

AUCKLAND
THEATRE
COMPANY

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May 2016

ON— STAGE

The Giltrap Audi Season of

TO KILL A MOCKINGBIRD

by Harper Lee

adapted by Christopher Sergel

Giltrap



Audi

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Artistic Director's Note

Artistic Director Colin McColl

According to *The Guardian's* website, last year US police killed up to three black youths a day. This shocking fact - along with the fatal shooting of unarmed black youth Michael Brown in Ferguson, Missouri, and similar incidents in Chicago - was in the news as I was considering staging *To Kill a Mockingbird*. Then came the serendipitous announcement that Harper Lee was to publish a new work, *Go Set a Watchman*. It all seemed a perfect time to take another look at this iconic and classic story. It was a deep pleasure to read Harper Lee's novel again: to immerse myself in the world of Atticus Finch and his family. Likewise, it's been a great pleasure to explore this story, in dramatic form, with such a talented, generous, patient ensemble of actors, who have been joined for this project by nine

young performers sharing the roles of Scout and Jem Finch and their friend Charles Baker Harris (who people call Dill, and who Harper Lee based on her childhood friend Truman Capote).

It has been quite a journey for our young performers (and for all of us) to steep ourselves in the ingrained racial prejudice of Depression era Alabama, where the children observe the hatred and hypocrisy in the town, as their lawyer father struggles for justice.

Huge thanks to my designers and creative team, my fellow director Benjamin Henson, our terrific cast, our stage manager Youra Hwang, ATC production team, our chaperone and drama coach Stephanie Wilkin and everyone else involved in bringing this production to the Civic stage. I'm so proud of you all.

Giltrap



WELCOME TO THE GILTRAP AUDI SEASON OF *TO KILL A MOCKINGBIRD*

We're very pleased to continue our relationship as a presenting partner of Auckland Theatre Company in 2016 and are delighted that our two Q3 vehicles are of great assistance.

Most of us remember in our school years having read the novel *To Kill a Mockingbird* by Harper Lee. In the 1960s the successful novel won the Pulitzer Prize and has since become a classic of modern American Literature.

Likewise we continue our own achievements with the Audi brand and, along with being very proud of our state-of-the-art dealership in Grey Lynn, have recently incorporated a new Audi Sport area within the building for our customers to build their own RS model.

We are immensely passionate about our brand and our customers and are very pleased to have so many of you here tonight.

And now, from Giltrap Audi performance to theatrical performance, we very much hope you enjoy the Giltrap Audi season of *To Kill a Mockingbird*.

Gary Periam
General Manager
Giltrap Audi



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The Giltrap Audi Season of
**TO KILL A
MOCKINGBIRD**

by Harper Lee adapted by Christopher Sergel

CAST

Atticus Finch — **Simon Prast**
Judge Taylor / Walter Cunningham — **Ian Mune**
Reverend Sykes — **Fasitua Amosa**
Calpurnia — **Goretti Chadwick**
Heck Tate / Mob Member — **Kevin Keys**
Tom Robinson — **James Maeva**
Maude Atkinson / Mob Member — **Hera Dunleavy**
Stephanie Crawford / Mrs Dubose / Mob Member — **Claire Dougan**
Arthur Radley (Boo) / Mr Gilmer / 4th Man / Mob Member — **Peter Daube**
Mayella Ewell / Mob Member — **Holly Hudson** | Bob Ewell — **Scott Wills**
Scout — **Scarlett Featherstone / Billie McKessar / Miro McColl**
Jem — **Louis Sinclair / Liam Farrell / Milligan Hudson**
Charles Baker Harris (Dill) — **Shay MacLeod / Flynn Steward / Nicholas Stuart**
Court Clerk — **Jesse Hilford**

CREATIVE

Director — **Colin McColl** | Assistant Director — **Benjamin Henson**
Set Designer — **Andrew Foster** | Costume Designer — **Nic Smillie**
Lighting Designer — **Bryan Caldwell** | Sound Designer — **John Gibson**

PRODUCTION

Production Manager — **Robert Hunte** | Company Manager — **Elaine Walsh**
Stage Manager — **Youra Hwang** | Assistant Stage Manager — **Jesse Hilford**
Technical Manager — **Bonnie Burrill** | Technical Operator — **Rachel Marlow**
Sound Operator — **Jonny Keeting** | Props Master — **Becky Ehlers**
Wardrobe — **Penelope Pratt** | Acting Coach / Chaperone — **Stephanie Wilkin**
Set Construction — **2Construct** | Sound System Design — **Glen Ruske, BounceNZ**
Additional Sound Programming — **Matt Eller**
Banjos — **Peter Daube, John Gibson, David Ward** | Violin — **Jesse Hinton**
Accent Coach — **Chris Stewart** | Vocal Coach — **Sylvia Rands**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: PIPA The Pacific Institute of the Performing Arts (Choir), Peter Daube (Recording), Payne Tailors and Glomax Super Tailors, Glen Crighton, Nicola Blackman, Scott Gaddes and the production department at Auckland Civic.

Produced by special arrangement with DRAMATIC PUBLISHING, Woodstock, Illinois

The Giltrap Audi season of *To Kill a Mockingbird* is the third Auckland Theatre Company main bill production for 2016 and opened on May 8th at the Civic Theatre. The production is approximately 1 hour 50 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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DID 'WHITENESS' SAVE THE LIFE OF THE ALLEGED PLANNED PARENTHOOD SHOOTER?

BY PETER HOLLEY, THE WASHINGTON POST, NOVEMBER 29, 2015

After Dylan Roof allegedly executed nine worshippers in a historic black church in Charleston, S.C., in June, police arrested the 19-year-old without incident, bought him a hamburger and later described the white supremacist as "quiet" and "calm."

His peaceful apprehension echoed the arrests white mass murderers like Oklahoma City bomber Timothy McVeigh and Aurora, Colo., theater shooter James Holmes, both of whom ended up alive and in handcuffs after carrying out mass slaughters.

Months before Roof's arrest, meanwhile, widely circulated videos captured 12-year-old Tamir Rice and 22-year-old John Crawford III being shot and killed by police within seconds of authorities arriving on scene.

At the time they were shot by police officers, both individuals were playfully holding fake weapons, and neither had harmed a single person. Both individuals were not only young, innocent and black — they were also dead by the time the public learned their names.

For some observers, the humane treatment that Roof, Holmes and McVeigh received from authorities versus the split-second executions

of Rice and Crawford, highlights a disturbing contrast in how law enforcement treats suspects depending on their race. During moments of alleged crisis, critics maintain, police not only perceive white suspects versus black ones differently, but may also perceive the existence of a crisis differently.

That disturbing contrast resurfaced again this week after two incidents that ended up fatefully sandwiched together. The first was a shocking video — shot more than a year ago — showing Chicago police officer Jason Van Dyke fatally shooting Laquan McDonald 16 times, suddenly and without warning, while the 17-year-old appeared to veer away from police. Van Dyke has been charged with first-degree murder in the shooting.

Days later, photos of Robert Lewis Dear, handcuffed and calm, emerged after the 57-year-old stormed a Planned Parenthood clinic in Colorado Springs, Colo., killing three people, including a police officer.

On social media that striking juxtaposition — one an alleged killer, alive and well, the other a teenager, innocent, but dead — produced outrage.

"So this guy has shot 3 police officers & still has a better chance of being taken alive than me running away unarmed"

- Tweet by T'Challa the King (@Brandale2221), 27 Nov 2015

AUTHOR



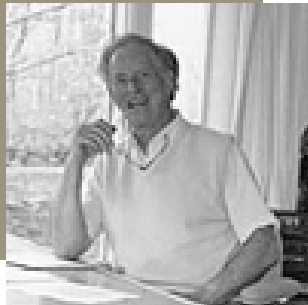
Harper Lee
AUTHOR

Writer Harper Lee was born on April 28, 1926, in Monroeville, Alabama. In 1959, she finished the manuscript for her Pulitzer Prize-winning bestseller *To Kill a Mockingbird*. Soon after, she helped fellow writer and friend Truman Capote write an article for *The New Yorker* which would later evolve into his non-fiction masterpiece, *In Cold Blood*.

In July 2015, Lee published her second novel *Go Set a Watchman*, which was written before *To Kill a Mockingbird* and portrays the later lives of the characters from her Pulitzer Prize-winning novel.

Lee died earlier this year on February 19, at the age of 89.

PLAYWRIGHT



Christopher Sergel
PLAYWRIGHT

Christopher Sergel's interests and talents led him on many adventures throughout the world. He captained a boat through the South Pacific for two years, wrote for *Sports Afield* magazine, lived in the African bush for a year, was a lieutenant commander during WWII, and taught celestial navigation.

But throughout his life, Sergel's greatest adventure and deepest love was his work with Dramatic Publishing. He wrote adaptations of *To Kill a Mockingbird*, *Cheaper By The Dozen*, *The Mouse That Roared*, *Up The Down Staircase*, *Fame*, *Black Elk Speaks* and many more.

He died in 1993 aged 75.



BACKING PASSION

BDO is proud to back Auckland Theatre Company.

We've been auditing these guys for over ten years now and have loved watching the company take flight.

2016 will be a momentous year for our theatre company colleagues and we are delighted to be backing them every step of the way to their new home at the ASB Waterfront Theatre.

We hope you enjoy tonight's performance.

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Simon Prast

ATTICUS FINCH

Simon graduated from the Theatre Corporate Drama School in 1984, having graduated from the University of Auckland Law School the year before.

Over the last thirty years, Simon has appeared on stage, screen and on television, most recently in TVNZ's super-soap *Filthy Rich*. Recent stage appearances include *Rupert* (2015), *The Good Soul of Szechuan* (2014) and *Anne Boleyn* (2013) as Thomas Cromwell.

Simon was the founding director of Auckland Theatre Company (1992) and the Auckland Festival (AK03), for which he was co-awarded Metro Magazine's Auckland Man of the Year (with John Banks). He is also an occasional political blogger, copywriter and marriage celebrant (very reasonable rates!).

Simon has a lifelong love of great American classics. At Auckland Grammar, it was his appearance as Willy Loman in the 1979 school production of *Death of a Salesman* that sold him on acting as a career. Some years later, he made his directorial debut for ATC with the courtroom drama *Twelve Angry Men*.

The opportunity now to play Atticus Finch, perhaps the world's best-loved lawyer (not a phrase you often get to hear!) is an honour beyond measure. Finally, that law degree has come in handy.



Ian Mune

JUDGE TAYLOR / WALTER CUNNINGHAM

Ian began his professional acting career as a founding member of Downstage Theatre in Wellington in 1964, spent two years with the Welsh Theatre Company and then became a member of the Mercury Theatre Company, where he also taught and directed.

After co-writing (with Arthur Baysting) and acting in NZ movie *Sleeping Dogs*, he focussed on acting, writing and directing for film and TV before returning to the stage to play King Lear in 1996 and Big Daddy in Colin McColl's Downstage production of *Cat on a Hot Tin Roof*. He is enjoying returning to the stage and working with Colin again for the Auckland Theatre Company.



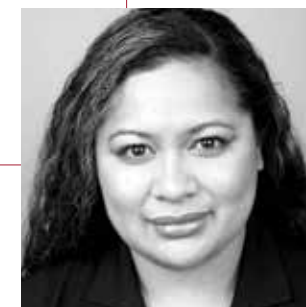
Fasitua Amosa

REVEREND SYKES

A graduate of the Unitec School of Performing and Screen Arts, Fasitua has been acting in Auckland for 13 years and has worked for all the city's major theatre companies. Most recently he appeared as Kinesias in Auckland Theatre Company's production of *Lysistrata*.

In 2014 Fasitua played the role of Ralph D in the Basement Theatre's smash hit *The Motherfucker with the Hat* and also completed a successful season at the Edinburgh Festival Fringe in Victor Roger's *Black Faggot*. He occasionally pops up on screen, featuring on shows such as Maori Television's *Find Me A Maori Bride*, TVNZ's *Auckland Daze* and TV3's *Harry*. He is also the voice of a major hardware store and the narrator for TV1's rescue helicopter show *Code 1*.

Fasitua has also dabbled in stand-up comedy, having performed two successful shows for the NZ International Comedy Festival. He loves motorcycles and is studying bike mechanics and also has aspirations to do postgraduate study in New York.



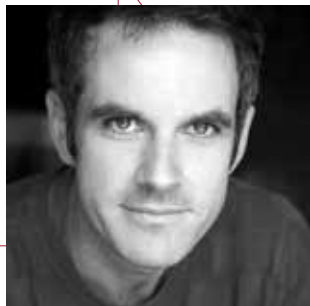
Goretta Chadwick

CALPURNIA

Goretta trained at UNITEC's Performing Arts School in 1995. Highlights with Auckland Theatre Company include *The Good Soul of Szechuan*, *A Midsummer Night's Dream*, *Sinarella* (director), *Polly Hood In Mumuland* (director), *Stepping Out, My Name Is Gary Cooper*, *Where We Once Belonged*, *Doubt*, *The Rocky Horror Show*, *A Streetcar Named Desire* and *Wit*.

Television credits include *Pani & Pani* for Fresh (TVNZ). Goretta is the co-presenter for *Game of Bro's* currently screening on Maori TV.

Goretta is currently the Head of School at PIPA, the Pacific Institute of Performing Arts, and has been there since 2004.



Kevin Keys

HECK TATE

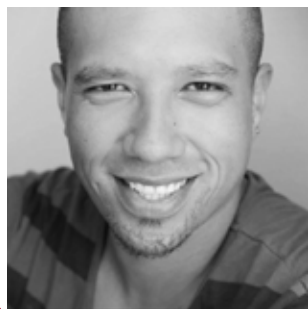
Kevin studied theatre and orchestral trombone at Victoria University.

He's been Auckland-based since 2008. Theatre credits of the last few years include *Not Psycho* (Fractious Tash), *Famous Flora* (Playtime Productions), *Wild Bees* (Flaxworks), *Once On Chunuk Bair* (ATC) and *End Of The Rainbow* (Court Theatre).

TV work includes *Brokenwood Mysteries* (Series Two), *Venus & Mars*, *The Almighty Johnsons* and *Nothing Trivial*.

He also freelances as a voice artist and concert announcer, working commercially and with RNZ, and regularly presents education and public concerts for various ensembles, such as the Auckland Philharmonia Orchestra.

He still has the odd honk on the trombone, playing with *Soul Samba Circus* and on occasion the *Blackbird Ensemble*.



James Maeva

TOM ROBINSON

James is an Auckland-based actor who has developed his craft through theatre and screen training from Te Wananga O Aotearoa, which he attended in 2003-2005, and UNITEC from 2010-2011. He has since worked in various capacities on numerous local theatre and screen productions.

Some of James' theatre credits include *Verbatim*, *Strange Children*, *The Hospital at the time of the Revolution*, *Tamatoa* and the Auckland Theatre Company production of *Polo* earlier this year. The Giltrap Audi Season of *To Kill a Mockingbird* will be his second main bill stage play for the Auckland Theatre Company.



Claire Dougan

STEPHANIE CRAWFORD / MRS DUBOSE

Claire has been working in the theatre for seventeen years, having graduated from Auckland's UNITEC School of Performing Arts in 1997. She appeared in a number of Auckland Theatre Company shows in her early years, including *Death Of A Salesman*, *Cabaret* (1999), *Into The Woods*, *High Society* and *Four Cities*.

Claire spent six years living in Christchurch and in that time appeared in around twenty-five shows for the Court Theatre, including a number of musicals. This gave her the opportunity to tackle a wide range of roles, with highlights including Daisy in *The Great Gatsby*, Masha in *The Seagull*, and Katherine Mansfield in *On The Rocks*. She has also enjoyed working at our southern-most theatre, Fortune Theatre in Dunedin, in *God Of Carnage*, *In The Next Room - The Vibrator Play*, and most recently Duncan Macmillan's *Lungs*.

Claire is delighted to be returning to Auckland Theatre Company, having appeared most recently as Lady Jane

Rochford in *Anne Boleyn* and the badly behaved, 'champagne drenched' Jane in Noel Coward's *Fallen Angels*.

Claire is a proud member of NZ's Actors Equity.



Hera Dunleavy

MAUDE ATKINSON

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked for all of New Zealand's professional theatre companies.

Highlights include *The Master Builder*, *Who's Afraid Of Virginia Woolf?*, *Proof*, *Top Girls*, *The Blue Room*. For Auckland Theatre Company highlights include *Uncle Vanya*, *God Of Carnage*, *The Crucible*, *August: Osage County*, *Calendar Girls*, *Midnight In Moscow*, *Paniora!* and more recently *Other Desert Cities* and *Rupert*.



Peter Daube

ARTHUR RADLEY (BOO) / MR GILMER

Peter has appeared with Auckland Theatre Company playing John Proctor in *The Crucible*, as well as performing in *August: Osage County* and *Anne Boleyn*.

Other acting highlights include playing the title role in *Macbeth* at Dunedin's Fortune Theatre, the MC in Colin McColl's production of *Cabaret* at Downstage in Wellington, and performing in the contemporary dance work *Dark Tourist* choreographed by Malia Johnson.

Peter is a musician and composer for theatre, film, TV and various bands. In 2014 he co-wrote, directed and performed in *Wheel of Experience*, championing the stories of some of the lesser known characters from New Zealand's dark past. The music/theatre show enjoyed a successful tour of the country.

Peter's television credits include the Rev Henry Williams (Treaty of Waitangi translator) in the TV movie *Waitangi; What Really Happened*, and Dr Rodney Harrison QC in *Claire*, a dramatization of the investigation into illegal experiments at the National Women's Hospital. He will soon be seen in the mini-series *Hillary* playing English explorer Eric Shipton.

After *Mockingbird* he returns to his home town, Wellington, to perform at Circa Theatre in *Stage Kiss*, a romantic comedy by Sarah Rhul (*Vibrator Play*), and record a new album with his band King Skinny.

"I'm having a ball working with this talented cast and company on *To Kill a Mockingbird*."



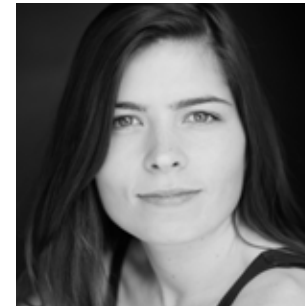
Scott Wills

BOB EWELL

Scott is a graduate of Toi Whakaari NZ Drama School, Wellington; this is his second production for Auckland Theatre Company, the first being *The Shape of Things* by Neil Labute. You may have last seen him on stage in Auckland playing Neal Cassidy in *Beautiful Losers*.

Scott has twice won Best Male Actor in a Feature Film at the NZ Film Awards for his roles in *Stickmen* and *Apron Strings*.

"Do I like playing these sorts of roles? Not really, but as they say, you need a little darkness from which the light can appear..."



Holly Hudson

MAYELLA EWELL

This is Holly Hudson's first main bill production with Auckland Theatre Company, having recently graduated from The Actors' Program in 2015.

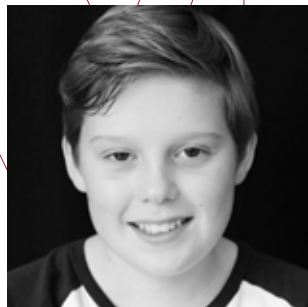
Most recently, Holly has appeared as Miranda in AUSA's production of *The Tempest* at the Pop-Up Globe in March and also guest starred as Juliet Phelps in *The Brokenwood Mysteries* last year. She appeared in Auckland Theatre Company's *Next Big Thing* festivals in both 2013 and 2014.



Scarlett Featherstone

SCOUT

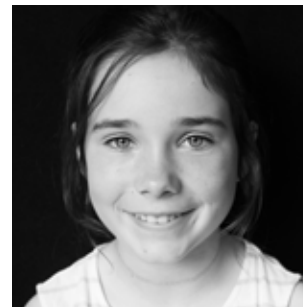
Scarlett is ten years old and is a keen young actor and musician. She played Max's daughter in Toa Fraser's action thriller *Six Days* in 2015 and has had featured roles in several TV commercials, including the 2014 Cricket World Cup Campaign and Genesis Energy in 2015. This is her first role in professional theatre and she is loving it!



Louis Sinclair

JEM

Louis is 13 years old. He attended acting classes at AYA - Aspiring Young Actors, run by Jeff Szusterman and Jacque Drew in 2014 and 2015, performing in their end of year show both years. He has acted in many short films, notably *The Voyager*, directed by AUT graduate Celia Whitley in 2015.

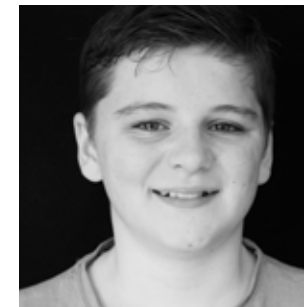


Billie McKessar

SCOUT

Ten year-old Billie started learning the craft of acting at TAPAC, Performance.net and NYTC. She has appeared in commercials and as Little Pink Riding Hood in a year 1 class production. Her favourite actor is Emma Watson.

Billie is also a mad keen footballer.



Liam Farrell

JEM

Liam is 14 years old and is an accomplished singer and actor. He played a lead role in Papakura Theatre Company's *Whistle Down the Wind* in 2014, earning a TOBAS Best Young Performer nomination. This year he has appeared as the Caterpillar in Papakura Theatre Company's *Alice in Wonderland*.



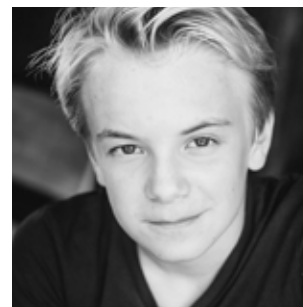
Shay MacLeod

CHARLES BAKER HARRIS (DILL)

Shay is 12 years old and hails from Ireland. He played the young King Arthur for the TV series *Camelot* in 2011, filmed in Ireland, along with some other commercial work.

Shay spends his free time riding his unicycle, playing cricket, soccer and hanging with his friends.

He is delighted to have this opportunity to learn theatre from some of the best in the country.



Flynn Steward

CHARLES BAKER HARRIS (DILL)

Flynn is currently in Greenstone TV's *The Cul De Sac* (screening on TV2) as core cast character Tom. Flynn is represented by B&M Creative Artists and is a proud member of NZ Actors' Equity.

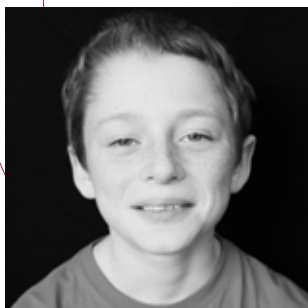


Miro McColl

SCOUT

Miro is 9 years old. Miro has wanted to play the role of Scout ever since her Dad read her the book. She says “to now play in it with an all star cast is an absolute pleasure”.

Miro featured in several short films when she was younger. Although she has grown up around the theatre this is her first time on stage.



Nicholas Stuart

CHARLES BAKER HARRIS (DILL)



Milligan Hudson

JEM

Milligan’s first taste of theatre and the challenges of speaking and performing in front of an audience began when he won the 2014 Auckland Impromptu Speech finals. In 2015 he played the part of Ben Rogers in the Youth Theatre Work Trust version of *Tom Sawyer* and is loving every moment of being on such an amazing stage at the Civic and working with some of New Zealand’s finest actors in *To Kill a Mockingbird*.

Nicholas (Nick) is 10 years old and in year 6 at King’s School. From a very young age Nick has loved dancing, singing, acting and art.

He has been involved in many musical theatre and performing arts programmes, and in 2015 played Prince Daddu Ran Ran in the King’s School production of *Aladdin*. The role of Dill with Auckland Theatre Company is Nick’s first experience of professional theatre, and he has loved every minute of it.



Colin McColl

DIRECTOR

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 and was also presented at the Ibsen Festival in Oslo, the Covent Garden Festival in London, and the 1991 Sydney Festival. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times, including for his production of *Who’s Afraid Of Virginia Woolf?*

Colin’s many productions for Auckland Theatre Company include *Polo*, *The Ladykillers*, *A Doll’s House*, *Paniora!*, *Other Desert Cities*, *The Good Soul of Szechuan*, *Anne Boleyn*, *Midnight in Moscow*, *Lord of The Flies*, *Awatea*, *A Midsummer Night’s Dream*, *In The Next Room (Or The Vibrator Play)*, *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.



Andrew Foster

SET DESIGNER

Andrew began working as a designer at Wellington's BATS Theatre in the mid nineties, with sets becoming known for their installation-like transformations of the theatre. *The Lead Wait* won the Chapman Tripp Theatre Award for Best Set Design in 1997 and has been remembered for its 'ultra-naturalism', placing its audience inside a full-scale working farm house.

With NZ theatre rebels Trouble he traveled to Scotland in 1998 and 1999 to collaborate with Scottish theatre company Boilerhouse at the Edinburgh Festival and the Festival of Site Specific Work in Glasgow.

Shifting his focus to directing in the early 2000s, Andrew has since returned to set design and recent designs include the immersive Zombie experience *Apocalypse Z* in Aotea Square, Gary Henderson's *Shepherd* for the Court Theatre in Christchurch

and Carl Bland's *Te Po* for Theatre Stampede at the NZ and Auckland Arts Festivals.

With Auckland Theatre Company Andrew has designed for Dave Armstrong's *Motor Camp*, Robert Lord's *Well Hung* and *Romeo and Juliet*; and directed Eli Kent's *Black Confetti* and Shelagh Stephenson's *Enlightenment*.



Nic Smillie

COSTUME DESIGNER

Nic Smillie has worked in theatre, film and television as a costume designer for the past eighteen years and has a Bachelor's degree in Textile Design. Currently based in Helsinki, she continues to return for work in NZ on a regular basis.

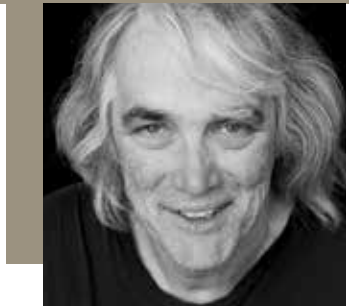
Projects for Auckland Theatre Company include *A Doll's House*,

Paniora, *Midnight In Moscow*, *Awatea*, *A Midsummer Night's Dream*, *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 other NZ theatre projects, which include *Rita And Douglas* and *Le Sud* (Wanaka Festival of Colour and Downstage Theatre), *The Motor Camp*, *King And Country*, *Top Girls*, *Cabaret*, *Dracula*, *Private Lives*, *Sweeney Todd* and *Drawer Of Knives* (Circa Theatre and Downstage Theatre, Wellington).

Winner of the Air New Zealand Screen Award for Contribution to Design for the television series *The Insider's Guide To Love*, Nic has also designed costumes for *Rage* (the 1981 NZ Springbok Tour protest docu-drama), *Tangiwai - A Love Story* (based on the Tangiwai rail disaster of 1953), *Fish Skin Suit* by Briar Grace Smith, *Aftershock* (telefeatures), *The Insider's Guide To Happiness*, *Seven Periods With Mr Gormsby*, *The Police Drama*, *The Hothouse*, and *Time Trackers* (television series).

Nic's operatic designs include *Quartet* and *The Italian Girl In Algiers*. For film her works include the yet to be released feature film by Tusi Tamasese, *One Thousand Ropes*, along with *Fresh Meat*, *Turangawaewae* and *Stickmen*.



John Gibson

SOUND DESIGNER

John Gibson has been composing original music for New Zealand theatre, film, dance and television since 1980. During 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 *The Ladykillers*, *A Doll's House*, *Lysistrata*, *The Good Soul of Szechuan*, *Fallen Angels*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *On The Upside Down Of The World*, *Poor Boy*, *The Wasteland*, *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*, *The Duchess Of Malfi*, and the arrangements and musical direction of *Sweet Charity* and *Chicago*.

Bryan Caldwell

LIGHTING DESIGNER



Bryan's most recent lighting designs for Auckland Theatre Company were *Cabaret* and *Horseplay*.

For Auckland Theatre Company Bryan has also lit *The 25th Annual Putnam County Spelling Bee*, *Blackbird*, *The Pillowman*, the musical *Hair* (Audience Award for Best Lighting Design), *The Blue Room*, *Rosencrantz And Guildenstern Are Dead*, *Waiting For Godot*, *Stones In His Pockets*, *The God Boy*, *Wit* (Audience Award for Best Lighting Design), *Art*, *Cabaret*, *Death Of A Salesman*, *The Cripple Of Inishmaan*, *Closer*, *The Wind In The Willows*, *Vita And Virginia*, *Julius Caesar*, *Twelve Angry Men*, *Honour*, *Masterclass*, *All My Sons*, *Arcadia*, *Molly Sweeney* and *Uncle Vanya*.

Bryan's play *Breathing Space* was workshopped for the 2013 ATC Next Stage play development program.

Since 1987, Bryan has lit more than two hundred productions for NZ's top theatre and event companies, including NBR, NZ Opera, the Watershed Theatre, NZ Actors Company, the Mercury Theatre, and Inside Out Theatre. These include *Sons Of Charlie Paora* at the Royal Court Theatre in London, *The Holy Sinner* at the Wellington International Festival of the Arts

2006, and Black Grace's *Amata* for AK07.

His event designs have been seen in New York, Tokyo, and Hong Kong (the 150th Birthday Parties for Louis Vuitton), and in San Francisco, Sydney, and Paris (Inside Out Productions for Tourism NZ).

Bryan's work extends beyond the role of lighting designer. He was co-creator and co-designer of the opera event *Viva Verdi!* (OperaNZ), and co-produced and co-adapted *Alice In Wonderland* (Aotea Centre). He also co-created the installations *Our Name Is Object* and *I Had A Thought* (Artspace Auckland) and created the video installation *Secret City Scape* in downtown Auckland.

The lighting design for *To Kill a Mockingbird* is Bryan's first after returning from six years in the US researching the physiological stresses of weightlessness for Cornell University and NASA. He is currently Project Manager for the NASA-funded HI-SEAS planetary surface exploration analog where the behavioral performance of astronaut-like crews of six is studied during isolation for up to a year on the lava slopes of Mauna Loa, on the Big Island of Hawaii.

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ASB WATERFRONT THEATRE

With just three months until practical completion of the ASB Waterfront Theatre we are moving full steam ahead down on site. Now that the exterior of the building is complete, focus has shifted to the interior. The timber walkways and the hand railings to the lighting bridges are complete, as is the bleacher flooring to the stalls and balcony. The roofing works and first fix plumbing, electrical, fire and mechanical services are on-going to all levels. Over the next few months the crew will be focusing on the internal framing works, gib linings, painting, carpentry and tiling in order to bring this incredible new facility to life.

Our goal is to ensure you, our loyal audience, are exposed to world class productions as well as seamless customer experiences from the minute you enter the building. However, we cannot do this without your help. It's not too late to become a permanent part of Auckland Theatre Company's new home and help us to secure the final \$250,000 needed to fit-out the building.

If you would like to donate and help us complete this legacy for Auckland please do so now by visiting www.asbwaterfronttheatre.co.nz or by calling the ATC Development Team on 09 309 0390.

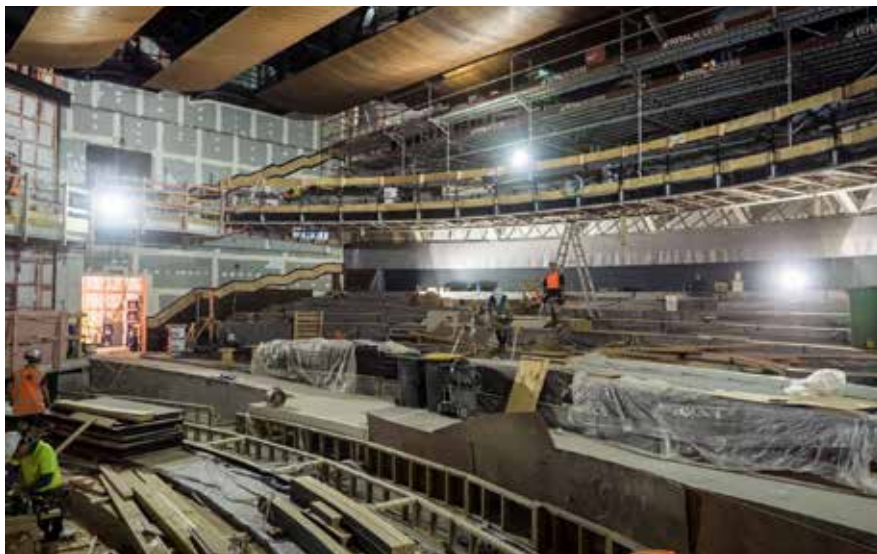


The ASB Waterfront Theatre stage and proscenium arch under construction.

Photo: Andrew Malmo

The exterior of the ASB Waterfront Theatre is complete.

Photo: Andrew Malmo



The ASB Waterfront Theatre Auditorium.

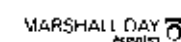
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WATERFRONT THEATRE

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*Per annum - Horwath HTL report to Auckland Council of Professional Performing Arts Venue Study, 2011. | **Per annum - PricewaterhouseCoopers analysis of economic activity impact study 2011

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