

AUCKLAND
THEATRE
COMPANY

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July 2016

ON— STAGE

KensingtonSwan 
LAWYERS SEASON OF

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

based on the novel by **Mark Haddon** *adapted by* **Simon Stephens**

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Artistic Director's Note

Artistic Director Colin McColl

The joy and intrigue of *The Curious Incident of The Dog in The Night-time* is that it takes us immediately into the mind of someone who experiences the world around him in quite a different way to most of us. As Atticus Finch says in *To Kill a Mockingbird* “you never really understand a person until you you consider things from their point of view, until you climb into their skin and walk around in it.” In this story Mark Haddon makes damn sure we understand Christopher's particular world view. It's also a fascinating and humbling experience to re-evaluate people we might have categorised as 'special', 'backward', 'eccentric' or just plain mad.

Stephens' play was created for (and given an award-winning production by) the National Theatre

of Great Britain. Our inaugural New Zealand production is directed by Sara Brodie, who brings all her choreographic and opera directing skills to reimagining this challenging piece. Big thanks to her, and to our stellar cast, headed by recent Toi Whakaari/ NZ Drama School graduate Tim Earl, in the challenging central role of Christopher, for their sensitive and committed portrayals.

Thanks to our presenting partner Kensington Swan and to everyone connected with bringing this production of *Curious* to life: our hugely talented creative team, *Mind over Manner* consultant Sue Haldane, ATC Production and Marketing staff and our colleagues at Q Theatre.

Enjoy the experience.



Director's Note

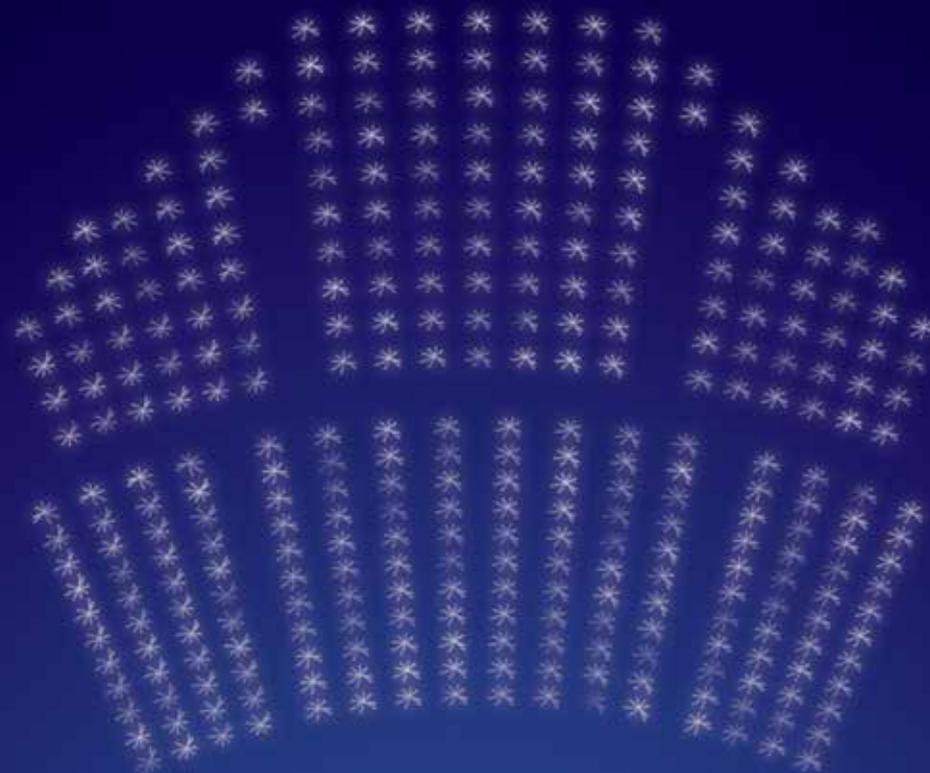
Director Sara Brodie

My introduction to *The Curious Incident of the Dog in the Night-time* was via Mark Haddon's much loved book and as soon as I knew it had been realized as a play I bought a copy, intrigued as to how such a personal view would translate to a stage. Ostensibly, I saw the challenge as getting into Christopher's head, learning all about how to understand it and to make an audience experience the world as he does: to offer a window in, so to speak, as best we can. As I write, we are now a week into the rehearsal process and the piece is very clearly revealing that it is much more an examination of human behaviour and certainly not solely about Christopher. Yet his perspective exposes the frailties,

prejudices, and tenacity of humanity all the more.

I am very pleased not to have seen the now iconic staging of the original production. We are purposefully finding our own path through this play within a play, which - for those of you who know the book - I certainly feel it honours. It is a pleasure to realise it with a cast of incredibly sensitive performers. I would particularly like to thank Sue Haldane and all those who have shared their personal insights. The more I learn the more I think we are all 'on the spectrum'. What is normal anyway? We can never know exactly how another person senses and perceives the world. But we can expand our acceptance.

THE STARS ARE LINED UP



for the opening of the **ASB** WATERFRONT THEATRE.

It is a privilege to be playing our part.

KensingtonSwan
*LAWYERS

THE **CURIOUS**
INCIDENT OF THE **DOG** IN THE NIGHT-TIME

based on the novel by
MARK HADDON

adapted by
SIMON STEPHENS

CAST

Christopher John Francis Boone — **Tim Earl** | Siobhan — **Siobhan Marshall**
Judy — **Hera Dunleavy** | Ed — **Wesley Dowdell**
Mrs Alexander/Voice Six/Shopkeeper — **Rima Te Wiata**
Mrs Shears/Voice One/Mrs Gascoyne/Woman on Heath/Ukrainian One/
Ticket Collector/Posh Lady/London Police — **Serena Cotton**
Policeman One/ Voice Two/Mr Thompson/Rhodri/Man behind Counter/Posh Man/
Drunk Two/Shopkeeper/ Roger — **Mel Odedra**
Duty Sergeant/Voice Three/Mr Wise/Uncle Terry/Drunk One/London Transport Policeman/
Customer/Man on Phone/London Police — **Damien Avery**
Reverend Peters/Voice Four/Station Policeman/Station Guard/Man in Socks — **Peter Hayden**
Number 44/Voice Five/Lady in Street/Information/Punk Girl/Ukrainian Two/Woman on Train — **Victoria Abbott**

CREATIVE

Director — **Sara Brodie**
Set Designer — **John Verryt** | AV Designer — **Tim Gruchy**
Costume Designer — **Kirsty Cameron** | Costume Assistant — **Fiona Nichols**
Lighting Designer — **Jo Kilgour** | Sound Designer/Original Music — **Thomas Press**

PRODUCTION

Production Manager — **Robert Hunte** | Company Manager — **Elaine Walsh**
Stage Manager — **Eliza Josephson-Rutter** | Technical Manager — **Bonnie Burrill**
Director Intern — **Ahi Karunaharan** | Lighting & AV Operator — **Abby Clearwater**
Sound Operator — **Matt Eller** | Props Master — **Becky Ehlers**
AV System and Installation — **Simon Barker** | Set Construction — **2Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:
Accent Group, Susan Haldane, Summah Auvae, Jess Gilfedder, Yaneece Love for their Rats, Kelly at RatClub.org.,
Q Theatre staff, Unitec Performing & Screen Arts, and Michael Craven.

Puppy supplied by Lukhan Gold & Assistance Dog Trust NZ

First produced at the National Theatre's Cottesloe Theatre, 2 August 2012 in a production which subsequently transferred to the Apollo Theatre, in London's West End, from 1 March 2013. The production opened on Broadway at the Barrymore Theatre, New York on 5 October 2014.

This play is presented with kind permission of Warner Bros. Entertainment.

The Kensington Swan season of *The Curious Incident of The Dog in The Night-time* is the fifth Auckland Theatre Company main bill production for 2016 and opened on July 23 at Q Theatre. The production is approximately 2 hours 26 minutes with 20 minutes interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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WITHOUT NUMBERS THERE IS NOTHING

BY TIM GRUCHY

A now oft used quote that sums it up rather nicely.

My own engagement with maths has been a somewhat fractured path and in many ways resonates in a much, much milder way with the difficulties faced by people such as Christopher.

If there is one thing I have learned in life it is that we all see the world differently and learn to navigate it in different ways.

Going to high school in rural Queensland in the first half of the seventies, sadly the quality of education was less than ideal and I must confess I was less than an easy student. My maths teacher complained that I had a high aptitude that was at odds with my

poor results. Studying architecture at tertiary level I started a boycott of the formal maths subject, arguing that it should be applied not pure maths. I succeeded and the next year it was dropped; I hung around for another six months then dropped out.

My first real maths epiphany came soon afterwards. Studying electronic music and composition it was the applied understanding of how mathematics underlies music that thrust me excitedly over a quantum threshold.

Not long after this, I began working with computers; it was the mid-1980s, early days. Then along came James Gleick's book *Chaos* expounding the work of Benoit Mandelbrot.

“If there is one thing I have learned in life it is that we all see the world differently and learn to navigate it in different ways.”

The age of mathematical visualisation was upon us. I dived in and have never stopped swimming.

Having worked with Sara Brodie before, when she invited me to be part of the creative team on this project we both were immediately excited about the relationship to mathematics so central to the story.

She and John Verryt were already well down a path of mathematics and video gaming, specifically Tetris, being a design treatment and a way of creating a sense of the way Christopher sees the world.

Knowing of my extensive library of mathematically visualised animations, this became an immediate avenue into applying video texture to the set John was developing. Thus a fair proportion of

the video content within the play I have made mathematically. What this means is that I use a suite of software tools that enable me to generate, manipulate and evolve algorithms that create a three dimensional visualisation into which I can then place a virtual camera, create keyframes and thus formulate a very carefully manipulated animation that responds to the specific conceptual spatial and temporal needs of a particular scene.

Of course there are other more graphic materials as well; an easy starting point for these was the specific references and graphics in the book and screenplay.

The other fascinating challenge in undertaking this project has been the conceptual and technical

**“The age of mathematical
visualisation was upon us.
I dived in and have never
stopped swimming.”**

difficulties of projecting video onto a three dimensional set, elements of which move, that is then viewed by an audience in the round. This is no small ask.

The first problem to solve were the technical aspects. Four projectors - two at either end of one diagonal of the set grid pointing upwards from the floor - cover the whole upper region of the set. Another two on the ends of the opposing diagonal point downwards from the lighting grid to cover the floor and set pieces thereon. A suite of three different software programmes then delivers imagery into this array. The first software orders the content in a cueable timeline. This then goes through a second piece of software that takes individual elements from within the content and maps, masks and perspectively distorts them onto individual planes of the elements within the physical set. The

third software manages the other two to create a cohesive system that can be cued along with all the other technical elements of lighting and sound by a skilled operator.

Next came the conceptual challenge of creating the content that then forefills the design needs of the stage action and actors, which of course is where an audience's attention should always be primarily focused. Essentially we are making 2D and 3D imagery that is then expressed as a 2D flat image and fed through the above system to manifest in an entirely three dimensional set. This became a very interesting conceptual undertaking.

It is hard to imagine an outcome more removed from the rectilinear flat framed screen through which we normally view video.

All in all it has been a demanding and stimulating project.

MAKEUP PROVIDED BY
M·A·C



Tim Earl

CHRISTOPHER JOHN FRANCIS BOONE

Tim Earl is a recent acting graduate of Toi Whakaari New Zealand Drama School. This is his second production with Auckland Theatre Company. Originally from Christchurch, he is now based in Auckland. He most recently appeared as Tom Sawyer in Auckland Theatre Company's *The Adventures of Tom Sawyer*. He is a proud member of New Zealand Actors Equity.



Siobhan Marshall

SIOBHAN

The Kensington Swan season of *The Curious Incident of the Dog in the Night-Time* is Siobhan's debut theatre role with Auckland Theatre Company. Having spent the last decade working mainly in television, she is super excited to experience live theatre again with an amazing ensemble of actors. Siobhan is mostly known for her television roles on *Outrageous Fortune*, *The Blue Rose*, *The Almighty Johnsons*, *Find me a Maori Bride* and *Shortland Street*. Her most recent TV role was also her most challenging, participating in the latest season of *Dancing With the Stars*, which was a life changing experience and motivated her return to the stage.



Hera Dunleavy

JUDY

A graduate of Toi Whakaari: New Zealand Drama School, Hera has worked for all of New Zealand's professional theatre companies. Highlights include *The Master Builder*, *Who's Afraid Of Virginia Woolf?*, *Proof*, *Top Girls* and *The Blue Room*.

For Auckland Theatre Company highlights include *Uncle Vanya*, *God Of Carnage*, *The Crucible*, *August: Osage County*, *Calendar Girls*, *Midnight In Moscow*, *Paniora!*, *Other Desert Cities*, *Rupert* and *To Kill a Mockingbird*.

“Imagine never being able to hug your child. Imagine never being able to hold their hand. Imagine never being able to kiss them goodnight. Imagine never being able to receive the unconditional love that is the one reward we cherish as parents. Sometimes ‘time out’ is the only option left.”



Wesley Dowdell

ED

This is Wesley's third show with Auckland Theatre Company. The previous two were the 2014 season of *Once On Chunuk Bair* and last year's *Guys And Dolls*.

He has been performing in both theatre and TV/film since 1998. His introduction to theatre was with Auckland-based Massive Company, which he credits for his early acting training and for developing his love for performing. His most recent theatre credits include *Daffodils*, *Constellations*, *Hikoi* and *Wild Bees*.

Wesley's TV/Film credits include: *Outrageous Fortune*, *Lovebirds*, *The Worlds Fastest Indian*, *Coverband*, *Hillary*, *Westside* and *Funny Girls*. His other passion is music, and he can be seen playing in his duo group Jez and Wez.

Wesley is stoked to be part of the team bringing *Curious* to New Zealand audiences and playing a Dad for the first time.



Rima Te Wiata

MRS ALEXANDER/VOICE SIX/SHOPKEEPER

Rima made her professional debut at Auckland's Mercury theatre in 1980, and stayed on for an internship before attending NZDS. Performing mainly in theatre over the last three decades or so, Rima has achieved success in leading TV roles both in NZ and Australia, including *Sons and Daughters*, *Full Frontal*, *Shark In The Park*, and *More Issues*, for which she received a variety of accolades. Rima's foray into film includes *Housebound* and Taika Waititi's international hit, *Hunt For The Wilderpeople*, as Auntie Bella. Previous stage work with Colin McColl over the years includes *Happy End*, *Cat On a Hot Tin Roof*, *Cabaret* and *The Crucible*. Rima is delighted to have the opportunity to work with Sara Brodie.



Serena Cotton

TICKET COLLECTOR/POSH LADY/
LONDON POLICE

Originally from Dunedin, Serena came through Otago University's Allen Hall Theatre Studies programme before attending Toi Whakaari: NZ Drama School. She left the course early to take her first television job in the critically acclaimed drama series *The Insider's Guide To Love*.

Serena has worked in theatre up and down the country with highlights including Circa Theatre's *The 39 Steps*, the original production of Albert Beltz' *Yours Truly* and one of Thomas Sainsbury's early works, *Loser*. Serena hasn't been seen on stage in NZ since the 2011 Court/Fortune Theatre Production of *Five Women Wearing the Same Dress*. Since that time she has been based in London, touring the UK and Europe with small scale pantomime and TIE companies. On returning home, she has primarily been working on screen, most recently playing the troublemaker Virginia Laidlaw on *Shortland Street*. The Kensington Swan season of *The Curious Incident of the Dog in The Night-Time* is Serena's Auckland Theatre Company debut. Serena is a proud member of Actors Equity.



Mel Odedra

POLICEMAN ONE/ VOICE TWO/
MR THOMPSON/RHODRI/MAN BEHIND
COUNTER/POSH MAN/
DRUNK TWO/SHOPKEEPER/ ROGER

Originally from the UK, Mel has performed with various theatre companies over the years at a number of prestigious venues such as the National Theatre (London) and the Opernhaus Zurich (Swiss National Opera House - Zurich) to name but a couple. With over 30 plays under his belt his more recent shows have been *Love and Information* by Caryl Churchill and an original piece *Swimming With Whales In Tonga* which won awards and received great reviews at both the Hamilton and Nelson Fringe Festivals. Mel recently graduated from the Actors Program.

This is Mel's first play with Auckland Theatre Company - and he's loving it!

"It's such a privilege working for one of the best theatre companies in New Zealand with such a wonderful director, cast and production team - it's awesome with a capital O!"

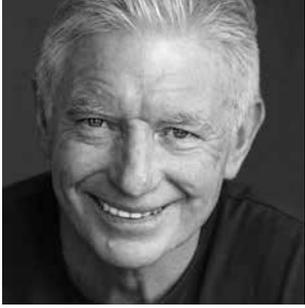
Mel is a proud member of New Zealand Actors Equity/ MEAA.



Damien Avery

DUTY SERGEANT/VOICE THREE/MR WISE/
UNCLE TERRY/DRUNK ONE/LONDON
TRANSPORT POLICEMAN/CUSTOMER/
MAN ON PHONE/LONDON POLICE

The Kensington Swan season of *The Curious Incident of the Dog in the Night-Time* is Damien's fourth appearance for Auckland Theatre Company's main bill. He was also seen last year as Young Rupert in *Rupert* and Theo Helmer in Emily Perkins' adaptation of *A Doll's House*. Outside of productions for Auckland Theatre Company, Damien has traversed the country for theatre and screen work, either performing here in Auckland, touring productions nationally or at The Court Theatre in Christchurch. Damien's recent theatre credits include *H.M.S Pinafore*, *South Pacific*, *Loving Kurt Vonnegut*, *One Man Two Guvnors*, *Wild Bees*, *A Midsummer Nights Dream*, *The Slapdash Assassin*, *The Mikado*, *Postal*, *Snap!* and *In The Next Room (or The Vibrator Play)*. His recent television credits include *Hillary*, *Field Punishment no.1*, *Siege*, *Underbelly NZ: Land of the Long Green Cloud* and the upcoming *Bombshell*. Damien is thrilled to be back at Auckland Theatre Company and working on bringing this incredible piece of theatre to life. Damien is a proud member of New Zealand Actors Equity.



Peter Hayden

REVEREND PETERS/VOICE FOUR/
STATION POLICEMAN/STATION GUARD/
MAN IN SOCKS

Peter is really chuffed to be back working with the team at Auckland Theatre Company and on such an exciting and powerful play. He has been quite busy lately, working between stage and screen. Recent screen appearances have included TV series *800 Words*, *The Brokenwood Mysteries*, *Dirty Laundry* and *Hillary* as well as the soon to be released movie *Light Between the Oceans*. Perhaps the strangest experience of 2015 was playing Robert Redford's 'body double' in the Disney movie *Pete's Dragon*, soon to be released in NZ. Recent theatre work includes Roger Hall's delightful grandparenting play *You Can Always Hand Them Back* at SKYCITY Theatre for ATC, and Pulitzer Prize finalist *Time Stands Still*, at the Fortune Theatre in Dunedin. Over the last 3 years, he has been privileged to appear in several Auckland Theatre Company productions: *Other Desert Cities*, *Trees Beneath the Lake*, *Lady Killers* and *Lysistrata*.



Victoria Abbott

NUMBER 44/VOICE FIVE/LADY IN STREET/
INFORMATION/PUNK GIRL/UKRAINIAN
TWO/WOMAN ON TRAIN

Victoria first worked professionally at the age of eight in *The Wind in the Willows* at the Court Theatre Christchurch. She trained at Toi Whakaari, Ecole Philippe Gaulier and has a Theatre Studies degree from Otago University. Career highlights include receiving the Emerging Artist Trust Chapman Tripp Award for Best Female Newcomer 2012; writing, performing and touring *Munted* to 23 different centers including a month's showcase in Los Angeles; touring to New York and London with the Playground Collective's *All Your Wants and Needs Fulfilled Forever*. This year she worked on *Top of the Lake: China Girl* in Sydney with Jane Campion and became 'Sandra' for SBS bank. After The Kensington Swan season of *The Curious Incident of the Dog In The Night-Time* Victoria will be working on Red Leap Theatre's new show and travelling to Korea with Kallo Collective's *Caterpillars*. In her spare time Victoria works as a professional Clown Doctor at Starship Children's Hospital.

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Mark Haddon

NOVELIST

Mark Haddon is an award-winning writer. His work for stage includes Simon Stephens' adaptation of his acclaimed novel *The Curious Incident of The Dog in The Night-time* (National Theatre 2012, Apollo Theatre, West End 2013, Barrymore Theatre, Broadway 2014) and *Polar Bears* (Donmar Warehouse 2010 - Media Ability International Award). Haddon has written for numerous TV projects: *Coming Down The Mountain* (BBC, 2007); *Fungus The Bogeyman* (BBC, 2004); *Starstreet* (Carlton TV, 2001); *Microsoap* (BBC, 1998-1999- BAFTA Best Children's Drama); *The Wild House* (BBC, 1996-1999).

His radio plays include *Coming Down The Mountain* (BBC Radio 4, 2003 - Sony Award- Bronze Award) and *1,000 Ships* (BBC Radio 4, 2002).

Mark's novels include *The Red House* (Jonathan Cape, 2012); *A Spot Of Bother* (Jonathan Cape, 2006 - Costa Novel of the Year Award); *The Curious Incident Of The Dog In The Night-Time* (Jonathan Cape, 2003 - Guardian Children's Fiction Prize).



Photo Credit: Kevin Cummins

Simon Stephens

PLAYWRIGHT

Simon is an award-winning playwright. His early work at the Royal Court includes *Bluebird* (1998); *Herons* (2001), *Country Music* (2004) and *Motortown* (2006). In 2008 his play *Harper Regan* opened at the National Theatre, and *Sea Wall*, starring Andrew Scott, played at the Bush. Simon then had success with his plays *Pornography* (Deutsches Schauspielhaus, Hanover, 2007 and Edinburgh Festival / Birmingham Rep, 2008 and Tricycle Theatre, 2009) and *Punk Rock* (Lyric Hammersmith / Manchester Royal Exchange, 2009) which won the 2009 Manchester Evening News Award for Best Production. In 2011, *I Am The Wind*, an adaptation from Jon Fosse's original, opened at the Young Vic. 2012 saw *Three Kingdoms* performed in London, Tallinn and Munich, *Morning* at the Lyric Theatre, and a new version of Ibsen's *A Doll's House* at the Young Vic which subsequently transferred to the Duke of York's Theatre in 2013.

His adaptation of Mark Haddon's novel *The Curious Incident of The Dog in The Night-time* won the Oliver and Tony Awards for Best New Play (National Theatre, 2012; Apollo Theatre, 2013; Gielgud, 2014 - present; Barrymore

Theatre in Broadway, 2015). In 2014 Simon premiered *Carmen Disruption* at Deutsches Schauspielhaus in Hamburg, which transferred to the Almeida Theatre in London in 2015, and *Birdland* at the Royal Court. His adaptation of Chekhov's *The Cherry Orchard* also opened at the Young Vic in 2014. In 2015, *Heisenberg* opened at MTC in New York; *The Funfair*, Simon's new version of Ödön von Horváth's *Kasimir And Karoline*, opened at Home Theatre in Manchester; and *Song From Far Away*, directed by award-winning Belgian director Ivo van Hove, received its UK premiere at the Young Vic. His version of Brecht and Weill's *Threepenny Opera* will open at the National in May 2016.

Simon also writes for radio; plays include *Five Letters Home To Elizabeth* (2001) and *Digging* (2003), both BBC, Radio4. Simon's screenwriting includes a two-part serial *Dive* (with Dominic Savage) for Granada / BBC (2009), a short film adaptation of *Pornography* for Coming Up: Channel 4 (2009) and *Cargese* for Sprout Pictures (Sky Arts, 2013).

Other awards include the 2001 Pearson Award for Best Play for *Port* and the 2005 Olivier Award for Best New Play for *On The Shore Of The Wide World*. Simon has won the Theater Heute's Award for *Motortown* in 2007, *Pornography* in 2008 and *Wastwater* in 2011. Simon is Artistic Associate at the Lyric Theatre and Associate Playwright at the Royal Court. He was also on the board for Paines Plough between 2009 and 2014, and was a Writers' Tutor for the Young Writers' Programme at the Royal Court between 2001 and 2005.



Sara Brodie

DIRECTOR

Sara is a freelance director and choreographer whose work spans theatre, opera, dance, and musical theatre. She has most recently directed *The Magic Flute* for New Zealand Opera, and *Nixon in China* (Auckland Arts Festival, NZO, APO).

Diverse projects range from creating *Fault Lines*, a dance-theatre production about earthquakes with the Leshan Song and Dance Company of Sichuan, China, for the Melbourne and Christchurch Arts Festivals (which has toured to Montreal, China and Australia) to *Tracing Hamlet* - a community-based immersive deconstruction of *Hamlet* (Wanaka Festival of Colour, Erupt Festival Taupo). For Capital E National Theatre for Children, she co-wrote, with Teina Moetara, and directed *Hear To See* (which received a Chapman Trip Award for most Original Production in 2011), *Kia Ora Khalid* and *Skydancer* featuring the NZ Symphony Orchestra to introduce young people to the symphony. She has also helped develop and direct new works such as *Gao Shan Lui Shui* (High Mountain Flowing Water) which premiered in New Zealand prior to

performances in Beijing, China in 2014, Graham Tetley's *Riverside Drive* (Wanaka Festival of Colour) and *The Kreutzer* (STAB, Auckland and Christchurch Arts Festivals). She specializes in Laban Movement Analysis and has taught performers in the UK and New Zealand. In 2015 she was made a New Zealand Arts Laureate.



John Verryt

SET DESIGNER

John began designing for performance in 1979, training at Theatre Corporate and Mercury Theatre. John is freelance and works regularly for many of New Zealand's foremost performing arts companies including Auckland Theatre Company, Silo Theatre, Indian Ink, Red Leap, The Large Group, Nightsong, Opera NZ, Douglas Wright Dance, Michael Parmenter, Malia Johnston, Atimira Dance, Okareka Dance and Black Grace Dance companies. Recent Auckland Theatre Company shows designed by John include *Once on Chumuk Bair*, *Jesus Christ Superstar* and *Rupert*.



Tim Gruchy

AV DESIGNER

Since the 1970s Tim has explored and composed immersive interactive multimedia through installation, music and performance while redefining its role, challenging delineations between cultural sectors. His work features in international & Australasian institutions, festivals and public spaces including Auckland Arts Festival (2015 & 2009), NZ Arts Festival (2014), SCOUT Auckland (2012), Biennale of Sydney (2012) (collaboration), Beijing 798 (2011), Shanghai Expo (2010) and second Asian Art Biennial Taiwan (2009), plus Holland, Belgium, UK, USA, Japan, France and Thailand. Tim has lectured and facilitated research workshops in interactive digital design at institutions including Shanghai University; Future University Hakodate (Japan); National Institute of Dramatic Art (Sydney); UTS (Sydney); Te Papa (NZ) and QUT (Brisbane). He is extensively involved in museum design and projects where architecture and multimedia intersect.



Kirsty Cameron

COSTUME DESIGNER

Kirsty Cameron is a costume and production designer working predominantly in New Zealand film. As a costume designer she has helped make memorable some of New Zealand film's most beloved characters including Paikea in *Whalerider*, characters in *In My Father's Den* and *Rain*, Katherine Mansfield in *Bliss*, and Jean Batten. She production designed *The Price of Milk*, *The Weight of Elephants* and *The Rehearsal* directed by Alison Maclean in 2015. She also develops and makes her own predominantly moving image based projects.

Kirsty's forays into theatre have been costume designing *On the Upside Down of the World* with Auckland Theatre Company, and *The Book of Everything* with Silo.



Jo Kilgour

LIGHTING DESIGNER

Jo Kilgour is an Auckland-based Lighting Designer and Technical/Production Director with extensive touring and festival experience.

Her work in technical/production management includes Auckland Arts Festival; New Zealand International Arts Festival/ New Zealand Festival; Christchurch Arts Festival, Taranaki Arts Festival; MAU Dance; The New Zealand Dance Company.

Her Lighting Design credits include *Lumina* (The New Zealand Dance Company); *The Owl & The Pussycat* (Tim Bray Productions); *Ihimaera* (Auckland Festival 2011); *The Pickle King* (Indian Ink Theatre Company); *Vita and Virginia* (Circa Theatre); *The God Boy* (Downstage Theatre); *The Book Club* (Auckland Theatre Company); *Woman Far Walking* (Taki Rua Productions/NZ Festival 2000); *Wild Civility* (Merena Gray Dance Theatre); *Skintight* (Tidy Theatre Company).



Thomas Press

SOUND DESIGNER/ORIGINAL MUSIC

Thomas is a graduate of the New Zealand School of Music with a Bachelor of Music in Composition (2009) and Toi Whakaari – New Zealand Drama School with a Diploma in Entertainment Technology (2005).

Since 2004 he has worked on well over 50 professional theatre and dance productions, as well as numerous art installations. Highlights from 2015 included sound designing Auckland Theatre Company's *Rupert*, composing an original score for Red Leap's new production *Dust Pilgrim*, and composing an original sound design for Silo's critically and popularly acclaimed production of *The Book of Everything* which was presented as part of the 2015 Auckland Arts Festival. He also worked as a sound designer for Duncan Sarkies' Podcast serial *The Mysterious Secrets of Uncle Bertie's Botanarium*. He is a five time nominee of the Chapman Tripp theatre award for Sound Designer of the Year, 2014 winner of the Auckland Theatre Awards People's Choice Best Music award, and received an Excellence Award for Sound Design and Composition throughout 2015 at the 2015 Auckland Theatre Awards.

CURIOUS THINKERS

PUBLIC WORKSHOP (FREE)

Q Theatre | Sunday, August 14

🕒 12:00pm – 1:30pm (including Q&A)

Limited Seating. Registration essential.

Take a closer look at how young people with sensory processing differences experience the world. Facilitated by Susan Haldane and the **Mind over Manner** team, this workshop uses key moments from *The Curious Incident of the Dog in the Night-time* as jumping off points for exploring and celebrating neurodiversity.

Contact: tanya@atc.co.nz | www.mindovermanner.co.nz

AUCKLAND
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ASB WATERFRONT THEATRE

Construction update and photos

From the end of July Auckland Theatre Company takes up residency at the ASB Waterfront Theatre. Now that the building itself is complete and this incredible milestone has been achieved, ATC's specialist contractors have just under three months to get the venue completely operational, not to mention looking beautiful, before welcoming the first audiences through the doors in early October.

This is an extremely exciting period in the Company's history, not to mention a monumental achievement for the performing arts in Auckland. It is not too late for you to become a permanent part of it. If you would like to donate and help us to fit out the building so we can ensure the best theatre-going experience possible, then please visit www.asbwaterfronttheatre.co.nz or call the ATC Development Team on 09 309 0390.

Photo Credits: Andrew Malmo



The spiral staircase in front of the café is now complete.



The Auckland Theatre Company sign is up above the main entrance on Halsey Street.



The 10.5 metre bar in the AUT Atrium mid installation in late June.



Lights by David Trubridge in the AUT Atrium.

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“ The ASB Waterfront Theatre will be one of Auckland’s established arts destinations and a beautiful environment offering first-rate theatre experiences. It’ll be a building our subscribers and all Aucklanders will be proud of and one that I truly believe will redefine the theatre-going experience in our city.

I’m dedicating my seats to my Drama Queen nine year old, Miro Dunleavy McColl, and my son, Willie Plumb McColl, who lost his ten year battle with cancer in 2002.

Colin

Colin McColl
ATC Artistic Director

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What's On in Theatres Around The Country?

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ASB presents
The Auckland Theatre Company
production of

Billy Elliot The Musical

Music by Elton John
Book and Lyrics by Lee Hall

ASB Waterfront Theatre
From October 7

A regular eleven-year-old lad, Billy, discovers he prefers a ballet class to his regular boxing lesson. While boys doing ballet is an issue for his macho father and brother, Billy eventually wins over his family and the entire community thanks to the help of his beloved dance teacher and his passion for dance.

Auckland Theatre Company |
Auckland



Boys Will Be Boys

by Melissa Bubnic

Q Theatre
8 - 24 September

Enter the world of currency trading, Dior suits and cocaine. Astrid is at the peak of her career as a trader, raking it in with the best of them. To stay on top, she's had to tough it out with the men that dominate her industry. In Astrid's mind, you have to take it like a man or you'll be swallowed up.

Silo Theatre | Auckland



Fleabag

by Phoebe Waller-Bridge

Centrepoint Theatre
2 September - 1 October

Fleabag is a portrait of a girl who isn't afraid to admit what she thinks is wrong with her. It's like meeting a friend for an up-close and personal chat. This is comedy story-telling at its very best with all the unspoken nitty-gritty of real life.

Centrepoint Theatre |
Palmerston North



Vanya and Sonia and Masha and Spike

by Christopher Durang

Circa Theatre
6 August - 3 September

Chekhov is alive and well in Bucks County, Pennsylvania, where adult siblings Vanya and Sonia reside in their old family home, mourning their lost dreams and missed opportunities. When their often-wrong, fortune-telling maid warns of impending dangers, and their movie star sister, Masha, arrives unexpectedly with young, sexy, boy toy, Spike, the family is launched into a rollicking weekend of one-upmanship, exposed nerves, and a lot of broken mugs.

Proudly supported by Paul &
Danika McArthur

Circa Theatre | Wellington



The Streaker

by Gregory Cooper

The Court Theatre
**17 September - 22
October**

Ron Hewlett's lost his job, his mortgage is overdue and his family's on the brink of revolt. So when a Christchurch radio station offers a million dollars to anyone willing to streak naked at the Super Rugby final, Ron's got nothing left to lose - except his pants.

The Court Theatre |
Christchurch



Krapp's Last Tape

by Samuel Beckett

Fortune Theatre
30 September - 22 October

"Just been listening to that stupid bastard I took myself for thirty years ago..."

So begins the last recording of Krapp, a white faced, purple nosed old man with an amazing shock of grey hair. Samuel Beckett's love of vaudeville clowns and silent movie comics is brilliantly realised in this magical work.

Fortune Theatre | Dunedin

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