



ASB SEASON OF

SHORTLAND

STREET

THE MUSICAL

MUSIC AND LYRICS BY
GUY LANGFORD

BOOK BY
GUY LANGFORD
WITH SIMON BENNETT

BY ARRANGEMENT WITH SOUTH PACIFIC PICTURES

AUCKLAND
THEATRE
COMPANY

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ASB SEASON OF

SHORTLAND STREET THE MUSICAL

CAST

Sir Bruce Warner/Dr Michael McKenna — **MARK HADLOW** | Chris Warner — **GUY LANGFORD**
Dr Hone Ropata — **JUSTIN ROGERS** | Nurse Carrie Burton — **LISA CHAPPELL**
Nurse Alison Raynor — **AILIS OLIVER-KERBY** | Nurse Jaki Manu — **BRONWYN TUREI**
Marj Neilson — **KATHERINE McRAE** | Kirsty Knight — **TORUM HENG**
Lionel Skeggins — **TOM CLARKE** | Rachel McKenna — **COMFREY SANDERS**
Nick Harrison — **CHRIS PARKER** | Ensemble — **BLAISE CLOTWORTHY,**
REBEKKAH SCHOONBEEK-BERRIDGE, AVA DIAKHABY, TAVAI FAASAVALU

CREATIVE

Director — **SIMON BENNETT** | Music and Lyrics — **GUY LANGFORD**
Musical Director — **GRANT WINTERBURN** | Arranger — **PENNY DODD**
Set Designer — **JOHN PARKER** | Costume Designer — **ELIZABETH WHITING**
Lighting Designer — **BRYAN CALDWELL** | Choreographer — **OLIVIA TENNET**
Sound Designer — **ARRAN ELEY**

BAND

Bass — **AARON CODDEL** | Drums — **ANDREW KEEGAN** | Guitar — **NEIL WATSON**
Saxophone — **MARK DENNISON** | Keys/Repetiteur — **SAM JONES**

PRODUCTION

Production Manager — **JOEL CROOK** | Company Manager — **ELAINE WALSH**
Stage Manager — **ELIZA JOSEPHSON-RUTTER** | Technical Manager — **KEVIN GREENE**
Assistant Stage Manager — **ASHLEY MARDON** | ASM/Mechanist — **MICHAEL CLARK**
Lighting Operator — **ZACH HOWELLS** | Flytech — **DAVE McSMITH**
Props Master — **RUBY READ AND SELINA ERSHADI** | Wardrobe Maintenance — **BRIDGET BRIAN**
Dressers — **SELINA ERSHADI AND KATIE QUERIN**
Wardrobe — **SHERIDAN MILLER, MORAG BROWNLEE, SOPHIE HAM**
Wigs — **ABI TAYLOR** | Set Construction — **ROLLERCOASTER**

'SHORTLAND STREET' SERIES THEME MUSIC COMPOSED BY GRAHAM BOLLARD.

**THE HAKA KA MATE WAS DERIVED FROM TE NGERI A TE RAUPARAHA, THE COMPOSITION BY
TE RAUPARAHA, A CHIEF OF NGĀTI TOA RANGATIRA.**

'NOT IN GUATEMALA NOW' MUSIC COMPOSED BY GUY LANGFORD AND NINO RAPHAEL.

MEDIA PARTNER:  | BY ARRANGEMENT WITH:



AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR
HELP WITH THIS PRODUCTION: Zach Howells, Toa Waaka, Louise at Medical Uniforms and The Cut.

ADVISORY: STROBE LIGHTING, THEATRICAL HAZE AND LOUD SOUND EFFECTS

The ASB season of *Shortland Street – The Musical* is the end-of-year musical for the Auckland Theatre Company 2019 season and opened on 17 November 2018 at the ASB Waterfront Theatre. The production is approximately 2 hours 20 minutes long including a 20-minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

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DIRECTOR'S NOTE



SIMON BENNETT

It's been a long road to reach this place.

Shortland Street – The Musical is a rare thing: a large-scale New Zealand musical comedy. Like its source material, it is unashamedly Kiwi and strives to celebrate our identity as well as our quirks. Nearly everything that takes place in the musical happened on the TV show at some stage. And the structure of the musical is designed to follow the structure of soap form. Each act takes place over a year, with the first and second halves both ending

Like its source material, it is unashamedly Kiwi and strives to celebrate our identity as well as our quirks.

at Christmas. As Lionel Skeggins sings: “Every Christmas without fail, bad things happen in Ferndale”. I was Producer of the TV show in 2015, nearing the end of my second three-year stint in the swivelly chair, when Christian Penny introduced me to Guy Langford, a protégé of Christian’s with a grand idea. Guy described his dream of a *Shortland Street* musical. About the only advice I could give was that Guy would have to gain permission from South Pacific Pictures and TVNZ before going any further with the idea.

A few months later, I found myself sitting in the theatre at TAPAC, with

a room full of TV people. Our jaws collectively dropped as we were hit with a fully realised first 20 minutes of the show, with full cast, band and dancers. It was a blast. Guy gave the smoothest and most compelling pitch I have ever seen, and *Shortland Street – The Musical* was given the thumbs-up.

Three years passed.

During this time, I left the sanctuary of *Shortland Street* to throw myself on the mercies of a freelance existence. Finding myself with plenty of time on my hands, I found myself working alongside Guy, developing the stories

that would become the backbone of the musical, and weaving them into a satisfying structure. We shepherded the book and songs through a number of workshops and readings, culminating in a well-received presentation of 50 minutes of potted highlights at the 2017 Auckland Arts Festival. Guy and I felt sure we were onto something quite good.

But musicals are very expensive beasts, and after a long period of struggling unsuccessfully to raise funds, we were about ready to adapt the show into a solo performance for Guy at BATS and Basement Theatre.

Then Auckland Theatre Company stepped in and offered to produce *Shortland Street – The Musical* at the ASB Waterfront Theatre for Christmas 2018. At the same time, a number of very generous investors jumped aboard so we could tour the show to seven centres around New Zealand in early 2019. We found ourselves part of an exhilarating and complicated machine that was working to realise the vision we’d been cooking up at my place over the previous three years.

For me, this is a joy: to bring to life something that Guy and I have written, to be back in the theatre, working on my first full-scale musical since Sondheim’s *Assassins* at the Watershed Theatre in 1996, and to be working with a brilliant bunch of actors, designers and crew.

There is an irony in the fact that my voyage to escape the relentless demands of serial drama led me to direct *Shortland Street – The Musical* but, perhaps, my background in theatre-directing, my love of stage musicals and 20 years’ involvement in New Zealand’s favourite medical drama may have made me uniquely qualified for the gig!

I have to acknowledge the support of: my family, Helen, Hermione and Reuben, for living with the show in our home for such a long time; our wonderful angel investors, who are making the tour possible; South Pacific Pictures for giving permission; the many actors and musicians who helped us develop the show; and to Auckland Theatre Company for taking the punt. And, thanks to Guy Langford, my partner in crime, for having the dream.

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ARTISTIC DIRECTOR'S NOTE

COLIN McCOLL



Welcome to the ASB season of *Shortland Street – The Musical*.

Let's face it – it had to happen. *Shortland Street* has been part of our lives for so long now – it was just screaming to become a musical!

This beloved serial drama has been beaming into living rooms throughout the country since 1992. It has mirrored and often even predicted momentous events in our recent history and many of our leading TV talents have had their first break and honed their skills on *Shortland Street*. It's firmly entrenched as part of our identity, culture and social history.

Guy Langford combines his fondness for the show and his love of musical theatre with this affectionate parody, jam-packed with infectiously witty show tunes. He's ably supported by director Simon Bennett, one of New Zealand's leading directors (and conveniently, an ex-*Shortland Street* director, storyliner and producer!), musical director Grant Winterburn and choreographer Olivia Tennet. All power to them, their creative team and our wonderful cast of performers, bursting with talent, for bringing this glorious, action-packed entertainment to the ASB Waterfront Theatre stage.

Sit back, relax – I can promise you, this is one hospital visit you won't regret!





SHORTLAND STREET
MEDICAL CENTRE



HOW LONG WILL IT LAST?

BY ANGELA BLOOMFIELD

We used to have conversations about how long it would last. I was 19 at the time and my only knowledge of soaps was *Neighbours* so I offered up a very confident “seven years... maybe ten”.

Now, as *Shortland Street* hits 25 years running, it's become so ingrained in our lives, I don't think anyone can imagine 7pm without it. Whether you watch it, never have, or used to and don't anymore, there's no denying that *Shortland* is part of New Zealand's identity. It's right up there with the All Blacks and, thanks to a very insightful mandate set out by NZ on Air all those years ago, it speaks to us in a language we understand – ours!

Not only did it help define our television industry, it continues to be a vital part of TVNZ's programming – consistently winning the ratings war at 7pm. It is, therefore, the best lead-in show for night-time viewing, while it also makes a heap of money from advertising.

By the time I arrived on set, *Shortland Street* was actually quite high functioning for a production so young. The sets had stopped falling over, at least. We still had one set, the café, which was constructed in a shed out the back of the

studios. We would reroute the cables externally so we could adhere to our multi-camera fast turnaround formula and, even though we had to wait for the rain to stop between takes because of the shed's noisy tin roof, we shot in it for many years. Because that's what we did, and still do. We make good on whatever challenge presents itself and

stories have become more intricate, as we attempt to match the TV shows around us. And sure, new technology has helped us in this evolution; one example is that we now record on all three cameras simultaneously, and that makes for an abundance of material and options. But, at the end of the day, we are still writing five episodes

actors, often for months and even years at a time. Making a living from acting is a gift but also a steep learning curve. I will never forget when the Inland Revenue set up office at the studios and audited a large number of members of the cast: a little reminder to us that we were in uncharted territory. They wanted to check we

Even though the show has reinvented itself through the years as the TV watcher has become more discerning, it has never strayed from reflecting New Zealand's people and New Zealand perspectives, along with a good dose of Kiwi humour.

our biggest challenge is time. People have always talked about how quickly the show is shot... and I will say right now, we shoot it more quickly today than we ever did before.

The changing face and digestion of television has meant *Shortland Street* storytelling has had to become more sophisticated. Characters and

a week, shooting five episodes a week and editing five episodes a week, and that will never change.

What has changed is the life of a New Zealand actor. Many Kiwi actors still have to supplement their careers with other sources of income but, for many, *Shortland Street* has provided, for them, opportunities to be working

were playing by the rules; we needed the rules to be defined and, suffice to say, claiming GST on ciggies and milk at the petrol station was not allowed.

So, let's combine these two elements: year after year playing the same character, five days a week and under very real time constraints. We often reference the theatre when we



analyse what it is to act on *Shortland Street* but, unlike in theatre you have a camera two metres away from your nose and truth is the only way to a successful performance. And, let me tell you, I have seen some magic in my time on the show – actors reaching depths of emotion in that small amount of time, under the pressure of that schedule. It's moving and it's an honour to be a part of it.

Not only have the actors bared themselves for their characters, a huge number have gone out and shared their time for the greater good. Becoming a recognisable face on this particular show makes you hot property. Whether it's school fund-raisers, talking to kids or dedicating time to charities to assist in raising awareness and funds, many *Shortland Street* actors have given their energy generously over the years: a by-product I don't think anyone anticipated.

So, the question I am asked most often, outside of 'what's your favourite scene?' (do they realise how many I've done?), is this one: 'why do people love *Shortland Street* so much?' I think it goes back to that original mandate; the show's duty as a 'public service', while it was funded by NZ

On Air, was to 'reflect New Zealand's cultural diversity' and 'address issues of specific relevance to young people'. Even though the show has reinvented itself through the years as the TV watcher has become more discerning, it has never strayed from reflecting New Zealand's people and New Zealand perspectives, along with a good dose of Kiwi humour.

Did you know that the immortal line, "You're not in Guatemala now, Dr Ropata", was originally edited out of the script for sounding too silly? But then they chucked it back in and the rest is history.

– Angela Bloomfield played Rachel McKenna on thousands of episodes of *Shortland Street*; her character endured alcoholism, bulimia and an epic on-off relationship with Chris Warner. Angela acted in film *Bonjour Timothy* and TV's *Ride with the Devil*, and has directed episodes of *Go Girls*, *Shortland Street* and *Jackson's Wharf*.

This article was originally published on NZ On Screen as part of Shortland Street's 25th anniversary.

NZONSCREEN



Photos supplied by South Pacific Pictures.

HOW THE MUSICAL WAS BORN

GUY LANGFORD

I have silly ideas all the time. Most of them are quickly laughed away but this one stuck: *Shortland Street – The Musical*. A musical? Of that TV show? How on earth could it work? I've spent the last six years trying to figure that out.

I'm fully aware that adding song and dance to a hospital drama sounds a little crazy... but I had learnt, over the past two years of training at international theatre school École Philippe Gaulier, that 'a little crazy' is good. Upon my return home, I slowly chipped away at the project – bouncing ideas, writing scripts, jamming songs – in search of a way to bring this silly idea to life.

Eventually, the tone of the show (an affectionate parody) and the setting (early '90s) became clear. So did the dream: a full-scale musical comedy – as grand as what you see

on Broadway and in the West End – with our characters, our stories, our voice. It's a show that celebrates *Shortland Street* and what it's done for us culturally but, more importantly, celebrates our identity: who we are as New Zealanders.

In order to make this dream a reality, I needed the support of South Pacific Pictures and TVNZ, the guardians of the TV show. So, on Tuesday 10 November 2015, I pitched the musical to them with a 20-minute performance (featuring 10n actors, six dancers, a four-piece band, lights, costume and set) directed by Christian Penny. Thankfully, it went well. The television executives came in sceptical and left happily surprised. They gave it their blessing.

After we received some development funding from Creative New Zealand, a first draft was written. Many songs found their feet (with the help of various musicians)... but the book (a musical theatre term for 'script') was lacking. A 'brain trust' was gathered to bring it on track and it was then

that Simon Bennett offered to come on board as a mentor on the project. Little did he know that he would end up working on the show for three years, become a co-writer of the book and direct the world premiere production!

After much planning and research (including spending a night in Te Kuiti), several new songs were composed, and a second draft was written with Simon, workshopped with several generous actors, and presented in a private reading to invited guests. To our delight, the book was finally working. Soon after, Carla van Zon offered us the opportunity to perform a sneak preview of the musical at Auckland Arts Festival's 2017 *RAW: Projects in Development* season. In just over a week, a hard-working team put together 50 minutes of excerpts from the musical and performed two sold-out shows.

It was at this point that we knew *Shortland Street – The Musical* was worth all the work we were putting in. The audience was laughing, cheering in the middle of numbers, and people



were humming the songs as they left the theatre. It was also at this point that writing guru Rachel Lang kindly offered her support. Upon reading draft two, which was nearly three hours long, she said “Honey, you need to cut the sh*t out of this” and, with her help, we did.

The result was draft three: considerably shorter, featuring more new songs (songs were constantly refined, or replaced, or cut, over the development process) and a less-earnest, more-ridiculous third act. Another private reading was held and the audience was giggling from start to end. Afterwards, Roger Hall noted: “As I sat there, I thought, ‘Damn. I wish I’d thought of this.’”

Still, we knew the work could be improved further. After a music workshop in Geelong, Australia, a script workshop at Toi Whakaari: New Zealand Drama School and more editing suggestions from Rachel Lang, a fourth draft of the show was written. On paper, the show was basically ready. The only problem was, we had no means to put it on. At the time, we

were on a mission to tour the musical to 22 centres, including Fiji (the TV show is huge over there). Although we had some private funding, by the end of 2017 it was clear that we weren’t going to secure the amount needed to pull off a venture of that scale. Sadly, it looked like the musical may never be staged professionally.

Fortunately, that Christmas we found ourselves in a meeting with Lester McGrath and Colin McColl from Auckland Theatre Company, who suggested that *Shortland Street – The Musical* be their 2018 Christmas show at the ASB Waterfront Theatre. Obviously, we said yes.

Since then, with a fifth and final draft completed, we’ve been working with designers, a choreographer, an arranger, a musical director, and a multi-talented cast, band and crew, to craft this epic premiere production. I’m proud to say that it will tour the country next year. So, how on earth could a musical of *Shortland Street* work? The performance you’re about to experience is our answer to that question.

SPECIAL THANKS TO:

Kelly Martin, Jessica Wiseman and the team at South Pacific Pictures; Andrew Shaw, Kathleen Anderson and the team at Television New Zealand; Christian Penny, Tamar Münch, Briony Ellis, Angela Green, Teina Moetara, Rachel Lang and John Barnett, for their mentorship; Rutene Spooner, Nicky Marshall, Jason Te Mete, Michael Nicholas Williams, Penny Dodd and the various musicians who helped shape the songs of the musical. Katie Wolfe, Tim Carlsen, Tai Berdinner-Blades, André Jewson and the 63 other artists who have taken part in workshops, readings and performances; Sophie Lindsay, Rachael Penman and Grant O’Neill for being good people and producers. Caroline Bell-Booth, Laura Hill, Trisha Dunleavy and the 140 other people who gave advice over cups of coffee; Toa Waaka, Taku Parai and Ngāti Toa: Te Rūnanga o Toa Rangatira Inc for navigating the performance of Te Rauparaha’s haka ‘Ka Mate’ in the musical with us; Carla van Zon, David Inns, Helen Winskill and the team at Auckland Arts Festival. Toi Whakaari: NZ Drama School, Q Theatre, Playmarket and the other organisations which have helped this project along the way; Catherine Falstie-Jensen, Simon Vincent, Kate Adolph and the team at Creative New Zealand; Susan Andersen, Megan Buchannan, Grant Bunyan – Designhaus, Jo Kilgour, Shelagh Magadza and Andrew Malmo for Struck by Lightning tour planning; Steve Cassidy, Karen Holdom, Sylvia Burberry and Roger Hall, whose support has made the Struck by Lightning national tour possible; Peter and Helen Langford, for their unwavering belief in the show; Helen Searancke and Comfrey Sanders for their patience, love, tolerance and encouragement; the legacy of the countless producers, writers, actors and crew who have made *Shortland Street* today; and more than 300 people who have contributed to the development of *Shortland Street – The Musical*. To see a full list of names please visit www.shortlandstreetthemusical.co.nz/thanks-to

Left: Rehearsal shots of *Shortland Street – The Musical* at Auckland Theatre Company’s Balmoral studio. Photo credit: Brad Fisher.



COMING SOON: THE GOLDEN AGE OF THE KIWI MUSICAL

BY LUKE DI SOMMA



In 2011, Jason Robert Brown, one of the great modern musical theatre writers, was teaching a masterclass for young actors in Christchurch. One of the students asked how they could make it to Broadway. Brown answered that in a city like New York you need something unique to make you stand out. “You could come and do New Zealand musicals,” he joked, “because there are heaps of those.”

His throwaway quip about New Zealand musicals was made in jest but it hit a nerve with me. He was right. And it hurt. Because, for the first time, I realised that my country had neither

a national identity, nor an international reputation in the art form that I loved.

Sure, historically, we’ve written and produced our own shows but it’s not an exaggeration to say that musical theatre is not one of our great artistic exports. The critic James Wenley described our national canon as “meagre” and it’s true that we’ve not had the same international success in musicals that we’ve had in other art forms such as film, pop music, opera and literature.

But that may be changing – there’s a bright golden haze on the horizon.

The last few years have seen a new wave of original musical theatre from Aotearoa being produced. Rochelle Bright’s indie rock cabaret/gig musical *Daffodils* was a major instigator. While its score was hits from great New Zealand rock and pop artists, for the first time in a while, we heard

homegrown songs in a theatrical context (and in our accent) that felt authentic and inevitable. This wasn’t a play with ditties, a pantomime or a badly conceived film adaptation, but an honest musical theatre piece that embraced our culture and music. It was almost as though we needed the comfort of the Kiwi songbook to ease us in.

Since then, festivals and companies have started to see the potential in backing the form, and have been increasingly presenting and commissioning new work. For example: the musical, *That Bloody Woman*, by Gregory Cooper and me, played here at the Auckland Theatre Company in 2016 in a co-production with The Court Theatre; Last Tapes’ searing rock cabaret *Valerie* has played to audiences all over the country; and a specially conceived show for the tourist



Scene from Auckland Theatre Company production of *That Bloody Woman* by Luke Di Somma and Gregory Cooper, 2016. Photo credit: Michael Smith.

market, *City of 100 Lovers*, is set for an unprecedented long run in Auckland. Tonight, we have one more to add to the list: Guy Langford and Simon Bennett's take on our favourite soap opera, *Shortland Street – The Musical*.

People love musicals. Okay, not everyone but lots of people do. The biggest and most lucrative entertainment brand in the world isn't *Star Wars*, or *Thriller*, it's *The Phantom of the Opera*. People love musicals. So why is it just now that we are beginning to draw in audiences to come to our own shows?

Musical theatre is a young art form and we are a young country so it's only natural that it's taken a while for us to find our voice. But, perhaps more significantly, there is something about the emotion, scope and passion in musical theatre that might feel anathema to some of us. In a musical,

a character sings when they are out of words. The great director Jerome Robbins said that "when a character wants to scream, they sing and, when they want to fight, they dance". Naturalism works best on screen. Gritty domesticity is best explored in a play. Musicals require things to be heightened and larger than life. For a musical to work, the story has to sing.

The traditional American musical is a post-war statement of American exceptionalism. The classic musicals created during this period are optimistic statements about love and nationhood ("Oh, what a beautiful morning"; "They call me a cockeyed optimist"; "The sun will come out tomorrow"). People deeply in love with people they shouldn't be in love with, their love conquers all in a complicated world, where the both the romance and the American Dream prevails. These

musicals sweep and soar; cowboys pas de bourrée and gamblers harmonise. The aspiration sings, preferably with strings.

Conversely, the British musical is almost always about people – typically poor and cold, and sometimes hungry and almost always escaping unbearable situations. ("Please Sir, can I have some more..."; "Tell me it's not true..."; "We are revolting children..."). These shows are nearly always about class – orphans, chimney sweeps and factory workers fighting the establishment, one box step at a time. Where the American musical is about aspiration, the British musical is about desperation, and both of these extreme and heightened worlds sing.

Without the optimism of the American Dream or the misery of the British class system, it's not hard to see why developing a New Zealand



Todd Emerson and Colleen Davis in *Daffodils* at the Traverse Theatre. Photo credit: Sally Jubb.

voice has taken a while. As a country, New Zealand is the very model of modern moderation. Our manners, climate and politics are all moderate. We like success but not too much. We like a warm evening but not too hot. We

the craft to tell these stories in the specific way that musicals require. There are moments in our history and stories from our culture that sing: the depth, distance and desperation of Rose and Eric's love sings in

Musical; it's a town where love never lasts, villains cause chaos and where, every Christmas, someone dies. It is a soap opera, after all.

In 50 years, when musicals from Aotearoa are succeeding internationally, we will look back to this moment to see where things began to change. If we can harness the enthusiasm that exists for musicals and convince our audiences to trust us to deliver, then we may be on the verge of the first golden age of the Kiwi musical. We may be a small, remote and moderate country but we have big hearts, strong voices and great stories - all the ingredients for great musical theatre. After all, every musical is about an underdog, rising above their station to reach a better life for themselves and their community. Sounds pretty bloody Kiwi to me.

– Luke Di Somma is a Melbourne-based New Zealand composer and lyricist and the co-writer of *That Bloody Woman*.

“We may be a small, remote and moderate country, but we have big hearts, strong voices and great stories - all the ingredients for great musical theatre.”

like people to be kind but please don't be too intense. We're fine. We're sweet. She'll be right. Yeah, nah. Doesn't really sing, aye bro?

What has changed is that we are both finding the right subjects to musicalise, and collectively developing

Daffodils; the injustice, fight and global significance of the suffrage movement in *That Bloody Woman* sings; and, the heartbreak, struggle and generational hope in *Valerie* sings. Guy says that the pressure of life in Ferndale is why he wanted to write *Shortland Street – The*

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ACT ONE

Kia Ora Shortland Street
ENSEMBLE

Not in Guatemala Now
CARRIE, HONE AND ENSEMBLE

Saving Lives
CHRIS, HONE AND ENSEMBLE

Triage Trio
ALISON, CARRIE AND JAKI

Bake it Away
LIONEL AND MUFFINS

Doctor Love
ENSEMBLE

Be a Villain
SIR BRUCE AND ENSEMBLE

Teen Issues
NICK AND RACHEL

Cliffhanger
ENSEMBLE

ACT TWO

**Previously at
Shortland Street**
ENSEMBLE

**The Five Wives of
Doctor Warner**
MELANIE, TIFFANY, ALISON,
TONI AND RACHEL

Stuck in a Love Triangle
KIRSTY AND ENSEMBLE

Dark Night of the Soul
CHRIS, HONE AND ENSEMBLE

Bed-hopping
MARJ AND ENSEMBLE

Goodbye Ferndale
ALISON

The Princess and the Frog
KIRSTY AND LIONEL

Forever
ENSEMBLE

**Coming up at
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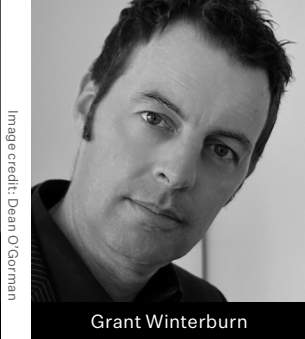
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Simon Bennett



Guy Langford



Grant Winterburn



Penny Dodd



John Parker

CREATIVES

SIMON BENNETT

DIRECTOR AND CO-WRITER OF THE BOOK

Award-winning director and producer Simon Bennett has had a prolific stage and screen career. Involved with TV show *Shortland Street* for 20 years as a director and producer, Simon also directed across five seasons of *Outrageous Fortune* and produced two seasons of *The Almighty Johnsons* as well as kids' fantasy series *Maddigan's Quest* for the BBC and TV3. In theatre, Simon trained at Toi Whakaari: New Zealand Drama School and, together with Simon Elson, went on to establish BATS as Wellington's fourth professional theatre. Simon's favourite productions include: Ken Duncum's *Blue Sky Boys*; *Flipside* (Circa Theatre 2001); Shakespeare's *The Taming of The Shrew*, *Titus Andronicus* and *Twelfth Night*; *A Midsummer Night's Dream* (2000) and Roger Hall's *A Way of Life* (2001) for the NZ Actors Company; and Sondheim's *Assassins* and *Into The Woods* (both for the Watershed Theatre). For Auckland Theatre Company, Simon directed *Horseplay* by Ken Duncum (2010) and *Trees Beneath the Lake* by Arthur Meek (2014). After directing *Shortland Street – The Musical*, Simon returns to TV to direct US kids' TV show *Power Rangers Beast Morphers*.

GUY LANGFORD

BOOK, MUSIC, LYRICS

Guy Langford is a graduate of Toi Whakaari: New Zealand Drama School and international theatre school École Philippe Gaulier, Paris. Previous writing credits include *Hurry! Hurry! Wait...*, *WANNABE* (winner of Best Solo and Pick of the Fringe at the NZ Fringe Awards) and *Moira's Wheel of Fortune*. He has written several plays for children, including *The (Kiwi) Gingerbread Man* (short-listed for Playmarket's Plays for the Young Award), *Emperor's New Clothes*,

The Little Duckling and *Robyn Hood and Her Merry Gals*, as well as street theatre shows *Super Sam*, *Alex the Alien*, and *The French Chefs*. Most recently, Guy has begun writing for *Shortland Street*.

GRANT WINTERBURN

MUSICAL DIRECTOR

Grant Winterburn is one of New Zealand's funkiest keyboard players. More than 30 years of experience as a performer across a wide range of musical genres has seen him in demand as a musical director, accompanist, jazz pianist, organ player, session musician and music tutor. Previously for Auckland Theatre Company, Grant was musical director for *Cabaret*, *The 25th Annual Putnam County Spelling Bee* and *The Rocky Horror Show*. Other musical directing credits include *Assassins* and *The Threepenny Opera* for Silo Theatre, *The Pirates of Penzance* directed by Raymond Hawthorne, *RENT* for Auckland Music Theatre and *Falling in Love Again* starring Jennifer Ward-Lealand and Geoff Sewell for Amici. He has collaborated with *The Ladykillers* (Jackie Clarke, Tina Cross, Suzanne Lynch), Richard O'Brien, Midge Marsden, Carly Binding, Eye TV, Ron Samsom and The Neutrino Funk Experience, and played keys on *Priscilla*, *Queen of the Desert*, *Coca-Cola Christmas in the Park*, *New Zealand's Got Talent*, *Stars in their Eyes*, *Mamma Mia*, *Jersey Boys*, *Cats*, *Anything Goes* and *Avenue Q*, to name a few. Grant has also been a Performance Teacher and Professional Teaching Fellow for a decade at The University of Auckland School of Music.

PENNY DODD

ARRANGER

Wellington born and trained, Penny Dodd began her career at the Mercury

Theatre in 1981 in Auckland, as musical director for *Oliver!*, *Chicago*, *Sweet Charity*, *Footrot Flats*, *The Rink* and *The Pirates of Penzance*. In 1987, she moved to London and played keyboards for the National Theatre's *Fathers and Sons* and *The Pied Piper*, and West End productions of *The Phantom of The Opera* and *Chess*. After returning to New Zealand in 1990, Penny arranged and produced programmes for Radio NZ, and began orchestrating for New Zealand Symphony Orchestra and Auckland Philharmonia Orchestra. She was arranger/musical director for *Coca-Cola Christmas in the Park* from 1994 to 2014. Penny arranged and conducted *Sirens* with Christchurch Symphony Orchestra in 2001 and *Symphonic Rock 03* and *04* with APO. In 2001 she returned to theatre as musical director and conductor. Shows have included: *Chicago*, *Evita*, *Cats*, *Anything Goes*, *42nd Street* and *The Phantom of the Opera*. Highlights at Auckland Theatre Company have included *High Society*, *End of the Rainbow*, *Jesus Christ Superstar* and the role of tap class accompanist Mrs Fraser in *Stepping Out*.

JOHN PARKER

SET DESIGNER

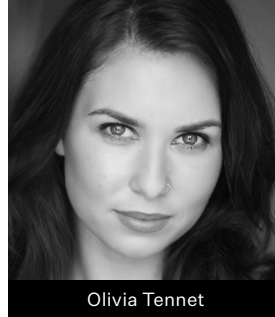
John Parker is an award-winning set designer with a long history of designing for Auckland Theatre Company. His set designs include *Red Speedo*, *Peer Gynt [recycled]*, *Polo*, *A Shortcut to Happiness*, *Red*, *Mary Stuart*, *Stepping Out*, *The Importance of Being Earnest*, *The Wife Who Spoke Japanese in Her Sleep*, *The 25th Annual Putnam County Spelling Bee*, *End of the Rainbow*, *Sweet Charity*, *Doubt*, *Mum's Choir*, *Taking Off*, *Equus*, *Caligula*, *The Bach*, *Middle Age Spread*, *The Rocky Horror Show*, *Noises Off*, *Waiting for Godot*, *Rosencrantz and Guildenstern are Dead*, *Into the Woods* and *The Glass*



Elizabeth Whiting



Bryan Caldwell



Olivia Tennet



Arran Eley

Menagerie. John has also designed for the Louis Vuitton Ball and the America's Cup Ball, Bendon's Next to Nothing, BellSouth Pharaohs, Precious Legacy and Peru: Gold and Sacrifice for the Auckland Museum. John was awarded a Waitakere City Millennium Medal for Services to the Community, and, in 2010, he was honored by being named as an Arts Laureate by the New Zealand Arts Foundation.

ELIZABETH WHITING
COSTUME DESIGNER

Elizabeth Whiting has designed costumes for NZ Opera, Auckland Theatre Company, Silo Theatre, The Court Theatre, Red Leap Theatre, Okareka Dance Company, Black Grace, Douglas Wright Dance Company, Michael Parmenter, Atamira Dance Company, Shona McCullagh, Royal New Zealand Ballet, Pop-Up Theatre London for the Edinburgh International Festival and The World of WearableArt core show in Wellington for six years. In 2010, she won the Chapman Tripp Theatre Award for Costume Design Award for *The Arrival* (Red Leap Theatre). She represented New Zealand at the Prague Quadrennial of Performance Design and Space in 2003 with her costumes for *Falstaff* and, again in 2007, with a team of designers who created the exhibition *Blow*. Her designs for *The Marriage of Figaro* have just been presented in Seattle, and her costume designs for *Tosca* in Perth had a great reception. Recently, Elizabeth has designed *Uncle Vanya* (The Court Theatre), *Kororāreka: The Ballad of Maggie Flynn* (Red Leap Theatre), *Kiss the Sky* (The New Zealand Dance Company), *Blonde Poison*, *Nell Gwynn* and *The Cherry Orchard* (Auckland Theatre Company). Her costume designs were seen in the successfully remounted productions of *Hudson & Halls Live!* and *The Mooncake and the Kumara* in 2017. This year, she designed *La Bohème* for NZ Opera.

BRYAN CALDWELL
LIGHTING DESIGNER

Bryan Caldwell has lit more than 200 productions for New Zealand's top theatre and event companies in New Zealand and internationally,

including Auckland Theatre Company, NZ Opera, Watershed Theatre, New Zealand Actors Company, Mercury Theatre and Inside Out Productions. Bryan's most recent lighting designs for Auckland Theatre Company were *Peer Gynt [recycled]* and *To Kill a Mockingbird*. His play *Breathing Space* was workshopped for the 2013 ATC Next Stage play development programme. His event designs have been seen in New York, Tokyo and Hong Kong at the 150th Birthday Parties for Louis Vuitton, and in San Francisco, Sydney and Paris, at Inside Out Productions for Tourism Neew Zealand. Bryan's work extends beyond the role of lighting designer. He was co-creator and co-designer of the opera event *Viva Verdi!* (NZ Opera), and co-produced and co-adapted *Alice in Wonderland* (Aotea Centre). He also co-created the installations *Our Name is Object* and *I Had a Thought* (Artspace Auckland) and created the video installation *Secret City Scape* in downtown Auckland. Bryan lives in Clear Lake, Texas, next door to NASA Johnson Space Center where he supports experiments in human health and performance during simulated space flight.

OLIVIA TENNET
CHOREOGRAPHER

Olivia Tennet has been performing professionally in New Zealand for 20 years, after landing her first role at the age of seven in *Xena: Warrior Princess*. She has since appeared in various TV and film productions, including *The Lord of the Rings*, *Why Does Love?*, *When We Go To War*, *Power Rangers RPM*, *The Brokenwood Mysteries* and three seasons of the hit Australian show *800 Words*. Liv's theatre credits include *360* (Theatre Stamped), *Mr Burns* and *The Book of Everything* (Silo Theatre), *Guys and Dolls* and *Stepping Out* (Auckland Theatre Company), as well as playing the lead role in the original musical *Pleasuredome*. Liv's choreography credits include music videos for the bands The Miltones and The Naked and Famous, the musical *That Bloody Woman* for ATC and, most recently, for *Mr Burns*. Liv has gained her final Solo Seal qualifications in tap and jazz, both with Honours with Distinction. She was

awarded the top marks in Australasia for six consecutive years. Earlier this year, Liv was invited to develop a new tap dancing syllabus in collaboration with the Asia Pacific Dance Association. *Tap Evolution* will be launched internationally in early 2019. Liv is currently in her fifth year at The University of Auckland, studying for a master's degree in Speech Language Therapy.

ARRAN ELEY
SOUND DESIGNER

Arran Eley hails from rural Aberdeenshire, northeast Scotland. He studied for a BSc Audio Engineering at Perth UHI (Scotland) with the intent to work on live music events; however, he found a taste for theatre after experiencing the Edinburgh Festival Fringe from the technical side, firstly in 2010. Arran came to New Zealand in 2011 to support his nation during the Rugby World Cup. This ended quickly so time was well spent exploring and falling in love with the land. After working on arts festivals nationwide, however, he found a comfortable position at the Fortune Theatre (Dunedin), which helped to secure residency in New Zealand. In 2016, Arran met BounceNZ and started the new challenge of mixing musical theatre. Under the careful ear of the company, he went on to mix shows with Auckland Theatre Company, such as *That Bloody Woman*, *Billy Elliot the Musical* and *Amadeus*. What better way to ready himself for an approaching Kiwi passport than to relive the initial series of New Zealand's most-loved television show live on stage.

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GITTE IS NW20

SYNOPSIS

WARNING! SPOILER ALERT!

ACT ONE

It's 1992. We meet the staff and patients of Shortland Street Medical Centre and our hero, Doctor Chris Warner (**KIA ORA SHORTLAND STREET**).

While Chris is distracted with Jill the Gym Instructor across the road, new Doctor Hone Ropata arrives and meets Director of Nursing Carrie Burton. They are interrupted by a heavily pregnant patient who's just had a car accident. Since Chris is AWOL, Hone rolls up his sleeves to deliver the baby. Carrie tries to stop him as this breaks protocol (**NOT IN GUATEMALA NOW**). The baby is born and, when Chris finally arrives, he and Hone are sent to the CEO's office where Michael McKenna disciplines the doctors, insisting they play by the rules and work together.

Chris' girlfriend Nurse Alison Raynor is sympathetic, until Chris is punched by Jill the Gym Instructor's husband, Brad. Confronted by his infidelity, Alison dumps Chris, much to Hone's amusement. Hone and Chris take an immediate dislike to each other but, when an injured All Blacks squad, is wheeled in, they are forced to work

together (**SAVING LIVES**). Our three nurses are left to clean up the mess. They confide in each other: Alison reveals she's pregnant to Chris, Carrie dreams of being a mother and Nurse Jaki Manu wants to advance her career (**TRIAGE TRIO**).

We meet café-owner Lionel Skeggins, who is in love with Junior Receptionist Kirsty Knight. When she is dumped by bad-boy Greg Feeney, Lionel tries to cheer her up (**BAKE IT AWAY**) but she's oblivious to his affection.

At after-work drinks, Lionel seeks relationship advice and Chris attempts to reconcile with Alison. The staff convinces her to take him back (**DOCTOR LOVE**). Chris' evil father, Sir Bruce Warner, gatecrashes and announces he will be taking over Shortland Street and rebranding the clinic as a luxury medical resort. When Hone and Chris attempt to dissuade him, he tries to bribe them with the prospect of fame and fortune (**BE A VILLAIN**). Hone rejects the offer but Chris is blackmailed into toeing his father's line.

Teenagers Nick Harrison and Rachel McKenna skip school (**TEEN ISSUES**). They bump into Hone, who is advertising free treatments for all on Christmas Day as a way of thwarting Sir Bruce's new regime. When the teens arrive home, Rachel finds her newly redundant father drunk. When he heads out to the car, Rachel and Nick follow him into a thunderstorm.

At Shortland Street, Hone's Christmas plan is going gangbusters but, when Sir Bruce finds out, he tries to shut it down. Sir Bruce warns Chris not to help Hone but Chris defies his father, who makes an ominous phone call to Brad, Jill the Gym Instructor's husband. Suddenly, an enormous thunderclap interrupts proceedings and Michael arrives with Nick, holding the unconscious form of Rachel in his arms. She's been struck by lightning and is hovering between life and death (**CLIFFHANGER**). Just when it seems things couldn't get any worse, a Mack truck smashes into reception.



ACT TWO

In a series of action-replays, we see Senior Receptionist Marj Neilson buried under rubble, Alison hit in the stomach by debris and Lionel run over by the truck (**PREVIOUSLY AT SHORTLAND STREET**). In a feat of super-human strength, Kirsty lifts the truck off Lionel, waking the driver who turns out to be Brad, Jill the Gym Instructor's husband. Brad holds everyone at gunpoint and, when Chris tries to intervene, shoots him in the chest before Hone can overpower the gunman.

Meanwhile, Rachel is still unconscious. Since all the doctors are busy, Michael and Nick have to solicit help from the audience. Rachel is resuscitated and, when she comes to she finds herself madly in love with Nick, much to his horror.

Hone prepares to operate on Chris. Under anaesthetic, Chris has a nightmare in which he is haunted by the five wives of his past and future (**THE FIVE WIVES OF DOCTOR WARNER**). When he wakes up, Alison reveals she has had a miscarriage and Chris asks her to marry him. She accepts but warns him not to become dependent on his pain medication.

Grateful to Lionel for saving her life when the truck crashed into the clinic, Kirsty keeps him company while he recovers. Lionel misreads her friendship as romance.

Months later, it's Kirsty's fancy-dress 21st Birthday Party. In a frog costume, Lionel asks Kirsty, who is dressed as a princess, to dance. They are interrupted by a man dressed in a gorilla outfit, who steals Kirsty away. Lionel steals her back then goes down

on one knee and asks her to marry him. Kirsty is distracted when the stranger takes off his gorilla mask to reveal himself as Greg Feeney. Kirsty is torn between the nice-guy and the bad-boy (**STUCK IN A LOVE TRIANGLE**) but chooses Greg and they leave together on his Harley-Davidson. Bereft, Lionel throws the engagement ring into the ocean.

When Jaki discovers Chris has been self-prescribing pain medication, Hone confronts Chris. Their argument is interrupted by news that there is an out-of-control prisoner in ED. Chris and Hone find Brad, Jill the Gym Instructor's husband, holding Alison hostage. Hone intervenes and lands a blow on Brad, inadvertently killing him. Hone is arrested and charged with murder (**DARK NIGHT OF THE SOUL**) and Chris feels responsible for Hone's plight. In the ensuing court case, the nurses testify in Hone's favour and, when he is acquitted, he decides to leave Ferndale.

Kirsty returns to Ferndale alone and Marj gives her her job back. Kirsty discovers that Sir Bruce's new regime is oppressive and, when Marj fights back against Sir Bruce's rules, she becomes extremely upset and ends up having a stroke. Chris is unable to operate without Hone and sets off to find him. Alison reminds him to be back in time for their wedding.

Rachel's infatuation with Nick has only grown stronger since she was struck by lightning. Nick eventually finds himself cornered by the amorous Rachel. He takes refuge in his bathroom where he is visited by all the Ferndale characters, who encourage him to give

Rachel a chance (**BED-HOPPING**). Self-conscious, Nick asks Rachel to turn off the light. As she does, she experiences an electric shock which returns her to normality. Nick is relieved to have his old friend back.

After fighting his way through the jungle, Chris arrives at a small clinic in Guatemala, where he finds Doctor Ropata. Hone refuses to help Chris until he has overcome his addiction problem.

Back in Ferndale, Alison is stranded at the altar. She resolves to take charge of her own life and leaves for California (**GOODBYE FERNDAL**).

Chris' cold-turkey treatment is successful and Hone returns with him to Ferndale where, together, they work to save Marj's life.

As they operate, Kirsty finds Lionel fishing off a wharf. He invites her to join him and, when she catches a fish with Lionel's discarded engagement ring in its mouth, they embrace the inevitable and decide to marry (**THE PRINCESS AND THE FROG**).

Marj's surgery is a success, and Chris and Hone overthrow the evil Sir Bruce.

At Kirsty and Lionel's Christmas wedding, held on a boat at sea, all our characters celebrate their happy endings. Chris makes a speech to the newly-weds and announces that he has bought Shortland Street and gifted it to the Ministry of Health (**FOREVER**). Proceedings are brutally interrupted when the boat hits a rock and starts to sink.

The characters sum up the next 25 years of Shortland Street (**COMING UP AT SHORTLAND STREET**).

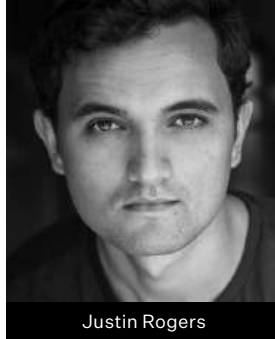


Mark Hadlow

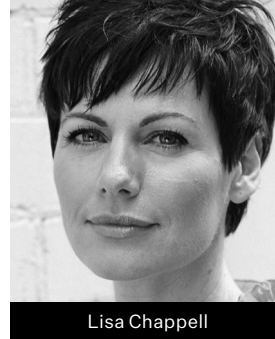


Guy Langford

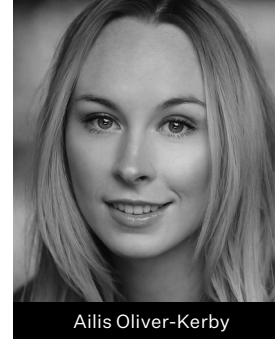
Image credit: Dean O'Gorman



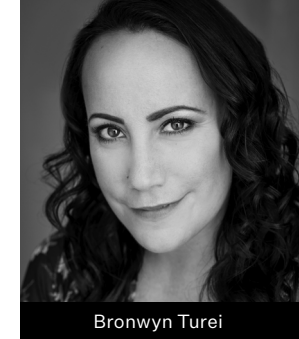
Justin Rogers



Lisa Chappell



Ailis Oliver-Kerby



Bronwyn Turei

CAST

MARK HADLOW **SIR BRUCE WARNER /** **DR MICHAEL MCKENNA**

Mark Hadlow (ONZM) is one of New Zealand's best-known actors. He is driven by a passion for performance and has performed in countless theatre shows throughout New Zealand. Mark has appeared in dozens of films and several television series and commercials, and has completed radio voice-overs in the thousands. He has directed many plays throughout New Zealand, some independent productions and some for The Court Theatre in Christchurch and Fortune Theatre in Dunedin. *MAMIL*, written by his mate Greg Cooper, has drawn a combined audience of almost 50,000 to date and still revels in the art of the one-man show. Acting, performing or entertaining people on a live stage is something he is utterly passionate about. Mark has played many roles in Peter Jackson films, including *The Hobbit* trilogy, *Meet the Feebles*, *King Kong* and soon-to-be-released *Mortal Engines*. Being in the ASB season of *Shortland Street – The Musical* with such a fabulous bunch of talented actors and production team makes being in the Auckland Theatre Company, as always, a pleasure.

GUY LANGFORD **DR CHRIS WARNER**

Guy Langford is a graduate of Toi Whakaari: New Zealand Drama School and international theatre school École Philippe Gaulier, Paris. Previous acting credits include *The Great Gatsby* (Circa Theatre), *Altar Boyz* (Fortune Theatre), *A Midsummer Night's Dream* (The Court Theatre), *When the Rain Stops Falling* (The Court Theatre) and *The Pitmen Painters* (Circa Theatre) where his performance was nominated for Wellington Actor of the Year. He has played iconic characters such as Sherlock Holmes in *The Hound of the Baskervilles* (Centrepoint Theatre), Edmund in *King Lear* (Circa Theatre) and Mozart in *Amadeus* (The Court Theatre). Guy now dons the white

coat of Dr Chris Warner for the world premiere of *Shortland Street – The Musical* in his Auckland Theatre Company debut.

JUSTIN ROGERS **DR HONE ROPATA**

Justin Rogers trained at Toi Whakaari: New Zealand Drama School and graduated in 2015. Some of his highlights since graduating include playing Jamie in the two-hander musical *The Last Five Years* and touring the show *Matariki* with The Court Theatre, performing to more than 10,000 school children in Canterbury. Justin first worked with Auckland Theatre Company in the show *Māui Me Te Rā* and then again in this year's production of *The Cherry Orchard* at the ASB Waterfront Theatre. Most recently, Justin starred in Indian Ink's much-anticipated sequel to *Krishnan's Dairy*, playing James in the debut season of *Mrs Krishnan's Party*, which tours to the USA this year and Canada in 2019.

LISA CHAPPELL **NURSE CARRIE BURTON**

Lisa Chappell is an actress, writer and singer best known for her Logie award-winning role as Claire McLeod in *McLeod's Daughters*. Other television and film highlights include *Gloss*, *Desperate Remedies*, *City Life* and *The Cult*, for which she won Best Performance by a Supporting Actress at the Qantas Film and Television Awards. Lisa is a regular with Auckland Theatre Company and her theatre credits include *Fallen Angels*, *Design for Living* and *The Importance of Being Earnest*. This year, Lisa played New Zealand's suffragette Kate Sheppard in the punk rock musical *That Bloody Woman* and has just finished a season of *Bright Star* by Stuart Hoar during New Zealand Theatre Month. The ASB season of *Shortland Street – The Musical* will be her third New Zealand play this year and that delights her to no end. Lisa is a proud member of Equity New Zealand.

AILIS OLIVER-KERBY **NURSE ALISON RAYNOR**

Ailis Oliver-Kerby holds a Master of Arts degree in Music Theatre from the Royal Central School of Speech and Drama, London. She recently appeared in The Court Theatre production of *Chicago*, understudying the role of Roxie Hart. In London, Ailis originated the role of Bobbi Melrose in the world premiere of Joshua Rosenblum and Joanne Lessner's new musical *Stage Door*. Other performance highlights include Echelon Productions' New Zealand tour, *Pippi Longstocking* (Tim Bray Productions), *Oh Dear, What Can the Matter Be?* (Royal Central School of Speech and Drama), and as Cissy in *Punk Rock* (Fortune Theatre). Ailis is passionate about New Zealand musical theatre, having completed her master's dissertation on the impact of the New Zealand accent on singers.

BRONWYN TUREI **NURSE JAKI MANU**

Bronwyn Turei is a graduate of Unitec's Performing and Screen Arts, where she majored in acting. Bronwyn featured in the core cast of *Go Girls* and has appeared in other New Zealand television series, including *The Brokenwood Mysteries*, *Jono and Ben at Ten* and *Dirty Laundry*. She played Arataki in the web series *Auckland Love*. Bronwyn has performed with theatre companies across the country, including *Little Shop of Horrors* (Auckland Theatre Company), *La Casa Azul*, *Three Days in the Country*, *Weed*, *The Father* (Circa Theatre) and *School Dance* (Centrepoint Theatre). She is also a recorded singer/songwriter.

KATHERINE McRAE **MARJ NELSON**

Katherine McRae has been performing and directing since graduating from Toi Whakaari: New Zealand Drama School in 1985. Most of her theatre work has been in Wellington and highlights include playing Thomasina in *Arcadia* (Best Actress award), Annie in *Closer*



Katherine McRae



Torum Heng



Tom Clarke



Comfrey Sanders



Chris Parker

and the leads in *The Beauty Queen of Leenane* and *Baby Doll*. Her award-winning theatre productions include *Cherish*, *An Enemy of the People* and, more recently, Emily Perkins' *A Doll's House*. Katherine has many connections to *Shortland Street*. In 1993, she appeared as Jane, the estranged daughter of receptionist Marj Neilson, played by her real-life mother Elizabeth McRae. Katherine was a dialogue writer for a couple of years before returning to act, this time as Nurse Brenda Holloway. She stayed until Halloween 2007 when her character fell victim to Joey Henderson, 'The Ferndale Strangler', whom she'd been tracking in one of the show's best-remembered storylines. After this, Katherine directed *Shortland Street* for South Pacific Pictures as well as episodes of *Nothing Trivial* and *Go Girls*. More recently, she has directed *Filthy Rich* and starred as Helen Milner in *Catching the Black Widow*. To be part of *Shortland Street – The Musical* playing the iconic role her mother played in the original cast of the television show, was a delicious idea that Katherine couldn't turn down.

TORUM HENG
KIRSTY KNIGHT

Torum Heng is an Auckland-based actor, writer and director. A graduate of the National Academy of Singing and Dramatic Art and The Actors' Program, Torum has appeared in more than 20 productions around the country. Stage credits include *The Producers*, *Starlight Express*, *Anything Goes*, *Time Stands Still*, *White Rabbit Red Rabbit* and, most recently, *Ropable* for Centrepoint Theatre. Her screen roles include Tiana in *Go Girls* and as Kimberly in the newly released season of *AFK: The Webseries*. Torum has worked as a storyliner for *Filthy Rich*, and as a comedy writer for *The Project* and *7 Days*. Her solo show, *Keep Out of My Box (and other useful advice)*, won Best Comedy at the Auckland Fringe and landed her an Edinburgh Festival Fringe season at the prestigious Gilded

Balloon in 2016. Torum is excited to be making her Auckland Theatre Company debut as her childhood hero Kirsty Knight in the ASB season of *Shortland Street – The Musical*.

TOM CLARKE
LIONEL SKEGGINS

Tom Clarke is an actor and theatre-maker who graduated from Toi Whakaari: New Zealand Drama School in 2016. Recently, Tom appeared in *Wellington Paranormal* and the Pop-Up Globe seasons of *Macbeth* and *The Comedy of Errors*. His previous theatre credits include New Zealand's premiere of *Hand to God* (Circa Theatre, 2017), *The Devil's Half-Acre* (New Zealand Festival, 2016), *Camping* (Silo Theatre, 2017), *Wine Lips* (BATS, 2016), *Spring Awakening* (2016), *Mother Courage* (2015), *Twelfth Night* (2015) and *A Midsummer Night's Dream* (2014). Tom won Best Actor in the Wellington 2015 Short+Sweet Festival. He also won Best Male Newcomer in the 2016 and Actor of the Year in the 2017 Wellington Theatre Awards. This is his Auckland Theatre Company debut.

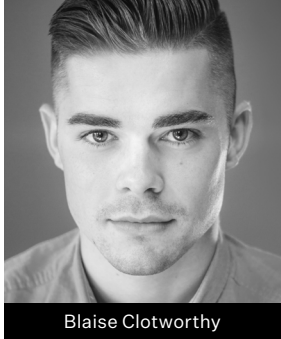
COMFREY SANDERS
RACHEL McKENNA

Comfrey Sanders is an Auckland-based actor, writer and theatre-maker. In 2014, she graduated from Toi Whakaari: New Zealand Drama School with a degree in Acting. Since then, she has performed in *Twelfth Night* and *The Angry Brigade* (Bright Orange Walls), *Lord of the Flies* (Centrepoint Theatre) and *Caging Skies* (Circa Theatre). She has been a company member of A Slightly Isolated Dog for the last four years and has worked extensively with them to develop, perform and tour both *Don Juan* and *Jekyll and Hyde* throughout New Zealand and internationally at the Edinburgh Festival Fringe. At the 2015 Wellington Theatre Awards, Comfrey was nominated for Best Female Newcomer for her role in *Don Juan*.

In 2017, she wrote and directed *The Antigone Sound* in collaboration with Heather Timms and Ana Scotney for Toi Whakaari: New Zealand Drama School. The ASB season of *Shortland Street – The Musical* is Comfrey's Auckland Theatre Company debut.

CHRIS PARKER
NICK HARRISON

Chris Parker is an actor, comedian and writer who has worked and performed throughout the entire country. After graduating as an actor from Toi Whakaari: New Zealand Drama School, Chris swiftly moved to Auckland where he began to gig regularly as an actor and improviser. Chris has co-written and performed in the camp cult hits *Camping*, *D.O.C.ing* and *Giggly Gerties* with writing partner, Thomas Sainsbury, as part of the NZ International Comedy Festival (NZICF). Chris was awarded the 2015 Best Newcomer Award for NZICF for his first solo show, *No More Dancing in the Good Room*, which returned as part of the 2016 Pride Festival and continued to a successful national tour. Recently, he won the 2018 Fred Award for his latest show *Camp Binch*. Chris co-created the web series *Bachelor Pad* and *Stake Out*, as well as co-writing the popular Christmas shows for Basement Theatre, Auckland: *Hauraki Horror* and *The Opening Night Before Christmas*. For Silo Theatre, Chris starred as David Halls in *Hudson & Halls Live!*, which won him Best Actor for the role in 2016 at the Wellington Theatre Awards. For TVNZ, Chris created the series *The Male Gayz*, based off his podcast with Eli Matthewson, and hosts *The Great Kiwi Bake Off: An Extra Slice*. Chris currently writes and performs for Three's *Jono and Ben*, *Funny Girls* and *7 Days*, as well as being a core cast member of the award-winning improv comedy show *Snort*.



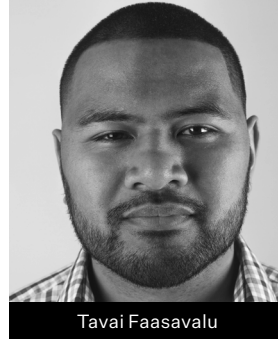
Blaise Clotworthy



Rebekkah Schoonbeek-Berridge



Ava Diakhaby



Tavai Faasavalu

BLAISE CLOTWORTHY

ENSEMBLE

Blaise graduated from Unitec with a Bachelor of Performing Arts (Acting). During his studies, he travelled to New York City, where he undertook tuition at the Broadway Dance Center, and studied with vocal coach Bob Marks and dialect coach Lenore Harris. Previous Auckland Theatre Company credits include *Jesus Christ Superstar* (2014), *The Adventures of Tom Sawyer* (2016) and *Billy Elliot the Musical* (2016). Blaise also works extensively in theatre for children with four credits with the Ugly Shakespeare Company (2017), Tim Bray Productions' *The Great Piratical Rumbustification* (2017) and Echelon Productions/Perform! Education (2018). Other theatrical credits include Tom Sainsbury's *Gays in Space* (2018) and Rob Tapert's *Pleasuredome* (2017). Blaise is represented by Gail Cowan Management and is a member of Equity New Zealand and MEAA.

REBEKKAH SCHOONBEEK-BERRIDGE

ENSEMBLE

A dancer, choreographer, singer and actress, Rebekkah Schoonbeek-Berridge has trained in Auckland and later in New York at Broadway Dance Center. Her most recent work has seen her as a dancer and singer in *Pleasuredome* and co-artistic director of *Night of the Queer* (2018). Other credits include *Chicago* (Auckland Theatre Company), *Jono and Ben*, *X Factor*, Diamond Entertainment and SkyCity Entertainment. She completed the Indigenous Dance Residency at the Banff Centre for Arts and Creativity in Canada and is an advocate for dance education. Rebekkah has won awards, including Standout Female Performer Award at Short+Sweet Festival with her choreographic piece *The Crickets Have Arthritis*. She has had the pleasure of working with some very talented people both overseas and in New Zealand, and brings her knowledge to those she teaches and works with here. "It is an honour to be working in this industry."

AVA DIAKHABY

ENSEMBLE

Ava Diakhaby is a 2015 graduate of Unitec's Bachelor of Performing and Screen Arts and has been working in the industry since. Soon after graduating, Ava was involved in creating and devising works in Auckland: the all-female sell-out season of *FLAPS* (2016) and *FLAPS Retouched* (2017). This year, she and Frith Horan co-created a two-woman fringe show *Cool Behaviour* (2018), which enjoyed a sell-out season at Q Theatre. Other theatrical highlights include: The University of Auckland Outdoor Summer Shakespeare's production of *The Tempest* (2016), directed by Benjamin Henson, The PlayGround Collective's season of *The Rime of the Modern Mariner*, sell-out Fringe show *Wigging Out* (2018), and *Jesus Christ Superstar* (2014), *Filthy Business* (2018), *Alice* (2018) and *Boys* (2017) with Auckland Theatre Company. Recently, Ava has guest-starred in *Funny Girls*, *PSUSY* season 2 (2017) and hit web series *Auckland Love* season 3 and has been involved in the writing team for the fourth season.

TAVAI FAASAVALU

ENSEMBLE

Tavai Faasavalu is an actor, presenter, comedian and dancer, and is a graduate of PIPA (Pacific Institute of Performing Arts). Acting credits include *Pigs on the Run*, Auckland Theatre Company's *Pollyhood in Mumuland* and *The Lollywitch of Mumuland*, Silo Theatre's *Tartuffe*, and Kila Kokonut Krew's *The Factory* – New Zealand's first Pacific musical which played at the Edinburgh Festival Fringe in 2014. Onscreen credits include *Nothing Trivial*, *Brown Brothaz*, *Tagata Pasifika* and *Fresh TV*. Tavai played a lead role in the independent film *Groovecity* – which earned people's choice award at the Pasifika Film Fest in Sydney. He also has experience in teaching performing arts in New Zealand, Melbourne and Hawaii.

COSTUME DESIGN

BY ELIZABETH WHITING





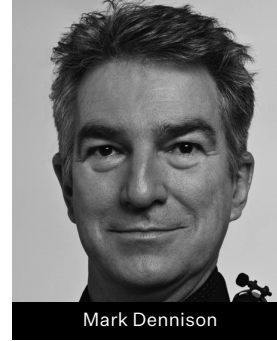
Aaron Coddell



Andrew Keegan



Neil Watson



Mark Dennison



Sam Jones

BAND

AARON CODDEL

BASS

Aaron Coddell is a versatile freelance musician and photographer. He has played electric and acoustic bass for jazz greats such as Cleo Laine, Mark Murphy and saxophonist George Coleman. Additional engagements include hip-hop artist King Kapisi, singer Annie Crummer, iconic New Zealand band Hello Sailor and blues outfit Chicago Smoke Shop. Theatrical engagements include *West Side Story*, *Avenue Q*, *Assassins*, *Falling in Love Again* with Jennifer Ward Lealand as Marlene Dietrich, *Tell Me on a Sunday*, *Berlin*, *The Look of Love*, *Bobby Spade*, *NZ International Comedy Festival Gala*, *75 Glorious Years of the St James Theatre* and *Cabaret*. More recently, he has played in Linn Lorkin's show *Hey, Piano Bar Lady!* based on her time in the big Apple. Additional stage shows include *Jacques Brel is Alive and Well* and *Living in Paris* and *War is an Avalanche*, a piece about Gallipoli.

ANDREW KEEGAN

DRUMS

Originally from Sydney, Australia, Andrew Keegan graduated with Distinction from the Sydney Conservatorium with a Bachelor in Jazz Performance in 2001. Since then he has worked and recorded with many different bands, ensembles and artists, including the Moreland City Soul Revue, Breaks Co-op, Troy Kingi, Ben King, Steve Barry, Ria Hall, Lady Rizo, Roger Manins, The Map Room and his own band, Eyreton Hall. Most recently, Andy toured New Zealand with Paul McLaney, Julia Deans, Laughton Kora, Esther Stephens and Maisey Rika in the Shakespeare adaptation *Play On* and with Australian Eamon Dilworth on his New Zealand album launch. Alongside his performance work, Andy teaches privately and runs percussion ensembles at Redoubt North school in South Auckland.

NEIL WATSON

GUITAR

With 20 years' experience as a professional musician, performer and music tutor, Neil Watson continues to perform and record with a huge array of national and international artists, spanning a wide variety of musical genres. He has performed with jazz masters, such as Michael Brecker, Diane Schuur and Mike Nock, along with pop artists such as The Finn Brothers, Anika Moa, Randy Crawford and, most recently, Tami Neilson. Along with his teaching, sideman duties, musical theatre, recording and TV session work, he continues to develop his unique hybrid style as a solo artist through varying performances, practices, recordings and line-ups.

MARK DENNISON

SAXOPHONE

Mark Dennison studied for four years in BMus and two years for Dip Jazz at Sydney Conservatorium of Music. His professional theatre credits as a musician includes *Annie*, *Anything Goes*, *Blood Brothers*, *Cabaret*, *Cats*, *Chicago*, *Company*, *42nd Street*, *Into the Woods*, *Jersey Boys*, *Joseph and the Amazing Technicolor Dreamcoat*, *Matilda*, *The Phantom of the Opera*, *Priscilla Queen of the Desert*, *Singin' in the Rain*, *Song and Dance*, *The Secret Garden*, *The Sound of Music* and *West Side Story*. His theatre credits as a composer includes *Pete the Barefoot Postman* (2001), for intermediate school kids, which is performed regularly in New Zealand schools; *Kevin, the Musical* (2014) which was commissioned by the Comedy Festival, in conjunction with comedian Steve Wrigley, and has been performed in Auckland, Wellington and New York comedy festivals; *Freda Stark the Musical* which is currently in development. His television credits include *NZ Idol* (arranger),

Showstoppers (musical director), *TV2 Celebrity Christmas* (musical director), *Stars in their Eyes* (musical director), *Elaine Paige World Tour DVD*, *TV3 Telethon* (musical director), *To Sir With Love – A tribute to Sir Howard Morrison* (musical director), *New Zealand's Got Talent* (musical director) and *New Zealand Variety Show* (musical director).

SAM JONES

KEYS/REPETITEUR

Sam Jones is a pianist, saxophonist, singer and producer. After finishing a degree in classical performance at Victoria University of Wellington, Sam turned more towards musical theatre and pop/electronic music. This is his first show at Auckland Theatre Company since moving to Auckland three years ago. Sam has worked as musical director for several shows, including *Be More Chill* (Manukau Performing Arts Theatre), *romeojuliet@twilight* (Nextstage Theatre Company) and *Orange* (written and staged by Geraldine Brophy for the Arthritis Foundation). He also composed an original orchestral score for *romeojuliet@twilight*, recorded it and performed it with a chorus of more than 20 in Wellington. Aside from musical theatre, Sam performs around Auckland as a live-looping DJ. He creates songs on the spot with two keyboards, a saxophone and a flute, along with singing and percussion. He also runs the 'Groove Band' for the charity StarJam – a rock band for kids living with disabilities. As a producer and recording artist, he is working with several New Zealand musicians, including Bailey Wiley and Laughton Kora, and will be performing at Northern Bass over the New Year holiday.

KIA ORA SHORTLAND STREET

ENSEMBLE

When symptoms go from bad to worse

HONE

You need a doctor

CARRIE

Or a nurse

ENSEMBLE

We'll fix you up and save your life
But there is so much more to us than
meets the eye
At Shortland Street

ALISON

We deal with issues nationwide

KIRSTY

Like gay marriage

ORDERLY

And suicide

PREGNANT WOMAN

Hot topics like teen pregnancy

ENSEMBLE

We figure out what's right and
wrong in society
At Shortland Street
This place is full of scandal – there's
more gossip than in Woman's day
There's lying, cheating, money
laundering, drugs deals, blackmail
And for unknown reasons
something shocking always
happens on Friday
But that's our way
At Shortland Street

CHRIS

We don't care if you're queer or bi

JAKI

Young or old

MARJ

Black or white

ENSEMBLE

We're all about diversity
We're an inclusive

CARRIE

And progressive

ENSEMBLE

Community at Shortland –

CHRIS

Since ferndale's a little town

ENSEMBLE

We can't help but sleep around
We all admit we've screwed the crew

LIONEL

Although it's awkward for a bit

ENSEMBLE

It's what we do
At Shortland Street
We've had our share of bad luck,
It's surprising we are still alive
With murderers, stranglers,
bloody idiots who drink and drive
And explosions, kidnaps,
helicopter crashes
How on earth do we survive?
These are our lives
At Shortland Street
These are our lives
At Shortland Street

GROUP ONE

Hello Shortland Street
Talofa Shortland Street (*Samoan*)
Ni hao Shortland Street
(*Mandarin Chinese*)
Malo e lelei Shortland Street (*Tongan*)
Namaste Shortland Street (*Hindi*)
Konnichiwa Shortland Street (*Japanese*)
Bula vinaka Shortland Street (*Fijian*)

GROUP TWO

Shalom Shortland Street (*Hebrew*)
Annyong Shortland Street (*Korean*)
Bonjour Shortland Street (*French*)
Ciao! Hola Shortland Street
(*Italian/Spanish*)
Sawatdii Shortland Street (*Thai*)

GROUP THREE

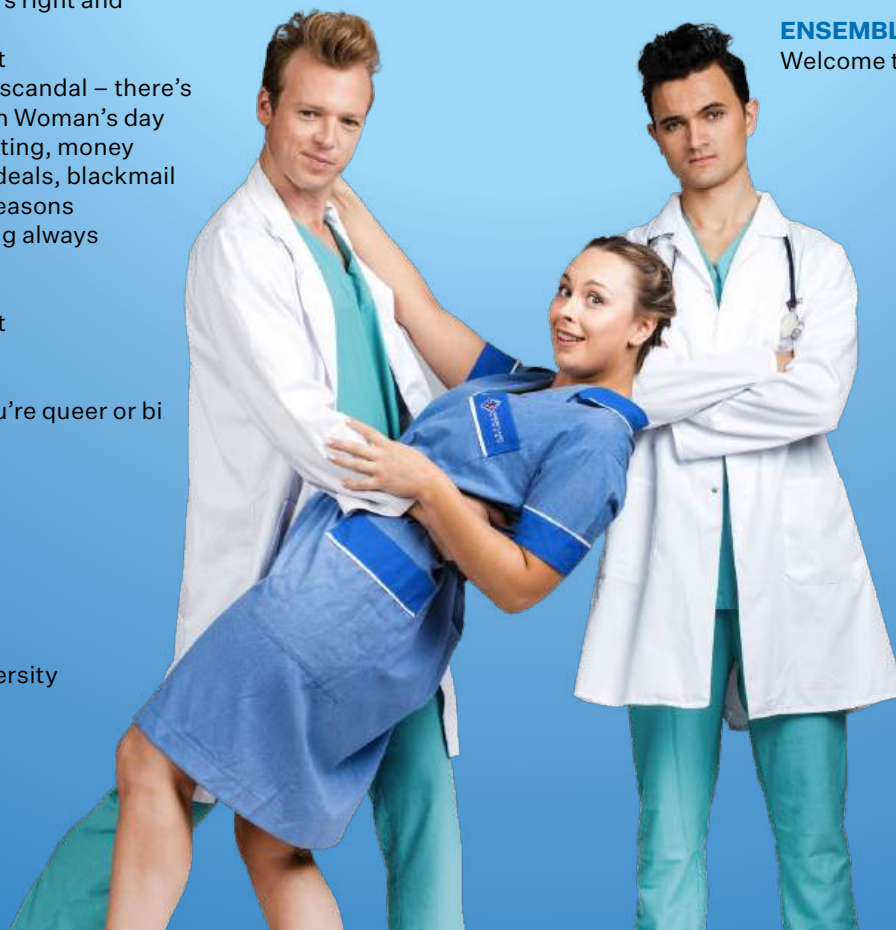
Marhaban (*Arabic*)
Fakaalofa atu (*Niuean*)
Kamusta Shortland Street
(*Tagalog - Philippines*)
"Hello Shortland Street"
(*New Zealand sign language*)

ENSEMBLE

Is it you or is it me?
Is it you or is it me?

ENSEMBLE

Welcome to Shortland Street!



TAKE YOUR BUSINESS CENTRE STAGE



WHAT'S ON AT THE ASB WATERFRONT THEATRE

FEBRUARY



Auckland Theatre Company

Tom Scott's Ma & Da season, presented by Giltrap Audi

THE DAYLIGHT ATHEIST by Tom Scott

7 – 23 February

Ageing Irish raconteur Danny Moffat retreats from the harsh light of the world to his bedroom. There, under hoardings of old newspapers and beer bottles, he sorts through a lifetime of memories and regrets, from growing up as a boy in Ireland, to the hopes and disappointments of immigration to New Zealand, to the damage he inflicted on his wife and children. It's a drunken, rollicking yarn told with pain, humour and astonishing humility.

FEBRUARY



Auckland Theatre Company

Tom Scott's Ma & Da season, presented by Giltrap Audi

JOAN by Tom Scott

8 – 23 February

Meet Joan: a tough, indomitable woman who'll make you laugh and cry in equal measure. From humble beginnings in Ireland, to a new home in New Zealand with a brood of children, to factory work and homemaking in rural Feilding, her optimism for a simple life never wavered. But it was not all bread and roses for Joan and, looking back on her youth as an old woman many decades later, it is clear that she experienced her fair share of hardships, too.

MARCH



Auckland Arts Festival 2019 presents

AS IT STANDS

Ross McCormack/Muscle Mouth

8 – 10 March | Tickets available at ATC box office

Bold, breathtaking, bracing, *As It Stands* is a powerful, awe-inspiring new dance work from New Zealand dance visionary and recently awarded Arts Laureate, Ross McCormack, and his company Muscle Mouth.

MARCH



Auckland Arts Festival 2019 presents

A MAN OF GOOD HOPE

Isango Ensemble/Young Vic.

Based on the book by Jonny Steinberg

14 – 18 March | Tickets available at ATC box office

Escaping the ravages of civil war, eight-year-old Asad is a street-smart survivor. Hustling his way from a refugee camp to the shanty towns of Ethiopia, Asad sets his sights on the bright lights of South Africa. But the tough reality of this promised land sends our resilient hero on a whole new, perilous adventure.



Partners with passion.

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Chief Executive

Lester McGrath

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Youth Arts Coordinator: Nicole Arrow
Creative New Zealand Pasifika Intern:
Leki Jackson-Bourke

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Venue Technical Manager: Josh Bond
Venue Technician: Johnny Chen
Technician: Zach Howells

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drama that sweeps you away and sharp, satirical comedy.**

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