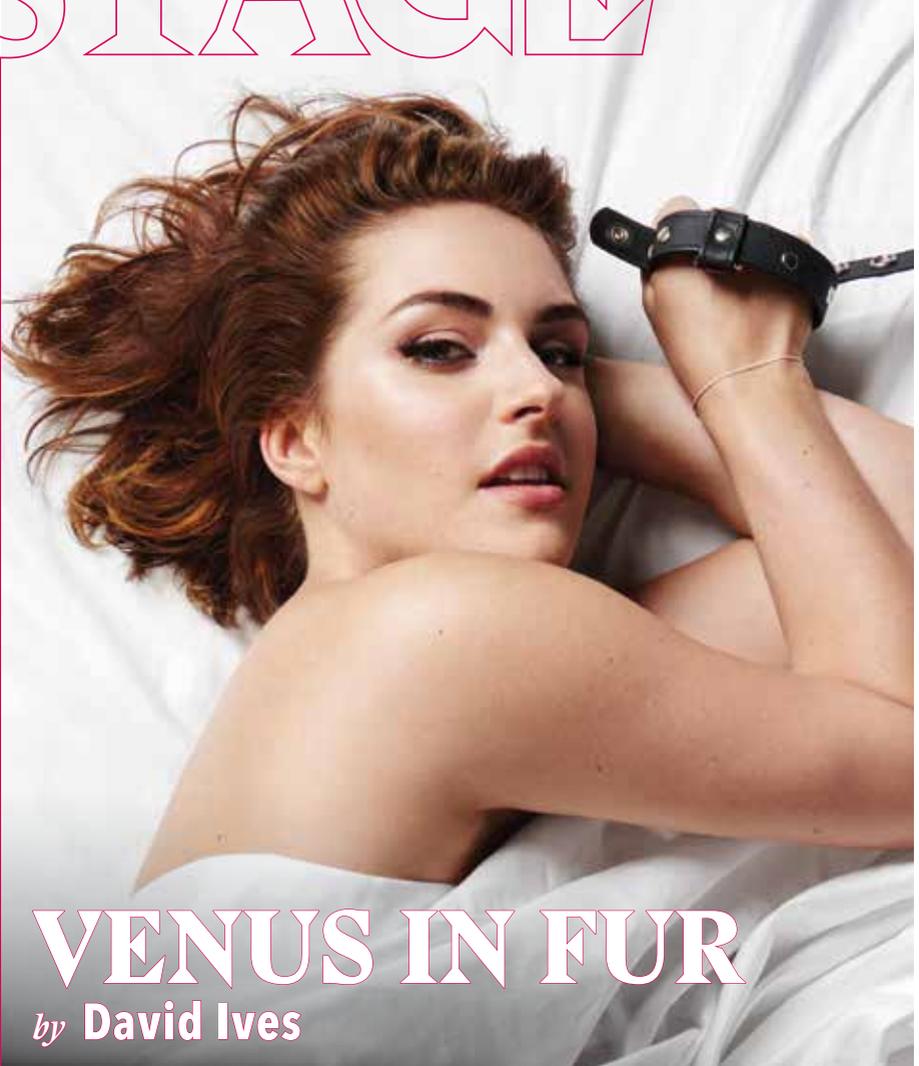


# ON— STAGE



## VENUS IN FUR

*by* David Ives

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## Artistic Director's Note

*Artistic Director Colin McColl*

One of the most produced plays in the USA in recent years, *Venus in Fur* is a delicious take on power play between the sexes, seen at its most overt, apparently, in the theatre, in the working relationship between an actress and a director (I couldn't possibly comment). The success of *Venus in Fur* rests pretty much on the talents of the two performers and we're so lucky to have Morgana O'Reilly and Craig Hall back from their flourishing Australian television careers to play Thomas and Vanda in this New Zealand premiere production. They're in the sure hands of the very talented Shane Boshier who has also jumped 'the ditch' to take the reins (and the riding crop) *Venus in Fur*. Shane has collected around him the stellar creative team of Rachael Walker, Elizabeth Whiting, Sean Lynch and Paul McLaney to bring

this provocative and erotic work to life. A huge thanks to all the cast and creatives and best wishes from us all for a successful season.

*Venus in Fur* marks the end of an era. For a long time Auckland Theatre Company has been the only flagship theatre company in Australasia without its own home. In October all that changes with the opening of the magnificent new ASB Waterfront Theatre. Many thanks to the many organisations (particularly Auckland Live, The Maidment Theatre, SKYCITY Theatre and Q Theatre) who have hosted ATC over the last 23 years.

We look forward to welcoming you all to our new home in the Wynyard Quarter in the next few months and for many years to come.

Enjoy the show.



## Director's Note

Director Shane Boshier

David Ives is a wordsmith with a deep love of language. And so his play *Venus in Fur* is alive with literary allusions: Greek mythology, ancient tragedy, Victorian morality and Renaissance art are all part of the work's DNA. It's leagues away from that mummy porn extravaganza *50 Shades Of Grey*. I only made it through 200 pages of that woeful tome. I could not cope with its obliteration of syntax, its clunky metaphors and repetitive use of the phrase "my breath hitches". Not for me, thank you.

But this play is absolutely for me, thank you. It's easy to see why this glorious game of cat and mouse has become one of the most performed plays in the Western world. It does something not all plays do - it actually lives up to all the marketing hype. Wickedly funny! Sexy as hell! Intelligent and provocative! Yes indeed.

It's also deeply subversive. It dares to rebel against the usual boy-meets-girl-and-girl-submits narrative. As Vanda and Thomas play out Sacher-

Masoch's great "masterpiece" of subversive psychosexual fiction, we are asked as an audience to unpack and reconsider socially constructed attitudes to gender and the roles that we are often forced to play.

We've loved responding to Ives' transgressive contradictions and linguistic gymnastics. At times unlocking his meta-theatrics has felt a bit like cracking the code of one of those Chinese puzzle boxes. Sometimes all we've needed to do is play a very simple move; at other times we've had to progress through a series of sequential (and brainbusting) discoveries. What we've discovered is an adept exploration of the complexities of power and desire.

I would particularly like to acknowledge Colin and Lester for offering me this great opportunity to come home and work with ATC. The two ferociously talented actors you see onstage and our team of creative co-conspirators have been an absolute delight to collaborate with. It's great to be back. Enjoy.

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# VENUS IN FUR

by David Ives

Originally produced by Classic Stage Company.  
(Brian Kulick, Artistic Director; Jessica R. Jenen, Executive Director).

Originally produced on Broadway by the Manhattan Theatre Club  
(Lynne Meadow, Artistic Director; Barry Grove, Executive Producer)

by special arrangement with Jon B. Platt, Scott Landis and Classic Stage Company,  
at the Samuel J. Friedman Theatre on October 13, 2011.

By arrangement by Hal Leonard Australia, exclusive agent for Dramatists Play Service, Inc

## CAST

Vanda — **Morgana O'Reilly**

Thomas — **Craig Hall**

## CREATIVE

Director — **Shane Boshier**

Set Designer — **Rachael Walker**

Costume Designer — **Elizabeth Whiting**

Lighting Designer — **Sean Lynch**

Sound Designer — **Paul McLaney**

## PRODUCTION

Production Manager — **Robert Hunte**

Company Manager — **Elaine Walsh**

Stage Manager — **James Johnstone**

Technical Manager — **Abby Clearwater**

Technical Operator — **Rochelle Bond**

Props Master — **Amy Snape**

Vocal Coach — **Jacque Drew**

Set Construction — **2Construct**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Nicola Blackman, Scott Gaddes, Glen Crighton from Auckland Live, and Stuart from the Cut.

*Venus in Fur* is the sixth Auckland Theatre Company mainbill production for 2016 and opened on August 18 at Herald Theatre. The production is approximately 1 hour 30 minutes without an interval.

Please remember to switch off all mobile phones, pagers and watch alarms.

# MAKEUP PROVIDED BY



**David Ives**  
PLAYWRIGHT

David Ives is perhaps best known for his evening of one-act plays, *All in the Timing* (he has been included in the “Best Short Plays” series seven times), and for his drama *Venus in Fur*, which was nominated for a Tony Award for Best Play. His plays include *New Jerusalem: The Interrogation of Baruch De Spinoza*, *The School for Lies* (adapted from Molière’s *The Misanthrope*), *The Liar* (adapted from *Corneille*), *Time Flies*, and *Is He Dead?* (adapted from *Mark Twain*). He has also translated Feydeau’s *A Flea in Her Ear* and Yasmina Reza’s *A Spanish Play*. A former Guggenheim Fellow in playwriting and a graduate of The Yale School of Drama, he lives in New York City.

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## PLAYWRIGHT DAVID IVES ON HOW VENUS GOT HER FUR

BY DAVID IVES

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**M**y play *Venus in Fur* began with a very powerful, very bad idea.

A few years ago I re-read *Histoire d'O*, the notorious erotic French novel of the 1950s. *Story of O* (as it's known in English) is the tale of a woman identified only as "O" who from the very first page accedes to her lover's demands for various kinds of sexual submission. O masochistically submits for two hundred more pages, the classical severity of the book's style and the odd purity of the main character's commitment lending the novel an air of spirituality, of larger meaning and metaphor. By the end, O, who has willingly passed through stations of sometimes gruesome

erotic engagement, approaches a state of near personal extinction.

Somehow I got the idea that all this would make for a terrific play. I envisioned an evening that crossed over into performance art. Kabuki! Robert Wilson! High pretension! Well, luckily for me the rights to the book were unavailable because I'm apparently not the only fool who ever dreamt of putting O onstage. Understand, my idea wasn't bad because of the nature of the material. It was bad because the story is fundamentally undramatic. If your main character submits on page one, where's the drama? So, yes, it might have been theatrical. But dramatic? Never.

Having x'd O, I was led by process of association to re-

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***"Venus in Fur* sparks with the friction of two buttoned-up people in an erotic power play."**

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read *Venus im Pelz*, Leopold von Sacher-Masoch's notorious 1870 novelization of his own submissive erotic entanglement. *Venus in Fur* has never been considered a "great" novel (its prose is as Teutonically leaden as velvet sandbags) but it is enough of a milestone that Sacher-Masoch put the M in S&M, lending his name, because of the book, to the term "masochism."

Never mind the prose: I found myself electrified. Dramaturgically electrified, I mean, because the relationship between Severin and Vanda, the two lovers of the plot, seemed to dramatize itself without the intervention of a playwright's hands. Unlike *Story of O*, *Venus in Fur* sparks with the friction of two buttoned-up people in an erotic

power play who challenge, resist and disagree with each other even while bound by mutual sexual attraction. That sure sounded dramatic to me.

So I set about adapting the book for four actors—two to play Severin and Vanda, two for the side roles, all straightforwardly in period and period dress. By the way, for anyone wondering about the title ("*Why Venus in Fur? Isn't it Venus in FURS?*") *Venus in FUR* has always sounded better, and more natural to me, than the uglier *Venus in FURS*. And these days, we don't say that a woman is wearing furs, we say she's wearing fur or a fur. Nuff, or muff, said.

Having finished my adaptation, I sent it to my friend and longtime collaborator the actor/director/wonder Walter Bobbie, whose taste

and judgment I trust absolutely. Walter didn't know the Sacher-Masoch novel but quickly read the script and told me essentially this: that the relationship between Severin and Vanda was fascinating, but that the play I'd made out of them seemed both uncontemporary and too literal. For what is erotic and suggestive on a page (e.g., whips and chains) can be stunningly unstageable if not ridiculous under lights. And what does this relationship of 1870, however complex, have to do with us in the early 21<sup>st</sup> century? Walter apologized, I remember, for not being more specific than that. As always, I took his opinion very seriously indeed.

I pondered the matter for some weeks or months with no real idea how to use Walter's thoughts to readdress or reshape what I'd written, but during this time the story of *Venus in Fur*, the relationship of Severin and Vanda, was still very present to me. Since their plight wouldn't let me go, I felt certain that I was bound (so to speak) to go back

to it. And then one day I did, though I don't know what spurred me to take the route I took, which was to strip away everything but my two lovers and create a frame story set today in an audition room where a playwright seeks an actress to play Vanda in his adaptation of, what else, *Venus in Fur*. In fact, the writing went quite swiftly and I finished a new draft in 10 days or so.

I sent the revision to Walter, and Walter said, "Let's do it"—the Cole Porterish music to every playwright's ears. From those words, it was but an apparent picosecond to a production downtown at Classic Stage and yet another picosecond to the Friedman on 47<sup>th</sup> Street. And as we proceeded deeper and deeper into Sacher-Masoch's erotic Black Forest, we met up with Nina Arianda on our way, an actress who not only seemed created to play Vanda, but whose name actually rhymed with that of our heroine...

But that's another tale entirely.

*Reprinted by permission of the author.*



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**You don't have to tell me  
about sadomasochism.  
I'm in the theatre.**

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## Morgana O'Reilly

VANDA

**M**organa is a New Zealand born actress, writer and creator whose work takes her between Sydney, Melbourne, Auckland and Los Angeles.

Morgana is best known for her role as Kylie in the 2014 feature film *Housebound*. She played Naomi in iconic Australian soap opera *Neighbours*; other TV credits include roles in *Billy*, *Safehouse*, *Nothing Trivial*, *Sunny Skies* and *A Thousand Apologies*.

Morgana has had a strong presence in Auckland's theatre industry since beginning her professional theatre career in The

Silo Theatre's 2008 *Ensemble Project*. She appeared in Toa Fraser's *Bare* and Andrew Bovell's *When the Rain Stops Falling*.

She is also known for her one-woman show *The Height of the Eiffel Tower* directed by Abigail Greenwood, which she has performed in theatres, living rooms and festivals all over the world.

Recently Morgana has been making a web series of 'awkward shorts' titled *Morgs Hangs Out With Friends* that can be found on the Facebook page of the same name or her YouTube account *Dingo Cat*.



## Craig Hall

THOMAS

**C**raig was last on stage in Harold Pinter's *The Lover* at Basement Theatre in 2010. He has been working across the ditch for the last 6 years, appearing in shows such as *A Place To Call Home*, *Rake*, U.S. Sci-fi series *Hunters*, *The Doctor Blake Mysteries*, *Howzat - Kerry Packers War*, *Catching Milat*, and *Underbelly Razor*.

Back home his film credits include the upcoming *Pete's Dragon*, *King Kong*, *The Hobbit*, *The Waterhorse*, *The World's Fastest Indian*, *Boy*, *Eagle Vs Shark* and *Show of Hands*. His New Zealand TV credits include *Outrageous Fortune*, *Venus and Mars*, *Bloodlines* and others.

Theatre productions include *Take Me Out*, *Boys In The Band*, and *The Mercy Seat* with Silo Theatre, *Killer Joe* at Basement Theatre, *Gargarin Way* at Bats, and *Red Fish Blue Fish* at Circa.

Craig feels blessed to be working with this team on *Venus In Fur*, and is excited about being home and making his Auckland Theatre Company debut.



**Shane Boshier**  
DIRECTOR

Shane has been a director, actor, dramaturg and producer for the last nineteen years. Following training at Toi Whakaari: NZ Drama School, he has worked for most of New Zealand's major theatre companies including Auckland Theatre Company, Downstage, Circa Theatre, Bats, Fortune Theatre and the NZ Actors Company.

From 2001 to 2014, Shane was the Artistic Director of Silo Theatre. During his tenure, he directed some of the company's most celebrated productions including *Angels in America*, *Speaking in Tongues*, *Tribes*, *The Only Child*, *When the Rain Stops Falling*, *The Brothers Size*, *Holding the Man*, *The Little Dog Laughed*, *That Face*, *Take Me Out*, *Three Days of Rain* and *Suddenly Last Summer*.

He was named one of the Aucklanders of 2005 by Metro Magazine and in July 2007 was named

one of the Most Influential People under 40. Shane was selected by Creative NZ to participate in the Future Leaders Programme and he has also undertaken professional development at the Donmar Warehouse and Young Vic in London and Public Theater in New York.

In 2014, Shane was commissioned by Auckland Live to create *Both Sides Now: Julia Deans sings Joni Mitchell* for the inaugural Auckland Cabaret Season. This production has since played to capacity attendance at festival engagements across New Zealand.

Shane relocated to Australia in 2014 and has directed *The Pride* for DTC, *Straight* for Kings Cross Theatre and the critically-acclaimed, sell-out hit *Cock* for Redline. He returns to Sydney following his engagement with ATC to direct productions of *The Bitter Tears of Petra Von Kant* and *Who's Afraid of Virginia Woolf?*



**Rachael Walker**  
SET DESIGNER

With a passion for set, costume and prop design Rachael has spent the past 16 years specialising in Theatre Design.

For Auckland Theatre Company, her works include *That Bloody Woman*, *You Can Always Hand Them Back*, *Lysistrata*, *The Ladykillers*, *The Lollywitch of Mumuland*, *Other Desert Cities*, *Polly Hood in Mumuland*, *Anne Boleyn*, *Kings of The Gym*, *The Gift*, *In The Next Room (Or The Vibrator Play)*, *Calendar Girls*, *God of Carnage*, *Who Needs Sleep Anyway?*, *End of The Rainbow*, *The Tutor*, *The Bach*, *The Vagina Monologues*, *Play 2* and *Play 2.05*.

Theatre highlights for Silo Theatre are *Angels in America*, *Midsummer*, *Private Lives*, *The Brothers Size*, *Loot*, *Holding The Man*, *Betrayal*, *The Cut*, *Lobby Hero*, *Some Girl(s)*, *The Case of Katherine Mansfield*, *Under Milk Wood* and *Glide Time*.

She also designed *2065*, *Mother Courage and Her Children*, *Balm in Gilead*, *The Dining Room*, *Jacques Brel Is Alive And Well and Living in Paris*, *The Three Sisters*, *Top Girls*, *Cloud Nine*, *Macbeth*, *Scenes From The Big Picture*, *Measure for Measure*, *Sons and The Crucible* (Unitec), *A Number*, *The Return* and *Proof* for A Lethal Set, and *Aladdin* for Auckland Festival 03. She also had fun designing the set for Tim Bray's Royal Jubilee Performance of *Hairy Maclary* in 2012.

Rachael was the 2008 URBIS Best Stage Designer.



**Elizabeth Whiting**  
COSTUME DESIGNER

Elizabeth has designed costumes for New Zealand Opera, Auckland Theatre Company, Silo Theatre, Court Theatre, Red Leap, Okareka Dance, Black Grace, Douglas Wright Dance, Michael Parmenter, Atamira, Shona McCullagh and the Royal New Zealand Ballet. She designed costumes for Pop-Up Theatre Company in London.

Opera design credits include *Faust*, *Carmen*, *La Bohème*, *Falstaff*, *Barber of Seville*, *The Marriage of Figaro*, *Così Fan Tutte* (New Zealand Opera). She designed *Cavall eria Rusticana* and *Pagliacci* for the Opera 2011 winter season, *Acis and Galatea* in 2012, and *Don Giovanni* in 2013.

Theatre design credits include *In the Next Room*, *Mary Stuart*, *Well Hung*, *Equus*, *Cabaret*, *Into the Woods*, *Sweet Charity*, *Hair*, *The Rocky Horror*

*Picture Show*, *The Duchess of Malfi*, *Pillow Man*, *My Name Is Gary Cooper*, *The Importance of Being Earnest*, *The Glass Menagerie*, and *Anne Boleyn* (Auckland Theatre Company); *The Country Wife*, *La Cage aux Folles*, *The Great Gatsby* and *Cabaret* (Court Theatre); *Tartuffe*, *Top Girls*, *Three Days of Rain*, *Irma Vep*, *The Scene*, *Holding the Man*, *When the Rain Stops Falling*, and *Assassins* (Silo Theatre).

Elizabeth designed the World of Wearable Art core show for Wellington 2011, 2012, 2013, and 2014. In 2010 Elizabeth won the Chapman Tripp Costume Design Award for *The Arrival* (Red Leap). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for *Falstaff*, and again in 2007 with a team of designers who created the exhibition *Blow*.



**Sean Lynch**  
LIGHTING DESIGNER

Sean Lynch has been working in NZ professional theatre for over twenty years. He is a musician, actor, lighting and sound designer.

He was a founding member of Electra Theatre Company in Hamilton, and is currently working in Auckland, where he is enjoying designing for some of New Zealand's top theatre companies.

**Previous designs include:**

**Sound:** *Polo*, *Havoc In The Garden*, *Flintlock Musket*, *Yours Truly*, *I Love You Bro*, *Tribes*, *The Pitchfork Disney* and *The Heretic*.

**Lighting:** *Happy Days*, *I Love You Bro*, *Bard Days Night*, *Thom Paine*, *Private Lives*, *Brel*, *Speaking in Tongues* and *Chicago*.

2014 designs included *Angels in America* and *Belleville* for Silo Theatre, and *Once on Chunuk Bair* and *Jesus Christ Superstar* for Auckland Theatre Company.

Last year he designed for Silo's acclaimed production of *Hudson & Halls Live*, *The Book of Everything*, Live Live Cinema's *Little Shop of Horrors* and *Fallout* for Last Tapes Theatre.



**Paul McLaney**  
SOUND DESIGNER

Paul has been working in recording and performance for over 20 years. His music offerings have spanned the acoustic music of his solo career, the rock and pop of Gramsci and the ambient electronica of *The Impending Adorations*.

His foray into the theatrical world began in 2014 when Paul was invited to compose the score for Silo Theatre's production of *Speaking In Tongues* which earned him an Auckland Theatre Award for Best Music. Subsequently he has composed for Auckland Theatre Company, Pop-up Globe, Large Group, Perendale and most recently *Play On* - a musical imaging of Shakespeare's great soliloquies.



# The Broadway Producers of *Venus in Fur*

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## Jon B. Platt

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Jon B. Platt's lead producer production credits include some of the most honoured dramatic work in Broadway history: *Angels in America: Millennium Approaches* (Pulitzer Prize Winner), *Perestroika*, *The Book of Mormon*, *Wicked*, *Copenhagen*, *God of Carnage*, *Death of a Salesman* and *Clybourne Park* (Pulitzer Prize Winner). In addition to his 7 Tony Awards, Mr. Platt has received 10 New York Drama Desk Awards and 5 New York Outer Critics Circle Awards, and the Robert Whitehead Award for Distinguished Producing in the Commercial Theatre in 2012.

## Scott Landis

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Tony award winning producer Scott Landis' credits include *The Children's Hour* (West End), *La Bete*, *The Pajama Game* and *Nice Work If You Can Get It*.

## Director Lynne Meadow and Executive Director Barry Grove

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Manhattan Theatre Club, led by Artistic Director Lynne Meadow and Executive Director Barry Grove, is one of (the United States') leading non-profit theatres producing innovative and diverse work by playwrights at all stages of their careers, at its Broadway and Off-Broadway theatres. Plays that debut at MTC are performed across the country and around the world, and 6 of them have won Pulitzer Prizes: *Doubt*, *Proof*, *Ruined*, *Rabbit Hole*, *Crimes of the Heart*, and *The Piano Lesson*.

## Jessica R. Jenen

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Jessica R. Jenen produced *An Evening with Patti Lupone & Mandi Patinkin*, and while Executive Director of Classic Stage Company, produced the world premiere of *Venus in Fur*, as well as *Three Sisters*, *Uncle Vanya*, and *The Tempest*, among others.

## Classic Stage Company

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Classic Stage Company is the premiere Off-Broadway theatre dedicated to re-imagining the classical repertory for a contemporary American audience.

## Scott M. Delman

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Scott M. Delman is a private equity investor at DGZ Capital who has co-produced *The Book of Mormon*, *American Idiot*, *Mary Stuart* and *Ragtime*.



Photo Credit: Andrew Malmo

Te Radar and Ruth Spencer's seat plaque reads "The best seat in B Reserve".

Jennifer Ward-Lealand speaks to *Stuff.co.nz* about why she chose to *Take a Seat*.

# ASB WATERFRONT THEATRE

## Update

**O**n the 28<sup>th</sup> of July Auckland Theatre Company officially received the keys to the ASB Waterfront Theatre as practical completion was met. Now we have achieved this incredible milestone we have moved on to the all important fit-out stage of the building. For the next six weeks the auditorium will be off limits as the fly system, lighting and sound are installed. Similarly, the hardware which forms the three storey artwork by Leo Villareal has arrived and is in the process of being fitted into place.

Things are moving along for the front-of-house team and

they are getting down to the finer details, carefully choosing all of the soft furnishings and deciding on hospitality offerings in anticipation for the official opening events on Thursday 22 September. These invite-only events will be followed up by a family-friendly public open day on Saturday 24 September. This free event is your chance to explore the new building and will feature guided tours and performances. For more information follow the ASB Waterfront Theatre Facebook page or contact ATC.

Amongst all of this excitement, it is important to remember we are still fundraising for the essential final fit-out items so we can ensure all visitors to the

ASB Waterfront Theatre enjoy a seamless audience experience from the minute they enter the building.

Extend your support and have it acknowledged as a permanent part of the new theatre by *Taking a Seat* in the main auditorium. For a donation of \$1000 you can have a message of your choosing inscribed on a seat plaque and receive an invitation to attend the Seat Unveiling Evening on Saturday 24 September.

Join the likes of Helen Clark, George Henare, Jennifer Ward-Lealand, Michael Hurst, Peter Elliott, Peter Gordon, Elizabeth McRae, Te Radar, Sia Trokenheim and hundreds of other loyal supporters who

have already taken seats and contributed to this extraordinary building. Please note there are a limited number of seats left and instalment payments are happily accepted.

**For more information about any of the events mentioned above or for details on how to donate please visit [www.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz) or contact a member of the ATC Development Team on 09 309 0390. We look forward to seeing you all at the theatre soon!**

## Donate to the ASB WATERFRONT THEATRE

If you are passionate about theatre and the new opportunities the ASB Waterfront Theatre will present for Auckland's performing arts landscape, then please get involved. All donations are gratefully received.

Visit [www.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz) or call the ATC Development Team on 09 309 0390 for more information.

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# take a seat-

*and play your part in creating the ASB Waterfront Theatre, home of Auckland Theatre Company.*

“ 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

Join Colin and sponsor a seat with a personal message for \$1,000. You can see the donation as a treat for yourself, as a unique gift, or as a fitting way to commemorate someone special.

Limited number of seats available.

Go to [www.asbwaterfronttheatre.co.nz](http://www.asbwaterfronttheatre.co.nz) or call Auckland Theatre Company on 09 309 0390 ext 286 to find out more.

AUCKLAND  
THEATRE  
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# ASB WATERFRONT THEATRE

## Getting There



■ **From Southern & North Western Motorways:** exit onto Nelson Street, then turn left in Wellesley Street, go straight ahead onto Halsey Street, turn left into Fanshawe Street, then turn right into the Wynyard Quarter via Daldy Street.

■ **From city:** use Quay Street or Customs Street to get onto Fanshawe Street, then turn right into the Wynyard Quarter via Daldy Street.

■ **From the Northern Motorway:** after you have crossed the Harbour Bridge

take the Fanshawe Street exit, and then turn left into the Wynyard Quarter via Daldy Street.

■ **From College Hill Road:** turn left onto Beaumont Street, then turn right onto Fanshawe Street, then turn left into the Wynyard Quarter via Daldy Street.

■ **Drop off Loop:** from Daldy Street, turn right into Madden Street, left onto Halsey Street and pull into the drop off area. To get to the car parks, continue along Halsey St, turn left

onto Jellicoe Street and then at Silo Park either turn right onto Hamer Street to get to the ASB staff car park (pre-bookings necessary) or turn left onto Beaumont to get into the Jellicoe Street carpark.

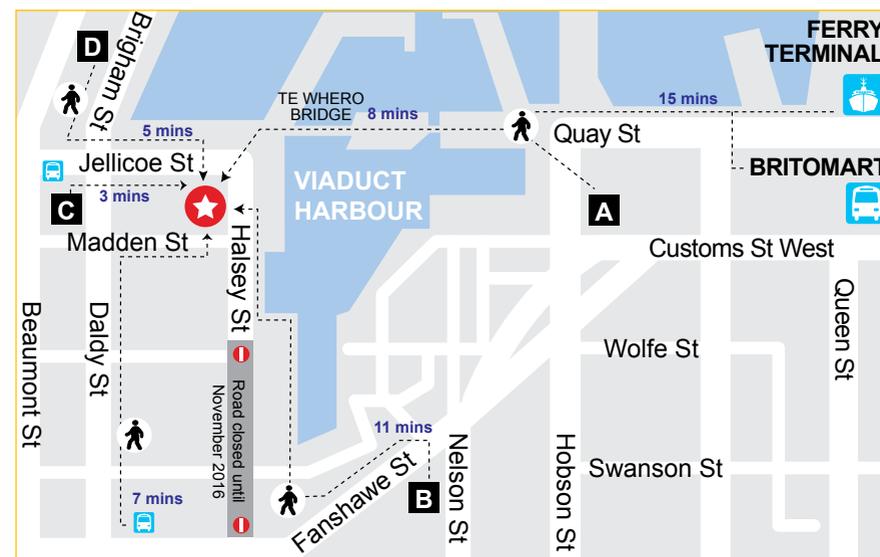
■ **If you're going directly to either the ASB Staff Car Park or Jellicoe Street Car Park:** continue along Daldy Street, then turn left into Jellicoe Street, then at Silo Park either turn right onto Hamer Street to get to the ASB staff car park (pre-bookings

necessary) or turn left onto Beaumont to get into the Jellicoe Street carpark.

**Halsey Street** is closed at the Fanshawe Street end until November 2016.

**Beaumont Street:** you are able to use Beaumont Street if you want to, however, Auckland Theatre Company would like to encourage you to use Daldy Street instead in order to reduce the amount of traffic on Beaumont Street because it is heavily used for traffic visiting the Maritime businesses.

## Parking Information



	NAME	PARKS	FROM ASBWFT	WALKING TIME
A	Down Town Car Park	1922	750 metres	8 mins
B	Fanshawe Street Car Park	509	900 metres	11 mins
C	Jellicoe Street Car Park	140	300 metres	3 mins
D	ASB Staff Car Park	130	400 metres	5 mins

If you have any questions, please email [atc@atc.co.nz](mailto:atc@atc.co.nz) or call 09 309 3395

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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

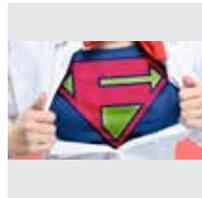
by Melissa Bubnic

**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

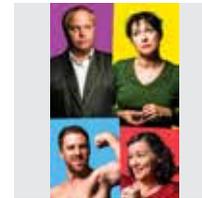
by Phoebe Waller-Bridge

**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, toy boy, 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

**AUCKLAND THEATRE  
COMPANY**

**ARTISTIC DIRECTOR**

Colin McColl

**GENERAL MANAGER**

Lester McGrath

**CREATIVE TEAM**

Associate Director: Lynne Cardy  
Literary Manager: Philippa Campbell  
Youth Arts Co-ordinator: Whetu Silver  
Participation Co-ordinator:  
Tanya Muagututi'a

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Andrew Malmö  
Special Projects Manager: Jonathan Bielski  
Company Manager: Elaine Walsh  
Production Manager: Robert Hunte  
Venue Technical Manager: Josh Bond  
Events Co-ordinator: Bernadette Norfo

**MARKETING,  
COMMUNICATIONS, SALES &  
INNOVATION TEAM**

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Innovation: Michael Adams  
Marketing Campaigns Manager:  
Natasha Gordon  
Publicist: Siobhan Waterhouse  
Junior Publicist: Miryam Jacobi  
Graphic Designer: Wanda Tambrin  
Marketing Co-ordinator: Nicola Brown

**VISITOR SERVICES**

Director Visitor Experience: Geeling Ching  
Ticketing & Sales Manager: Jesse Hilford  
Box Office Co-ordinator: Faith-Ashleigh Wong  
Box Office Representatives:  
Ahi Karunaharan & Jackson Coe

**DEVELOPMENT TEAM**

Development Manager: Linden Tierney  
Development Executive: Alex Little  
Sales & Development Co-ordinator:  
Rosaling Hemmings  
Development Intern: Jemma Kogut

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Company Administrator: Jan Pitout

Finance Manager: Kerry Tomlin  
Administration Assistant: Jade McCann

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Karen Fistonich  
Ross Green  
Scott Kerse  
Isaac Hikaka

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Ross and Josephine Green  
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Sue Haigh  
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Ross and Paulette Laidlaw  
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Dayle and Chris Mace  
Andrew Mackintosh and Hilary Liddell  
Peter Macky and Yuri Opehko  
Jackie and Phillip Mills  
Michael Moore and Andrew Gelonese  
Christine and Derek Nolan  
Denver and Prue Olde  
Heather Pascual

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Fran and Geoff Ricketts  
Mark and Catherine Sandelin  
Mike Smith and Dale d'Rose  
Joanne Smout and Janmarie Thomson  
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Julie and Russell Tills  
Kit Toogood and Pip Muir  
Simon Vannini and Anita Killeen  
Susan and Gavin Walker  
Sir James Wallace  
Ian Webster and Janni Felpas  
Annemarie Yannaghas

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Fay Pankhurst  
Rob Nicoll  
Sandy and Alan Bulmer  
Scott and Louise Wallace

**OUR CURTAIN CALL SUPPORTERS**

Brian and Pam Stevenson  
Christina Chan

**OUR TAKE A BOW SUPPORTERS**

Jocelyn Lowe  
Bob and Freda Narev  
Elizabeth Pendergrast  
Anne Hargreaves  
Rosemary Langham  
Joanne Smout  
Shane Compton  
Ted and Wendy Van Arkel  
Sandra Greenfield  
Trish Gribben

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**CONTACT BOX OFFICE**

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boxoffice@atc.co.nz

**REGIONAL FACILITIES  
AUCKLAND**

**BOARD OF DIRECTORS**

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Deputy Chair: Dame Jenny Gibbs  
Directors: John Avery, Lisa Bates, Geoff Clews,  
Andrew Collow, John Robertson, Rukumoana  
Schaafhausen, Gary Troup

**MANAGEMENT**

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**AUCKLAND LIVE  
EXECUTIVE TEAM**

Director: Robbie Macrae  
Programming & Presenter Services:  
Bernie Haldane  
Head of Marketing & Ticketing: Angela Gourdie  
Head of Technical Operations: Kerry Griffiths  
Head of Visitor Experience: David Bavage

**PRODUCTION TEAM**

Manager, Presenter Services: Glen Crighton  
Manager, Event Delivery: Mitch Turei

Ticketing Operations Manager:  
Shona Corban  
Ticketing Account Manager: Adam Dauphin  
Production Manager: Nicola Blackman  
Head of Staging: Jay Dwyer  
Head of Lighting: Malcolm Ibell  
Head of Sound and Vision: Richard Freeman  
Event Co-ordinator: Scott Gaddes  
Visitor Services Manager: Karyn Metcalf  
Event Services Manager: Jamal Badsha

**PRODUCTION SUPPLIERS**



[www.2construct.co.nz](http://www.2construct.co.nz)



[www.xytech.co.nz](http://www.xytech.co.nz)



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**ASB**

PRESENTS THE AUCKLAND THEATRE COMPANY PRODUCTION OF

# BILLY ELLIOT



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MUSIC BY **ELTON JOHN**  
BOOK & LYRICS BY **LEE HALL**  
ORIGINALLY DIRECTED BY **STEPHEN DALDRY**

**THE MUSICAL**



**“BIG HEARTED”**



**“BRILLIANT!”**



**ASB**  
**WATERFRONT**  
**THEATRE**

**Opens**  
**OCT 7**



BOOK **09 309 3395** / [atc.co.nz](http://atc.co.nz)

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