



KINGS OF THE GYM

BY DAVE ARMSTRONG

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WELCOME

Welcome to Auckland Theatre Company's 2013 season. As we're in the business of story telling, we're delighted to be opening our celebratory 21st season with this great kiwi summer comedy.

Dave Armstrong may, by his own admission, be a "failed maths teacher" but he's undoubtedly one of New Zealand's most successful comic playwrights. His plays like LE SUD, THE MOTOR CAMP, NIU SILA and THE TUTOR, with their sharp, sophisticated, insightful and very funny takes on topical issues, have been rave successes throughout the country.

This new one of Dave's won't disappoint. In *KINGS OF THE GYM* Dave mines material familiar to anyone who's been involved with teaching, school sports or school committees. It's a wickedly entertaining and delightfully romantic comedy about the really important things in life: competition, compassion and teaching the correct curriculum.

Welcome back to three of our creative team – director Peter Elliott, set designer Rachael Walker, and lighting designer Brad Gledhill; they all contributed to the success of *THE TUTOR* five years ago. They're joined for *KINGS OF THE GYM* by costume designer Sara Taylor and sound designer J. P. M'Ginty. Huge thanks to all of them and to our sterling cast – some of the finest comic talent around - John Leigh, Bronwyn Bradley, Brett O'Gorman and Cian Elyse White.

Thanks to our partnership with other presenting theatres and festivals throughout the country, *KINGS OF THE GYM* will tour to Whangarei, Kerikeri, Nelson, Westport and Ashburton, as well as performances in Queenstown and Wanaka courtesy of The Festival of Colour.

Enjoy the performance!

Remember our 21st season is chock full of theatrical treats - including *AUT DOMINION ROAD STORIES*, our Auckland Festival contribution. It's neighbourhood theatre as you've never seen it before. Pick up a copy of our *FUTURITY* brochure or visit our website at www.atc.co.nz. Why not subscribe? You save money and get to enjoy a host of other benefits. ATC subscriptions make great gifts too.

Colin McColl - Artistic Director, Auckland Theatre Company





KINGS OF THE GYM

BY DAVE ARMSTRONG

CAST

John Leigh – Laurie Connor
Bronwyn Bradley – Viv Cleaver
Brett O’Gorman – Pat Bassett
Cian Elyse White – Annie Tupua

CREATIVE

Peter Elliott – Director
Rachael Walker – Set Design
Sara Taylor – Costume Design
Brad Gledhill – Lighting Design
J. P. M’Ginty – Sound Design
Philippa Campbell – Dramaturg

PRODUCTION

Paul Nicoll – Technical & Production Manager
Fern Christie – Company Manager
Gabrielle Rhodes – Stage Manager
Rachel Marlow – Lighting Operator
Natasha Pearl – Props Master
2Construct – Set Construction

BY ARRANGEMENT WITH

KINGS OF THE GYM WAS WRITTEN WITH THE ASSISTANCE OF CREATIVE NEW ZEALAND AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Susan Trainor - Les Mills International Programme Director, Greg Johnson, Dave Fane, Alison Quigan and the The Duffy Books in Homes actors of 2013: Jatinder Singh, Luse Su’a, Adam Tatana, David Rumney, Lynette Fesuluai and Faamanu Vaueli, and the ATC Summer School 2013 participants.

KINGS OF THE GYM, the first Auckland Theatre Company production for 2013 opened on February 9. KINGS OF THE GYM is approximately 100 minutes plus interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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SYNOPSIS

It's the new school term at Hautapu High and Viv Cleaver, the principal, has big ambitions for the place. The only thing standing in the way is Laurie O'Connor – the un-PC, lazy, but hugely popular head of the PE department. Viv can't stand his work methods or his opinions on education; heaven forbid, he still believes kids should learn that sport is about winning!

But then student-teacher Annie Tupua arrives. Could this star netballer and born-again Christian prove to be the game-changer that Viv needs? And is it the end of an era for Laurie's cosy little empire?

From the PLAYWRIGHT

“ *KINGS OF THE GYM* is not really a play about gymnasiums and PE teachers, though they do feature. This is a play about the battle for the soul. We all think we are tolerant, but deep down many of us want everyone else to think just like we do. This idea lies at the heart of *KINGS OF THE GYM* and I hope the play makes us all a little more tolerant about those on the 'other' side, whether that side is political, religious or educational.

I would like to thank Creative New Zealand for commissioning this play, Auckland Theatre Company for workshopping it in 2011, and a wonderful cast and crew for bringing it to life. It's been a joy to work with Peter Elliott again, and I hope it's not the last time. Bronwyn Bradley last performed a play of mine over 15 years ago, so that's been another joyous reunion. Johnny Leigh has shown me what a superb and likeable actor he is and has made rehearsals so much fun. Brett O'Gorman and Cian Elyse White are two exciting and talented young actors who have been a delight to work with and I predict big things for both. And a big thanks to Rachael Walker for another lovely set, Brad Gledhill for more great lighting, Sara Taylor for her awesome costumes and Gabrielle Rhodes for sterling work and putting up with the KOTG 'Men's Group'. To have such incredible support from ATC makes me feel truly bless-ed!

”

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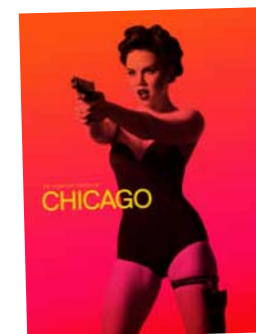
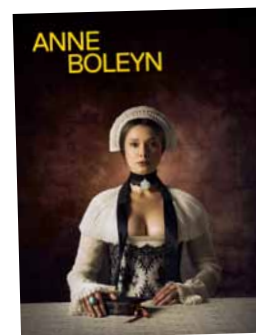
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Dave Armstrong Q&A

ATC's Laura Jones talks to playwright Dave Armstrong

What inspired **KINGS OF THE GYM**?

The initial idea probably occurred in the mid 1970s in the gymnasium of my secondary school. Back then, most gymnasiums in co-ed schools were little man-caves – oases of testosterone where the PE teachers, who were usually male, ruled the roost. In their striped tracksuit trousers with the ever-present whistles around their necks, these teachers would command us to go on long cross-country runs and play all sorts of ball games, which were highly competitive and very physical. Most of us enjoyed them but heaven help you if you were overweight, bookish or both. Liberal English and drama teachers wouldn't go near the gym, preferring the coffee plungers, literary magazines and pottery mugs of the staff room. Though as a breed, PE teachers seemed to be very different from other teachers, I enjoyed their company immensely.

Bringing very different characters together (across racial, class and sexual divides) is something of a signature for many of your plays. What opportunities does this open up for you as a playwright?

Across the divides is where I think a lot of conflict occurs in our society. A lot of New Zealanders spend their time berating groups of people without really knowing them. I was a very liberal, left-wing teacher myself, but found I really enjoyed the company of the slightly redneck PE teachers on staff. The same thing happened with religion. I am not religious, and I am very critical of the anti-gay attitudes, for example, of some fundamentalist churches. However, when I got to work recently with a large number of Pasifika actors, most of whom were devout church members, and I joined their

prayers before a performance (no kidding!), I realised I also had a lot of misconceptions and prejudices about religion as well. These kids were wonderful, but just happened to be very religious (and knew how to party!).

Are there any particular events/people that were the starting points for any of the characters?

I think everyone has had a teacher like Laurie and a principal like Viv at some stage of their lives. Pat is probably the most autobiographical of the characters. Annie reminds me of a lot of young Polynesians I meet today – educated, attractive, and with a sense of humour, but also intensely competitive and often highly religious. Some of the recent events in the education world, as well as events surrounding organisations like the Destiny Church, also had an influence on this play, as did my interest in science and evolution.

How much of the story do you know before you actually start writing the script?

I know a fair bit but not every detail. Writing, rewriting, workshopping and rehearsal is a journey of discovery, which is why I enjoy the process so much. Quite often what I think is my main theme at the beginning of the process changes by the end. Characters also change. With this play I tended to write 'goodies' and 'baddies' in the early drafts, and then realised that my heroes should have flaws and my villains had some very likeable characteristics, so I changed everything accordingly. I think this makes a play more real. Let's face it; flaws are often the most likeable thing about people. I like to think that all four characters in **KINGS OF THE GYM** are likeable.

Education is something that exercises both parents and children. Politically it's a minefield too, and no doubt you experienced this yourself as a teacher. What makes you optimistic about the state of education in NZ? What makes you pessimistic?

What makes me optimistic are the teachers and parents of our nation. Most are committed and wonderful. You always get a small minority who aren't so good, but that's true of any group. One of the things that I think **KINGS OF THE GYM** is saying is that we must be very careful how we judge teachers. Someone like Laurie may not tick all the Education Review Office boxes, yet in many ways he is a superb teacher.

What makes me pessimistic about education are the changes that are currently being introduced. National Standards and Charter Schools won't do a thing to help education in this country. Our obsession with assessment and ranking means teachers and parents are being encouraged to take their eye off what's really important, and that is learning and having a bit of fun while you do it.

Were you a sporty kid? What would Laurie's nickname for you have been?

I was a sporty kid in a very non-sporty family. Dad had rebelled against the whole 'real men play rugby' thing in his youth so when I came along and loved soccer and cricket, my classical-music-loving parents found it a little strange. Though Dad did have a mate who was a PE teacher who was very like Laurie. Once I persuaded my parents to come to watch me play in a soccer game and a massive brawl erupted, mainly because our team cheated. Dad grinned ear to ear all the way home in the car saying sarcastic things like 'the wonderful thing about sport is that it builds character.' Laurie probably would have probably called me

'Army', 'Legweak', or 'Curly' (I used to have very curly hair when I was at secondary school).

ATC has produced many of your plays - do you have any standout experiences, surprises or memorable moments?

Too many standouts in our long marriage to detail! It's been a really great relationship for which I will be eternally grateful. One memory of **THE TUTOR** was attending early rehearsals and having the joy of watching Peter Elliot develop the role of John Sellers. My enduring memory of **WHERE WE ONCE BELONGED** is sitting next to Colin McColl in a packed Downstage Theatre in Wellington at festival time and watching 250 Pasifika students roar with laughter then cry with emotion at ATC's amazing production. **LE SUD** stands out as a wonderful experience, not just because ATC did such a beautiful production, but because of its development. **LE SUD** was part of ATC's Next Stage season and director Raymond Hawthorne helped me literally take the play apart and put it back together again. It was great fun and I learned so much from Raymond and the cast.

What's next?

A cup of tea and a lie down! Recently, I've been completing a Wild Creations residency in Bannockburn so also expect a play set in Central Otago some time soon. (Note: when playwrights say 'soon' they mean within the next ten years).



THE CAST

John Leigh (Laurie)

John is best known for his role as Lionel Skeggins on *SHORTLAND STREET* in the mid 1990s. John was also in the television series *OUTRAGEOUS FORTUNE* as the mad arsonist Sparky, *THE ALMIGHTY JOHNSONS* as Gaia's (Keisha Castle-Hughes) father, and recently as Senior Sergeant Gavin Watson in the comedy series *GOLDEN*.

He is about to appear on screen in the new comedy series *AGENT ANNA*, starring Robyn Malcolm. John hopes to appear in a short film which he has also co-written called *SNOWMEN*, if the project receives funding.

John last appeared for Auckland Theatre Company as Ronald Hugh Morrieson in *HORSEPLAY*, in 2010 and is "looking forward to playing loveable dinosaur Barney – er sorry – Laurie O'Connor Head of PE Department at Hautapu High. He is a reminder of the best and worst of the "old days".

STUDENT: John Leigh

John left (no one said graduated in those days) Viard College, Porirua in the early 1980s, the only note in his scholastic career being an "English Cup", the existence of which he was unaware, which he was mysteriously awarded at 16. It was equally mysteriously taken away and given to someone else the following year... Hmm. He also played in the 2nd XI.

Bronwyn Bradley (Viv)

Bronwyn Bradley trained at Toi Whakaari: New Zealand Drama School and since then has worked on a wide range of projects in film, television and theatre, including the hit TV series *GO GIRLS*.

“Playing Viv Cleaver in *KINGS OF THE GYM* is the fulfilment of a prophecy made just a few years ago (by a nun at high school) that I would make a 'fine principal one day'. Luckily for the teaching profession (and children everywhere) this has only come about through the magic of theatre. As a mother of three, I can only look on with the utmost admiration for those we entrust with the education and say – "thanks teachers!"

Recent theatre highlights include: *DESIGN FOR LIVING*, *ASSASSINS*, *TOP GIRLS*, *A SHORTCUT TO HAPPINESS*, and *CARNIVAL OF SOULS*.



STUDENT: Bronwyn Bradley

Bronwyn graduated from Sacred Heart Girls College in 1987 and got third in shot-put in form 2.



Brett O'Gorman (Pat)

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 on to live comedy as one third of the group Gary, performing numerous shows at the New Zealand Comedy Festival.

Brett has appeared in numerous independent and professional shows throughout the years, including: A MIDSUMMER NIGHT'S DREAM in 1999 and 2012, BAD JELLY THE WITCH, WE ARE CURRENTLY EXPERIENCING SOME ISSUES, MILK, LOSER, I HEART CAMPING, THE REINDEER MONOLOGUES and TOYS AND DID I BELIEVE IT?

“ I share a lot of similarities with Pat. Feeling stuck where he is, knowing he needs to change but unsure exactly how. The fight between doing what you love and the idea of ambition, people thinking they know what's best and trying to stay true to who you are. It's a theme which resonates deeply with me and is a great opportunity to express it through Pat. ”

STUDENT: Brett O'Gorman

Brett was in the Rangitoto College 1st XI for hockey and North Harbour under 18 reps. Then he decided to be an actor instead.

Cian Elyse White (Annie)

Originally from Rotorua, Cian Elyse moved to Wellington to study at Toi Whakaari: New Zealand Drama School at the age of 18. After graduating she then went on to do a full emersion Māori course in 2010.

Cian Elyse was nominated for the Chapman Tripp - Best Female Newcomer Award for her role as Mo in MO & JESS KILLS SUSIE, directed by Murray Lynch. Since then Cian has been involved in various stage productions including: Auckland Theatre Company's 2012 production of AWATEA by Bruce Mason, THE PROPHET by Hone Kouka, TE AWARUA by Albert Belz, and for television: UNDERBELLY and THE BLUE ROSE.

AWATEA was Cian's debut for Auckland Theatre Company, where she played alongside some of New Zealand's theatre greats. Having just returned after a month touring a show with Mau Theatre Company to Taipei, Rome and Athens, Cian Elyse is excited to embark on her second journey with ATC as Silver Fern rising star, Annie Tupua.

“ Annie Tupua is a driven, diligent and daring young woman who isn't afraid to stand up for what she believes in. Her journey throughout the play is vast and I've enjoyed finding her soul on the floor alongside veterans such as Johnny Leigh and Bronwyn Bradley. I've also had lots of fun working opposite Brett O'Gorman who, like the character of Pat, is a genuinely nice guy and a hard worker

which is a great energy to bounce off in rehearsals.

Peter Elliott's vision and help in moulding Annie into the complex, strong, beautiful woman that Dave wrote has been hugely beneficial and I feel privileged to be part of such a fun production. I look forward to sharing our work with people all over NZ. ”

STUDENT: Cian Elyse White

Cian's high school sporting highlights were the John Paul College Senior A netball team Gold Coast Carnival tour, Australia in 2006; playing Senior A volleyball, and Senior A rowing.



CREATIVE TEAM

Dave Armstrong – Playwright

Dave is one of New Zealand's most popular playwrights. His hit play NIU SILA, co-written with Oscar Kightley, played a sold out Auckland Theatre Company season at AK05 and won a Chapman Tripp Award for Best New New Zealand Play. NIU SILA returns to South Auckland in an ATC production later this year. Auckland Theatre Company also staged Dave's award-winning adaptation of Sia Figiel's WHERE WE ONCE BELONGED in 2008 and his acclaimed comedies THE TUTOR in 2007, LE SUD, in 2010 and THE MOTOR CAMP, in 2012. Dave's play RITA AND DOUGLAS, an adaptation of the letters of Rita Angus, has recently been performed around New Zealand. Dave's television credits include the comedy series SEVEN PERIODS WITH MR GORMSBY, BILLY, and SPIES AND LIES. Dave is currently co-writing, with Gaylene Preston, a drama series HOPE AND WIRE, set in the 2011 Christchurch earthquake.



STUDENT: Dave Armstrong

Dave played basketball, soccer, hockey and cricket at Wellington High School and excelled in none. He still plays social soccer fanatically and has been known to play a game in Wellington on a Saturday afternoon, rush to the airport straight afterwards still covered in mud, then fly to an opening night of one of his plays in Christchurch or Auckland with minutes to spare.



Peter Elliott – Director

Peter originally trained at the Court Theatre under the tutelage of Elric Hooper. He has appeared throughout New Zealand in over 50 theatre productions in a career spanning more than 30 years.

Productions include: THE SEAGULL, PRAVDA, CLOUD NINE, MACBETH, THE GLASS MENAGERIE, FORESKIN'S LAMENT, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM and TORCH SONG TRILOGY for the Court. MERCHANT OF VENICE, PRIVATE LIVES, SIAMESE TWINS, and SQUATTER for the Mercury, CANDIDA for the MTC, and LITTLE SHOP OF HORRORS for both the Court and Downstage Theatre.

For Auckland Theatre Company he has appeared in EQUUS, ART, THE TUTOR, GOD OF CARNAGE, THE BACH, THE GRADUATE, NOISES OFF, TAKE A CHANCE ON ME and ROSENCRANTZ AND GUILDENSTERN ARE DEAD. He was also seen in WHEN THE RAIN STOPS FALLING, RABBIT, RUBEN GUTHRIE, and THE THREEPENNY OPERA for Silo Theatre.

He co-directed THE LITTLE DOG LAUGHED with Shane Boshier, and directed productions of THE SCENE and THOM PAIN for Silo.

Film and television appearances number in the hundreds with long stints in GLOSS, SHORTLAND STREET, and HOMEWARD BOUND.

Peter has won awards for both presenting and acting, recently winning a QANTAS Film and Television Award for Best Supporting Actor for his role in UNTIL PROVEN INNOCENT. He was also nominated for his role in BLISS. He won Best Presenter for his EXPLORERS

STUDENT: Peter Elliott
Peter attended Linwood High School in Christchurch but was encouraged not to return. His school sporting career consisted of 5th bowler in the under 16 2nd XI. He lived in fear of ridicule and decided to become an actor.



documentary series and was nominated for CAPTAINS LOG as Presenter and Best Actor for his role in GLOSS.

He wrote and co-produced the documentary JUNGLE RAIN, and similarly on the BBC/ABC/TVNZ co-production REVEALING GALLIPOLI. Currently he is making a documentary series for TVNZ called ART OF THE ARCHITECT.

KINGS OF THE GYM is Peter's first production for Auckland Theatre Company as Director.



Rachael Walker

– Set Design

With a passion for both set and costume designs Rachael has spent the past 12 years specialising in Theatre Design.

For Auckland Theatre Company, her works include: THE GIFT, IN THE NEXT ROOM (OR THE VIBRATOR PLAY), CALENDAR GIRLS, GOD OF CARNAGE, WHO NEEDS SLEEP ANYWAY?, END OF THE RAINBOW, THE TUTOR, THE BACH, THE VAGINA MONOLOGUES, PLAY 2 and PLAY 2.03.

Theatre highlights for The Silo are: PRIVATE LIVES, THE BROTHERS SIZE, LOOT, HOLDING THE MAN, BETRAYAL, THE CUT, LOBBY HERO, SOME GIRL(S), THE CASE OF KATHERINE MANSFIELD, UNDER MILK WOOD and GLIDE TIME. Her designs were also seen in: A NUMBER, THE RETURN and PROOF (A Lethal Set), THE DINING ROOM, JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS, THREE SISTERS, TOP GIRLS, CLOUD NINE, MACBETH, SCENES FROM THE BIG PICTURE, MEASURE FOR MEASURE, SONS and THE CRUCIBLE (Unitec) and ALADDIN (Auckland Festival 03). She also had fun designing the set for Tim Bray's Royal Jubilee Performance of HAIRY MACLARY in 2012!

Rachael was the 2008 URBIS Best Stage Designer.

She is also a tutor at Unitec's School of Performing and Screen Arts in the Design and Management Major.

STUDENT: Rachael Walker

Rachael was in the 1st XI hockey team at Kaipara College and won various tennis tournaments at her Waimauku and North Shore clubs. After leaving college, spending some years travelling overseas and then deciding to pursue a career in the 'Arts' she now specialises in set and costume design in theatre.

Rachael's Design Inspiration

“ Peter, Brad and I were on the same visual page immediately with this design.

Set in the mezzanine office of an old gymnasium at low decile South Auckland Hautapu College. It clearly became an opportunity to inject as many of our own teen college gym and educational experiences into the environment.

Thick knotty ropes that ascended vertically into the dizzy heights of the steel gym architecture, sandpaper

coarse, sweaty, hairy, impossible to scale. Row after row of wooden climbing frames, slippery with use, shoulder popping racks of torture. Old apple cores, the stench of unwashed teen socks and clammy lost property, battered sporting equipment, stained mismatched furniture, dusty cluttered piles of unfiled paperwork and unfulfilled ambitions...

Its always a nice challenge to design a touring set and I am excited that audiences nationwide get to see this production of KINGS OF THE GYM!

”





Sara Taylor

– Costume Design

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

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

Sara has designed costumes for various theatre shows including: Auckland Theatre Company's THE GIFT (2012), TRIBES (2012) and THE BROTHERS SIZE (2011) for Silo Theatre, AT THE WAKE (2012) and HITS OF '83 (2011) for Centerpoint Theatre, CARNIVAL OF SOULS (2011) for Jumpboard Productions. She has also designed children's shows for The Edge in Auckland, THE BUTCHER AND THE BEAR (2011) and THE SECRET OF DONG TING LAKE (2010).

Sara is looking forward to a busy year ahead in the costume department, designing, sewing and supervising.

STUDENT: Sara Taylor
Sara completed her high school years at Lynfield College in 2005. Her school sporting career consisted of coming last in doubles lawn bowls and not realising she made the girls soccer team and being replaced before knowing. Instead of kicking a ball around, she hid in the sewing room and took another career path.



Sara's Design Inspiration

“ For KINGS OF THE GYM, my costume design inspiration came from looking back to my high school years with a sense of nostalgia, the school itself, the teachers and the students.

With Laurie and Viv, I have wanted to create the sense of nostalgia for the audience; they are the typical love-to-hate teacher and principal. Laurie is stuck in his ways and is not prepared to get up and run around with the kids, so doesn't dress like it. He wears his whistle around his neck and that's his way of showing people, in and around the school, that he is in the PE Department and is very important. He's one to wear an old boys rugby shirt and a TAB logo-ed polo, dresses for comfort rather than current style.

I have designed Viv also as an iconic person who people can relate to, from having known someone like her in their past. She is also stuck in her ways and takes herself and job very seriously; she is very stern and dresses to show her dominance and importance rather than to look beautiful. I have based her look off political women of power.

The younger two, Pat and Annie, are styled in the present day, they are both young and eager, and both dress in appropriate sports clothing so they can run around and be seen as teachers whom the students could look up to as PE teachers.

Pat isn't too fussed on high-end brands and plays it safe with his sports gear and casual look that he wears for practicality and tends to get more sporty through the play to impress Annie, who has more style. Annie's look is very now, taking the fluorescent colours that we see women wearing to the gym today; she is fresh and ready to start teaching. She is also very proud of being part of the Silver Ferns, and wants to present herself in a way that shows she is very serious about fitness and sport.

Designing this play was a fun process as each character had a distinct personality and story behind them, so it was great to be able to focus on each of them as individuals and pull them together into a colourful group of people. I believe the audience can relate to at least one of these characters as teachers they have had in their past. ”



Brad Gledhill – Lighting Design

Brad designs and creates lighting and video imagery for theatre and events with the likes of Rugby World Cup, Auckland Theatre Company, Nightsong Productions and Theatre Stampede, Silo Theatre, TAPAC, Tempo and Spotlight Systems.

Auckland Theatre Company production designs include: LITTLE SHOP OF HORRORS, THE MOTOR CAMP, RED, WELL HUNG, STEPPING OUT, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, THE THIRTY-NINE STEPS, YOUNG & HUNGRY FESTIVAL 09, WHO NEEDS SLEEP ANYWAY?, THE FEMALE OF THE SPECIES, DESIGN FOR LIVING, MY NAME IS GARY COOPER, THE TUTOR, THE SHAPE OF THINGS, THE TALENTED MR RIPLEY, PLAY 2 and PLAY 2.03.

Other designs include 360 for the Wellington International Arts Festival, THE LOVER, SEXY RECESSION CABARET (TAPAC), PRIME CUTS 09 (Tempo), THE CUT (Silo), HEAD (AK07 + Wellington Season), ALADDIN (AK03), MEASURE FOR MEASURE (Unitec), MINIATURES (Malia Johnston), LASHINGS OF WHIPPED CREAM, KNOCK KNOCK TURN (Chris Jannides) and CORAM BOY (Unitec).

His works for the theatre/dance genre included creating work for UNITEC with Shona McCullagh, Michael Parmenter, Michael Hurst, Leo Gene Peters, Cathy Downes, Malia Johnston, Simon Ellis, Daniel Belton, Raewyn Hill, Katie Burton and Chris Jannides.



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 just his second design with the Auckland Theatre Company, it is pretty safe to say he's been behind-the-scenes in some form or another in a large portion of their recent seasons.

J. P. M'Ginty's Design Inspiration

“KINGS OF THE GYM presented me numerous difficulties as a designer. The first being that the production process was entirely across the school holidays, making it a little more difficult to get access to a school gym to record the sounds we required. However, with a bit of improvising, and with the help of some young enthusiastic actors, we had some fun recording the sounds for the show.

This is my first show working with Peter and it's been a really great experience. When he first told me about the show, he made it clear that he wanted the cast to be able to interact with the class below, and needed the sound to reflect this interaction. In order to achieve this we had to wait until the cast were fairly comfortable with the script before we knew exactly what shape these interactions would take. From there we were able to go out and record the sounds and start feeding them into rehearsals.”

STUDENT: J. P. M'Ginty

J. P. M'Ginty's high school sporting career was fairly non-existent. He recalls playing soccer (The Beautiful Game) briefly, but his career peaked at about form 1, long before he began high school. He believes he was suckered into trialling for the rowing squad once... However, that didn't really last once he found out what time they were up each morning for training. Aside from those roaring successes, he was a staunch competitor in his PE class, where he found himself up against nerdier, and generally more defeatable foe.



BEHIND THE SCENES





Rendered image provided by **BVN** -BVNArchitecture

2013 | COMMENCEMENT YEAR

SUPPORTERS OF THE NEW THEATRE PROJECT

2012 was a fantastic year for the new theatre campaign, ending on another highlight. The NZ Lottery Grants Board Community Facilities Committee confirmed a contribution of \$750,000 to the project, bringing the total amount raised to \$26.2 million of the \$35 million target.

Together with Auckland Council's \$10 million commitment as part of the Long-Term Plan budget, along with a \$5 million commitment from ASB Community Trust, a \$3 million pledge from Creative New Zealand, \$1 million from The Lion Foundation towards the design work and over \$2.2 million in private giving, construction is expected to commence this year.

Recent charitable donations from AUT University and Infinity Foundation Limited have provided the necessary funds for the design team, lead by Gordon Moller of Moller Architects and BVN Architecture to take the new waterfront theatre plans from 90 per cent to 100 per cent design completion.

The next six months will be incredibly exciting as we close in on a start date. Your support to help us achieve this amazing home for theatre in Auckland is most welcome.

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



supported by ASB



FUNDING BENEFACTORS, PATRONS AND DONORS

JOIN THE NEW THEATRE'S FOUNDERS CLUB

The Founders Club is a group of highly committed people who are passionate about securing this new theatre for Auckland. In recognition of their investment in this visionary project, they are afforded a number of benefits, including:

- Name recognition in the new theatre in perpetuity
- Invitations to the Gala Opening Night and Champagne Reception
- Invitations to special events
- Premier subscriber benefits developed for the new theatre

Joining the Founders Club offers you a unique opportunity to be involved with creating this world-class performing arts venue as a legacy for Auckland. The levels of investment for this exclusive membership are as follows:

FOUNDERS' CLUB	
RECOGNITION	INVESTMENT
Platinum Member	\$50,000 +
Gold Member	\$25,000 +
Silver Member	\$10,000 +
Bronze Member	\$5,000 +

For more information on the project, or to make a donation, please visit www.waterfronttheatre.co.nz



We would be delighted to welcome you into this select group of supporters playing a vital role in ensuring the success of this project. If you are interested, please contact Linden Tierney on 09 309 0390 ext. 272, linden@atc.co.nz.

The Waterfront Theatre Trust is a registered charity and donations are eligible for a tax rebate. Donations can be paid in installments over a period of time to assist financial management or to maximise tax effectiveness.



Auckland Theatre Company in association with Auckland Arts Festival present

AUT DOMINION ROAD STORIES

Saturday 16 and Sunday 17 March

Neighbourhood theatre has never been so extraordinary.

Venture down Dominion Road and join Auckland Theatre Company artists, actors, volunteers and neighbourhood friends in a celebration of Auckland's street-of-a-thousand-stories.

Over the weekend you can pick and choose from a series of surprising bespoke performances in local haunts including the bowling club, restaurants and the APO rehearsal rooms.

Join the dance-hall inspired free family picnic in Potters Park on Saturday – and sing a long to music from Dominion Road's famous son, Don McGlashan, and his band.

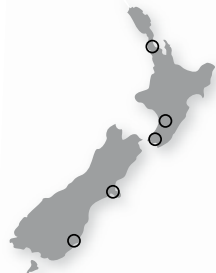
To book call the ATC box office 09 309 3395

JOIN TEAM ATC AND VOLUNTEER TO TAKE PART IN DOMINION ROAD STORIES.

We are looking for actors, singers, dancers, backstage crew, guides, ushers and photographers to get involved with Dominion Road Stories. No experience necessary just a commitment to the project dates. For more information and to register to get involved contact participate@atc.co.nz



WHAT'S ON IN THEATRES AROUND THE COUNTRY?



AUCKLAND THEATRE COMPANY

MIDNIGHT IN MOSCOW

By Dean Parker | Maidment Theatre

11 April – 04 May

Moscow, 1947. Love. Lies. Spies.

The New Zealand embassy becomes embroiled in intrigue when rumours emerge that there is a spy in their midst. Loyalties to self, each other and country are tested as suspicion swirls around a group of Kiwis a world away from home.

Stylish and captivating, this new play from Dean Parker presents a side of New Zealand seldom seen on stage.



SILO

HUI

By Mitch Tawhi Thomas | Q Theatre

15 – 23 March

Whānau, secrets, lies, shame and the challenge of defying Māori tradition.

After 20 years, four estranged brothers are reunited by the death of their father. Bristling with expectation, difference and damage, the brothers sort through tangled recollections of the past and struggle to articulate their brotherly love in the now. *An Auckland Arts Festival Production.*



AUCKLAND ARTS FESTIVAL

06 – 26 March

For full programme details see aucklandfestival.co.nz

CENTREPOINT THEATRE | Palmerston North

MANAWA | By Jamie McCaskill

06 – 14 March

Two criminals commit two very different crimes and end up sharing one tiny cell. Their lawyer tells the public that "anyone can change" - but is this true?

MANAWA: equal parts gripping, thought provoking, and surprisingly funny. The one thing the reviewers and the audiences agree on: you do not want to miss this show!



DOWNSTAGE THEATRE

Wellington

LONG CLOUD YOUTH THEATRE SUMMER SCHOOL: PERFECTLY WASTED

Devised by Leo Gene Peters

01 – 16 February

Long Cloud Youth Theatre works with ambitious, talented and motivated 16-25 year olds who make theatre of remarkable creativity and vibrancy.

PERFECTLY WASTED is based on tales of magic and excess. Sourced from the streets of Wellington these stories of a night on the town are retold by the cast.



COURT THEATRE

Christchurch

AUGUST: OSAGE COUNTY

By Tracy Letts

16 February – 09 March

All families have their troubles. The Weston family have more than most. When the head of the household mysteriously vanishes, the family home becomes a pressure cooker of secrets, tensions and tragedy.



CIRCA THEATRE

Wellington

KINGS OF THE GYM

By Dave Armstrong

19 January – 16 February

From the team who brought you the smash hit THE MOTOR CAMP, playwright Dave Armstrong and director Danny Mulheron again combine talents to present a delightfully romantic and wickedly entertaining comedy set in a school gym.



FORTUNE THEATRE

Dunedin

MICHAEL JAMES MANAIA

Written by John Broughton

02 – 16 February

MICHAEL JAMES MANAIA is a poignant story about a New Zealand man who, after returning from the Vietnam War, finds himself at odds with his culture, his history and his memories. Packed full of dynamic theatrical action and colourful characters, we follow his journey through childhood, family, love, grief, violence, conflict and passion.



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



PRODUCTION SUPPLIERS:



2 Construct's specialist team of carpenters, scenic artists, metalworkers and designers can meet the set building requirements and budget of every client; from design services and construction to delivery and installation.

www.2construct.co.nz

BEAUTY AND PRODUCT SPONSORS:



M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit **Smith & Caughey's, St Lukes, Britomart or Botany Downs.**

AUCKLAND THEATRE COMPANY

**AUCKLAND
THEATRE
COMPANY**

ARTISTIC DIRECTOR – Colin McColl
GENERAL MANAGER – Lester McGrath

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

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

MARKETING & COMMUNICATIONS MANAGER – Michael Adams
MARKETING ASSISTANT – Laura Jones
GRAPHIC DESIGNER – Claire Flynn
TICKETING & SALES MANAGER – Anna Nuria Francino
TICKETING & SALES REPRESENTATIVE – Sophie Nichols

DEVELOPMENT MANAGER – Linden Tierney
DEVELOPMENT CO-ORDINATOR – Sarah Nutbrown

AUCKLAND THEATRE COMPANY BOARD OF DIRECTORS

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

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

ATC 2013 SUPPORTING ACTS

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The Robert Horton Memorial Trust

Our Curtain Call Supporters

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Fay Pankhurst
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Pam and Brian Stevenson

Our Take A Bow Supporters

Shane and Richard Compton
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Rosemary Langham
Phillipa Meadowcroft
John and Anne Priestley
Thomas Stazyk
Sandra Turner

SUBSCRIBE AND SAVE!



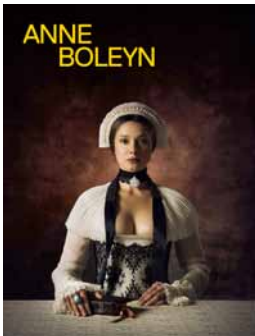
07 Feb - 02 Mar
Maidment Theatre



11 Apr - 04 May
Maidment Theatre



09 May - 01 Jun
Maidment Theatre



13 Jun - 07 Jul
Q, 305 Queen St



18 Jul - 10 Aug
Maidment Theatre



05 Sept - 28 Sept
Maidment Theatre



01 Nov - 24 Nov
Q, 305 Queen St



12 Jul - 16 Jul
Bruce Mason Centre



18 Oct - 25 Oct
Mangere Arts Centre

Call 09 309 0390 for your FREE 2013 ATC Subscription Brochure

AUCKLAND
THEATRE
COMPANY