

# JACKIE CLARKE IN

THE *New Zealand Post*  SEASON OF

SWEET  
CHARITY



**AUCKLAND  
THEATRE  
COMPANY**

BOOK BY NEIL SIMON MUSIC BY CY COLEMAN LYRICS BY DOROTHY FIELDS BASED ON AN ORIGINAL SCREENPLAY BY FEDERICO FELLINI, TULLIO PINELLI AND ENNIO FLAIANO  
PRODUCED FOR THE BROADWAY STAGE BY FRYER, CARR AND HARRIS CONCEIVED, STAGED AND CHOREOGRAPHED BY BOB FOSSE

PREMIER PARTNER

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ARTISTIC DIRECTOR / AUCKLAND THEATRE COMPANY

# COLIN McCOLL



Welcome to the final offering in our 2006 Things We Do For Love season.

*Sweet Charity* really is an act of love. Legendary Italian film-maker Federico Fellini created the film *Nights of Cabiria* for his wife Giulietta Masina. The famous American choreographer Bob Fosse then turned it into a Broadway musical for his wife Gwen Verdon.

Perhaps best known from the iconic 1966 film starring Shirley McLaine, *Sweet Charity* is a feel-good dance musical in the best sense.

I love Jackie Clarke's work and have been looking for something to showcase her talents for some time. The New Zealand Post Season of *Sweet Charity* is the perfect vehicle for her great voice, her playfulness, her mimicry, her extraordinary understanding of musical styles and her irrepressible energy.

I'm also privileged to work with two of New Zealand's finest and most committed artists, choreographer Shona McCullagh, and musical director/arranger (and composer in his own right), John Gibson. Both bring their own distinctive styles and creativity to The New Zealand Post Season of *Sweet Charity*. I'm also very lucky to be working with three of theatre's leading designers - John Parker, Elizabeth Whiting and David Eversfield.

Many thanks to the Auckland Theatre Company team for the long hours and hard work in bringing The New Zealand Post Season of *Sweet Charity* to the stage. Thanks, too, to all of our performers for their hard slog and dedication.

Undertaking a big musical like The New Zealand Post Season of *Sweet Charity* really stretches our resources. A spirit of partnership has to prevail to bring it to fruition. *Sweet Charity* is just one part of our partnership with New Zealand Post. It's a partnership in the truest sense of the word with New Zealand Post assisting Auckland Theatre Company with financial support, distribution services, website design, marketing, research, data profiling and graphic design.

We hope you've enjoyed the variety of theatre offerings from Auckland Theatre Company in 2006. It has been a fantastic year and we are lucky to have a dedicated, committed team of theatre professionals working for us.

Enjoy the antics of Charity Hope Valentine and the things she does for love.

Thank you for your support and best wishes to you and your loved ones for the festive season.

Enjoy!

A handwritten signature in black ink that reads "Colin". The signature is fluid and cursive, with a long horizontal stroke at the end.

Colin McColl

# New Zealand Post



Enduring optimism and hopeless romanticism combine to create a character of timeless charm in Charity Hope Valentine. She's as appealing, entertaining and fresh today as she was back in 1966 when her character first grabbed the world's attention.

To me, *Sweet Charity* encapsulates one of the marvels of theatre – its ability to take us away from the here and now and transport us to another time, another age, another era. Neil Simon has cleverly captured the joie de vivre of the times. The play is packed full of great songs, ambitious routines and memorable one liners, I'm sure Auckland audiences will find *Sweet Charity* as entertaining as theatre goes four decades ago. Don't be surprised to find yourself leaving the auditorium singing 'Hey Big Spender' under your breath.

The fact *Sweet Charity* is still entertaining audiences forty years on is testament to the skills of consummate playwright, Neil Simon. Director Colin McColl and his team have skilfully brought his play back to life in a way that maintains its integrity while breathing fresh new life into this classic piece of musical theatre.

I'm very pleased New Zealand Post will be working with the Auckland Theatre Company to help it grow its business so it can keep entertaining audiences with classics such as *Sweet Charity*.

Enjoy.

A handwritten signature in black ink, which appears to be 'John Allen'. The signature is fluid and cursive, with a large initial 'J' and 'A'.

John Allen - Chief Executive Officer



## CAST

Charity Hope Valentine **JACKIE CLARKE**  
Charlie/Vittorio Vidal/Oscar Lindquist **PETER DAUBE**  
Nickie **GEORGIA DUDER**  
Helene **SOPHIA HAWTHORNE**  
Herman **CAMERON RHODES**  
Daddy Brubeck **VINCE HARDER**

## ENSEMBLE

**SIA TROKENHEIM, STEPHEN BUTTERWORTH, NIGEL COLLINS, MATU NGAROPO, DEBBIE FULFORD, JOHANNE ANDERSON, JON GARDNER, KATHRYN TAYLOR, LIZ KIRK, OLAF JOHN, PAORA TAURIMA**

## BAND

Keyboard **JOHN GIBSON** Drums and Percussion **CHRIS O'CONNER** Basses **PATRICK BLEAKLEY**  
Reeds **JIM LANGABEER** Trombones and Trumpet **ALISTAIR MCMILLAN**  
Trumpet, Percussion and Saxophone **KINGSLEY MELHUISSH** Guitars **NEIL WATSON**

## CREATIVE TEAM

Director **COLIN MCCOLL** Musical Director and Arrangements **JOHN GIBSON**  
Choreography **SHONA MCCULLAGH** Set Design **JOHN PARKER** Costume Design **ELIZABETH WHITING**  
Lighting Design **DAVID EVERSFIELD** Sound Design **RATU GORDON**  
Assistant Choreography **MEGAN ADAMS**

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# PRODUCTION

Production Manager **ROBYN TEARLE** Technical Manager **BONNIE BURRILL**  
Stage Manager **AILEEN ROBERTSON** Deputy Stage Manager **NICOLA BLACKMAN**  
Assistant Stage Manager **VICKI SLOW** Light Operator **MARK BUTLER**  
Follow Spot Operator **BYRON WILLIAMS** Sound Engineer **RATU GORDON**  
Sound Assistant **KAIN JONES** Head Flyman **IAN FLYNN** Flyman **RAY PAFALANI**  
Dresser **PETRA VERWEIJ** Set Construction **2CONSTRUCT** and **CROWCROFT CONSTRUCTION**  
Slider Construction **CROWCROFT CONSTRUCTION** Costume Construction **THE COSTUME STUDIO**  
Properties **BEC EHLERS**

The New Zealand Post Season of *Sweet Charity* is the final Auckland Theatre Company production for 2006.  
This production was first performed at SKYCITY Theatre on November 16, 2006.  
The New Zealand Post Season of *Sweet Charity* is approximately 2 hours and 30 minutes long including a 15 minute interval.  
Please remember to switch off all mobile phones, pagers and watch alarms.



Proud to be the selected wine of Auckland Theatre Company



Proud to be the selected caterer for Auckland Theatre Company

# MUSICAL NUMBERS

## ACT 1

You Should See Yourself

CHARITY

Big Spender

NICKIE, HELENE AND GIRLS

Rich Man's Frug, The Aloof, The Heavyweight

THE POMPEII'S

If My Friends Could See Me Now

CHARITY

You Wanna Bet

VITTORIO VIDAL

There's Gotta Be Something Better than This

NICKIE, HELENE, CHARITY AND FANDANGO GIRLS

Bravest Individual

OSCAR AND CHARITY

## ACT 2

Rhythm of Life

DADDY BRUBECK AND ENSEMBLE

Baby Dream Your Dream

NICKIE AND HELENE

Sweet Charity

OSCAR AND ENSEMBLE

I'm a Brass Band

CHARITY AND ENSEMBLE

I Love to Cry at Weddings

HERMAN, NICKIE, BETSY,

HELENE, AND ENSEMBLE

Where Am I Going

CHARITY

Bravest Individual (reprise)

CHARITY

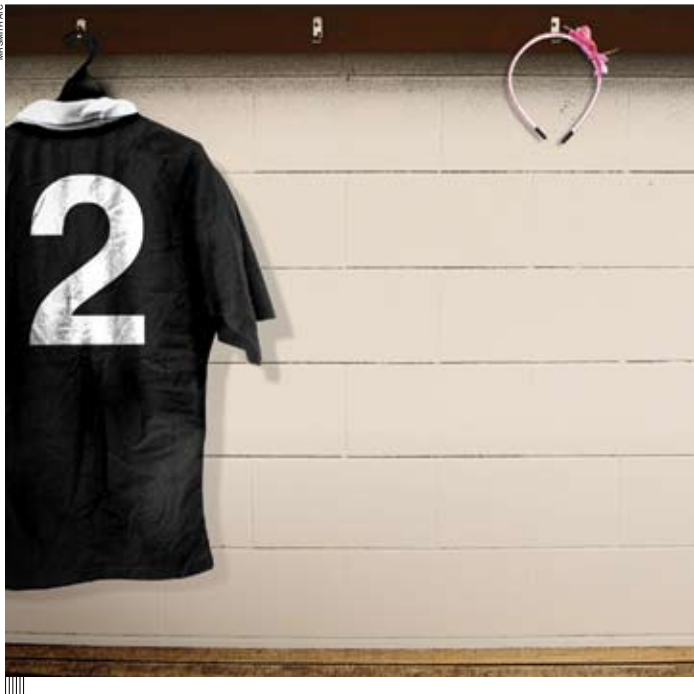
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{DID SEAN FITZPATRICK  
EVER WEAR AN}

**Alice Band?**

# BASED ON A SCREENPLAY BY...

Unique among Broadway musicals *Sweet Charity* credits an Italian art film director as its originator. In Federico Fellini's 1957 *Le Notti di Cabiria* (*The Nights of Cabiria*), the director's wife, Giulietta Masina, plays Cabiria - a strong-willed but naïve prostitute. Fellini's film is darker and more melancholic than the Broadway and Hollywood versions but Cabiria's search for love and respectability in Rome follows much the same obstacle course as Charity's in New York.

Fellini: "This film doesn't have a resolution in the sense that there is a final scene so definitive that you no longer have to worry about Cabiria. I myself have worried about her fate ever since". Of *Sweet Charity*, Fellini said: "My name is on the credits but I disagreed with Bob Fosse's way of doing it on so many points, I prefer that it be regarded as his creation."

At the time of *Sweet Charity's* debut, the transformation from film to musical was unusual. Many musical hits had been adapted by Hollywood but Broadway and the West End were slow to return the compliment. Not so today. New York Times reviewer Ben Brantley has called the Hollywood to Broadway trend "as irreversible as global warming". Many of the shows referred to here started life as books or even plays but would they ever have reached the musical stage without the pulling power of their connection with a hit movie?

## BEAUTY AND THE BEAST

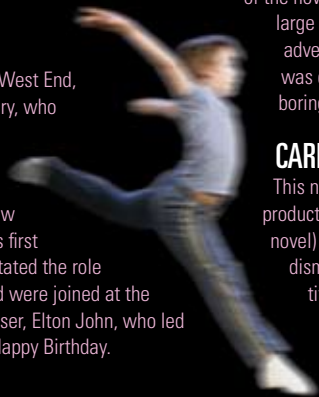
This first stage venture by the Disney corporation, *Beauty and the Beast* debuted in 1994. It was soon replicated all over the world and by regional and travelling companies in the US - though, protective of its Broadway cash cow, Disney will not allow it to be performed within fifty miles of New York City.

## BILLY ELLIOT

A current hit in London's West End, directed by Stephen Daldry, who also directed the original film. In May, the three original Billies came together for one final show to celebrate the musical's first anniversary. The three rotated the role during a performance and were joined at the end by the show's composer, Elton John, who led the audience in singing *Happy Birthday*.

## BRAINEAD

Peter Jackson's zombie movie was a New Zealand hit in 1992. The musical premiered in 1995 at Auckland's Watershed Theatre. As someone once sang, "you've gotta have a gimmick", *Braindead's* gimmick was a plastic curtain employed to prevent copious amounts of fake blood from splattering the audience.



## BREAKFAST AT TIFFANY'S

The leads in this troubled 1966 adaptation were Mary Tyler Moore and Richard Chamberlain, both of whom had little stage experience. Playwright Edward Albee, who had never written for the musical theatre, took the script a long way from the 1961 film with Holly Golightly now a creation of the novelist character's imagination. Despite large advance ticket sales, the producer advertised in the New York Times that he was closing the show because it was too boring to watch.

## CARRIE

This notorious Royal Shakespeare Company production (from the film of Stephen King's novel) made it to Broadway in 1988. So dismal was the show, it provided the title to Ken Maundelbaum's survey of theatrical disasters, *Not Since Carrie: Forty Years of Broadway Musical Flops*. A UK revival is rumoured for 2007.

## DIRTY DANCING

A touring production played Auckland earlier this year drawing crowds with fond memories of the 80s flick. It has recently opened in London with advance sales of six million pounds - a British theatre record.

## EVIL DEAD

Sam Raimi's 1983 cult horror movie arrived on stage in New York just weeks ago. A musical highlight is the doo-wop ballad *All The Men in My Life Keep Getting Killed* by Candarian Demons.



## FOOTLOOSE

The cult status of the 80s movie and a talented cast kept this adaptation alive on Broadway for two years. A film adaptation of the musical was announced in

2004, supposedly with Britney Spears, but the project fell through.

## 42nd STREET

The first musical super-hit of the 1980s was an old-fashioned show based on a classic Busby Berkeley film. Director Gower Champion filled the stage with a series of tap extravaganzas more spectacular than anything Broadway had witnessed in the real 1930s. Gower died of cancer a few hours before the opening performance, a tragedy which guaranteed 42nd Street extraordinary press coverage.





## THE FULL MONTY

Originally the story of six unemployed British steel workers who decide to form a striptease act, this 1997 hit film opened as a Broadway musical in October 2000. The musical recasts the action in Buffalo, New York.

## GREY GARDENS

Based on a 1975 documentary, *Grey Gardens* chronicles the eccentric lives of Big Edie and Little Edie Bouvier Beale, aunt and cousin respectively of Jacqueline Kennedy. The first act, set in 1941, departs from the film in a speculative attempt to explain the down-at-heel Bouviers fall from grace.

## HAIRSPRAY

John Waters' 1988 film, a cult classic known for its edgily humorous portrayal of racial issues, reached the Broadway stage in 2002. The musical adaptation has since been re-adapted as a film to be released in 2007.

John Travolta – in drag – co-stars.

## THE LION KING

Derided by some as a \$12,000,000 puppet show, *The Lion King* drew people who had never been interested in the theatre and became the biggest musical hit of the 1990s, confirming Disney's new dominance on Broadway. London and Australia soon had identical productions and the show remained the hottest ticket in town until well into the next decade. Vince Harder, Daddy Brubeck in this production of *Sweet Charity*, played Simba in the Sydney production from 2003-04.

## MARY POPPINS

A hit in London and a recent arrival on Broadway. Cameron Mackintosh's adaptation restores some elements from P.L. Travers' books that were omitted from the Disney film but gone – for staging reasons perhaps – is Uncle Arthur's laughing levitation scene.

## ONCE WERE WARRIORS

Lee Tamahori's 1994 movie cemented Jake the Mus, noble Beth, and doomed Grace Heke in the national consciousness. The stage musical, directed by Jim Moriarty, emphasised the passion of the characters and deleted the film's many expletives. The show opened in Christchurch in May 2004 to respectful reviews before touring the country.

## PRISCILLA QUEEN OF THE DESERT

The battered old bus and its drag queen occupants reached the Sydney stage this October in a lavish musical version directed by New Zealander Simon Phillips. Variety Magazine noted: "The infamous ping-pong scene... is done tastefully but removal of liberal profanities and a scene with the boys cavorting in a leather bar would broaden the show's appeal beyond a narrow demographic".

## REEFER MADNESS

Based on the hilarious 1936 anti-marijuana shocker, *Reefer Madness the Musical* opened in a small Los Angeles theatre and played to packed houses for over a year and half, winning awards and breaking records. Its long awaited New York run turned out to be a short one. It opened there just four days after 9/11.

## THE PRODUCERS

Although the massively successful musical retains many scenes and jokes from Mel Brooks' sixties screenplay, there are notable differences. The character Lorenzo St. Dubois (LSD), a hippie who played Hitler in the original movie, does not appear in the stage version.

## SPAMALOT

"Lovingly ripped off from" the film *Monty Python and the Holy Grail* (1975), and a huge hit in New York, it has recently opened in London to generally rave reviews. The Guardian's Michael Billington was less enthusiastic: "With hand on heart, I'd much rather watch Lerner and Loewe's *Camelot* than Eric Idle's smart-arsed *Spamalot*".



## SUNSET BOULEVARD

Noted for its extravagant set as much as its music, Andrew Lloyd Webber's adaptation of Billy Wilder's classic film set the record for the most money lost by a theatrical endeavour in the history of the United States – despite a three year run, operating costs were so high it could not repay its original investment.

## THE WEDDING SINGER

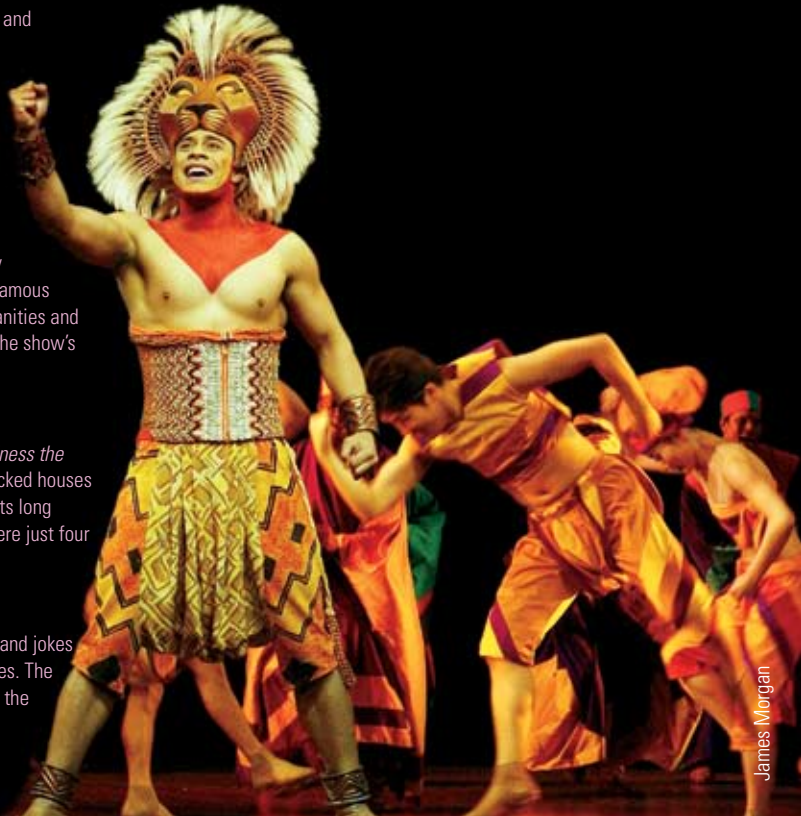
Set in the 80s but based on a 90s film, *The Wedding Singer* came to Broadway early in 2006. The New York Times: "As so often happens when good (or even not-so-good) films turn into stage shows, the first things to be jettisoned are sharp edges and authentically quirky characters".

## THOROUGHLY MODERN MILLIE

This recent adaptation kept the flapper-era storyline of the 1967 film but toned down many of the stereotypical traits associated with the Asian characters. It has enjoyed long runs in both London and New York.

## WHISTLE DOWN THE WIND

This downbeat 1961 British film was adapted as a musical by Andrew Lloyd Webber and Jim Steinman (best known for his work with Meat Loaf) who transposed the Lancashire-set story to the American South. Its journey to Broadway was stalled by negative reviews.





COLIN MCCOLL - Director

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003. Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for Auckland Theatre Company's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director of the Chapman Tripp Theatre Awards several times - including his production *Who's Afraid of Virginia Woolf?* in 2002. For Auckland Theatre Company Colin has directed *The Blonde*, *The Brunette* and *The Vengeful Redhead*, *Doubt*, *Disgrace*, *The Duchess of Malfi*, *Equus*, *Caligula*, *Goldie*, *Who's Afraid of Virginia Woolf?*, *Middle Age Spread*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Skylight*, *Daughters of Heaven* and *Honour*. Opera directing credits include *Quartet* (New Zealand International Festival of the Arts 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR NZ Opera.



JOHN GIBSON - Musical Director and Arrangements

"The '60s was a time when it seemed, for one brief moment, as if old order was collapsing and everyone had a chance to make new. In this climate, brilliance flourished and exciting hybrids of old and new popped up everywhere. This can be seen in *Sweet Charity* (incidentally the first musical to incorporate electric guitar into the Broadway orchestra). This musical was a hip collision of jazz, pop and Broadway and was probably one of the last 'classic' musicals before rock swept everything in its path, resulting in the empty spectacles and characterless pieces we know today. In the '60s, new songs were written daily which instantly became classics, three of *Sweet Charity's* songs among them.

The '60s believed in people. We've tried to build on the clear-eyed emotion and passion of the original show, a tone that is now hard to achieve and is very refreshing.

It is impossible to hear *Sweet Charity* now without being struck by the incredible rhythms, the direct feeling in the score, and the wonderful weirdness of the whole thing. In the arrangements I've tried to maximise the power of a small ensemble without losing the colour of the Ralph Burns originals, some of which you just can't beat.

I've tried to freshen and simplify the songs with my arrangement so they can be heard and enjoyed anew. The arrangements are also a bit of a love song to the '60s and are littered throughout in a 'Where's Wally' kind of way. In our approach to the piece we've tried to suck all the juice we can out of it and, like they did in the '60s, to reinvent everything in light of the present day."

John has composed original music for New Zealand theatre, film, dance and television. He has composed over 60 scores for theatre including *Ricordi* for the International Festival of the Arts. For dance he has written scores for Shona McCullagh and Ann Dewey. His most recent television work is the series *Party Animals* on TV2 and he is currently creating an original opera for NBR NZ Opera. John most recently worked with ATC on the soundscape for *The Blonde*, *The Brunette* and *The Vengeful Redhead*.

BIOGRAPHY



SHONA MCCULLAGH - Choreographer

"I've always admired Bob Fosse's work, sharing his interest in both choreography and filmmaking, so it was an exciting challenge to find a new pathway into such an iconically Fosse piece. Tracking back to Fosse's inspiration, Fellini's *Nights of Cabiria* was valuable research. This was a deeper, darker piece than the sanitised American musical Fosse created, with true sadness and an incredible Madonna scene which influenced our version of *Rhythm of Life* enormously. In each of the dance numbers I have requested specific set and prop elements that support the choreography and give a new starting point to such well-known pieces.

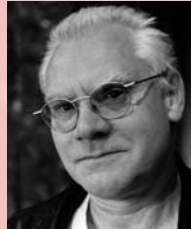
To create an entire musical in 4 weeks generates limitations which inspire solutions. Excited by working with a company of actors and dancers, I

often used improvisation as a starting point to develop personal movement vocabularies that each performer could own and define his character by. This is a fast way of working, generating a great deal of movement in a short space of time and movement that both actors and dancers can recall easily, sitting comfortably on the bodies that developed it. Combining this rich palette with defined and complex rhythmic structures, and crisp unison phrases, we created a world in the Pompeii Club for example that is both formal and chaotic. In other numbers I created movement that dug into the score and teased out the brilliant instrumentation and rhythms. For me, choreography isn't just about the musical numbers however, it also supports the staging and defining of each the worlds that Charity encounters, as Elizabeth's costumes do.

Coleman's score is full of humour and frequently demands an accurate physical response. I've found it a joy to work with Jackie, who has firmly defined her Charity through her nutty humour and brilliant comic timing, a godsend in such a short process. John Gibson and I have had the pleasure of working together closely on the score and as always, John's understanding of the intention and emotional drama of the numbers has been a huge contribution. Colin's openness to ideas and the casts' delight and generosity in contributing to the choreography and performing it with huge enthusiasm have made the process a joy."

Shona holds a unique position in New Zealand as an outstanding dancer, choreographer, dance filmmaker and educator. Shona has choreographed many successful works for companies such as Limbs, Douglas Wright Dance Company and The Royal New Zealand Ballet. She was a founding member of The Watershed Theatre and created choreography for many theatre productions there.

In 2002 Shona was named a New Zealand Arts Foundation Arts Laureate and in 2003 she was awarded Creative New Zealand's inaugural Senior Choreographic Fellowship. All three of Shona's short



JOHN PARKER – Set Design

films have received international acclaim and in 2004 she created choreography for feature films including *Perfect Creature*, *The Lion*, *the Witch and the Wardrobe* and *King Kong*. In 2007 Shona will reform her performance company to present an interactive work, *Peepshow*.

"My first encounter with New York was all about scale and the relationship of the human to gigantic edifices of concrete and steel. The narrow vertical slit vistas of sky that frame life are made possible by the grid layout of the streets.

The set design reflects this scale relationship as well as the locomotion of a city that never sleeps, continually on the move. I want to evoke the nostalgia and romanticism of the Broadway and the 42nd St of the classic musicals up to *Sweet Charity* (1966) while acknowledging that this theatre district in the late sixties, (before Disney and the City Fathers cleaned it up for the family entertainment of *Beauty and the Beast* and *The Lion King*) was the haunt of the seedier side of night life.

I want to convey the sense of a city as a living breathing character dealing with its inhabitants on random whim. The players in this life/survival game sense its danger and of events being out of their control, but ultimately live on hope."

John is well respected in the world of ceramics as he is in set design. He won Set Designer of the Year for Big River at Downstage Theatre in 2004. John has a long history of designing for Auckland Theatre Company, his most recent set designs include *Doubt*, *Mum's Choir*, *Taking Off*, *Equus*, *Caligula*, *The Bach*, *Middle Age Spread*, *The Rocky Horror Show*, *Noises Off*, *Waiting for Godot*, *Rosencrantz and Guildenstern are Dead*, *Into The Woods*, *Serial Killers*, *Art*, *Cabaret*, *The Book Club*, *Amy's View* and *Lovelock's Dream Run*. Other work includes: *The Threepenny Opera*, *Chess*, *Romeo And Juliet*, *Titus Andronicus*, *Twelfth Night*, *F.I.L.T.H*, *Assassins*, *Waiora*, *Cat On A Hot Tin Roof*, *Decadence*, *On the Razzle*, *Chicago*, *The Marriage of Figaro*, *Barber of Seville*, *Cosi Fan Tutte*,

BIOGRAPHY



*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.



DAVID EVERSFIELD – Lighting Design

"My first internship was in New York, assisting a Broadway Lighting Designer so it's particularly exciting for me to use the methods I learnt then, and apply it to the lighting demands for The New Zealand Post Season of *Sweet Charity*. I particularly enjoy including theatre as part of my design portfolio as it is such a collaborative medium. Creative statements made by set and costumes require support from the lighting to be displayed "in their best light". As such, the requirements for The New Zealand Post Season of *Sweet Charity* have come about in conjunction with the other departments and to meet their needs. New technological revolutions in automated lighting equipment mean there haven't been too many run-ins with John Parker in terms of available fly lines!"

This year David Eversfield has designed lighting for *Cirque Rocks*, the *Wearable Art Awards* and Auckland Theatre Company's production of *Twelfth Night*.

BIOGRAPHY

Megan graduated from the New Zealand School of Dance in 1995 and works as a dancer, choreographer, rehearsal director and teacher. Megan has performed in works by Ann Dewey, Sean Curham, Lisa Densem and Lyne Pringle. Her most recent choreographic work was *Rose Parade*. Megan is a guest tutor at TAPAC and UNITEC and she works in schools as a dance in education tutor for The Royal New Zealand Ballet. Megan was the rehearsal director for Douglas Wright's recent New Zealand and Australian tour of *Black Milk*. She worked as the rehearsal director on Shona McCullagh's film *break* and was her Choreographic Assistant on *The Lion, the Witch and the Wardrobe* and *King Kong*.

MEGAN ADAMS – Assistant Choreographer



"The New Zealand Post Season of *Sweet Charity* is the third performance piece "I have designed for Auckland Theatre Company this year. I am hugely aware that teamwork is the key to a successful production and it has been a privilege to work with a team of this stature.

*Sweet Charity* is a story of the search for love and acceptance through the many tribes inhabiting New York. It has been my task to create many different worlds culminating with the almost angelic hippy world of Charity's future."

Elizabeth's recent costume designs for Auckland Theatre Company include: *Twelfth Night*, *Doubt*, *The Duchess of Malfi*, *Equus*, *The Talented Mr. Ripley* and *Waiting for Godot*. Elizabeth has designed for a wide range of performing arts organisations, including: Black Grace, Royal New Zealand Ballet, NBR New Zealand Opera, Christmas in the Park, Auckland Festival and Silo Theatre. This year her costume design work has been accepted for the Prague Quadrennial.

ELIZABETH WHITING – Costume Design

BIOGRAPHY





JACKIE CLARKE

Jackie last appeared with Auckland Theatre Company in *A Christmas Carol*. Other recent theatre credits include: *Mum's the Word*, *Joseph and the Amazing Technicolour Dreamcoat*, *Porgy and Bess*, *Little Shop of Horrors*, *The Underwatermelonman* and *The World Goes 'Round*.

Television experience includes: Judging *NZ Idol* and *Showcase*, co-hosting *Saturday Live*, starring in *Skitz* and *The Semisis*, performing live in Coca-Cola's *Christmas in the Park* and presenting documentaries, *Wise Women*, *Song and Twins*. Jackie is currently working on two documentaries for TVNZ. Jackie has performed in several revues including: *Sirens* (with Tina Cross), *Broadway Songbirds* (with Ellie Smith) and *Love Hate Relationship* (with Tim Beveridge and Penny Dodd). Jackie is well known as part of *When The Cat's Been Spayed*, the kitsch kiwiana trio that boasted two successful albums and several national tours.



PETER DAUBE

The New Zealand Post Season of *Sweet Charity* is Peter's third appearance with Auckland Theatre Company, having previously appeared in *The Duchess of Malfi* and *Caligula*. He graduated from Toi Whakaari New Zealand Drama School in 1992. In 2001 his performance in *The Blue Room* won him the Chapman Tripp Theatre Award for Performer of the Year. Other theatre credits include: *Macbeth*, *The Cherry Orchard*, *The Birthday Party* and *Noises Off*. Peter's film credits include: *Tongan Ninja*, *Stickmen*, *Lord of the Rings*, *The Irrefutable Truth About Demons* and *The Last Tattoo*. Peter's television credits include: *Madagin's Quest*, *Orange Roughies*, *Interrogation*, *Power Rangers*, *Secret Agent Man*, *Mercy Peak* and *The Strip*. A talented musician, Peter's recent compositions include the soundtrack for feature film *The Rules of Dogs and Men*, the documentary *Dark Horse* and the dance production *Asleep in MidAir* and theatre production *Stories Told to me by Girls*.



GEORGIA DUDER

This is Georgia's third performance with Auckland Theatre Company, having previously appeared in *Hair* and *Cabaret*. Georgia is a graduate of Toi Whakaari: NZ Drama School and is currently studying laryngeal biomechanics/voice coaching with Cheryl McLeay. She has toured internationally as a singer in both musical theatre and jazz/soul. Theatre highlights include: *Les Miserables* for Cameron Mackintosh, *The Mikado* and *Pirates of Penzance* as a 'Fabulous Singlette', Freda Stark in *Stark Night Caberet* and *La Traviata*. Next projects include the release of her CD *Pacific Lullabies* and a one woman rock opera *Boadicea* by composer Clive Cockburn, scheduled for performance in 2007.



SOPHIA HAWTHORNE

Sophia last appeared with Auckland Theatre Company in *The Duchess of Malfi*. She has also appeared in Auckland Theatre Company productions of *Goldie*, *Travesties*, *Hair*, *Rosencrantz and Guildenstern Are Dead*, *Into the Woods*, *The Seagull*, *Social Climbers*, *The Wind in the Willows*, *Closer*, *The Cripple of Inishmaan*, *The Rocky Horror Show* and *Cabaret*. Other theatre credits include: *Freak Winds*, *Double Beat*, *She Stoops to Conquer*, *The Seagull*, *Into the Woods*, *Titus Andronicus*, *Romeo and Juliet*, *The Crucible*, *Under Milkwood* and *The Sound of Music*. Sophia's film credits include the short films *Destroying Angel*, *Out Of The Blue*, *The Bar* and *She's Racing*, and the feature films *Fracture*, *When Love Comes* and *Savage Honeymoon*, for which she was nominated for Best Supporting Actress in the 2000 Film Awards. Television Credits include: *Mataku*, *Money for Jam* and *The Insiders Guide to Happiness*. Sophia was also a recipient of the TVNZ Young Achievers Award in 1995, gaining a scholarship to study singing in New York.

# CAST





CAMERON RHODES

Cameron's most recent performance with Auckland Theatre Company was in this year's production of *The Kensington Swan Season of Mum's Choir*. Also for Auckland Theatre Company: *Up For Grabs*, *The Duchess of Malfi*, *A Christmas Carol*, *Goldie and Ladies Night*. Cameron's other theatre credits include: *A Clockwork Orange*, *Cyrano de Bergerac*, *A Midsummer Night's Dream*, *Serial Killers* and *Sweeney Todd*. His theatre directing credits include: *The Jungle*, *Closer* and *Happy End*. Cameron's film experience includes: *Lord of the Rings*, *Bread & Roses* and *Absent without Leave*. For television: *Power Rangers*, *Mercy Peak*, *Xena Warrior Princess*, and *Dark Knight*.



STEPHEN BUTTERMORTH

The New Zealand Post Season of *Sweet Charity* is Stephen's second appearance with Auckland Theatre Company, having previously appeared in *Rosencrantz & Guildenstern Are Dead*. Other recent theatre experience includes: *The Rivals*, *Boys in the Band*, *Cloud 9*, *She Stoops to Conquer*, *On the Razzle*, *The Hunchback of Notre Dame* and *Monkey*. Stephen has toured with musicals *The Secret Garden*, *West Side Story*, *Blue Smoke* and *Braindead The Musical*.

Film credits include: *Skin and Bone* and *You Wish!*. Television experience includes: *Rude Awakenings*, *Orange Roughies*, *Akina Korero Mai*, *Insiders Guide to Happiness and Prosperity*, *Jackson's Wharf*, *Xena: Warrior Princess* and *Hercules*. Stephen graduated from Toi Whakaari New Zealand Drama School in 1994 and has been a proud member of New Zealand Actors Equity since 1997.



VINCE HARDER

The New Zealand Post Season of *Sweet Charity* is Vince's first appearance with Auckland Theatre Company. His previous experience includes the lead role of Simba in Disney's *The Lion King* – Australia's biggest musical. Vince's television experience includes a performance in Coca-Cola *Christmas in the Park* and Australia's *X-Factor* competition. His training includes a Vocal Major at Excel School of Performing Arts. Vince also performed in and choreographed Guy Sebastian's *Beautiful Life* tour.



NIGEL COLLINS

Nigel graduated from Toi Whakaari: NZ Drama School in 1999. He has performed with Auckland Theatre Company in *Hair*, *The Duchess of Malfi* and his own play *Wheeler's Luck* (co-written with Damon Andrews and Toby Leach) which toured New Zealand during 2005 – 2006 and played at this year's Edinburgh Fringe Festival. Other theatre credits include: *DnA*, *Maui*, *Let's Go!*, *As You Like It*, *Much Ado About Nothing*, *Fold*, *The God Boy*, *Kiwifruits*, *Blue Smoke*, *The Boxer* and *Macbeth*. Nigel has played on albums by Fat Freddy's Drop, Age Pryor, and Dave Yetton, and appears live with digi-folk stylists Flight of the Conchords. His television acting credits include: *Seven Periods with Mr. Gormsby* and episodes of *The Strip* and *Dark Knight*. Theatre writing credits include: *Elvis Was a Coconut*, *Under Vernon*, *Mr Licky* and *Short Back and Sides*. His solo writing featured recently in Wellington's JAAM magazine.



SIA TROKENHEIM

Originally from Sweden, Sia performed on Swedish television and had a career on some of the main stages there before moving to New Zealand. She completed a Bachelor of Performing and Screen Arts at Auckland's Unitec and currently lives in Sydney, Australia. Television experience includes *Shortland Street* and reporting for TVNZ's *Sports Cafe*. Theatre experience includes Michael Hurst's *Hamlet*. Sia has appeared in numerous short films and in 2005 she starred in the title role of New Zealand feature film *Luella Miller*. Sia is also one of the very few female freestyle flair bartenders and fire-breathers, performing internationally with Twisted Liquid.

# CAST



**MATU NGAROPO**  
Tuhoe, Te Rarawa, Ngāti Kahungunu

This is Matu's debut performance with Auckland Theatre Company. His other theatre experience includes: *A Midsummer Night's Dream*, *Stark Night Caberet*, *Romeo and Juliet*, *Cyberline*, *Othello* and *Whakaahuatua Mai*. His television experience includes: *Taonga*, *Seven Periods with Mr. Gormsby* and presenting roles on *Kiwifruits* and *Tu Te Puehu*. Matu graduated with a Bachelor of Performing Arts from Toi Whakaari New Zealand Drama School in 2003.



**KATHRYN TAYLOR**

Trained in ballet, tap and jazz, Kathryn has performed in many shows in her home town of Wellington, including *Annie*, *My Fair Lady*, *Guys and Dolls*, *Jesus Christ Superstar*, *Grease* and most recently as a soloist in the cabaret show *Love For Sale*. The New Zealand Post Season of *Sweet Charity* is Kathryn's first performance with Auckland Theatre Company. Kathryn appeared in last year's North Island tour of *Chicago* playing Mona and understudying the part of Roxie. Kathryn has performed at various corporate events, and for film and television, including Peter Jackson's *King Kong*. Her versatility has seen her model for the *World of Wearable Art Awards*, enjoy a dance contract in India, and promote responsible driving throughout New Zealand schools with the play *Hit the Curve*.



**DEBBIE FULFORD**

Born in Hastings, Debbie trained at the New Zealand School of Dance. Since graduating she has been working as a freelance dancer, singer and actor. Her performance highlights include: *Limbs Retrospective*, *TV2's Scallywag Pirates*, *Xena: Warrior Princess*, *King Kong*, *Angels with Dirty Feet*, *Fight for Life* and *Cirque Rocks*. Debbie also choreographed and danced in the K music video for The Tutts.



**LIZ KIRK**

Liz is a graduate of the NZ School of Dance. The New Zealand Post Season of *Sweet Charity* is her debut performance with Auckland Theatre Company. Her film experience includes: *King Kong* and *The Lion, the Witch and the Wardrobe*. Liz has performed works by Mary Jane O'Reilly Morag Brownlie, Anne Dewey, Carla Martell, Merenia Gray and Sean Curham.



**JOHANNE ANDERSON**

Originally from the UK, The NZ Post Season of *Sweet Charity* is Johanne's first appearance with Auckland Theatre Company. Her other theatre experience includes: *Guys and Dolls*, *Cats* (Germany and New Zealand), *Secret Garden*, *Starlight Express* and *Boogie Nights*. Johanne's television credits include *The Onedin Line*, and film credits include *The Old Curiosity Shop*.



**OLAF JOHN**

The New Zealand Post Season of *Sweet Charity* is Olaf's debut performance with Auckland Theatre Company. His television experience includes: *Xena: Warrior Princess*, *Andrew Denton Late Show*, *Middy with Ray Martin* and *My House My Castle*. Olaf has performed live in Australian tours of: *Chicago*, *Tom Jones Experience* (back up vocals), *Miss Saigon*, *Joseph & His Amazing Technicolour Dream Coat*, *Chess* and *My Fair Lady*. He has also performed live at the Arias (Australian Music Awards) and the People's Choice Awards. Film credits include: *Power Rangers*, *King Kong* and *The Lion The Witch and The Wardrobe*.

Auckland is now home for Johanne, where, working together with her husband they've built a specialised rigging business "Uni-rig Ltd" and after a few years away from performing she is pleased to be back on stage doing what she enjoys most.



**JOHN GARDNER**

This is John's debut performance with Auckland Theatre Company. Accomplished in musical theatre, his previous theatre credits include: *Westside Story*, *42nd Street*, *Jesus Christ Superstar*, *Footloose*, *Cabaret*, *Fame* and *Stars in Your Eyes*.



**PAORA TAUPIMA**

The New Zealand Post Season of *Sweet Charity* is Paora's debut performance with Auckland Theatre Company. His television experience includes: *Rude Awakenings* and *W.O.W, Trash to Fashion*. Paora has worked with a wide range of professional choreographers including: Ann Dewey, Raewyn Hill, Michael Parmenter, Douglas Wright, Mary-Jane O'Reilly, Guy Ryan and Malia Johnston.

# CAST



CHRIS O'CONNOR

Chris O'Connor plays drums in the New Pacific Music Ensemble, the New Zealand Dominion Centenary Concert Band, SJD, and Don McGlashan's band the Seven Sisters. He is a regular performer in Auckland's improvised music community Vitamin S. He is a composer for theatre and dance works, working recently with Julia Milsom (Scape), Warwick Broadhead, and Alyx Duncan (Nature Of Wishing). Chris was awarded a Chappman Tripp award for Most Original Music in the play Irish Annals of Aotearoa (dir David O'Donald). He has toured Europe with New Zealand group Cloudboy and Irish band Grada. His drumming is featured in the short films *Chop Off* (dir Grant LaHood) and *The King Boys* (dir Chris Clarke), as well as feature films the *Fellowship of the Ring* (dir Peter Jackson) and *Perfect Strangers* (dir Gaylene Preston).



KINGSLEY MELHUISH

Kingsley Melhuish is founder and director of record label Pacific Echoes. He is the musical director and composer for music renegades Brassouls and leads jazz quartet Spargo. Melhuish also plays in jazz/log drum fusion nome (new pacific music ensemble) and the inimitable Dominion Centenary Concert Band. He has been commissioned for arrangements on albums by artists SJD, Rick Bryant and Don McGlashan as well as composing the score for recently released short film *Rest Stop*. His performances include playing at New Zealand's major festivals as well as abroad at MIT Boston and the Smithsonian Institute in Washington DC.



PATRICK BLEAKLEY

In the mid seventies, Patrick started his music career as an electric bass player in rock blues bands. He was involved in a feature length film and TV series playing music and acting in the Blerta series. In the 80's he moved onto the acoustic double bass and moved into Jazz with the Bernie McGann Quartet in Sydney. Over the last fifteen years he has juggled his music with teaching and played acoustic and electric bass in many bands. Today Patrick is a professional musician and a regular swing jazz bassist on the Wellington Music scene.



JIM LANGABEER

Jim has performed with companies including Mercury Theatre, The National Opera Company, Auckland Philharmonia, Auckland Neophonic Orchestra, Phoenix Wind Ensemble, Tauranga Concert Orchestra and jazz performances in Boston and New York.

He was flute and alto flute soloist with Russ Garcia's Jazz Orchestra, and has played concerts, TV, and many recordings. Previous shows have included *Evita*, *West Side Story*, *They're Playing Our Song*, *Mahagony*, and work with Sammy Davis Jnr, The BeeGees, The Temptations and The Four Tops, Alan Broadbent, Mavis Rivers, New Zealand International Festival of the Arts, Wellington International Jazz Festival and Zirkus.



ALISTAIR MCMILLAN

Alistair McMillan started his musical career on cornet in a local brass band at the age of seven. A switch to trombone and symphonic banding was made at secondary school, and a growing interest in jazz led to more bands and more work. His ever-expanding repertoire of genres has seen him involved in classical, jazz, theatrical and contemporary performances throughout New Zealand and overseas, backing such local and international luminaries as Mavis Rivers, Annie Crummer, Bobby Shew and Dr Thom Mason, in both live and recorded performances. Alistair is currently Musical Director for the Downbeat Big Band and bass trombonist with the RNZAF Base Auckland Band.



NEIL WATSON

Neil has had ten years experience as a freelance musician. He is currently a Jazz Tutor at Auckland's Massey University and Auckland University Jazz Programs. Neil has performed and recorded with many national and international artists and musicians in many differing genres and settings. In recent years he has recorded and performed with Anika Moea, recorded with The Finn Brothers and performs regularly with his group under his own name.

# BAND

# WHAT'S ON IN THEATRES AROUND THE COUNTRY?

## AUCKLAND THEATRE COMPANY MAIDMENT THEATRE

15 February – 10 March  
**THE TUTOR**

By Dave Armstrong

Life is sweet for the Sellars. John is a self-made man – a hard-talking, hard-living, solo father on the fast track construction cash cow. His son, 15 year old Nathan, has everything – freedom, money, plus attitude and an ego to match. But enter Robert Holton, the Datsun driving, lefty liberal saving the world and Nathan's NCEA grades and it's an equation for chaos. As exam time looms, political correctness and right-wing consumerism go head-to-head. Three men in the collision course of life where the bonds of mateship develop in the most unlikely of places.

## SILO THEATRE AUCKLAND

09 November – 16 December  
**BERLIN**

Cabaret of Desire

Music by Kurt Weill, Mischa Spoliansky and Frederick Hollander

Starring Jennifer Ward-Lealand, *Berlin* ventures deep inside the decadent world of composer Kurt Weill, and the gloriously debauched German Cabaret scene of the 1930s.

## CENTREPOINT THEATRE PALMERSTON NORTH

26 October -16 December  
**WEIGHING IN**  
Lucy Schmidt

Sally, Clair, David, Marjorie and her slow but delightful granddaughter Moonbeam are all desperately trying to reach their goal weight by Christmas. However, the "Nutriconics Weightloss Programme" led by the outrageously caustic Cynthia doesn't seem to be having the desired effect.

## DOWNSTAGE THEATRE WELLINGTON

11 November – 16 December  
**DRACULA**

Hamilton Deane and  
John L Balderston

1893: A quiet unsuspecting English town has an exotic new guest, the Transylvanian aristocrat, Count Dracula. On a thirsty pursuit for a wife and a sanguine elixir, the infamous suitor stakes his claim and a reign of terror ensues.

## CIRCA THEATRE WELLINGTON

18 November – 22 December  
**ALADDIN – The Pantomime**  
Roger Hall

The much loved story of Aladdin, and his mother Widow Twankey who runs a laundry in an Eastern country ruled by a Sultan and his beautiful daughter, Jasmin.

## COURT THEATRE CHRISTCHURCH

25 November – 10 February  
**GUYS AND DOLLS**  
Lyrics and music by Frank Loesser

*Guys and Dolls* opened on Broadway in 1950 to become one of the longest running and most popular musicals of all time. Set in sultry 1940s New York in a world of petty criminals, professional gamblers and the women who try to tame them, *Guys and Dolls* is the vibrant, no-holds-barred musical that is still winning audiences around the world.

## FORTUNE THEATRE DUNEDIN

10 November – 09 December  
**CINDERELLA**  
Roger Hall

Roger Hall has written a brand-new version of the old story in the "Make 'em Laugh" tradition that can only be pantomime! Filled with local humor, music, outrageous wigs, fantastic makeup and costumes.





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#### ACKNOWLEDGEMENTS

NEW ZEALAND POST, DAVID THOMAS AT ATWATERS MUSIC WORKS FOR THE KEYBOARD, SONALI AT SCREENTIME, BERNIE BROWN, MIKE BRONWYN, BEN, RACHEL FOR AERIAL ADVICE AND TUTORING, MARGIE ADAMS AT BENEFITZ, ROB PETERS FROM THEATRE SYSTEMS LTD, VICKI SLOW, BRYCE GIBSON AND KERRY GRIFFITHS AT THE EDGE, HANG-UP ENTERTAINMENT SERVICES LTD, MATT MUNFORD AND CHOOK BIRCH AT 2CONSTRUCT, DAVID CROWCROFT FOR METAL WORK CONSTRUCTION, STEVE MARSHALL AT UNITEC, DENISE HOSTY FROM THE COSTUME STUDIO, RACHEL PASCOE AT GYMLEADER NEW ZEALAND LTD, GREG PEACOCKE AND JAMES MACKENZIE AT OCEANIA AUDIO, NIC KYLE, ANDREW LEES AND GAVIN UNDERHILL FROM RNZ BALLET

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We also support a diverse range of professional dance, music, comedy and theatre productions reaching over 200,000 people each year through our Arts Alive programme.

# The Tutor

15 February – 10 March 2007



BY DAVE ARMSTRONG

BY GEOFF CHAPPLE

## HATCH

*or*  
The Plight of the Penguins

15 March – 20 April 2007



**New Zealand Post**  PRESENTS

## THE NEXT STAGE

8 May – 12 May 2007



BY ROGER HALL

7 June – 30 June 2007



## The Crucible

5 July – 28 July 2007

BY ARTHUR MILLER



## THE PILLOWMAN

23 August – 13 September 2007

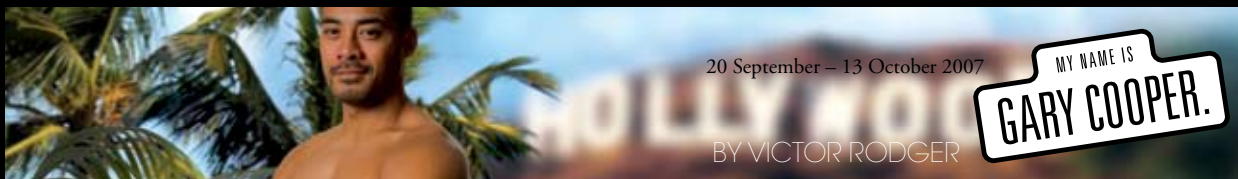
BY MARTIN MCDONAGH



20 September – 13 October 2007

MY NAME IS  
**GARY COOPER.**

BY VICTOR RODGER



THE **New Zealand Post**  SEASON OF

## END OF THE RAINBOW

8 November – 8 December 2007

BY PETER QUILTER



# 2007 SEASON