance is indeed a shortcut to happiness. I hope you enjoy the dances tonight and I hope too that you enjoy your night at the theatre.

**Alison Quigan**  
*Director*

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## ***From the PLAYWRIGHT***



A few years ago I read the following quote by Vicki Baum, an author I had heard of but not read: “**There are a few shortcuts to happiness, and dancing is one of them**”. It stuck in my mind and about a year later a friend urged Dianne and I to join an International Folk Dance class that met every Wednesday in Havelock North (where we live some of the time).

We went and it was very enjoyable (and surprisingly hard work in terms of fitness – at the end of two hours I was more than ready to stop). It is also, supposedly, very good for the brain, but I’m not sure in my case whether this has kicked in yet. During that first session I jokingly said to the friend who had brought us along, “I feel a play coming on”. About twenty minutes later, I realized that yes, there really was the background at least for a play.

Here was where another possible theme came back to me: the plight of many of our well-qualified immigrants who cannot get jobs in their field. At one time we had as our cleaning lady, a Russian woman chemistry professor (a friend said she needed the work). So I interviewed several Russian women to get their views on living in New Zealand; did more research on folk dancing... and then began the long process of writing the play.

I hope by the end of the play some of you will think, yes dancing does look fun – I/we must give it a try. I am sure there are such groups who would welcome you.

***Roger Hall***





## ***SYNOPSIS***

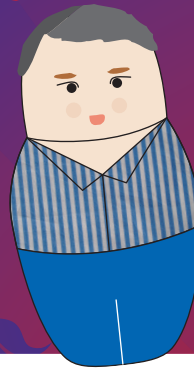
He doesn't know it but when recently widowed Ned decides to join a local folk dancing class run by a beautiful recent Russian immigrant, his life is about to change.

Her name is Natasha and she teaches dance to supplement her income, improve her English and meet Kiwis. From humble beginnings the class quickly grows with the help of Ned's market know-how (never have classes on Saturday nights and offer an enticing discount to seniors) they are soon joined by others.

Their weekly class and coffee catch up afterwards at Ned's house soon becomes a regular ritual in the lives of an eclectic and unlikely group of friends and over the course of a tumultuous year they dance their way through love, friendship, and an encounter with a charming Jaguar driving playboy. One by one they all seem to find a bit of happiness – sometimes in the most unlikely and surprising of places.



## THE CAST



### Stuart Devenie (Ned)

**2012 will mark Stuart's 40th year as a professional actor.** During these decades he has worked as a radio drama producer for the NZBC; a television director for TV ONE; Associate Director for the Court Theatre and Artistic Director for Centrepoint Theatre; an Equity committee member; an NZQA drama expert panellist and an assessor for Creative New Zealand. He has workshopped many new scripts for Playmarket as both an actor and a director, acted and directed at both Downstage and The Fortune theatres, and was a founding councillor for Circa Theatre. He is a licentiate of Trinity College and has a Diploma in Adult Teaching. Stuart has tutored acting, vocal technique, and directing for Toi Whakaari: NZ Drama School, Northland Polytechnic and Universities and High Schools throughout the country. He is an ambassador for Shakespeare in Schools and regularly adjudicates local, regional and national festivals in Shakespeare. He has also had an extensive career in radio and television acting.

Stuart's work for Auckland Theatre Company over the past 16 years has included workshopping, tutoring and directing. Acting appearances include: A MIDSUMMER NIGHT'S DREAM, MARY

STUART, AUGUST: OSAGE COUNTY, ROMEO AND JULIET, FOUR FLAT WHITES IN ITALY, THE POHUTAKAWA TREE, DISGRACE, TAKE A CHANCE ON ME, COPENHAGEN, MIDDLE AGE SPREAD, LADIES' NIGHT, CALIGULA, SERIAL KILLERS, ALL MY SONS, TWELVE ANGRY MEN, MOLLY SWEENEY, UNCLE VANYA, MARKET FORCES, and HATCH: OR THE PLIGHT OF THE PENGUINS. This latter production toured the country in 2007. That year Stuart was awarded an MNZM for services to the theatre and in 2010 he was made an Arts Laureate by the New Zealand Arts Foundation.

Stuart got his first paycheck as a stage actor at Downstage in Wellington in September 1972. He will get his last paycheck as a stage actor at Centrepoint Theatre in October 2012. A SHORTCUT TO HAPPINESS will be his last acting appearance in Auckland. Forty years is a long time to live other people's lives and Stuart wishes to focus on directing and teaching for the foreseeable future. Stuart would like to acknowledge the hundreds of colleagues who have travelled the path with him and he looks forward to continuing the journey on the unlit side of the footlights. And to the most important element in the process and the best teacher of the craft, you, the audience – thank you and arohanui.

## Laura Hill *(Natasha)*

Laura majored in Theatre and Film at Victoria University, where she also gained a 1st Class Honours Degree in English Literature.

A familiar face to SHORTLAND STREET viewers, Laura played the character Toni Thompson from 2001 – 2008. Most recently she appeared on screen as Ellie in GO GIRLS, and will feature in the next season of NOTHING TRIVIAL.

In the last four years Laura has performed in theatres all over the country. Highlights include THE GODS OF WARM BEER (Centrepoint), JANE EYRE (Fortune), BACKSTAGE (Court), AUGUST: OSAGE COUNTY and PENINSULA (Circa).

Laura made her Auckland Theatre Company debut in 2004 in the hit Roger Hall comedy, SPREADING OUT, and later appeared in UP FOR GRABS in 2005.



## Catherine Downes *(Janet)*

Catherine's career spans three decades and several countries where she has directed and performed in numerous productions. She toured her iconic one woman play THE CASE OF KATHERINE MANSFIELD to unanimous acclaim in England, The Netherlands, The USA, Australia, New Zealand and Scotland, winning several awards.

In 1988 she was appointed a MNZM for her Services to The Arts. Catherine was Artistic Director of Downstage Theatre in Wellington and Court Theatre in Christchurch for almost a decade.

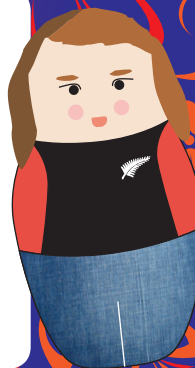
Cited as one of New Zealand's National Treasures, she now lives on Waiheke Island and once more works as a freelance actor/director. Her most recent performance at Auckland Theatre Company was in CALENDAR GIRLS last year. In August she will star in Joan Didion's one woman play THE YEAR OF MAGICAL THINKING at Circa Theatre.



## Bronwyn Bradley *(Coral)*

Bronwyn trained at Toi Whakaari: NZ Drama School and has since worked on a wide range of projects in film, television and theatre.

Theatre highlights since moving to Auckland six years ago include: DESIGN FOR LIVING, ASSASSINS, CARNIVAL OF SOULS and TOP GIRLS. Bronwyn's recent television work includes WHAT REALLY HAPPENED – THE WOMAN'S VOTE, LEGEND OF THE SEEKER, and GO GIRLS.





## Sylvia Rands *(Laura)*

Sylvia has been part of New Zealand theatre for over 30 years. Trained at Theatre Corporate her career encompasses a wide variety of roles on stage and screen, including devising new work; her solo show SUCH SWEET THUNDER premiered at the 1990 International Festival of the Arts and toured NZ to wide acclaim. Sylvia also works as a director and is one of NZ's most experienced Voice teachers. She was on the steering committee that initiated Auckland's Unitec School of Performing Arts and was Head of Voice at Toi Whakaari: NZ Drama school from 2005-8 after six years teaching at Australia's leading drama schools.

Favourite theatre roles include THE HOUSE OF BERNADA ALBA, THE TEMPEST, BRIMSTONE AND TREACLE, INTO THE WOODS, THE MERCHANT OF VENICE, THREE SISTERS.

Sylvia's Television credits include GO GIRLS, THE HOTOUSE, SHORTLAND STREET, HOMEWARD BOUND, GLOSS, HANLON, and film: SECOND HAND WEDDING and BONJOUR TIMOTHY.



## Alison Quigan *(Bev)*

*Also - Director*

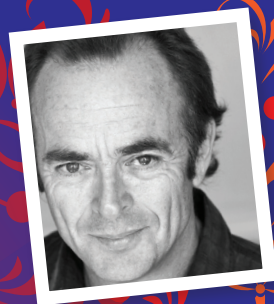
Alison's theatrical experience spans over 30 years. In that time she has acted in and directed over 100 plays, as well as writing 12 original works. She was the Artistic Director of Centrepoint Theatre in Palmerston North 1987 - 2004.

Alison is also well known for her work on SHORTLAND STREET where she played Yvonne Jeffries from 2004 to 2010. In 2001 Alison was awarded a Queen's Service Medal for Services to the Theatre.

In 2011, she directed THE TWITS, performed in CALENDAR GIRLS and CINDERELLA at the Civic and CONJUGAL RITES at Centrepoint Theatre. Favourite roles include: Shirley Valentine, Lady Macbeth in MACBETH, Cathy in MUM'S CHOIR, and as Mattie Fae in AUGUST: OSAGE COUNTY for Auckland Theatre Company in 2010.

Favourite productions include OTHELLO, HAMLET, MACBETH, ROMEO & JULIET, PACK OF GIRLS, MUM'S CHOIR, WHO WANTS TO BE 100? and recently KING ARTHUR for The Outfit Theatre Company at TAPAC.





## Cameron Rhodes *(Ray)*

A SHORTCUT TO HAPPINESS is Cameron's twelfth appearance for Auckland Theatre Company.

Over an acting career that spans twenty-two years and more than seventy productions, Cameron's theatre credits include MARY STUART, THE IMPORTANCE OF BEING EARNEST, SHE STOOPS TO CONQUER and THE THIRTY-NINE STEPS (ATC), HAPPY DAYS, ASSASSINS, LOOT and THE THREEPENNY OPERA (Silo Theatre), CARNIVAL OF SOULS: LIVE and LIVE CINEMA (AK Festival 2011).

He directed the Basement Theatre's I HEART CAMPING, Christmas hits TOYS and CHRIST ALMIGHTY and won Best Director in the 2010 SHORT+SWEET ten minute theatre festival competition.

Film and television appearances include the Qantas Film Award nominated performance in I'M NOT HARRY JENSON and recently won the Best Actor award for BRAVE DONKEY in the Show Me Shorts Film Festival.

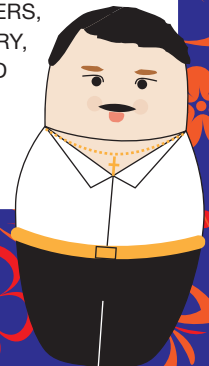
Other work for the screen includes BLISS, SPIES AND LIES, JINX SISTER, WE'RE HERE TO HELP and LORD OF THE RINGS.

Cameron's busy schedule includes voice-overs, working as an acting teacher and in the corporate world as a voice/presenting coach. He was involved in establishing a new one-year acting school, The Actors' Programme, in 2012. He is a graduate of Toi Whaakari: New Zealand Drama School and a proud member of New Zealand Actors Equity.

## David Aston *(Sebastian)*

David has had an impressive and varied career as an actor with films including UNDERWORLD 3 and THE MATRIX, and television appearances including SHORTLAND STREET, DUGGAN, STREET LEGAL and GLOSS.

Among his many stage credits are lead roles in YOURS TRULY, MACBETH, KING LEAR, HAMLET, BLUE ORANGE, A NUMBER, TOTAL ECLIPSE, MAJOR BARBARA, CLOSER, THE CARETAKER, ONE FOR THE ROAD and THE JUNGLE. Other works include THE CRUCIBLE, A CLOCKWORK ORANGE and MIDSUMMER'S DREAM and musical theatre OLIVER!, JESUS CHRIST SUPERSTAR, BLOOD BROTHERS, WESTSIDE STORY, SWEENEY TODD and PHANTOM OF THE OPERA (Japan tour).



# THE CREATIVES

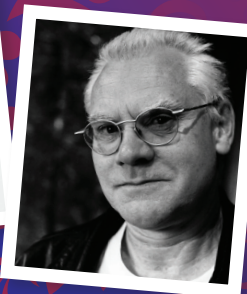
## Roger Hall (Playwright)

Roger is New Zealand's most successful playwright. His distinctive comic voice celebrates the resilience of his characters and also encompasses social criticism.

Hall's earliest drama was for television, but in 1976 he wrote his first stage play *GLIDE TIME*. The play catapulted him to the forefront of New Zealand theatre writing and its characters have become national icons.

Many successful plays followed, including *MIDDLE AGE SPREAD* (which ran for 18 months in London's West End and won the Comedy of the Year Award), *FOUR FLAT WHITES IN ITALY*, *SPREADING OUT*, *BY DEGREES*, *MARKET FORCES*, *C'MON BLACK*, *SOCIAL CLIMBERS*, *THE BOOK CLUB*, *TAKE A CHANCE ON ME*, *A WAY OF LIFE*, *TAKING OFF*, and *WHO WANTS TO BE 100?*, along with stage musicals including *FOOTROT FLATS*, *LOVE OFF THE SHELF* and *DIRTY WEEKENDS*.

In addition, Roger has written pantomimes, radio dramas, books and plays for children, and comedy series for television, most notably, *GLIDING ON*, *MARKET FORCES* and *CONJUGAL RITES* for Granada TV.



## John Parker (Costume & Set Design)

John Parker 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 *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 GUILDENSTEN ARE DEAD* and *INTO THE WOODS*.

Other works include *FAUST*, *CAVALLERIA RUSTICANA*, *I PAGLIACCI*, *THE BIRTHDAY PARTY*, *PUNK ROCK*, *CRIMINAL CHRISTMAS*, *THE SCENE*, *CREDITORS*, *IL TROVATORE*, *TRUE WEST*, *THE THREEPENNY OPERA*, *CHESSE*, *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.



## Phillip Dexter MSc (Lighting Design)

Phillip's previous lighting designs for Auckland Theatre Company include 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), 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 (London).

Phillip is director of Limeburner Design Ltd ([www.limeburner.co.nz](http://www.limeburner.co.nz)), which specializes 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.



## J. P. M'Ginty (Sound Design)

J. P. M'Ginty has been working as an audio designer and/or operator for a number of years, in a number of different situations. While this is his first design with the Auckland Theatre Company, you can be pretty safe to say he's been behind-the-scenes in some form or another in a large portion of their recent seasons.

"A SHORTCUT TO HAPPINESS posed numerous challenges to me as a Designer. To be honest, traditional Russian folk music hasn't ever been my first choice of music to sit back and enjoy, however, in my research I've discovered a world of music which I hope to bring to audiences through the play."

The show contains Russian traditional music, as well as Greek, Israeli, Australian and Western American music, not only in the dances, but throughout the play.

Working with Marija has been an absolute pleasure. As a designer I work with numerous different flavours of choreographer, however, it is always a joy to work with someone as knowledgeable as her and I've learnt far more than I dare admit because of it. Having someone who knows what they want, but is also totally open to my thoughts and ideas makes for a very enjoyable environment to work in!



## **Marija Stanisich** *(Choreographer)*

Marija's dance experience spans from the age of six years, when she first started ballet (she has her solo seal from the R.A.D. London). Her love of theatre became absolute when she danced in the musical OKLAHOMA at Her Majesty's Theatre at the age of 14. Many, many shows followed, as diverse as pantomimes and light opera to ballet productions with the New Zealand Ballet Company, with whom she toured briefly.

At 18, Marija traveled to Australia and there had the opportunity to train in many other forms of dance. She toured professionally in Garnet H Carroll's production of THE KING AND I, which toured Australia and New Zealand, and also appeared in Noel Coward's BLITHE SPIRIT at the Princess Theatre in Melbourne.

On returning to New Zealand Marija became involved in the cultural dances of her heritage. She has traveled to Europe many times to attend folklore seminars and has worked as cultural director within the Croatian community here for the past 30 years. She has been responsible for many cultural concerts, at the Maidment and other Auckland theatres.

In 1989 Marija took a group of dancers to the International Folklore Festival in Zabreb, the first time a group had gone from New Zealand, and they received critical acclaim.

For the last 20 years Marija has taught dance to acting students in the UNITEC School of Performing and Screen Arts.

Marija is really enjoying working with the cast of A SHORTCUT TO HAPPINESS.

## **INTERVIEW WITH MARIJA**

### ***Can you tell us about your dance background?***

I was primarily a ballet dancer, but I have been influenced by many different sorts of dance. I have done, and love, all sorts of dance. I'm very eclectic in my tastes.

### ***Was it a natural progression from dancing to teaching?***

I never actually learnt how to be a

teacher. In my day there were no courses for teaching, you just did it from your own experience. I danced professionally in Australia, and we even toured here at one stage, so I've had lots of experience first of all as a dancer. When you've danced and been onstage, and you have done it professionally then you learn things by osmosis.



***Did you know all the ethnicities of dance in the script for A SHORTCUT TO HAPPINESS?***

I knew the styles, but I did not know some of the exact folk dances that Roger wanted, therefore I did some research and it was pretty easy for me to pick up. The word I'd like to use about my work is *integrity*, I've tried to keep the style and steps as close as possible to the traditional dances.

***You have an eclectic dance background, do you have a favourite dance or genre of dance?***

I've been working with the Croatian community for 30 years. I started off when it was Yugoslavia, so there was the Bosnian, the Serbian, the Croatian, the Macedonian, so I guess that's my background and I like that the best... but I also love Greek, and I love Russian, so I can't choose one in particular!

***Do you have a favourite dance in the play?***

Not really, I love them all, and I love the music, it's really get up and go. The Brown Jug Polka and the Todah really get you going, and the greek one – I love greek music and dancing.

***In the play Natasha doesn't like square dancing. How do you feel about it?***

I like all dancing – one size doesn't fit all. Somebody might love square dancing, and somebody else another form of dance, but in the script, with Natasha's background I can understand why she would be looking down her nose. The Russian tradition is so steeped in history and tradition that anything outside that box is considered, well, lower. That's

why the famous dancers Baryshnikov and Makarova left Russia, because they wanted a broader spectrum of dance. But I admire the Russian training, the way the Russians train their dancers is fantastic, very disciplined and focused, so you can understand that Natasha doesn't like the freedom and the yahoo-ing that is going on. She's been steeped in the Russian dance tradition and so that's why she is very abrupt with them while teaching.

***Do any of the cast have two left feet?***

No, they have all picked things up extremely well, in fact it surprised me, I didn't really expect them to pick it up so quickly.

***Do you believe dance is a shortcut to happiness?***

Absolutely, since time immemorial every ethnic group has danced for some reason, they danced for sadness, they danced for weddings, they danced for funerals, and it's a great way of letting go of all your hangups or frustrations, emotions and stress. If you can dance your emotions out of you, I think it's terrific.

***Do you have any advice to people considering joining a dance class?***

I would say just go along and give it a go, you just don't know until you try. Colin came into rehearsal one day and did a polka with us and he thoroughly enjoyed it. It's great exercise, you can lose weight, and dance exercises the brain as well as the body because you have to think, your feet have to be told what to do, so go for it. I've been dancing for so long and it still gives me great satisfaction.

# ABOUT THE DANCES

## Chulu

This is an Israeli dance. The name means 'Lets Dance!'

## Korobushka

This is a Russian mixer dance, where dancers change partners each time the dance repeats. The name Korobushka means 'the peddler', and comes from a poem by the 19th century Russian poet Nekrasov, for which the tune 'Korobushka' was originally written. This tune became very popular in late 19th century Russia and soon a dance, Korobotschka, was developed. As the dance is over 100 years old there are many variations.

## Brown Jug Polka

The polka step originated in Poland and is now used in many different dances around the world. Brown jug polka is danced in many countries, with our version coming from Australia.

## Todah

This is an Israeli dance created in 1986. Todah means 'thank you' and the words show the very real sense of gratitude to 'the creator' that is ingrained in Jewish culture.

## Kalinka

Kalinka Malinka is a traditional Russian folk song that evolved into a dance, also

called the Kalinka. Kalinka was written by Russian composer and theatre performer Ivan Petrovich Larionov in 1860. It quickly became a popular folk song around which developed an energetic dance tradition. Kalinka is played at many gatherings, including weddings, parties or any celebratory occasion. The quick rhythms and intense emotions in Kalinka have allowed it to be transformed into modern performances, especially in club music and electronica mixes.

## Musette Waltz

Bal-musette is a style of French music and dance that first became popular in Paris in the 1800s. A traditional Musette is a French bagpipe of the 17th and early 18th centuries, with several chambers and drones, and with the wind supplied by bellows rather than a blowpipe. Parisian and Italian musicians who played the accordion adopted the style and in time Musette dance forms arose from people looking for easier and more sensuous steps.

## Cherkyssia Kfula

A simple, lively and fun traditional Israeli dance, where one foot crosses the other, first one way, then the other way.



Sir George Fistonich, Auckland, New Zealand circa 1960

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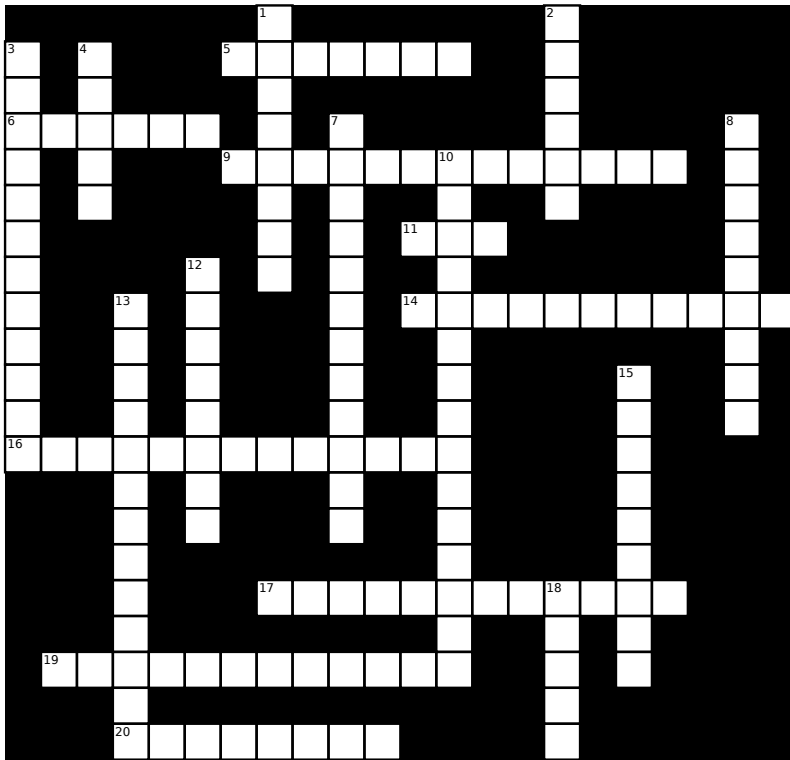


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## ACROSS

5. What famous Russian piece of music that inspired a folk dance, was written by composer and theatre performer Ivan Larionov?
6. What country is Natasha from?
9. In what Hawkes Bay town did Roger first do a folk dancing class?
11. What are the initials of the theatre company presenting this production of A SHORTCUT TO HAPPINESS?
14. In which city on the A SHORTCUT TO HAPPINESS tour would you find the Govett Brewster Art Gallery?
16. Which actor recently performed on stage alongside his daughter in A MIDSUMMER NIGHT'S DREAM?
17. Who is both directing and starring in A SHORTCUT TO HAPPINESS?
19. Roger Hall teamed up with Philip Norman and A.K. Grant for a stage adaptation of what famous New Zealand comic strip by Murray Ball, starring a character called The Dog?
20. In this production, what town centre in Auckland is A SHORTCUT TO HAPPINESS set (it's the location of the Bruce Mason Centre)?

## DOWN

1. What town is the last centre in the tour of A SHORTCUT TO HAPPINESS?
2. What is the capital of Russia?
3. What play was a sequel to GLIDE TIME in a post-Rogernomics office?
4. Which county in England was Roger Hall born?
7. What telecommunications company and staunch supporter of theatre and the arts has the slogan "now's good"?
8. What play made Roger Hall a household name in New Zealand and inspired his 1980s TV series GLIDING ON?
10. Which actor has performed in A SHORTCUT TO HAPPINESS in both Dunedin and Wellington?
12. In which city on the A SHORTCUT TO HAPPINESS tour would you go to for the FUEL festival of New Zealand Theatre?
13. On what Auckland landmark does Auckland Theatre Company propose building a new theatre?
15. Which Roger Hall play, that is also a catch cry at All Blacks matches, was set in South Africa after the loss in the final of the 1995 Rugby World Cup?
18. In which country did the FOUR FLAT WHITE drinkers holiday in, in Roger Hall's 2009 smash hit?

# BLACK CONFETTI

BY ELI KENT

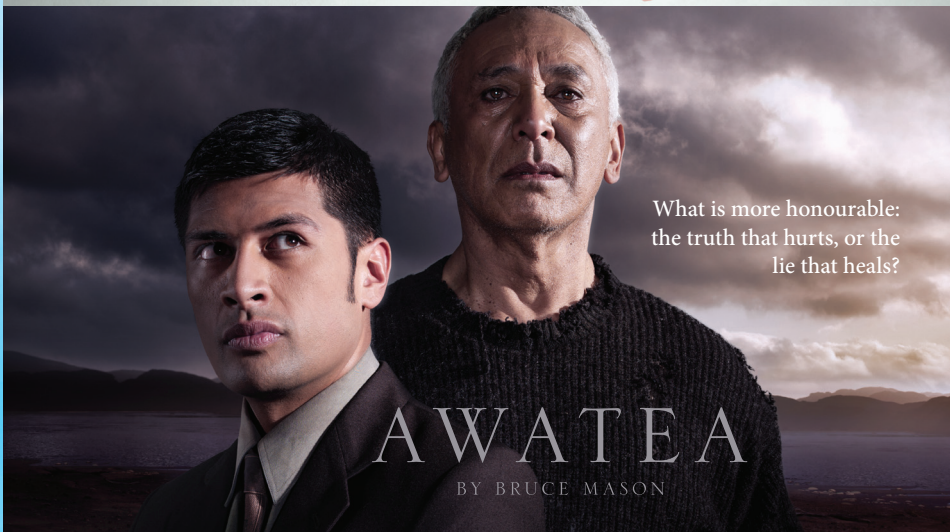


We are all standing  
on the fault lines...

28 JUN – 28 JUL 2012

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AUCKLAND  
THEATRE  
COMPANY



What is more honourable:  
the truth that hurts, or the  
lie that heals?

# AWATEA

BY BRUCE MASON

19 JUL – 11 AUG 2012

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AUCKLAND  
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COMPANY



# THE GIFT

BY JOANNA MURRAY-SMITH

IF YOU  
COULD HAVE  
ANYTHING,  
WHAT WOULD  
YOU WISH FOR?

13 SEP – 06 OCT 2012

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# REHEARSAL PHOTOS







*Guests admiring art sketches of the theatre auditorium*

## WATERFRONT THEATRE PROJECT

If you have been following the progress of the new theatre project, you may have heard ASB Community Trust recently pledged a contribution of \$5 million to the project. This generous pledge brings funds secured to \$21.7 million, out of a total fundraising target of \$35.1 million.

In announcing their contribution, Chair Ken Whitney said the Trust was inspired by what has been achieved by working in partnership with other funders.

“The Trust is both proud and delighted to be able to make a substantial contribution to what will be a world class theatre for Auckland,” he said.

“Large scale projects such as this inevitably require a number of funding partners to work together collaboratively to realise a shared vision. In a relatively short time this approach has endowed our city with a number of iconic buildings such as the magnificently refurbished art gallery, Q Theatre, the Eden Park stadium redevelopment, the extensions to the War Memorial Museum, MOTAT and the Auckland Zoo, to name a few. The ASBCT has made a

significant contribution to each of these projects and we are excited to be an early key funder for the ATC’s stunning new theatre here in the Wynyard Quarter.

“This is about building infrastructure,” Mr Whitney said. “The building itself is going to be a huge asset for our city, but what’s more important is the potential it offers to develop the region’s cultural resources.

“ASB Community Trust has been a long-term supporter of ATC. We’ve also put a lot of resource into our emerging artists programme, in partnership with the Auckland Theatre Company. This cutting-edge facility is going to give those young artists something to aspire to.”

Auckland Theatre Company’s General Manager, Lester McGrath added “We are thrilled to have ASB Community Trust’s support for this visionary project, which will provide Auckland residents and visitors with a world class theatre going experience for generations to come.”

The announcement was made during a hard hat tour of the new ASB Bank Head Office complex, the building adjacent to the new theatre site



(owned and developed by Kiwi Income Property Trust), where invited guests had the chance to view theatre plans and see where it will stand.

ATC is extremely pleased with the success of the fundraising campaign to date. If full funding is secured, construction will commence in early 2013 with the new theatre opening in mid 2014.



*Lester McGrath, ATC General Manager modelling his high fashion, high visibility 'I ♥ THEATRE' vest.*



*Ken Whitney, Chair of the ASB Community Trust.*

## SUPPORTERS OF THE NEW THEATRE PROJECT

**ASB**

**Auckland Council**  
Te Kaunihera o Tāmaki Makaurau



**ASB Community Trust**  
Te Kaitiaki Patea o Tamaki o Tāi Tokerau  
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*If you would like to become involved, or make a donation to the project, please visit [www.waterfronttheatre.co.nz](http://www.waterfronttheatre.co.nz)*

# GREEN THE SCENE

We are very proud to announce that in March this year Auckland Theatre Company received an Eco Warranty Certification. This is an international certification that verifies that we have met the requirements of implementing and executing an Environmental Management System. An Environmental Management System is the process by which we monitor office practices that impact the environment. This includes our use of natural resources including paper, water and electricity and how we dispose of or recycle our waste. The six month Eco Smart Business Programme, run by EMA and Auckland Council, was attended by 50 businesses and culminated in a awards celebration in March for those who passed the audit process.

We made lots of changes around the office, but the most dramatic for the staff was taking away their under desk rubbish bins. Enter stage left – the black cube. We replaced them with a 100 x100 mm black plastic cube for rubbish to be kept on their desk top and a paper recycling box for under the desk. This has eliminated the unconscious throwing away of recyclable paper into rubbish bins. We have also implemented a recycling program for bottles, cans and plastic and have reduced our

take to landfill by more than half. Our food scraps are collected and used in a local compost. We have had great buy in from the ATC staff as well as the contractors (actors, directors and creatives) that use the building.

The next step is to tackle one of our biggest green challenges which is the disposal of the sets. We reuse as many props and costumes as possible. In the past, due to time constraints and lack of storage most of our sets were going to landfill, but this year we have teamed up with a company called Collect and Forget who take away and store the items we're not able to reuse, and sell them on Trademe. Collect and Forget donates 10% of their sales back to ATC for re-investment in future productions. In 2014 we hope to produce a zero waste production so watch this space...



**BECAUSE WE LOVE THIS CITY, WE WANT IT TO BE BETTER. BECAUSE THE BEST SCHOOLS AREN'T GOOD ENOUGH AND THE WORST ONES NEED A REVOLUTION. BECAUSE THE POLITICIANS GET IT WRONG AND SO DO THE ACADEMICS AND THE LAWYERS AND THE COPS AND THE ARTISTS AND THE BANKS. NOT ALWAYS, BUT TOO OFTEN, SO THINGS NEED TO BE SAID. EXPOSED. ARGUED. LAUGHED AT. BECAUSE THERE ARE SO MANY GOOD THINGS TO EAT, AND WEAR, AND SEE AND HEAR AND BE A PART OF (AND SOMETIMES THEY'RE NOT AS GOOD AS THEY SHOULD BE EITHER, WHICH ALSO NEEDS TO BE SAID). BECAUSE WE CHERISH SO MANY OF THE PEOPLE OF THIS CITY, AND WE WANT TO TELL YOU ABOUT THEM AND SHOW THEM TO YOU. BECAUSE OF ALL THIS:**

**Metro**  
MAGAZINE

## WHAT'S ON IN THEATRES AROUND THE COUNTRY?

### AUCKLAND THEATRE COMPANY

#### *BLACK CONFETTI*

By Eli Kent

28 June – 28 July



A new play from award-winning writer Eli Kent (*THE INTRICATE ART OF ACTUALLY CARING* and *THINNING*).

Packed full of big ideas and a squillion little surprises, poetry, mysteries and full-on theatricality, *BLACK CONFETTI* is about the death of the party and surviving the earthquakes in our lives.

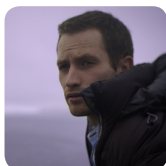
### CENTREPOINT THEATRE

Palmerston North

#### *ENLIGHTENMENT*

By Shelagh Stephenson

09 June – 14 July



When Lia and Nick's son disappears at the time of the Bali bombings in 1992, all they have is an email that he was thinking of going to Jakarta, leaving them with their own grief and uncertainty. And just when they think they have exhausted all channels in trying to discover his whereabouts - the phone rings and it seems Adam has been found. Or has he?

### SILO THEATRE

Auckland

#### *TRIBES*

By Nina Raine

07 June – 30 June



Billy's fiercely intelligent and proudly unconventional family are their own tiny empire, with their own private language, jokes and rules. You can be as rude as you like, as possessive as you like and as critical as you like. After all, arguments are an expression of love: the soundtrack of life. But Billy, who is deaf, is one of the few who actually listens. Meeting Sylvia makes him finally want to be heard; but can he get a word in edgeways?

### BATS THEATRE

Wellington

#### *STANDSTILL*

By Anders Falstie-Jensen

14 June – 23 June



Three actors on three treadmills for sixty minutes. It's as simple as that in *STANDSTILL*, a sharp and constantly sweaty dark comedy about the hopes, dreams and fears we have for our lives. With the actors fighting to keep up as the pace inevitably cranks up to the Max, this is a show that really will leave you breathless.



## CIRCA THEATRE

Wellington  
*ALL MY SONS*  
By Arthur Miller  
02 June – 07 July



A brilliant and compelling family drama of love, guilt and the corrupting power of greed, *ALL MY SONS* was the first great success of Arthur Miller's supremely influential career.

## DOWNSTAGE THEATRE

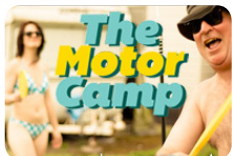
Wellington  
*THE INTRICATE ART OF ACTUALLY CARING*  
By Eli Kent  
25 May – 03 June



It's been compared with *On the Road*, *Goodbye Pork Pie* and *Waiting for Godot*. Written by a young playwright who has swiftly earned the respect of young artists and literary veterans alike, The PlayGround Collective's *THE INTRICATE ART OF ACTUALLY CARING* has toured New Zealand collecting awards and rave reviews. Mistress of Ceremonies Magenta Diamond leads her cohorts of the revolving stage on a journey of frightening delights.

## COURT THEATRE

Christchurch  
*THE MOTOR CAMP*  
By Dave Armstrong  
23 June – 04 August



The problem with holidaying at a motor camp is anyone can park their caravan next to you. When the hard-case Hislops pull up next to the liberal Redmonds, what was supposed to be a relaxing getaway turns into the holiday from hell.

## FORTUNE THEATRE

Dunedin  
*IN THE NEXT ROOM (OR THE VIBRATOR PLAY)*  
By Sarah Ruhl  
30 June – 28 July



In a seemingly perfect Victorian home, Dr Givings has innocently invented an extraordinary new device for treating hysteria in women – 'the vibrator' – with which he has achieved remarkable results. Adjacent to the doctor's laboratory his young and energetic wife tries to tend to their newborn daughter while wondering exactly what is going on *IN THE NEXT ROOM*.

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

**Metro**  
Magazine



## SHOW TOURING INFORMATION:

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### BRUCE MASON CENTRE, AUCKLAND

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FINANCIAL CONTROLLER — Greg Martin  
MARKETING MANAGER — Lynda Barlow  
LIVE PERFORMANCE CO-ORDINATOR  
— Terence Harpur  
PRODUCTION AND OPERATIONS MANAGER  
— Jep Savali

### CLARENCE ST THEATRE, HAMILTON

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EVENT SERVICES MANAGER  
— Richard Sutherland  
TECHNICAL SERVICES MANAGER  
— Sven Ladewig

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TECHNICAL MANAGER — Henry Norton

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TSB SHOWPLACE VENUE MANAGER  
— Nelita Byrne  
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TECHNICAL — TSH Audio and Video  
TICKETING — Stacey Hitchcock

### BAYCOURT CENTENNIAL THEATRE, TAURANGA

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**AUCKLAND  
THEATRE  
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