2025 Season

William Shakespeare's Romeo & Juliet

Presented by Auckland Theatre Company

He pou atua, he pou whenua, he pou tangata. Ko Waitematā te moana. Ko Waikōkota te whenua. Ko Te Pou Whakamaharatanga mō Māui Tikitiki a Tāranga te tohu o te kaha, o te kōrero, o te whakapapa o tēnei wāhi, o tēnei whare. Nau mai e te tī, e te tā ki te whare kōrero, ki te whare whakaari o ASB ki te tahatika o te moana. Mauri tau, mauri ora!

Pouwhakamaumāharatanga mō Māui-Tikitiki-a-Tāranga

The Memorial Post of Māui the Topknot of Tāranga

Robert Jahnke ONZM (Ngāi Taharoa, Te Whānau a Iritekura,

Te Whānau a Rākairo o Ngāti Porou) 2016

Laminated tōtara and Corten steel

Proudly commissioned by Auckland Theatre Company

for ASB Waterfront Theatre

The symbols of support, of strength and of

guardianship stand fast and proud.

The waters of Waitematā ebb and flow

against the shores here at Waikōkota,

the land upon which we stand.

The pou of remembrance to Māui Tikitiki a

Tāranga stands tall as a beacon of courage,

of stories passed down and of the history that

connects us all to this place and to this space.

We welcome you all from near and far

to this house of stories, to the ASB Waterfront Theatre.

Mauri tau, mauri ora!

AUCKLAND THEATRE COMPANY PRESENT

William Shakespeare's Romeo & Juliet directed by Benjamin Kilby-Henson

15 Jul - 9 Aug 2025 ASB Waterfront Theatre

*Romeo & Juliet* by William Shakespeare is the fourth play in Auckland Theatre Company’s 2025 season. Directed by Benjamin Kilby-Henson, it began previews on Tuesday 15 July and opened on Thursday 17 July 2025.

The production is 2 hours and 30 minutes, including interval. It includes brief partial nudity, depictions of drug use, suicide, violence and haze. Please switch off all mobile phones and noise-emitting devices.

*The Most Excellent and Lamentable Tragedie of Romeo & Juliet* by William Shakespeare was likely first performed at The Theatre in London in 1597 and was published in the Second Quarto in 1599. The first production of Romeo and Juliet at Auckland Theatre Company was directed by Willem Wassenaar and opened on Thursday 22 July 2010.

Principle Funders: Creative New Zealand and Auckland Council

## CAST

**Ryan Carter – Mercutio**

**Liam Coleman – Benvolio**

**Theo Dāvid – Romeo**

**Courtney Eggleton — Nurse**

**Jesme Fa’auuga — Tybalt**

**Isla Mayo — Sampson/Dance Captain**

**Miriama McDowell — Whaea Lawrence**

**Phoebe McKellar — Juliet**

**Jordan Mooney — Paris**

**Meramanji Odedra — Montague**

**Beatriz Romilly — Lady Capulet**

**Amanda Tito — Death/Prince/Petra/Apothecary**

## CREATIVE

Playwright — **William Shakespeare**

Direction — **Benjamin Kilby-Henson**

Production Design – Set, Props — **Dan Williams**

Production Design – Lighting — Filament

Eleven 11 - **Rachel Marlow & Bradley Gledhill**

Production Design – Costume — **Daniella Salazar**

Composition and Sound Design — **Robin Kelly**

Movement Direction and The Engine Room Assistant Director — **Katrina George**

Vocal Direction — **Cherie Moore**

Stunt Choreographer — **NZ Stunt School**

Intimacy Coordination — **Lara Fischel-Chisholm**

## PRODUCTION

Stage Manager —

**Lucie Everett-Brown**

Deputy Stage Manager —

**Eliza Josephson-Rutter**

Assistant Stage Manager —

**Sofia Miernik**

Props Manager —  
**Jane Hakaraia**

Staging Coordinator —

**Molloy**

Technical Coordinator —

**Tim Jansen**

Sound Operator —

**Cathal McDonagh**

Technical Operator —

Microphone Technicians —

**Joel Orme and Louis McKendry**

Technical Operator —

**Peter Davison**  
Fly Technicians —

**T.J. Haunui and Max Manson**

Wardrobe Maintenance —

**Rosalind Sinel**

Consultant Psychotherapist —

**Rachel Davies**

Set Construction —

**Grant Reynolds, Zorp Creative**

Scenic Painter —

**Malcolm Dale**

Wardrobe Sewer —

**Natalie Miskin**

Teaching Artists —

**Emily Hurley & Jonathan Price**

Publicist —

**818: Chris Henry & Bex Martelletti**

Production Photography —

**Andi Crown**

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**Haere Mai**

It is speculated that sometime during the writing of *Romeo & Juliet*,

William Shakespeare and Anne Hathaway lost their son, Hamnet, aged 11,

to unknown causes. This profound family tragedy must surely have entered

Shakespeare’s writing: the tragic, unfilled potential of young life; the

senselessness of such loss; and the unfathomable pain. This can all be found

in *The Most Excellent and Lamentable Tragedie of Romeo and Juliet*.

Director Benjamin Kilby-Henson, who is our Artistic Associate and Casting

Director, has cleverly envisaged a world where the characters are now

in purgatory, looking back at the events that thrust them into eternal

anguish. They assemble in Verona in the 1960s. The decayed ballroom now

under refurbishment acts as a metaphor for an opulence lost: two proud

households brought undone and long since forgotten. Ben’s creative team

has fused space, movement, voice, soundscape, music and costume into a

compelling emotional journey.

Our Romeo and Juliet, Theo Dāvid and Phoebe McKellar, each making

their debut with us, lead a troupe of familiar and new friends. They are an

energetic, youthful and committed bunch, who have given everything to

make this brilliant production. I could not be prouder of a company of actors.

*Romeo & Juliet* is the mid-point in our 2025 season. To follow is the world

premiere of Jess Sayer’s sensational *MARY: The Birth of Frankenstein* and,

to close our year, a new bilingual version of a homegrown classic in *Tiri: Te*

*Araroa Woman Far Walking* by Witi Ihimaera, reo Māori by Maioha Allen.

**Jonathan Bielski Sophie Roberts**

Artistic Director & CEO

**Playwright |William Shakespeare**

William Shakespeare (1564 – 1616) was an English playwright and poet,

widely regarded as one of the greatest writers in the English language. Born

in Stratford-upon-Avon, he gained recognition for his plays during the

late-16th and early-17th centuries.

Shakespeare’s works, consisting of approximately 39 plays, 154 sonnets and several narrative poems, span various genres, including tragedy, comedy and history, and have had a profound and enduring impact on literature, theatre and culture. Some of his most celebrated plays include *Romeo and Juliet*, *Hamlet*, *Macbeth*, *Othello* and *King Lear*. His exploration of universal themes such as love, jealousy, ambition and human nature continue to resonate with audiences today and offer profound insights into the human experience.

Shakespeare’s language, characterised by its poetic beauty, intricate wordplay and profound psychological depth, has inspired and influenced artists worldwide. His plays are performed and studied extensively, in both traditional productions and innovative adaptations, showcasing the enduring power of his storytelling.

Auckland Theatre Company first presented *Romeo & Juliet* in a production directed by Willem Wassenaar in 2010 at the Maidment Theatre. Alongside *Romeo & Juliet*, Auckland Theatre Company has presented: *Julius Caesar*, directed by Raymond Hawthorne (1998); *Twelfth Night*, directed by Michael Hurst (2006); *A Midsummer Night’s Dream*, directed by Ben Crowder and Colin McColl (2012); and *King Lear*, directed by Michael Hurst and Benjamin Kilby-Henson (2023). In 2008, Auckland Theatre Company’s Summer School presented *Shrew’d*, written and directed by Margaret-Mary Hollins, adapted from William Shakespeare’s *The Taming of the Shrew*, and in 2015, Auckland Theatre Company presented *Hamlet*, directed by Dominic Dromgoole and Bill Buckhurst live from London’s Globe Theatre and presented in partnership with the New Zealand Festival of the Arts.

**Synopsis**

*Verona. 1960s. Death sits reading a magazine.*

Our story begins with Juliet contemplating a sleeping potion to fake her death. Death then rewinds the narrative to reveal how we arrived at this fateful moment.

ACT ONE

Ancient grudges erupt as the Capulets and Montagues clash in Verona’s streets. The Prince (played by Death) threatens death to anyone who disturbs the peace again.

Romeo, lovesick over Rosaline, crashes the Capulet ball with

friends Benvolio and Mercutio. Fate intervenes—he forgets Rosaline the instant he sees Juliet. Only after their first kiss do they discover their impossible identities: she a Capulet, he a Montague.

Unable to leave, Romeo finds Juliet at her balcony. They declare their love and agree to marry in secret. Whaea Lawrence officiates the marriage, hoping their union might end the feud. Meanwhile love blossoms between Benvolio and Mercutio, also a lovestruck pair.

Romeo and Juliet’s happiness is short-lived. Tybalt, Juliet’s cousin and a Capulet known for his fiery temper, confronts Romeo, seeking revenge. Romeo refuses to fight his new cousin-in-law. Mercutio steps in and is fatally wounded. In grief and rage, Romeo kills Tybalt. The Prince banishes Romeo from Verona.

ACT TWO

Juliet learns of Tybalt’s death and Romeo’s banishment from Verona, choosing loyalty to her new husband over grief for her cousin. After one final night together, Romeo flees to Mantua.

Lady Capulet hastily arranges Juliet to marry Paris, a nobleman who she believes to be a good match for her daughter. When Juliet refuses, her family threatens to disown her. Desperate, she seeks help from Whaea Lawrence, who gives her a potion to appear dead.

Grief-stricken, Benvolio seeks poison from an Apothecary (portrayed by Death), contemplating suicide over his lover, Mercutio’s, death. After warning Romeo of Juliet’s “death,” Benvolio gives him poison, and then stabs himself.

Romeo fights and kills Paris at Juliet’s tomb, then drinks the poison. Juliet awakens to find Romeo dead, kisses his still-warm lips, and takes his dagger to end her life.

Faced with the ultimate cost of their feud, Capulet and Montague reconcile. The Prince concludes: “*Never was there a story of more woe than this of Juliet and her Romeo.*”

**Director | Benjamin Kilby-Henson**

Benjamin is one of New Zealand’s leading theatre directors, forging a diverse career, spanning form, scale and medium, including original works, scripted premieres and opera.

Prior to New Zealand, Ben worked for one of the UK’s largest youth arts

organisations, leading participatory projects for primarily at-risk youth, including taking six productions a year to the Edinburgh Festival Fringe for nine consecutive years. Ben later trained in theatre direction at the Mountview Academy of Theatre Arts, London, while continuing to direct for the London fringe and cabaret circuit. Following projects in Germany and France, Ben was director in residence at the Yvonne Arnaud Theatre, Guildford.

Ben teaches in Auckland’s drama schools and is Artistic Manager of The Actors’ Program, Aotearoa’s leading training ground for actors with one of the highest employment rates in the country.

Under theatre collective Fractious Tash, Ben has received critical acclaim for *Earnest*, *Not Psycho* and *Titus*. *Titus* was then remounted for a sell-out season at the Pop-up Globe (featuring Beyoncé covers by New Zealand’s only steelpan band...). The award-winning production of *Last Tapes’ Valerie* toured throughout New Zealand, following dates in Australia and Edinburgh, adding to its accolades the coveted Fringe First Award at the Edinburgh Festival Fringe.

For The Court Theatre, Christchurch, Ben has directed *Little Shop of Horrors*, *Strictly Ballroom* and *Something Rotten!* The latter returned for a repeat season thanks to audience demand. Ben will return to the new Court Theatre to direct *The King’s Speech* later this year.

For Auckland Theatre Company, Ben has directed *Red Speedo*, *Rosencrantz*

*& Guildenstern Are Dead*, *King Lear* and *The Effect*, described as having “masterful direction” by The New Zealand Herald.

Ben is the Artistic Associate and Casting Director at Auckland Theatre Company.

**Note from the Director**

In Romeo & Juliet is Shakespeare’s sweeping diorama of love: love in all forms, peacocking the paradigm through the over-heated and fast-beating chests of its Veronese characters.

Young love; honoured love. Familial; sexual; collegial; faithful. Love unrequited; love betrayed. Love of order for the people; love of chaos amongst the sprites. Love for the sound of one’s own voice. Love of love itself.

And, here, Shakespeare distils love to its purest form – poetry. Music may be the food of love but poetic verse is its very life force. Romeo addresses Juliet only ever in verse and vice versa. So pure, in fact, is Juliet that, save for one line, she speaks only ever in verse. They are ’wedded’ in verse come the famous sonnet and, throughout, find beauty and unity in words, just as they do in each other.

In Romeo & Juliet, Shakespeare uses more rhyming couplets than in any other of his tragedies. Rhymes are harmonious and coupled: therefore, the very essence of pure love.

And, rather than resulting in a hackneyed sing-song, the play is evermore alive for its ebullient, love-cursed populus of steed-paced and hot-blooded Italians. As each character shocks themselves with the adrenaline rush of an unexpected rhyming couplet, so the play vibrates with life.

So effervescent is the life running through the veins of these gorgeous-but-flawed people, in fact, that the result can only be death.

Romeo & Juliet is arguably the genesis of glamourising the hard, fast, doomed, romantic trope. And so be it. Let’s celebrate that. Their love is forever released of the responsibility of longevity. Other works explore this. Romeo & Juliet, not so much.

With a cast of which I am deeply proud, with a band of Aotearoa’s best arts leaders and designers, with Auckland Theatre Company and ASB Waterfront Theatre – let’s honour Shakespeare’s love letter of a love letter to love.

**x Ben**

**Note from the**

**Movement Director**

When Ben approached me to movement direct Romeo & Juliet, he provided a stark and thrilling vision for the 2025 production: a world of searing heat, striking architecture and the glamour of the roaring ’60s. This timeless classic is re-imagined through that lens, combined with a cast of 12 powerhouse actors – what a delicious canvas for movement!

The 1960s served as our launching point for movement research. Ben sent me a video of Christopher Bruce’s Rooster, which pulses with primal energy – peacocking on a wild night out. You’ll spot its influence in the ball scene. I also drew inspiration from Bob Fosse’s distinctive style, particularly in Sweet Charity. These references became leaping-off points for both our choreographic sequences and our character development.

The movement language in Romeo & Juliet presents a carnal, feral quality to it, echoing the volatility of the world of the text. Ben’s vision and the play itself offer an exciting challenge in terms of embodiment. I worked closely with the actors to locate the weight and simmer of this purgatorial world, where love and violence are balanced on a knife’s edge. We explored proximity, pathways and physical dynamics to unearth nuance and brighten the tension in our story.

It’s been an absolute pleasure to help craft this alongside Ben, our extraordinary creative team and our exquisite cast.

**- Katrina George**

Movement Direction and

The Engine Room Assistant Director

**Cast**

**RYAN CARTER**

**Mercutio**

FOR ATC:

*Grand Horizons* (cover); *Red Speedo*.

OTHER THEATRE INCLUDES:

Circa Theatre:

*The Importance of Being Earnest.*

Darlinghurst Theatre:

*Russian Transport.*

Actors Centre Australia:

*Curse of the Starving Class.*

SCREEN INCLUDES:

*East of Eden; Crackhead; My Life is Murder; Power Rangers; Mr. Corman; The Secrets She Keeps; Oddly Even; The Brokenwood Mysteries; Shortland Street.*

**LIAM COLEMAN**

**Benvolio**

TRAINING:

Bachelor of Arts, University of Canterbury (2010); Meisner Technique, Michael Saccente (2014); Meisner Masterclass, Michael Saccente (2016).

FOR ATC:

*Romeo & Juliet* is Liam’s debut at Auckland Theatre Company.

OTHER THEATRE INCLUDES:

Basement Theatre:

*Ashes and Mud.*

Te Pou Theatre:

*The Bond*.

Q Theatre: Status;

*Play* (which also toured to BATS Theatre and Little Andromeda); *Let’s Get Loco!*

SCREEN INCLUDES:

*Insula* (upcoming); *Frozen Moments*; *Shortland Street*; *Rūrangi: Rising Lights*.

**Theo Dāvid**

*Samoan villages of Le’auva’a and Vaimoso*

**Romeo**

TRAINING:  
Massive Theatre Company.

FOR ATC:

Romeo & Juliet is Theo’s debut at Auckland Theatre Company.

OTHER THEATRE INCLUDES:

Massive Theatre Company:

*The Wholehearted*.

The Black Friars:

*Macbeth; A Midsummer Night’s Dream.*

Pop-up Globe:

*Much Ado About Nothing; Othello; The Taming of the Shrew; Richard III; Romeo & Juliet*.

SCREEN INCLUDES:

*Jonah; The New Legends of Monkey; SIS; Shortland Street*.

**COURTNEY EGGLETON**

**Nurse**

TRAINING:

Bachelor of Arts, University of Auckland (2015); The Actors’ Program (2023).

FOR ATC:

*Romeo & Juliet* is Courtney’s debut at Auckland Theatre Company.

OTHER THEATRE INCLUDES:

*Fracture; The Ferryman; Everything Between Us; It Happens to a lot of People; MEZ: Monolog für eine Frau; Whatipu; Manless Mamet; Precious Little; Lost Girls; The Rover*.

SCREEN INCLUDES:

*Crackhead* (upcoming); *Shortland Street: New Blood*; *My Life Is Murder*; *Cowboy Bebop*; *Auckward Love*.

**JESME FA’AUUGA**

*Ngāti Hāmoa*

**Tybalt**

TRAINING:  
The Actors’ Program (2023).

FOR ATC:

*O le Pepelo, le Gaoi, ma le Pala’ai*.

OTHER THEATRE INCLUDES:

*They Crucified Him; Merchant.*

SCREEN INCLUDES:

*Shortland Street; Brown Boys*.

**ISLA MAYO**

**Sampson/**

**Dance Captain**

TRAINING:

The Actors’ Program (2022).

FOR ATC:

Romeo & Juliet is Isla’s debut at Auckland Theatre Company.

OTHER THEATRE INCLUDES:

Silo Theatre: *Night of the Living Dead*.

A Slightly Isolated Dog:

*Our Own Little Mess*.

Proudly Asian Theatre:

*Not Woman Enough*.

SCREEN INCLUDES:

Netflix Japan:

*Beyond Goodbye*.

**MIRIAMA McDOWELL**

*Ngāti Hine, Ngāpuhi*

**Whaea Lawrence**

TRAINING:

Toi Whakaari: New Zealand Drama School (2002).

FOR ATC:

*The Bach; Le Sud; Astroman.*

OTHER THEATRE INCLUDES:

Pop-up Globe:

*Romeo & Juliet*.

Q Theatre:

*The Wasp; Burn Her*.

Red Leap Theatre:

*Kororāreka*.

SCREEN INCLUDES:

*Whina; Head High; The Great Maiden’s Blush; Dark Horse*.

OTHER:

Miriama was made an Arts Foundation Laureate in 2024 for Theatre. She directed Pop-up Globe’s production of *Much Ado About Nothing*, which played to more than 50,000 people in Aotearoa and Australia.

**PHOEBE MCKELLAR**

**Juliet**

TRAINING:

The Actors’ Program (2017).

FOR ATC:

*Romeo & Juliet* is Phoebe’s debut at Auckland Theatre Company.

OTHER THEATRE INCLUDES:

The Court Theatre:

*August: Osage County; The Motor Camp*.

SCREEN INCLUDES:

*One Lane Bridge; Shortland Street; Straight Forward; Westside*.

**JORDAN MOONEY**

**Paris**

FOR ATC:

*Peer Gynt [recycled]; Enlightenment; Lord of the Flies; The Heretic; Anne Boleyn; Once On Chunuk Bair*.

OTHER THEATRE INCLUDES:

*Punk Rock; Earnest; Husdon & Halls Live*.

SCREEN INCLUDES:

*Westside; Why Does Love; The Panthers; Dark City – The Cleaner; The Bluff; Pike River; Mārama; The Sender; Romper Stomper; A Remarkable Place to Die; Madam; The Legends of Monkey; Ash vs. Evil Dead; Spartacus*.

OTHER:

Jordan was nominated for Best Actor for *Why Does Love* at the NZTV Awards in 2018, and for Best Supporting Actor for *The Panthers* in 2022.

**MERAMANJI ODEDRA**

**Montague**

TRAINING:

Postgraduate Diploma in Arts and Drama, University of Auckland (2007); The Actors’ Program (2015–2016).

FOR ATC:

*a mixtape for maladies; Basmati Bitch; North By Northwest; Light vs Dark: The Adventures of Rama; A Fine Balance; The Curious Incident of the Dog in the Night-Time*.

OTHER THEATRE

INCLUDES:

*Tea; Birdland; HeadSand; America Rex; The Changeling; Love and Information; We All Fall Down; Jet of Blood; The End of the World; Play Without a Title*.

SCREEN INCLUDES:

*Bad Behaviour; Nomad; The Brokenwood Mysteries; Madam; Motherhood anthology: Give Me Babies; Shantaram; The Bad Seed; Power Rangers Beast Morphers; The Shannara Chronicles; Shortland Street*.

**BEATRIZ ROMILLY**

**Lady Capulet**

TRAINING:

Drama Centre London – BA (Hons) Acting (2002 – 2005).

FOR ATC:

*Girls & Boys; King Lear; Grand Horizons*.

OTHER THEATRE INCLUDES:

*Wink; 2:22 A Ghost Story; Macbeth; Collective Rage: A Play in Five Betties;*

*Much Ado About Nothing; French Without Tears; After Independence; The Duchess of Malfi; A Midsummer Night’s Dream; Henry VI, Parts 1, 2 and 3; The Sacred Flame; The Rover; The God Of Soho; Doctor Faustus; The Three Musketeers and the Princess of Spain; This Much is True; Bacchafull; Pera Palas; Silver Birch House; Stars in the Morning Sky*.

SCREEN INCLUDES:

*A Remarkable Place to Die; Shortland Street; War of the Worlds; Shakespeare*

*Uncovered: Othello; Doctors; Henna Night; The Green Green Grass; The Bill*.

OTHER:   
As a motion-capture artist, Beatriz has worked on games such as Until Dawn and Harry Potter, and voiced characters on computer game franchises such as Final Fantasy, Assassin’s Creed, LEGO Star Wars and upcoming feature film I, Object.

**AMANDA TITO**

*Ngāti Hine, Ngāti Whātua, Ngāpuhi*

**Death/Prince/Petra/Apothecary**

TRAINING:

Unitec, BA, Performing Arts (2012).

FOR ATC:

*Scenes from the Climate Era*.

OTHER THEATRE INCLUDES:

*The Book of Everything; Revolt. She Said. Revolt Again; Sofija’s Garden; Just Above the Clouds; Over My Dead Body: Uninvited; Near Death Experience;*

*Goddess; Call of the Sparrows; Flock of Ashes*.

SCREEN INCLUDES:

*Mean Mums; Bombshell; Step Dave; The Brokenwood Mysteries; Queen of Carthage*.

OTHER:

Director of *Shortland Street*; winner of Best Performance for Theatre in Fringe

2021; winner of Best Actress in Short and Sweet Festival 2014.  
  
**Creatives**

DAN WILLIAMS

Production Design – Set, Props

TRAINING: Massey University and Toi Whakaari:

New Zealand Drama School; Bachelor of

Performance Design (2002 – 2006).

FOR ATC:

*The Effect; When Sun & Moon Collide; Filthy Business; Enlightenment; Boys; The Seagull*; Here & Now Festivals 2018 and 2021.

OTHER THEATRE INCLUDES:

Silo Theatre; The Court Theatre; Downstage; Circa Theatre; BATS Theatre;

Basement Theatre; Fortune Theatre; The Conch; Taki Rua; Massive Theatre

Company; TAPAC; Q Theatre; The Actors’ Program.

Alongside his theatre career, Dan has directed and designed for large-scale

events such as World of WearableArt, Summer in the Square and Auckland

Live Cabaret Festival, and worked as Art Director for SeaWorld in Abu Dhabi. In 2023, he won Set Designer of the Year for his work on Public Service Announcements at Circa Theatre in Wellington.

SCREEN INCLUDES:

*Happiness; Workmates*, New Zealand Feature Film – Production Designer; *Whina*, New Zealand Feature Film – Props Master / Off-Set Art Director; *The Legend of Baron To’a*, New Zealand Feature Film – Off-Set Art Director and Lead Set Decorator; *The Letter for the King*, Netflix series – Costume Breakdown Artist; TVNZ *The Great NZ Dance Masala*– Set Design for live television finale.

FILAMENT ELEVEN 11

RACHEL MARLOW & BRADLEY GLEDHILL

Production Design – Lighting

TRAINING:

Victoria University of Wellington and Royal Holloway, University of London, Bachelor of Arts (2008); Unitec.

FOR ATC:

Production Design:

*a mixtape for maladies; Hyperspace; Things That Matter; Basmati Bitch; Scenes from a Yellow Peril.*

Lighting and Video Design:

*The Made; The Resistance* (co-pro with ATYP)

Lighting Design:

*Girls & Boys; Black Lover; 48 Nights on Hope Street; Single Asian Female; Rosencrantz & Guildenstern Are Dead; Red Speedo; My Own Darling; Sons; Kings of the Gym; Little Shop of Horrors; Well Hung; The Twits; Stepping Out; Design for Living; The Female of the Species; Who Needs Sleep Anyway?; The Tutor; My Name is Gary Cooper; The Talented Mr Ripley; The Shape of Things.*

OTHER THEATRE INCLUDES:

Production Design:

Court Theatre:

*Next to Normal*.

New Zealand Opera:

*The Strangest of Angels*.

EBKM:

*Heartbreak Hotel*.

Silo Theatre:

*ScatterGun; Every Brilliant Thing*.

FFC:

*The Savage Coloniser Show*.

Lighting and Video Design:

*Dakota of the White Flats* (Red Leap)

Lighting Design:

Red Leap Theatre:

*Owls Do Cry*.

Silo Theatre:

*The Writer; Night of the Living Dead; Peter and*

*the Wolf; The Blind Date Project; Wild Dogs Under My Skirt;*

*Here Lies Love; Mr Burns; Boys Will Be Boys; Tartuffe*.

SCREEN INCLUDES:

Lighting Design:

*Topp Class: Tribute to the Topp Twins* (Neon, Prime); *Stand Up Aotearoa* (TVNZ); *Class Act* (Pango – TVNZ).

OTHER:

Rhythm and Vines festival (2022 – present); Elemental Nights (2020 – 2023 Auckland Town Hall – Live Nation); Teeks – One Night Only (Spark Arena – Live Nation); Home Brew and ABC for Tom Scott (2018 – present); Silver Scroll Awards (2018 – present); Pacific Music Awards (2017 – present); Fat

Freddy’s Drop (Aotearoa shows 2020 – 2024); The Rock 2000 (2020 – present).

DANIELLA SALAZAR  
Production Design – Costume

TRAINING:

Christchurch Polytechnic, Fashion Design (1998);

Melbourne School of Fashion (2009).

FOR ATC:

*The Effect*

(production design assistant).

OTHER THEATRE INCLUDES:

The Court Theatre:

*Strictly Ballroom* (co-design); *Dance Nation; Appropriate; The Girl on the Train*.

ROBIN KELLY  
Composition & Sound Design

TRAINING:

BMus (Composition)/BSc Hons (Molecular Biology) – University of Auckland (2012).

FOR ATC:

*Rosencrantz & Guildenstern are Dead; Amadeus; Guys and Dolls; Jesus Christ*

*Superstar*.

OTHER THEATRE INCLUDES:

Silo Theatre:

*Here Lies Love*; *The Events*.

Fractious Tash:

*The Effect; HeadSand.*

Red Leap Theatre:

*Kororāreka*.

Last Tapes Theatre:

*Valerie*.

OTHER:

Stimmung Choir – Musical Director; Auckland Live Cabaret Festival – Piano Bar Host.

KATRINA GEORGE

*Malie Sāmoa, Pākehā*

Movement Direction and The Engine Room Assistant Director

TRAINING:

Toi Whakaari: New Zealand Drama School (2017).

FOR ATC:

Movement Direction:

*The Effect*.

Assistant Direction:

*Romeo & Juliet* is Katrina’s assistant directorial debut at Auckland Theatre

Company.

OTHER THEATRE INCLUDES:

Direction:

*Moe Miti*.

Movement Direction:

*Emilia*.

CHERIE MOORE

*Ngāti Porou*

Vocal Direction

TRAINING:

The Voice Centre London (2023); The Actors’ Program (2013); University of Auckland (2007).

FOR ATC:

Vocal Coach:

*a mixtape for maladies; The Effect; Witi’s Wāhine; Guys and Dolls*.

OTHER THEATRE INCLUDES:

Vocal Coach:

*Romeo & Juliet; A Midsummer Night’s Dream; Moe Miti; Fake News; seven methods of killing kylie jenner; My Heart Goes Thadak Thadak.*

Performer:

*AHI: After Mahuika; The Trojan War; Birdland; Twelfth Night;*

*Valerie; The Tempest; Verbatim*.

Director:

*Spring Awakening; Radium Girls; Boys; The Candidate; Vanity Fair;*

*JTFNZ; The Threepenny Opera*.

SCREEN INCLUDES:

Vocal Coach:

*Tangata Pai*.

Performer:

*Sweet Tooth; Shortland Street; Gully*.

OTHER:

Performer:

*Next to Normal; Wicked; Into the Woods; The Best Roles I’ll (probably) Never Play; The Last Five Years.*

Head Of Voice –

The Actors’ Program.

Voice Lecturer –

UNITEC Acting Degree.

Cherie also runs a private studio.

LARA FISCHEL-CHISHOLM  
Intimacy Coordination

TRAINING:

IPA Certified Intimacy Coordinator (2024–2025); IDC Consent Forward Artist Certificate, Levels 1 and 2 (2023); Royal Academy of Dramatic Art, London, Acting Shakespeare Certificate (2004); Bachelor of Performing and Screen

Arts, Unitec (2003).

FOR ATC:

Movement Director:

*Jesus Christ Superstar; Long Day’s Journey into Night*.

OTHER THEATRE INCLUDES:

Intimacy Coordination:

*West Side Story; One Flew Over the Cuckoo’s Nest; The Shape of Things*.

Directing:

*The Children of Sacred Valley; Thelma and Louise Don’t Die; Manifesto of a Good Cripple*.

SCREEN INCLUDES:

Intimacy Coordination:

*Head Girl; Softies; Margie; Klara and the Sun*.

Covering IC:

*Mārama.*

Movement Direction/

Choreography:   
*Klara and the Sun; The Wilds; One of Us Is Lying; The Lord of the Rings: The Rings of Power; Power Rangers; Shortland Street*.

OTHER:

Co-creator of *Dynamotion* with Tom Sainsbury.

**Romeo and Juliet:**

**Beginnings and**

**Endings By Dr Hannah August**

Dr Hannah August is a Senior Lecturer in English at Massey University.

This is an abridged extract from her introduction to the Oxford World’s

Classics *Romeo and Juliet* (Oxford University Press, 2024).

*Romeo and Juliet* begins by spoiling its ending. Audiences in both the sixteenth century and today were, and are, unlikely to come to this play without some knowledge of how its plot unfolds. But for anyone who has managed to escape the cultural juggernaut the play has become, remaining ignorant of the protagonists’ tragic fate is immediately prevented by the play’s prologue. The play’s initial fourteen lines are like one of those overlong film trailers whose clips reveal the entire plot, the upshot being that we know almost immediately that the ’star-crossed lovers’ will die, and that this is how their parents’ feud will be resolved. To remain in the dark about the play’s ending as we watch it is an experience that is denied us.

But the prologue does more than spoil the plot. It also conveys information about the play’s setting, its thematic concerns, and its confusing genre.

*Two households both alike in dignity In fair Verona, where we lay our scene* (Prologue, 1-2)

This announcement was not just a necessity at early performances of the play where fixed scenery establishing geographic locale would have been absent. The prologue’s declaration of the play’s Italian setting also gestures towards the emotion that will drive its plot: love. Italy was notoriously the birthplace of the fourteenth-century poet Petrarch, whose sonnets of (unrequited) love to his beloved Laura had inspired a vogue for sonnet-writing and a particular

mode of amorous expression that the lovestruck Romeo has clearly absorbed.

For a play set in Verona to feature characters who were in love would have seemed logical to audiences, because many of them had already seen such characters in another play by Shakespeare that, titularly at least, shared the same setting: *The Two Gentlemen of Verona*, first performed in or around 1594. That play, however, was a comedy. So too were Shakespeare’s other plays set in Italy and first performed in the same decade as *Romeo and Juliet: The Taming of the Shrew, The Merchant of Venice*, and *Much Ado About*

*Nothing*.

The third thing that the announcement of an Italian setting for *Romeo and Juliet* did, then, was to muddy the claim made by the play’s full title, that the play was ’*The Tragedy of Romeo and Juliet’*. The body count at the end of Act

Five certainly proclaims its tragic credentials, but for Shakespeare at this point in his career, to set a tragedy in Italy was a departure from form. And in fact, *Romeo and Juliet* is a mash-up of tragic and comic elements, leading the critic

Susan Snyder to observe in the 1970s that the play ’becomes, rather than is, tragic’.

But as the prologue reminds us, regardless of the play’s dalliance with comic conventions, death lurks behind every joke and declaration of love. Knowing this, audiences are placed in the same position as *Romeo and Juliet* themselves. Because while the supporting characters are ignorant of the

plot’s ultimate resolution, the lovers have an inkling of their deaths’ inevitability. Juliet blames her ’ill-divining soul’ for the vision of a tomb-bound Romeo (3.5.54); Romeo believes that if he attends the Capulet feast:

*Some consequence yet hanging in the stars*

*Shall bitterly begin his fearful date*

*With this night’s revels, and expire the term*

*Of a despised life closed in my breast,*

*By some vile forfeit of untimely death.*

(1.4.108-12)

He concludes: ’But he that hath the steerage of my course | Direct my sail’ (113-14). Despite his lack of control over where he is headed, Romeo is willing to go along for the ride. In this play in which, as the critic Lloyd Davis has put it, ’the question is less what happens than how it happens’, the prologue sets up

audiences to share that ride.

**Accessibility**  
Our mission is to make great theatre easy for all to enjoy. We welcome anyone with access needs, along with their friends and whānau, to our venue and we are on hand to help.

**Audio-Described Performance and Touch Tour**

**Sun 27 July – Touch Tour 2:30pm, Audio Described Performance: 4:00PM**

Audio described performances feature live commentary from Audio Described Aotearoa. They provide detailed visual descriptions between dialogue, relayed via complimentary earpieces to blind and low-vision patrons. Touch tours, held 90 minutes

before the performances, allow patrons to explore the sets, touch props and costumes, and meet actors. These free tours are designed for blind and low-vision patrons and their companion.

Supported by: The Trusts Community Foundation

**Assistance Dogs**  
Assistance dogs are welcome at the theatre. We can find a seat that’s comfortable for you and your dog or arrange for staff to look after your dog during the show

**Hearing Assistance**  
The theatre has a T-Loop radio frequency system to amplify the sound of the performance. If you don’t use a hearing aid or your hearing aid does not have a T setting, there is a listener unit available on request from the box office.

**Relaxed Performance**  
**Tue 29 July 7:00pm**  
Relaxed performances are inclusive, welcoming environments for neurodivergent individuals and anyone seeking a less formal theatre experience. They offer a flexible approach without changing the show. Audiences can expect pre-show resources, brighter lighting, an open attitude to movement and noise, and a dedicated breakout space. An optional pre-show demonstration invites patrons to enjoy theatre on their own terms. Everyone is welcome.

**NZSL Interpreted Performance**  
**Fri 2 August 8:00pm**  
NZSL interpreted performances feature trained interpreters from Platform Interpreting New Zealand. These professionals work closely with Auckland Theatre Company to translate the play into NZSL. The interpreter performs on stage, providing real-time interpretation for d/Deaf patrons. We reserve great seats for interpreter viewing.

**Wheelchair Access**  
ASB Waterfront Theatre has three wheelchair spaces and eight companion seats in the auditorium. There is step-free, level access to all levels of the building and to seating in the stalls. Wheelchair-accessible toilets are located on the ground floor; accessible parking is available on Madden Street.

**How to book accessible tickets**  
Access tickets are available for $20 for Deaf or disabled audience members attending an

accessible performance. One companion ticket per theatre-goer is also available for $20.

Access tickets for the relaxed performance can be purchased online, via email or over the

phone. For tickets to all other accessible performances, to reserve wheelchair seating or for assistance with your booking, email boxoffice@atc.co.nz or call 09 309 3395.

Audio-Described Performances – Audio Described Aotearoa Ltd

NZSL-Interpreted Performances – Platform Interpreting New Zealand

Deaf Community Engagement Advisor – Rachel Walker

Relaxed Performance Consultants – Miriama Ashby, Stacey Francis, Gabby Hogg, Christopher Michael

Thanks to Katie Querin and Arts Access Aotearoa for your support and guidance.

Sign up to receive news about the accessibility programme: atc.co.nz/access

**BOX OFFICE —**   
**Email**

boxoffice@atc.co.nz

**Phone**

09 309 3395

**Visit**

Asbwaterfronttheatre.co.nz

**INSTAGRAM AND FACEBOOK**

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## Contact Box Office

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